

## **Rousings - Progressive Jamaican Art**

The National Gallery of the Cayman Islands curated Rousings – Progressive Jamaican Art with the kind assistance of Dr. David Boxer, Director Emeritus of the National Gallery of Jamaica, and Hope Brooks, Dean of the Visual Arts of the Edna Manley College of the Visual and Performing Arts.

Whilst very respectful of the intuitive, untrained artists, the representational woodcarvings, and landscapes that are also Jamaican art, it was time to focus on, and curate an exhibition that will leave viewers worldwide aware of the intense depth and breadth that is Jamaican art.

*Rousings* encompasses many mediums and art forms: sculpture, drawing, painting, textiles, ceramics, installation mixed media, and photography, by eighteen talented artists: Albert Chong, Charles Campbell, Omari Ra, Christopher Irons, David Boxer, Petrona Morrison, David Pinto, Hope Brooks, Prudence Lovell, Khalil Deane, Laura Facey, Ritula Frankel, Laura Hamilton, Margaret Chen, Nicholas Morris, Nakazzi Hutchinson, Winsom, and Natalie Butler.

The goal is to maximize the dissemination of knowledge on the contemporary art of Jamaica throughout the world. *Rousings* underscores the fact that we are producing just as exciting work in the so-called artistic ‘periphery’ of the Caribbean region, as is being produced in the cities of the Western world.

Nancy Barnard  
Curator  
National Gallery  
of the Cayman Islands

***click artist name to jump*** ➔

**OMARI RA**

**WINSOM**

**KHALIL DEANE**

**LAURA HAMILTON**

**ALBERT CHONG**

**PETRONA MORRISON**

**PRUDENCE LOVELL**

**DAVID BOXER**

**DAVID PINTO**

**HOPE BROOKS**

**CHARLES CAMPBELL**

**NAKAZZI HUTCHINSON**

**LAURA FACEY**

**MARGARET CHEN**

**PROGRESSIVE  
JAMAICAN ART**

**RITULA FRANKEL**

**NATALIE BUTLER**

**NICHOLAS MORRIS**

**CHRISTOPHER IRONS**

**ROUSINGS**





Born in Kingston, Jamaica of African and Chinese ancestry, Albert Chong is the last of nine children of merchant parents. He left Jamaica in 1977 to permanently reside in the United States and attended the School of Visual Arts in New York, graduating with honours. He is presently associate professor of art and photography at the University of Colorado at Boulder.

Albert Chong's photographs are included in collections public and private, national and international. The three main bodies of his photographic work include the I-Trait series, The Still Life's, and the Thrones for the Ancestors. Other aspects of his work include mixed media sculptural installations, video, book works and objects.

His works have been widely exhibited nationally and internationally in venues such as the Ansel Adams Centre for photography in San Francisco, Africus: The First Johannesburg Biennial, South Africa, The Cleveland Museum of Art, the Havana Biennial in Cuba and Centre For Fine Arts in Miami. He is the recipient of several art fellowships, including the 1998 Guggenheim fellowship in photography, a 1998 Pollock/Krasner grant from the Pollock Krasner Foundation and a 1992 National Endowment for the Arts fellowship in photography.

From <http://spot.colorado.edu/~chonga>

### Throne for the Keeper of the Boneyard Installation

46 H x 39 W (inches)  
2003 (from a 1991 version)

*My use of the throne relates to the belief that spiritual entities can be seated, deified, honoured with offerings or sacrifices—treated not unlike earthly royalty.*

*Thrones therefore serve as the portal for connection with the spirit world, and for my connection with my own past.*

...Albert Chong





CHARLES CAMPBELL

Charles Campbell was born in 1970, and has both Jamaican and Canadian nationalities. He graduated from Goldsmiths College of the University of London with an MA in Fine Art, from Concordia University in Montréal, Québec, with a BFA, Major Studio Art.

Campbell has exhibited at Grosvenor Galleries, Life of Jamaica Centre, Gallery Stornaway, and with the Exhibits USA National Touring Exhibition, Soon Come - The Art of Contemporary Jamaica. Campbell has shown at Identities Artists of Latin America and the Caribbean, IADB, in Paris in 1999; The Annual National Exhibition of The National Gallery of Jamaica numerous times; La Tercera Bienal de la Pintura, Museo de Arte Moderno, Santo Domingo, in 1996, and has more recently been Editor and Assistant Curator at the Billis Front exhibition in London, England, the Curator of *The Carnival of Destruction*, Xchanges Gallery in Victoria, BC in 2003. Charles has also participated in numerous international artist programmes and scholarships, including the Visiting Artist Programme at Gasworks Studios, London, and Xayamaca International Artists' Workshop in Buff Bay, Jamaica.

### but these bodies... (detail)

Oil on paper on canvas  
30 H x 120 W (inches), 2002

*The ocean with its infinite capacity (seduction), the sky with its infinite space (imagination), both present themselves as a possible escape, as an alternative to our daily entanglements. And the idea of escape carries with it the ideas we are escaping. The middle passage, its familiar representation, an inverted figure (self-portrait), a self-portrait; cumulatively these efface and carry each other's meanings. Conceptual and formal associations make these discreet images guilty of indiscretions. Or maybe it is the sky and the (falling) figure that should go together, and the ocean can stand in for the ships themselves (or vice versa). Or maybe...*

*Even while recognising that the meanings we confer on an image are mutable we still insist on conferring meaning, and to confer meaning is also to make an investment in it. Weight is added to an image, a personal connection or a social construction. Weight holds meaning and image together, and even as these change, leaves its impression. These weighted images form relationships and in exploring these relationships we explore our social and psychological investments. My painting over the past few years has been intended to examine these relationships. By correlating an inclination to use a certain image, the associations it takes on, as it is manifest, and the resonance it achieves in a finished work, the psychological phenomenon connected with an image is mapped. It is a crude process, proceeding intuitively, measured by sensibility and interfered with by conventions, but a process I nevertheless put my faith in.*

*Of late the images have been both historically and personally loaded: slave ship diagrams, plantation maps, self-portraits, and a few images culled from the periphery of the art historical canon. In using these dual dialogue is created. A hermetic dialogue, me speaking to myself using a codified personal iconography, and a public dialogue – the painting/viewer dialogue – making use of accessible imagery that works with the viewers own associations. These two in turn interact and create the possibility of exploring public/private relationships with respect to specific associations brought about by a painting.*

*And I am grounded between the weightless realms of sea and sky.*

... Charles Campbell



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Christopher St. Aubyn Irons was born in 1973 in Portland, Jamaica. He studied at the Edna Manley College of the Visual & Performing Arts, receiving a technical certificate and undertaking postgraduate study in 1999. Irons has received scholarships from the Bolivar & Student Council, the MultiCare Foundation, and Ronald Moody. His Awards include Wray &

Nephew-Spirit of Jamaica Competition (First Prize), Dean's List at the Edna Manley College in his second year (most outstanding student of that year), and recognition in the 50th Anniversary Book of the Edna Manley College, for the outstanding achievement of being named among the top fifty artists to emerge from the college, the Commonwealth Award of 2003, winner of the Judges Award for the under-forty artist of the year in Jamaica. Irons also exhibited in the Young Talent exhibition of 2002 at the National Gallery of Jamaica.

Exhibitions include the group *Annual National Exhibition* at the National Gallery of Jamaica in 1998, and a Young Generation exhibition of the Mutual Life Gallery, Jamaica, and solo shows at the Yusuff Grillo Art Gallery-Yaba College of Technology, the Nimbus Art Centre and the Pendulum Gallery, all in Lagos, Nigeria, in 2003.

Irons has had his work published in Caribbean Beat magazine, Skywriting's, and has work in the following collections: Channels Television, Nigeria, at the University of the West Indies, Mona Campus, Jamaica, as well as the National Gallery of Jamaica.

## Ride on Atrocities Mixed media sculpture

(Pig skull, fibreglass, plaster bandage, metal, wire mesh, oil paint)  
46 H x 40 W x 30 L (inches), 2003

*Marcus Garvey our first national hero says that there will be a time when the Black man will be worse than the White man. In my country the laws that are supposed to defend and protect the citizen have been a thorn in the back of the less privileged. The rider displays a sense of Don Manship with the face of death. It shows the political interest of the state (money, power and class). The head is a skull and in one hand a gun, while the other has a hammer of authority. The object that is being ridden has an animal body with a human head. This shows how intimidated some people are of the security and political system. One government leader says the law is not a shackle; it is a tool of social engineering.*

*Whenever people rise up against anything, the powers that be use military might to suppress the people. There are numerous deaths, the influence of politicians and politics cause atrocities to be carried out by the police. A former Prime Minister once said to shoot first and ask questions later. A leader once said blood for blood, fire for fire.*

*Journalists are sometimes bribed or even play a political role and support the party that is in power. The young men that are often killed in gunfights are very poor. How did they come by the guns that value hundreds of thousands of dollars? How did they come by them? Many years ago a tack of guns and ammunition was seized which belonged to a minister.*

...Christopher Irons



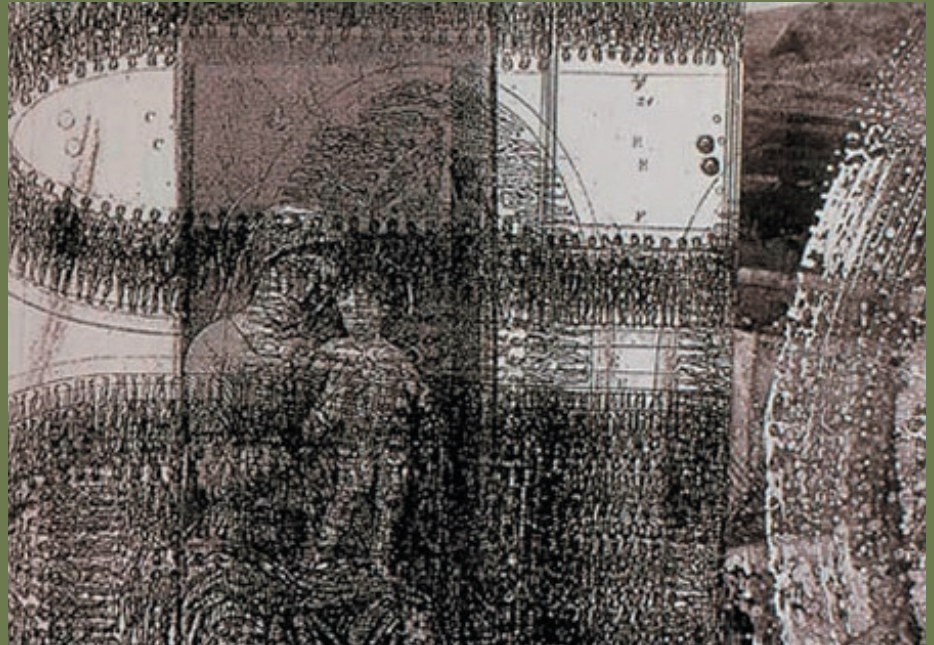


Born in 1946 in St Andrew, Jamaica, Dr. David Boxer has exhibited widely in both solo and group exhibitions in Jamaica and abroad since the late 1960's.

These exhibitions also include showings in the Biennials of Havana, Sao Paulo, Johannesburg, and Santo Domingo where he was a gold medallist in the inaugural Biennial of 1992.

Dr. Boxer was made a Commander of the order of Distinction in 1991 and received the prestigious Gold Musgrave Medal from the Institute of Jamaica in 1995. His work is to be found in several museums, and in corporate and private collections around the world. Dr. Boxer is also the Director Emeritus/Chief Curator of the National Gallery of Jamaica and a lecturer at the Edna Manley College for the Visual and Performing Arts in Kingston.

**Black Wall (detail)**  
Installation  
2003



*This version of "The Black Wall" follows on the millennium (2000) showing of the fifty pages from the "Black Books" in Washington at the Museum of the Americas, which were also exhibited on a black wall. Both versions also incorporate the Passage Video first shown in the Havana Biennial of 1997.*

*The thirty images are from a series of 345 images, which comprise the "Black Books" (There is a page for each year of Jamaica's history from 1494 when Columbus first arrived on the island until 1834 when Slavery was finally abolished in the island.) These "Black Books" is the most extended of the series of surreal narratives which I started in the early 80's under the general heading "Memories of Colonisation" They are totally visual responses to my understanding of the humanising and dehumanising processes/forces that helped to fashion Colonial Jamaica.*

...David Boxer



David Pinto was born in Kingston, Jamaica. After receiving a Bachelor of Fine Arts degree from the Rhode Island School of Design in 1988,

Pinto moved to New York and taught at the 92nd Street Y, and did product design.

Pinto has exhibited internationally, including New York, Jamaica and in 1993 the work-study period with the artist Koie Ryoji in Aichi, Japan and now teaches at his studio on the Good Hope Plantation in Montego Bay, Jamaica.

**Dream Shadow**  
**Mixed media ceramic**  
 72 H (inches), 1999

*Dream Shadow stands at 6 feet tall and is made of wood, found metal hoe (assumed to be from plantation/slavery days) and wood fired clay. The sculpture is about unifying the very divergent cultures that shape my world and work. My studio is in the middle of a 2000-acre sugar plantation, an inspiring natural landscape dotted with beautiful reminders of a painful slave history. The wood is grown on the land that has been worked from slavery days to the present with metal hand tools not unlike the one incorporated. Its gilded shadow reflects back onto the cutout interior or heart of the piece.*

*Inspiration starts from an image, a drawing, and a dream. Most of my creativity flows through the actual making process, influenced by the natural surrounding environment. Made in series, one piece directs the journey to the next and in turn shapes the former works in progress. There are always numerous pieces at different stages of creation, and as the clay dries it invites an interaction resulting in different languages of mark and form.*



*Jamaica has two clay traditions. The first is Afro Caribbean utilitarian vessel making; the other through Cecil Baugh is the English Bernard Leach functional stoneware legacy. My education in clay was Western. This includes Leach but had a much broader scope from RISD (Rhode Island School Of Design). To insure that my work from New York was not simply uprooted and recreated in Jamaica, I researched pioneering techniques, dug local clay from all over the island, made work and fired it using local wood. At over 1200 degrees centigrade the wood flames carry ash that react with the clay “naturally glazing” and finishing the work. This type of wood firing by combining local materials is intrinsically Jamaican, though not historically so.*

*The finished piece is imprinted with a narrative of the firing; the darker, drier side turned away from the fire and the heavy green glaze is a natural reaction of the wood ash and clay.*

...David Pinto

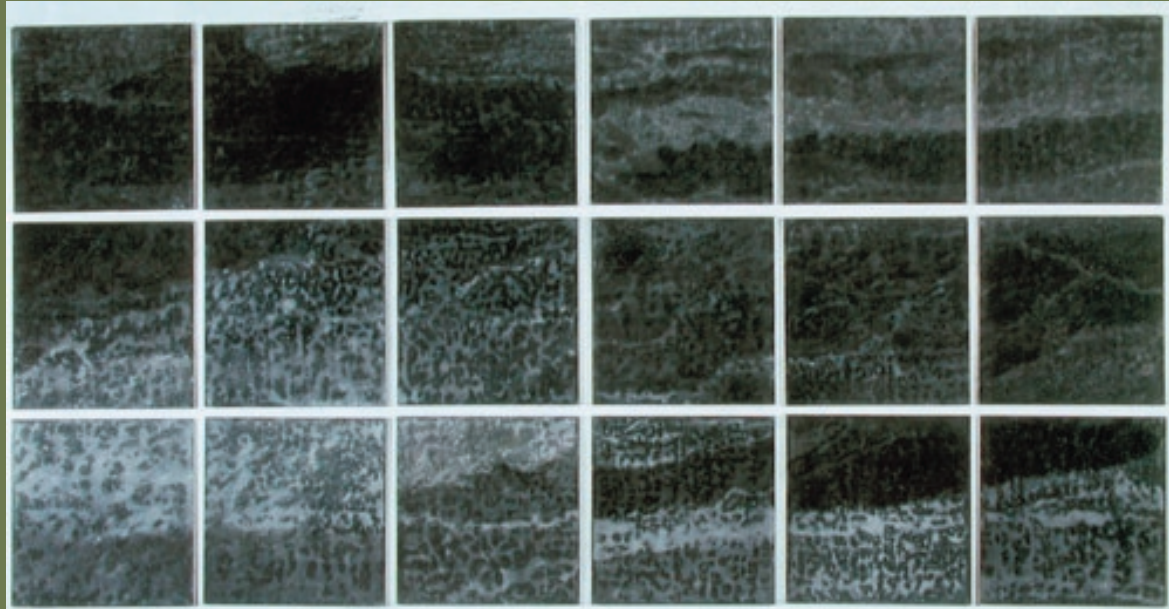
Reputed as a spokesperson on art in Jamaica and the international scene, Hope Brooks is primarily a painter. In 1967 she joined the School of Art as a painting tutor. In 1983 she completed her Masters and in the very same year was made the Director of the School of Art. She became Dean of the Visual Arts in 1992 when the position was renamed. She is the recipient of the Centenary Medal and the Silver Musgrave Medal from the Institute of Jamaica.

From:  
<http://www.ednamanleycollege.edu.jm/art/staff>

## Clouds and Mountains 2 Diptych

Sumi ink, gesso on board

54 H x 108 W (inches), 1998



*Having completed “The Night Series” but still being “married” to using black sumi ink I immediately began searching for a subject that would be suitable for black and white. Added to this was “the find” of some white sumi ink on one of my trips to Baltimore, which worked perfectly for clouds. It has a way of behaving unlike western paint when it dries, it settles in formations resembling clouds.*

*I began by recording, photographically, the clouds that came down on the mountains especially on grey rainy days. The first results were disappointing they were always too far away for my camera lens. So I borrowed the school’s telescopic lens – a really big one – and the results were much better. Now I have enough photographs to paint a whole exhibition, all of grey cloudy mountains. I love their cool remote quality, which suits the sumi medium perfectly.*

...Hope Brooks



Khalil Deane graduated May 2000 with honors in painting from the Edna Manley College of the Visual and Performing Arts.

Since graduating, he has been involved in many shows in Jamaica which include The National Annual (now the National Biennial, which he has also been a part of), held by the National Gallery of Jamaica.

Khalil was also one of five artists short-listed to represent his country in the Latin American & Caribbean Art Exhibition held at the Olympus Cultural Centre, hosted by the Macay Cultural Foundation of Mexico and the government of the city of Merida Yucatan.

In his budding career, Khalil has already been adorned artist of the year 2002 for artist under the age of 40, held by the Mutual gallery of Jamaica.

### Slipping Away III

22" x 35"  
2002



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*The works are investigations of expectations of one's self as well as an unresolved analysis of these investigation.*

*The represent an obscurity of one's function, of one's role or duty in his or her respective social realm.*

*"Where does one stand versus where one should stand, not wanting to confine one's self to the monotony of a 'business' or 'working' class life (for example) but on the other hand one wonders if he should wake up at eight, go to work at nine, have lunch at one, go home at five, repeat again tomorrow. Which way is the right way? Is there a right way? Who is the purist of man? How does one convince the other that he/she is wrong? How does one convince himself that he is wrong?"*

*The works are undefined as well as the nature of the concept. They represent a lack of clarity, not of one's self but of one's expectations. This lack of clarity leads to withdrawal of the individual and subsequently a disappearance within his social environment.*

*Somewhat a self displacement.*

*... Khalil Deane*





LAURA FACEY

Laura Facey was born in 1954 in Kingston, Jamaica. She studied art in England at the West Surrey College of Art & Design, Farnham, for her Foundation Diploma in 1972, the Rhode Island School of Design, in Rhode Island, U.S.A for a summer workshop in 1972, and then received her diploma in sculpture from the Jamaica School of Arts in 1975.

Facey's group exhibitions include A Shriek from an Invisible Box at the Meguro Museum of Arts, in Tokyo, Japan, 2001; Watamula, Workshop Exhibition in Curacao, Dutch Antilles, 2000; Soon Come: The Art of Contemporary Jamaica, the Nebraska Arts Council touring exhibition; Annual National Exhibition, at the National Gallery of Jamaica, 1997, and the 6<sup>th</sup> Bienal de la Habana, Cuba, in the same year. Solo exhibitions include Chairwoman and Supershark at Patoos Gallery, Kingston, Jamaica in 1992; Pieces at the Mutual Life Gallery, Kingston, Jamaica, 1985 and Works at the Tom Martin Gallery, Santa Fe, New Mexico, U.S.A, 1980.

Laura has also worked on several public art commissions, such as the 1999 Earth to Earth at The Sculpture Park of the Caribbean, University of Technology, Kingston, Jamaica, and has illustrated numerous publications, including Talisman the Goat, in 1977.

## Indigo Prayer

*birth is a mere breath  
death is a mere breath  
every moment is a breath  
if you allow yourself  
to spew through that opening  
and scatter into a million particles  
as you celebrate nothingness  
everythingness  
the water of life thrown into air  
then to earth  
to cycle again and again  
Christ is a breath  
His blood  
a carpet of red flamboyant flowers  
covering the well of life  
oh God  
may He reach into the Belly of the  
Mountain  
and untangle the roots of our torture  
then plant within each of us  
a seed  
that will grow and bear beautiful fruit  
the healing is here now  
only for us to receive it  
"none but ourselves  
can free our minds" (1)*

## Indigo Prayer Mixed media assemblage

108 H (inches), 1995



1. Bob Marley's words from "Redemption Song"
2. Watamula is a word for blowholes along the rocky seacoast.
3. Landhouse Knip is a colonial Dutch plantation house, the site of the 1795 slave rebellion in Curaçao.

Assemblage of Kibrahacha wood, neon, dyed cotton waste, coconut fronds.

This installation was constructed in Curacao during an artist's workshop. Within two weeks we were to synthesize our experiences and each create a work using materials from nature assembled against the backdrop of old ruins, outbuildings, or the great house we were at (Landhouse Knip) itself.

I chose a beautiful old step-well 14 feet deep in the "belly of the mountain" where indigo plants were grown for their prized blue dye during the eighteenth century. My thoughts were of Christ while creating the figure in the sculpture but others thought the figure to be Tula, the slave who led the rebellion and who was beheaded!

Life is about healing for myself and others and that is the essence of my work.



Laura Hamilton was born in Kingston, Jamaica in 1964 and took the Foundation Course at the Central School of Art and Design in London.

She continued at the Byam Shaw Art School, and later graduated with a B.A Honours Fine Arts Degree from Kingston Polytechnic in 1987.

Hamilton's first exhibition was at the Vyner Street Studios, London in 1988 and since then she has exhibited widely and variously in Jamaica, including a one person show at the Frame Centre Gallery, Kingston, Mozambique, New York, the Dominican Republic, Wales, Scotland, Amsterdam, Cuba, Trinidad and the U.S.A.

Items of Laura's work are in the collection of the National Gallery of Jamaica, with private collectors active in the U.K, and with Arthur Anderson and Coopers & Lybrand in London.

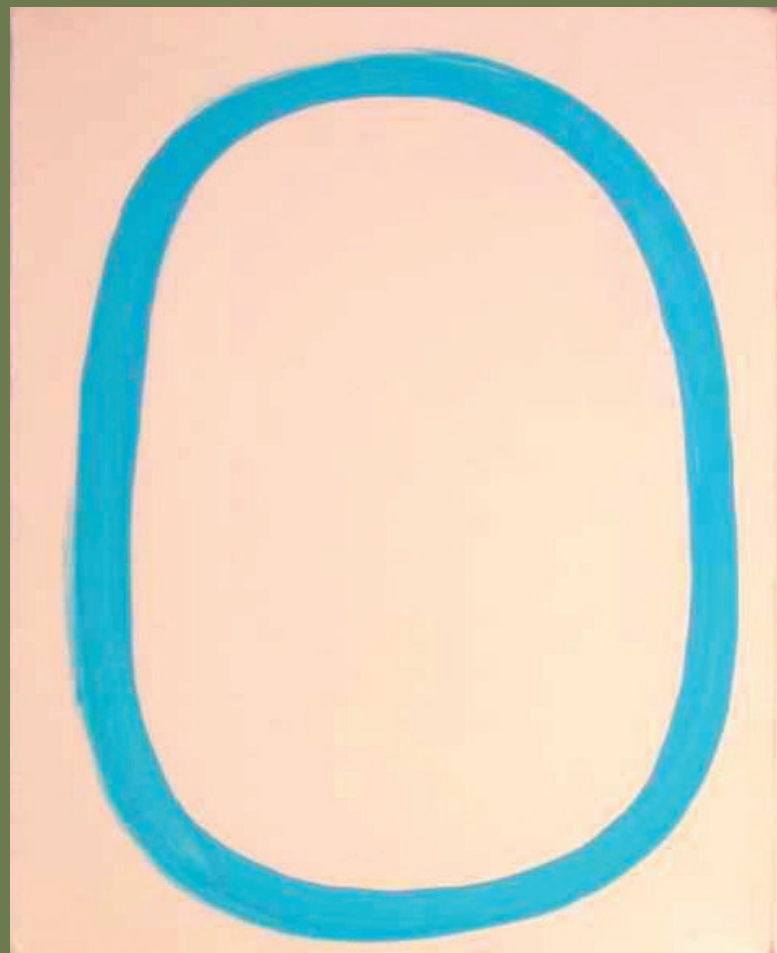
### **Guan Nuh Oil on canvas**

10 H x 8 W (inches), 1999

*I make paintings, which explore colour, mark making and the physicality's of paint working in an intuitive way making work, which is fresh and direct. Abstract marks evolve as a result of working and reworking drawings, away from their subject matter. These are sourced from an awareness of architectural and domestic forms; personal obsessions, things small and intimate such as bags, dress patterns, bowls and vases or things larger and all enveloping such as the sky, the sea, tower blocks, shanty shacks, doorways, windows. I combine formal abstract composition with intuitive mark making creating work which has a playful and subtle presence.*

*I am a Jamaican living abroad; things Caribbean evoke very powerful emotion and memory. I have ideas of working in response to the environment without preconceiving too exactly the form my work will take. It will be dictated by what I find and experience.*

...Laura Hamilton





Margaret Chen was born in Jamaica and in 1976 graduated from the Jamaican School of Art, with distinction. She followed her studies in Canada where she achieved a specialized degree in Fine Arts at York University, Ontario. She stayed there to achieve her M.F.A. in 1986.

Chen began showing in Toronto when she was at University, and on leaving she exhibited several times at the National Gallery of Jamaica, Kingston. She has exhibited widely, including the group exhibitions 1492/1992 Un Nouveau Regard sur les Caraïbe, France, in 1992; the first and second Bienal de Pintura del Caribe y Centro America, Santo Domingo in 1992, and 1994; and Soon Come – The Art of Contemporary Jamaica, in various museums in the U.S.A. Her solo shows include Portal at the Bolivar Gallery, Kingston, Jamaica in 1996; Subterrene Art Word Gallery, Toronto, Canada in 2000, and her latest solo exhibition titled Ovoid took place in the National Gallery of Jamaica 2003.

**Schism**  
**Mixed media on arches paper**  
53 H x 37 W (inches), 1989

*The excavation/dig*  
*Layers beneath the crust*

*Inside the serpentine shafts*  
*A sibylline murmur*

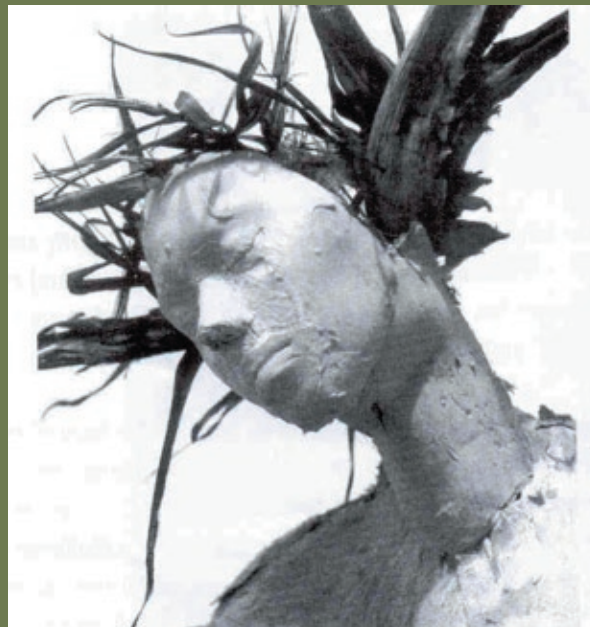
*And then the compulsive*  
*shifting through the spoors.*





Born in January 1974 in Kingston, Jamaica, Hutchinson studied at the Edna Manley College for the Visual and Performing Arts. She was awarded Mutual Life Gallery's Artist of the Year in 2001. Hutchinson lives and works in Kingston, Barbados and Miami.

Hutchinson has participated in numerous group exhibitions including Bo Osani (Like it or Not) at the Queens Gallery in Bridgetown, Barbados in 1995, the Graduation Exhibition at the Edna Manley College, Kingston, in 2000, Spaces of the Americas at the National Gallery of Jamaica, and Young Generation at the Mutual Life Gallery, Kingston, in 2001, and in 2002 at East Meets West, presented by Diaspora Vibe Gallery, the Bakehouse Main Gallery, Miami, Florida; Caribbean Crossings at Marryshaw House, University of the West Indies, Grenada; Fleeting Moments at the Green Door Gallery, Miami, Florida and Rude Awakenings at Marriott's Loft, New York.



*I was drawn to the tree bark used here for the evocative nature of the material. I am fascinated by the evidence of life and the way that this bark echoes the feeling of skin, but not perfectly smooth skin, reminding me instead of the imperfection of flesh and the effects of age and weathering, of trauma and scarring. This spoke to me about the internal and subconscious realms within the psyche. The process of peeling away layers of the bark to reveal the fresher softer layers was a metaphor for what creating my art is about, reflecting vulnerability and an opening up of the psyche to reveal the inner self. The fragmentation of the body has evolved gradually from torsos, which hung like butchered pieces in the meat shop, (perfect bodies on display for the meat market), towards the whole, reflecting personal healing and gradual transformation.*

...Nakazzi Hutchinson



Natalie Butler attended the Edna Manley College for the Visual and Performing Arts Kingston, Jamaica, graduating with honors in Painting 1993 and Sculpture 1996. Natalie was also awarded

the Ronald Moody Scholarship towards Postgraduate Work (Sculpture) Edna Manley College for the Visual and Performing Arts 96/97.

She has since exhibited extensively, in shows that include the Annual National 1988 – 2001, National Gallery of Jamaica, the 2003 Deslocamentos - Videobrazil : 14<sup>th</sup> International Electronic Art Festival, Sao Paulo and the 2003 Santa Domingo Biennial (V Bienal del Caribe), Dominican Republic where she received an honourable mention for her work Eraser. Natalie was also awarded the 2003 Artist-in-Residence at the CCA:7, Port-of-Spain, Trinidad Residency, which included an open studio installation & public presentation.

Natalie currently lives and works in Jamaica and teaches at Edna Manley College for the Visual & Performing Arts in the Fine Arts programme.

## Open Heart Video Still 2003

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*One day whilst cooking, the vegetables do not make it into the pot. Skins are cut, seeds scraped-out and the slices hung up to dry. As time passes the organic material withers, shrinks and dies – a metaphorical narrative develops through a series of recorded experiments alluding to our own physical vulnerability through the passage of time.*

*Drawing attention to what is already present – that is all I do.*

...Natalie Butler





Nicholas Morris was born in 1967 in St. Andrew, Jamaica. His educational achievements to date have been a Bachelor of Arts from Dartmouth College, USA in 1989, a postgraduate diploma from Duncan of Jordanstone College of Art, Scotland, in 1990, and a Master of Fine Arts from Stanford University, U.S.A, in 1994.

His professional life has included from 1992 to 1994, Teaching Assistant, Department of Visual Art, Stanford University, from 1995 to 1996 Assistant, Department of Education, National Gallery of Jamaica, during 1995 to 1997 Co-ordinator of an Art Programme at The MultiCare Foundation, Kingston. Since 1995 he has completed workshops in art under various

sponsors in inner-city areas in Kingston, tutor at the Department of Painting, School of Art, Edna Manley College of the Visual and Performing Arts, Kingston, since 1997 tutor at the Bellevue Hospital und MultiCare Foundation Art Therapy Programme, Kingston, in 1998 Training as AIDS Counsellor, JAS (Jamaica AIDS Support), Kingston, a 1999 Seminar Tutor for A Look at Art, since 1999 tutor with Kunst im Kontext, Kunst in Therapie, and Interkulturelles Lernen, Hochschule Mittweida, Germany, Fachbereich Soziale Arbeit. Since 2001, Morris has been a workshop tutor, Kinderakademie Fulda, Germany, at various teaching institutions, Germany, and since 2002 Art Teacher at Bertolt-Brecht-Gymnasium and Heinrich-Emanuel-Merck-Schule, Darmstadt, Germany.

Selected exhibitions and projects include the years 1991, 1997, 1999 and 2000 represented at the *Annual National Exhibition* at the National Gallery of Jamaica, *The Collector's Eye* at The Fruitmarket Gallery, Edinburgh, New Talent at the 369 Gallery, Edinburgh, in 1992 with the New Art from Scotland at the Gruzelier Modern and Contemporary Art, London, during 1994 Maxine Lewis and Nicholas Morris at the Bomani Gallery in San Francisco, the 1995 *Young Talent* show at The National Gallery of Jamaica, in 1996 at *Bienal de la Pintura*, Museo de Arte Moderno, Santo Domingo, Dominican Republic, at the *Needing Attention, Obviously*, Grosvenor Galleries, Kingston, Jamaica, and the Caribe-Suecia, at the Centro Wifredo Lam, Havana (also in Stockholm, Sweden), *True Tales of Adventure and Romance* at Grosvenor Galleries, and the solo shows: *Investigations, Between Narratives and Other Spaces* at the CariVista exhibition in Bridgetown, Barbados; in 1999 *Voices from the New World*, an exhibition at the Inter-American Development Bank, Paris, *The table is set* at The Guilt Trip, Kingston; in 2000 *The welcome home series*, a one-person exhibition again at Grosvenor Galleries, *The Death Penalty* at the Flynn Dog Gallery in Vermont, U.S.A, with *Soon Come*, the travelling contemporary Jamaican art exhibition organised by the Nebraska Arts Council, an installation project for Jamaica AIDS Support, Kingston; in 2001 *X-ODUS* (with Ritula Fränkel) at the Jewish Community Centre, Darmstadt, and since 2002 *Denkmal Güterbahnhof* installation project, at the freight train station, Darmstadt, Germany.

## Sit and Wait (detail)

### Mixed media

78 H x 17 W x 17 L (inches), 2003

*The work "Sit and wait" is a continuation of a series begun in 2000 with "The doorway to Switzerland", an imaginary cross-shaped door to the "first world" painted onto a wall in a national gallery in the "third world".*

*"Sit and wait" requires the presence of a visitor for its completion. The visitor is told by an unknown, presumed authority to wait - without being told exactly for what. The rewards for waiting may eventually only be imaginary ones, in much the same way that, for the majority of people who see themselves in the position of having to move from one place to another, the official migration process is guideless and opaque, with authority figures and stages which are often not understood.*

*These migrants could be sitting and waiting: unsure of where they are headed - or unsure in their environment because of its being nothing like the fantasy with which they started off - they are forced to wait to be told that the journey is over.*

*...Nicholas Morris*



Omari Ra was born in 1960 in Kingston, and is a painting graduate of the Jamaica School of Art where he now teaches. Omari lives and works in Kingston, Jamaica, and is one of the most significant artists of that generation who mixes tradition and modernity.

Ra's works express constant social and political concerns, and don't hesitate to refer to such issues as Nazism, or Apartheid in South Africa. One of his main concerns is the link between Africa and the Caribbean.

From: <http://www.revuenoire.com/anglais>

**Whale III (triptych)**



*Ahab could be a more correct metaphor for the Africans in the Caribbean; especially since Caliban has not managed to revolutionize his master's language. Caliban has effected no real evolution toward a meaningful and sustained idea of political and cultural hegemony. The complex persona of Ahab also presence a world view of art and who should be the master of the aesthetic or visual language. Art is a necessary concomitant to political and cultural renewal and stability. Thus Ahab as a metaphor is complex enough to mandate a vision through which the crew or the world must access or perceive the image of the whale, having circumvented the seemingly self destructive quest of Ahab.*

*I think the metaphor makes sense, and is pertinent to the history, memory and evolution to the region. Ahab transcends the putative revolutionary mutterings of Caliban. He is in many ways a visual analogy to the Haitian revolution.*



PETRONA MORRISON was born in Manchester, Jamaica 1954. She received a B.A. in Fine Arts from McMaster University, Hamilton, Ontario, Canada with Honors (Summa Cum Laude) 1976 and an M.F.A. from Howard University, Washington, D.C. 1986.

Petrona has exhibited extensively nationally and internationally with solo exhibitions at the Makonde Gallery, Kingston, Jamaica, 1991, and Babylon Jamaica Gallery, Kingston, Jamaica, 1991 and several group exhibitions, including *Soon Come - The Contemporary Art of Jamaica*, Joslyn Museum, Omaha, Nebraska, a travelling exhibition organized by the Nebraska Arts Council.

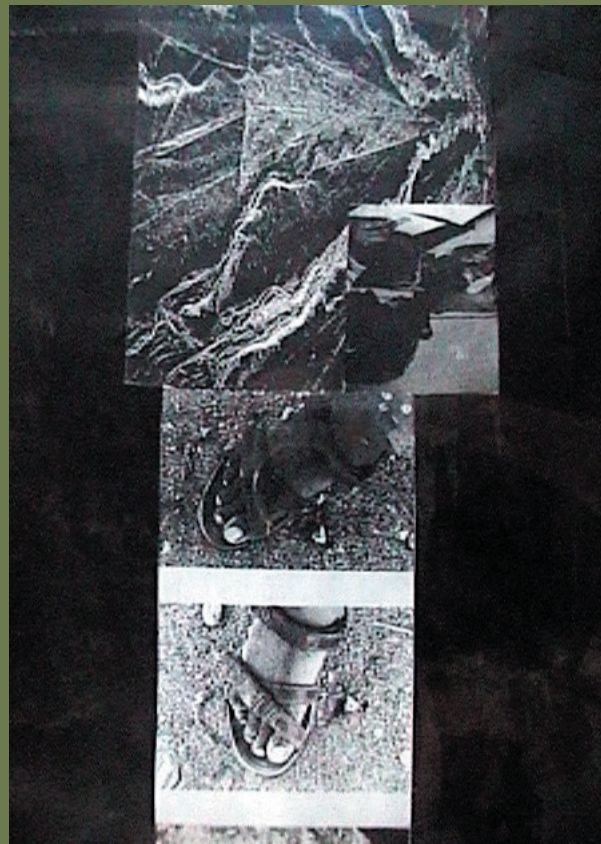
Petrona's work is also in several collections including the National Gallery of Jamaica, Kingston, the Michael Manley Collection and The Studio Museum in Harlem, New York. She has also been included in various art publications including *Modern Jamaican Art*, *Caribbean Art* and *Art Today*. Petrona is also the recipient of the 2002 Artist-in-Residence, Caribbean Contemporary Arts, Laventille, Trinidad and the 2000 Silver Musgrave Medal, Institute of Jamaica.

**Untitled  
Collage**  
131x168 cm  
2002

*My current work explores my response to change - internal and external.*

*Through my work I am documenting a personal narrative, a process that helps me to negotiate change.*

*...Petrona Morrison*







PRUDENCE LOVELL

Prudence Lovell was born in Framlingham in the English county of Suffolk. She attended Kingston-upon-Thames College of Art, Kingston, Surrey, England. She has lived and worked in Jamaica for two extended periods, sandwiching eight years in the Netherlands. In addition to her own work, she is presently a part-time tutor in the Department of Painting in the Edna Manley College's School of the Visual Arts. She has twice served as a member of the Selection Committee for the Annual National Exhibition of the National Gallery of Jamaica.

Lovell's exhibitions have included 1978, 1982, 1990 and 2002 Annual National Exhibitions, National Gallery of Jamaica, Kingston, 1981 at the Bolivar Gallery, Kingston, Jamaica, 1982 at the Commonwealth Institute, London, England, 1983 Spink & Son Ltd, at St. James', London, England: 10 at Spink, 1984 at the Summer Exhibition, Royal Academy of Arts, London, England, 1987 at the Galerie Edison, The Hague, Netherlands, 1988 De Nieuwe Haagse Salon, at Pulchri Studio, The Hague, Netherlands, 1988 at Galerie Edison, The Hague, Netherlands, 1989 (two shows), and 1990 at Pulchri Studio, The Hague, Netherlands: Op Uitnodiging, Op Klein Formaat, and the Autumn & Spring Exhibitions, respectively, 1992 at the Marpad Gallery, Coral Gables, Florida, USA, in 1996 at the 3<sup>rd</sup> Bienal de Pintura del Caribe y Centro-America, Santo Domingo, Dominican Republic, 1999 in Important Works on Small Surfaces at Mutual Life Gallery, Kingston, Jamaica, in 2000 with Urban Landscapes, a travelling exhibition organized by the Museo del Arte Moderno, Santo Domingo, Dominican Republic, in 2000 The Second Generation at Mutual Life Gallery, Kingston, Jamaica, and in 2002 at the 4<sup>th</sup> Bienal de Pintura del Caribe y Centro-America, Santo Domingo, Dominican Republic.

Her awards have included the Press Prize, Artoteek Prize and Public Prize, De Nieuwe Haagse Salon, in 1988, Membership by Invitation, Pulchri Studio, The Hague, also in 1988, and an Honourable Mention at the 4<sup>th</sup> Bienal de Pintura del Caribe y Centro-America, 2002.

Prudence Lovell has also published illustrations for Keep Your Feet On The Ground (Kingston, Jamaica: Ministry of Education, 1980), the Annual Calendars for Jamaica National Building Society, 1983 and 1984, the Postage Stamp to celebrate the Centenary of the Birth of Sir Alexander Bustamante, Jamaican National Hero/first Prime Minister of Jamaica, 1984, the book cover for M. N. Shaw, International Law (Cambridge: Grotius Publications, 1984), and the book cover for Patricia Mohammed, Gendered Realities: Essays in Caribbean Feminist Thought (Mona, Kingston, Jamaica: University of the West Indies Press and Centre for Gender and Development Studies, 2002). Lovell's written journalism includes State Patronage in Holland: The Artist as Civil Servant (Arts Jamaica, Vol. 3, Nos. 3 & 4, July 1985)



*Exsiliun: Argumentum ex silentio*  
Digital reproduction and emulsions on vellum  
52 x 52 (inches), 2002.

*This work explores the seeming disjuncture between the act of courtship, the exaltation of romantic love on the one hand, and the inexorable subjacent biochemical and physiological processes of human life on the other.*

*Lacrimae sunt rerum. I find this a very powerful concept. Constructing visual theories, searching for visual equivalents is a way of responding and dealing with it.*

*...Prudence Lovell*



Ritula Frankel, a Fibre and Installation artist, has the dual nationalities of German and Jamaican. Frankel has made homes in both countries, and is married to fellow artist Nicholas Morris.

From 1995 until 2001, Ritula was an instructor in art therapy at the Bellevue Psychiatric Hospital in Kingston, Jamaica. Meanwhile, she acted as a design consultant for UNIDO/JAMPRO and was a contributing art critic to the Sunday Gleaner in Jamaica. Also during this time she was appointed lecturer at the Edna Manley College for the Visual and the Performing Arts, in Kingston, Jamaica. From 1999 she lectured at the University of Applied Science, Rosswein/Mittweida, Germany and has been resident in Germany since 2001. From 2000 to the present, Frankel has been Facilitator for anti-racism art workshops in schools and colleges all over Germany.

Since 1988 Frankel has been exhibiting every few years at the Annual National Exhibition at the National Gallery of Jamaica. She has also shown works at several other exhibitions in Kingston and in 2000 exhibited at the Death Penalty exhibition in Vermont, U.S.A; in 2001 at the X-ODUS installation exhibition in Darmstadt, Germany; in 2002 at the Perikopen Bible, Darmstadt, Germany; and in 2003 Denkzeichen Gueterbahnhof, a holocaust memorial at a railway freight station, commemorating the deportation of German Jews, Sinti and Roma, Darmstadt, Germany



"Strange Fruit"  
Blutorangenkleid



Blutorangen In Germany, "Blutorangen" ("blood oranges"), are a special kind of orange with blood-red juice which are often sold under the brand name "Moro" ("Moor"), wrapped in tissue paper printed with images of Negroes and Negresses.

The exotic red orange is advertised with the notion of the exotic black person.

The long Victorian-style dress „strange fruit“ is sewn from 100 orange wrappers and will have a CD player hidden underneath. Billy Holiday's song "strange fruit" will be played in continuous replay.

... Ritula Frankel

**Strange Fruit/  
'Blutorangen'**  
**Mixed media**  
55 h x 23 w (inches), 2003

[Click for Haribo >](#)



**HARIBO (detail)**  
**Mixed media assemblage**  
 12 h x 16 w (inches), 2003

*Subtitle: Haribo macht Kinder froh/ Haribo makes children happy*

*Ingredients: Glucose, sugar, brown syrup, starch, liquorice, aroma, salt, wheat flour, lactose, dextrose, fat, milk powder, corn oil, colouring, gelatine, bees wax, citric acid, insect display case, insect pins, insect labels, fire crackers.*

*Haribo macht Kinder froh uses the slogan and the products of a ubiquitous German sweets company to develop a visual narrative of colonial stereotypes and exclusionist paradigms.*

*Like other colonial powers, Germany, the country I am now living in, has not yet come to terms with its history of exploitation and its self-perception as being the benefactor of less civilised peoples; one-sided information and romanticism are still finding entry into school books, oral history and popular representations. Games, songs and food dishes, for example, reflect the fear and danger associated with 'unknown' strangers, be they Jews, Romany and Sinti, or Blacks.*

*In Germany one can find Judenfürze ('Jew's farts', a type of firecracker), Zigeunerschnitzel ('Gypsy cutlets', a meat dish), and the Türkentrunk ('Turk's drink', coffee) as examples of stereotypes and of attempts to integrate negatively the unfamiliar and alien.*

*There is also a special tradition of using discriminating and racist terms in naming sweets for children, enforcing prejudices and stereotypes according to the politics of exclusion of the "other". One may find Negerküsse ('Nigger kisses'), Mohrenköpfe ('Moors' heads') and Negertaler ('Nigger dollars'), and they can all be eaten! There is a specific symbolism in "eating" the very thing you fear or hate. In consuming it and making it a part of yourself, it is rendered less mysterious and dangerous.*

*In using the medium and tool of the entomologist, the collector of insect species, the assemblage brings back the image of the colonial explorer/hunter, who searches in order to confirm the ideas he already has and who labels and organises his prey as a personal display of his gratification.*



Historically my experience as a Black Canadian woman artist has not been accorded representation in Canadian cultural institutions. This remains the case today for both my children and my grandchildren. As the mosaic of cultural diversity begins to emerge within contemporary art practice, I wish to contribute my “vision” to ensure that Canadian artistic representation redresses this poverty of experience.

Since I was a young child, my art has been expressed through an amalgam of my combined ancestry (Arawak, African, Spanish and Scottish), a spirituality that manifests itself through a syncretism of African-based religions and through deeply personal experiences. These blended elements have been the bases of my art practice all of my life with a variety of shifts in emphasis.

An old woman gave me the letters O-Y-A as a small child; and through my life’s work, I have proceeded to realize their meaning and the importance to me of the cosmology to which they belong. The letters are, in fact, the name “OYA”, who proved to be one of my personal guides, Orisha.

The seven principle deities of West African-based religions are called “the Seven African Powers” or “Orishas”. They form a pantheon of godlike forces that express themselves on earth through specific elements and human attributes, creating human behaviour and so-called “happenstance” in the circumstances of life. They are: Oya - Wind /Tornadoes; Shango - Fire/Lightning; Oshun - Love/Rivers; Yemaya - Womb of Creation/Oceans; Elegba - Crossroads between the Worlds; Obatala - Wisdom/the Human Body; and Ogun - Strength/Iron.

My artistic work and life have always focused on and through spirituality. I choose to intensify my work using spirituality as a metaphorical crossroads to a higher awareness and consciousness for humankind as expressed through the seven African Powers or Orishas.

From: [www.winsomwinsom.com](http://www.winsomwinsom.com)



**Medicine Bag (part of River of Life)**  
**Multi media fabric textile and installation**  
120 H x 54 W (inches)  
2001

*River of life (of which Medicine Bag is a part) is a living, breathing installation Altar to all my Ancestors. Because of them I am here. The blood that flows through our veins in all connected – my mother, myself, my daughter – all the way back to Africa. In using colour, textile, paint, incense, rum, found objects and articles of my Ancestors, I am invoking all the senses of the viewer and taking an ordinary gallery space and turning it into something very sacred.*

*I believe I am a Spirit in the material world. I believe the world is my school. I believe I knew exactly what I was doing when I applied for admission. I am honoured by my African, Arawak, Carib and Scottish Traditions and willingly accept the wealth of Spirit Knowledge. I have inherited from my Ancestors. I am one with all and all is one with me.*