From the collection of The National Gallery of Jamaica 1960s & 1970s

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City Life by Osmond Watson, 1968

DAILY BREAD



The National Gallery of the Cayman Islands 21st March 2014 - 15th May 2014



Forward

The National Gallery of the Cayman Islands (NGCI) is delighted host *Jamaican Art: 1960s & 1970s* from the collection of the National Gallery of Jamaica (NGJ). The exhibition marks a second international collaboration between our two National Galleries, the first being *Rousings* in 2004.

The concept for this exhibition grew out of conversations held during the Jamaican Independence 50th Anniversary celebrations when, in collaboration with the Jamaican Consulate, NGCI hosted a small but significant overview of Jamaican art from local collections. We are extremely grateful to the many local collectors who loaned works to that exhibition, which subsequently reignited the dialogue between NGCI and NGJ.

Given the breadth and depth of Jamaican art history, we have chosen to focus entirely on the 1960s and 1970s for this current exhibition. This was a period of dramatic political, social and cultural change in Jamaica, and one of remarkable creative expression in which notions of nationhood were actively explored and challenged. The artists practising during this period helped forge the creation of a national identity and provided a springboard for the remarkably vibrant creative community found in Jamaica and its diaspora today. The 27 artists who have been included in *Jamaican Art: 1960s & 1970s* represent both the undisputed masters of the Jamaican art world, as well as others who have made significant contributions to the development of Jamaican art without receiving the same level of public recognition.

We hope that this exhibition will initiate greater dialogue between our organisations and our wider artist communities, and will help to strengthen the long-standing history of cultural exchange that has existed between our two countries. A special thank you is extended to the National Gallery of Jamaica team and especially Dr Veerle Poupeye and O'Neil Lawrence for their insightful selection of works to represent the NGJ collection. Thanks are also extended to the Ministry of Health, Sports, Youth and Culture; Elaine Harris and Gillian Harvey at the Jamaican Consulate; Hugh and Pamela Hart; Carol Hay; and all our exhibition sponsors who are listed in this programme.

Natalie Urquhart, Director, National Galllery of the Cayman Islands





Introduction

The history of the visual arts of Jamaica vividly reflects the social, political and cultural changes that have taken place in the Island over the centuries. This resonance is particularly evident in the works from the 1960s and 1970s – the eventful years following Jamaica's Independence in 1962.

A nationalist Jamaican school had emerged in the 1930s and 1940s, spearheaded by artists such as Edna Manley, Alvin Marriott, Albert Huie and David Pottinger, who sought to define the essence of Jamaican-ness by means of relatable, iconic representations of Jamaican life and Jamaican people. By the 1960s, the thematic and stylistic choices of the Nationalist School had become the local artistic norm and this was further bolstered by the patronage some of these artists began to receive from the Jamaican state, for instance in the form of public commissions such as Edna Manley's monument to Paul Bogle in 1965. The work of the exponents of the Nationalist School, however, also evolved during the post-Independence period in response to the rapidly changing cultural environment and the artistic innovations of the younger generation of artists that emerged in the 1960s.

Young artists such as Barrington Watson, Eugene Hyde and Karl Parboosingh – the founders of the influential Contemporary Jamaican Artists Association (1964-1974) – actively questioned the tenets and dominance of the Nationalist school. While still preoccupied with iconic Jamaican subject matter, these younger artists sought to challenge their audiences with work that was – in the local context – thematically and conceptually innovative and at times downright provocative, reflecting their exposure to developments in the international art world. It was this generation that introduced abstraction to Jamaican art. The younger artists also asserted themselves more aggressively as professional artists and successfully agitated for the development of local art patronage, especially from the private sector which was burgeoning in the 1960s.

The 1960s and 1970s were decades of intense political agitation and challenges to the social status quo and which, while also contributing to new problems such as the upsurge in crime and violence, fuelled the development of those cultural expressions for which Jamaica is internationally renowned today, especially reggae music. In this context, there was more recognition for popular cultural expressions, such as the African-derived Zion Revival religion, and increasingly also for Rastafari, a militant African Zionist movement which developed rapidly in the 1960s and 1970s and soon became a defining force in Jamaican culture. Popular culture became an even more prominent theme in Jamaican art, as could be seen for instance in Osmond Watson's sympathetic portrayals of Rastafari culture. This new interest in popular culture also resulted in the recognition of self-taught artists such as Mallica "Kapo" Reynolds, who was a Zion Revival leader, and Everald Brown and Albert Artwell, whose beliefs were associated with Rastafari. The National Gallery of Jamaica provided a powerful endorsement of these self-taught artists, with its landmark 1979 *Intuitive Eye* exhibition and the associated renaming of these artists as "Intuitives", in an effort to challenge the stigmas attached to labels such as "primitive" or "naïve."

The 1960s and 1970s also saw the formalisation of the programming of the Jamaica School of Art, which became a fulltime tertiary institution in 1962, and in 1976 moved to a shared campus with the national schools of music, drama and dance (now the Edna Manley College of the Visual and Performing Arts). Increased state support of the arts also resulted in the 1974 establishment of the National Gallery of Jamaica, which is now the oldest and largest art museum in the Anglophone Caribbean. The development of these national cultural institutions created a fertile field from which Jamaican art has continued to grow and develop since then.

The present exhibition provides an overview of Jamaican art from the 1960s and 1970s, with work by some of the key artists of the period, and consists mainly of masterworks from the National Gallery of Jamaica collection as well as several important loans from various Cayman collections. We are very pleased to be part of this project and hope it will be the first of several such exchanges between the National Gallery of Jamaica and the National Gallery of the Cayman Islands.

Veerle Poupeye, Executive Director, NGJ O'Neil Lawrence, Senior Curator (Acting), NGJ



The Disadvantaged

Fitz Harrack 1973 Wood (Oak)

From the collection of the National Gallery of Jamaica

Fitzroy "Fitz" Harrack (1945-2013) was born in St John's, Grenada. He received his early artistic training in Grenada and Trinidad, before attending the Jamaica School of Art (now part of the Edna Manley College) on a scholarship. Following his graduation in 1969, Harrack as he was popularly known, settled in Jamaica and established his career as a sculptor. He also taught, eventually heading the Sculpture Department at his alma mater for many years. An integral component of his artistic output was his research into indigenous materials such as Jamaican woods and aggregates which he used along with various metals to produce his work. His many commissions include the Stations of the Cross (1977-1978) at the Holy

Cross Catholic Church in St Andrew and the sculptural mural *Spirit of Togetherness*, which was mounted in Montego Bay to celebrate Jamaica's 21st year of independence in 1983. Most of his pieces are biomorphic with varying degrees of abstraction, and his psychologically intense work reflects a deep respect for local and regional cultural traditions. In addition to his artistic work he also worked as a sculpture restorer and as such he is best known for his restoration in 2010 of Edna Manley's *Bogle* (1965) monument. In 1988, he was awarded the Order of Distinction.



Man Arisen

Christopher Gonzalez c. 1970 Wood (Mahogany)

From the collection of the National Gallery of Jamaica

Christopher Gonzalez (1943 – 2008) was born in Kingston and graduated from the Jamaica School of Art and Craft (now the Edna Manley College) in 1963, as part of that institution's first batch of full-time diploma graduates. In 1972 he earned his MFA from the California College of Arts and Crafts. Gonzalez, whose name is also spelled as Gonzales, quickly established his credentials as one of Jamaica's most outstanding sculptors, although later in life he would also gain recognition as an occasional oil painter and prolific watercolourist. His public commissions include the sculptures for the tomb of National Hero Norman Manley

(1975), his controversial Bob Marley sculpture (1983) and his contribution to the English Caribbean's first sculpture park, at the University of Technology in Kingston, 1999. Strongly influenced by African art, the sculptures of Gustav Viegland, and the paintings of Pablo Picasso, the work of Gonzalez consistently contained stylised figures, biomorphic forms and expressionist linear motifs. Thematically he explores the inspiration of spiritual awakening, the complexities of male-female relationships and portrayals of the mystic self – this, primarily through self-portraits. In 1974, he was awarded the Silver Musgrave Medal.



Edna Manley (née Swithenbank) (1900-1987) was born in Bournemouth, England to a Jamaican mother and an English father. She studied sculpture at the Regent Street Polytechnic and St Martin's School of Art. She moved to Jamaica in 1922 after marrying Norman Washington Manley, who later became Jamaica's first Premier. Over the span of her artistic career, Edna Manley produced a great number of sculptures in stone, wood, bronze, plaster and ciment fondu, as well as many drawings and a few paintings. She also received several public commissions, the best known of which is the monument to Paul Bogle (1965), the leader of the 1865 Morant Bay Rebellion. Recurrent themes in her oeuvre include spirituality, personifications of nature, the life

Bogle Maquette

Edna Manley c. 1970 Bronze

From the Edna Manley Memorial Collection of the National Gallery of Jamaica

Moses

Edna Manley c. 1970 Bronze

From the Edna Manley Memorial Collection of the National Gallery of Jamaica

and experience of Jamaicans as well as that of her own, initially in a modernist style influenced by cubism and art deco, and later on in a romantic realist style which better suited her cultural nationalist agenda. Edna Manley was also an enthusiastic cultural activist and her efforts contributed to the establishment of the Jamaica School of Art and Craft in 1950, to the extent that the arts college of which this school is now a part was in 2005 named after her - the Edna Manley College of the Visual and Performing Arts. Edna Manley's work is widely collected and prominently featured at the National Gallery of Jamaica, where her masterpieces Negro Aroused (1935) and Horse of the Morning (1943) are on permanent display. She was



the first recipient of the Gold Musgrave Medal in 1941, and in 1980 she received the Order of Merit and was inducted as a Fellow of the Institute of Jamaica. A posthumous retrospective of her work was staged at the National Gallery in 1990.



Street Scene

David Pottinger c1970 Oil on canvas

From the A. D. Scott Collection of the National Gallery of Jamaica

David Pottinger (1911-2002), nicknamed "Jack," was born in Downtown Kingston and lived there until the time of his death. Originally a house and sign painter, he participated in Edna Manley's free art classes at the Institute of Jamaica's Junior Centre and later attended the Jamaica School of Art and

Craft. By 1945, he had gained recognition as a member of the "Institute Group", along with other young artists such as Ralph Campbell, Albert Huie and Henry Daley, who were all exponents of the early nationalist school. Pottinger's work was primarily influenced by the social activities and cultural life of his surroundings. His works typically feature the streets, lanes, buildings, backyards and people of old Kingston. His painting style became more abstracted and expressionist in the 1960s, but he always remained committed to a realist mode of expression. Pottinger was in 1987 awarded both the Silver Musgrave Medal and the Order of Distinction. In 2001, to mark his 90th birthday, the National Gallery of Jamaica mounted a retrospective of his work.



Guango Form

Winston Patrick 1978 Guango wood

From the collection of the National Gallery of Jamaica

Winston Patrick (b. 1946) was born in Clarendon. He was trained at the Jamaica School of Art and the National Academy of Fine Arts and Brooklyn Museum of Art School, both located in New York. While he has at times also produced figurative work with surreal overtones, he is best known for minimalist, subtly biomorphic wood sculptures that are seductively tactile – a measure of his exceptional mastery of wood as an artistic medium. He is one of very few Jamaican artists to pursue a strongly formalist approach in his work. Winston Patrick lives and works in Jamaica and his work was last featured in the National Gallery of Jamaica's *Natural Histories: Explorations I* exhibition in 2013.



City Life Osmond Watson 1968

Oil on canvas

From the collection of the National Gallery of Jamaica

Hallelujah

Osmond Watson

From the collection of the National Gallery of Jamaica

1969

Wood

Osmond Watson (1934-2005) was born in Kingston. He attended the Jamaica School of Art and Craft and the St Martin School of Art in London. A painter and a sculptor, Watson's main thematic sources are popular Jamaican culture, religion and black empowerment ideology. His eclectic style borrows from Jamaican visual culture, African sculpture, stained glass windows, and Byzantine icon paintings. He was one of the first mainstream artists in Jamaica to depict Rastafari frequently and sympathetically in his work. His work has been exhibited widely, both locally and internationally and he is well represented in major Jamaican collections, including the National Gallery of Jamaica. In 1986, he was awarded the Order of Distinction and in 1992 he was awarded the Gold Musgrave Medal.



Three Sisters

Mallica "Kapo" Reynolds c. 1970 Wood (Mahogany)

From the Larry Wirth Collection of the National Gallery of Jamaica

Mallica "Kapo" Reynolds (1911-1989) was born in the community of Byndloss, St Catherine and moved to Kingston in the 1930s, initially settling in Trench Town – the hotbed of popular Jamaican culture at that time. There he founded a Zion Revival church community, the St Michael Tabernacle and served as its charismatic leader for the rest of his life. He started painting in the mid-1940s and started carving in the 1950s. Helped by the young anthropologist

and politician Edward Seaga and the first Director of Tourism John Pringle, Kapo came to national and international prominence in the 1960s and is recognised today as one of Jamaica's most unique and significant artists. His artistic work depicts the life, world and practices of the Zion Revival religion, in highly recognisable painterly and sculptural styles, characterised by bold, colourful patterns in his paintings and bulbous, undulating forms that often suggest dance movements in his sculptures. Kapo is well represented in local and international collections and a specialised gallery is dedicated to his work at the National Gallery of Jamaica. He was honoured with many prestigious awards, including the Silver and the Gold Musgrave medals, received in 1969 and 1986 respectively, and the Order of Distinction in 1977.

Happiness in Mango Walk

Mallica "Kapo" Reynolds 1973 Mixed media on Masonite

From the Aaron & Marjorie Matalon Collection of the National Gallery of Jamaica





Survivors 2

Gloria Escoffery 1976 Oil on hardboard

From the collection of the National Gallery of Jamaica

Gloria Escoffery (1923 – 2002) was born in Gayle, St Mary. She was educated at McGill University in Canada, the University of the West Indies, and the Slade School of Fine Arts in London. After returning to Jamaica, she taught English and English Literature at Brown's Town Community College in Brown's Town, St Ann, where she lived and worked until the end of her life. She

was a regular contributor to the Jamaica Journal as well as the Gleaner newspaper and is considered one of Jamaica's most adept art critics. Escoffery began exhibiting around the mid-1940s alongside other important artists of her generation such as Ralph Campbell, Albert Huie and Carl Abrahams and maintained an active presence on the art scene for several decades. Her oeuvre consisted of genre paintings, many of which were inspired by themes of community life in Brown's Town, and paintings that presented more 'surrealist' and abstracted responses to Jamaica's social and cultural environment. Escoffery was made Officer of the Order of Distinction in 1977 and in 1985 received the Silver Musgrave Medal.



Thirteen Israelites

Carl Abrahams 1975 Acrylic on hardboard

From the A. D. Scott Collection of the National Gallery of Jamaica

Carl Abrahams (1911-2005) was born in Kingston and he was selftaught as an artist. He started out as a cartoonist and illustrator and continued producing illustrations throughout much of his life. In the late 1930s, he met the English artist Augustus John, who was working in Jamaica. It was through John's encouragement that Abrahams committed seriously to painting. He was in the Royal Air Force during World War II and returned to painting professionally after his discharge in 1944. Carl Abrahams produced easel paintings, some murals and on rare occasions, sculpture. His work mainly takes its inspiration from Jamaican life and the Bible, and is laced with irreverent satire and scepticism about human foibles. He also produced unique surrealist and abstract fantasies. Stylistically, Abrahams' images typically contain pronounced outlines, a cubist-like fractured aesthetic and figures which strongly resemble caricatures. In 2000 his works *Ascension* (1977) and *Boy in The Temple* (1977) were featured on Jamaican stamps which commemorated the advent of the new millennium. In 1975 he became the first Jamaican artist to be honoured with a retrospective by the National Gallery of Jamaica and in the same year was awarded the Order of Distinction. He also received the Gold Musgrave Medal in 1985. His work is well represented in major private and public collections, locally and internationally, including the National Gallery of Jamaica.



City of Africa Albert Artwell

1978 Enamel on hardboard

From the collection of the National Gallery of Jamaica

Canada. Among these are ground-breaking national exhibitions such as *Intuitive Eye* (1979) at the National Gallery of Jamaica and *Redemptions Songs: The Self Taught Artists of Jamaica* (1997), which toured in the USA. Albert Artwell is represented in public and private collections, locally and internally, including the National Gallery of Jamaica. He continues to live and work in the district of Catadupa.

The self-taught painter Albert Artwell (b. 1942) was born in the parish of St James to a farming family. He attended school in Catadupa, a rural district that is directly on the border of St Elizabeth and St James in Western Jamaica. At around the age of 26, Artwell began to grow dreadlocks after having a vision of Abraham and Moses. His early art works consisted of written passages of scripture on hardboard, which were then painted and decorated. Today,

he is best known for paintings of Rastafari interpretations of biblical narratives. Articulating that his images are indicative of his spiritual beliefs, his works are based around general themes that explore repatriation to Africa the Motherland, and the celebration of African heritage within a Jamaican context. Artwell's work has been exhibited in several group and solo exhibitions in Jamaica, the USA, England and

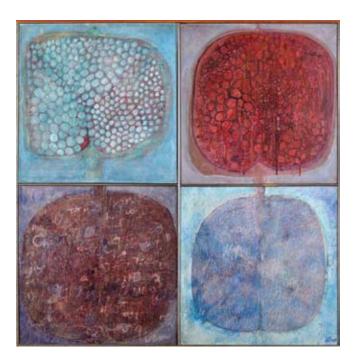


Standing Figure (MacBeth)

David Boxer 1972 Oil on canvas

From the collection of the National Gallery of Jamaica

David Boxer (b. 1946) was born in the parish of St Andrew. He studied Art History at Cornell University and John Hopkins University, where he gained his Doctorate degree in 1975. Later that year, he returned to Jamaica to head the newly established National Gallery of Jamaica, serving as its Director/Curator, and later as Chief Curator, for over three decades. Boxer is essentially a self-taught artist although he studied briefly with the American painter Fred Mitchell at Cornell University. He utilises mixed media techniques to produce collages, paintings, assemblages and installations that occasionally also include video elements. Using appropriated imagery sourced from mythology, religion, music, history and archaeology, he has consistently commented on how war, genocide, prejudice and inhumanity affect the human condition and contemporary existence. His work is well represented in various private and public collections, including the National Gallery of Jamaica. Boxer's many publications on Jamaican art include Edna Manley: Sculptor (1990), Modern Jamaican Art (1998), which he co-authored with Veerle Poupeye, and Jamaica in Black and White, Photography in Jamaica c1845-c1920: the David Boxer Collection (2013), which was co-authored with Jamaican-born art critic, Edward Lucie-Smith. His awards include the Commander of the Order of Distinction (1991) and the Gold Musgrave Medal (1992).



Hope Brooks (b. 1944) was born in Kingston. She studied at Edinburgh College of Art in Scotland, with special emphasis on mural painting. From 1982 to 1983 Brooks also attended the Maryland Institute College of Art where she gained an MFA degree in Art Education.

Four Pomegranates

Hope Brooks 1975 Oil on canvas

From the collection of the National Gallery of Jamaica

She in 1967 joined the staff of the Jamaica School of Art – which was from 1995 onwards the School of Visual Arts of the Edna Manley College – and was its head until her retirement in the mid-2000s. Brooks belongs to that generation of Jamaican artists of the 1970s who moved away from the nationalist realism of their predecessors to embrace new visual art forms and discourses such as abstraction and personal narratives. Much of her early work was inspired by nature and consisted of meditative abstractions that often included natural and manmade found objects. In later years she began to explore social issues such as racial identity and Caribbean history. She employs a formalist approach to her work, articulating her subjects with stained pigments, gridded motifs and a variety of textural surfaces. Brooks has been awarded the Institute of Jamaica's Centenary Medal in 1980 and Silver Musgrave Medal in 1995.



Nyabinghi Hour

Everald Brown 1969 Oil on hardboard

From the collection of the National Gallery of Jamaica

The self-taught artist and religious Rastafari leader Everald Brown (1917-2002) was born in the parish of St Ann. Brown moved to West Kingston in 1947, where he encountered the Rastafari movement and doctrine for the first time. Around 1960 Brown established a selfappointed mission of the Ethiopian Orthodox Church, a family-based church community named the Assembly of the Living. His artistic work started with him fashioning ritual objects, images and musical instruments for use within this community. In 1970 when the Ethiopian Orthodox Church was officially started in Jamaica, he and his family would become active members. Brother Brown had his first exhibition at the University of the West Indies in 1969 and from the 1970s onwards garnered critical recognition for his paintings, carvings and a variety of musical instruments that combined both visual appeal and technical innovation. His pieces articulate very personal visions, utilising imagery associated with African mysticism and inspired by Jamaica's flora and fauna. Everald Brown is well represented in collections locally and internationally, including the National Gallery of Jamaica, where he was honoured with a retrospective in 2004.



Boysie

Alvin Marriott 1962 Wood

From the A. D. Scott Collection of the National Gallery of Jamaica

Alvin Marriott (1902 – 1992) was born in St Andrew. By 1920, he was pursuing a career in sculpture, initially by working as furniture carver. In 1947 he received a scholarship from the British Council to study at Camberwell School of Art and Craft which he attended for two years. In 1952 Marriott returned to Jamaica and took up a teaching post at the Jamaica School of Art and Craft where he taught sculpture for six years. Marriott was primarily a figurative sculptor who produced sensitive, impeccably crafted woodcarvings as well as more formal, monumental works. His public commissions include portrait busts of Jamaica's National Heroes, *The Runner* (1961), which was unveiled by Princess Margaret at the National Stadium on the day of Jamaica's Independence and celebrates Jamaica's athletic performance, and the *Bob Marley* (1985) monument near the National Stadium. Alvin Marriott has received many honours including the Gold Musgrave Medal in 1970 and the Order of Distinction in 1975.



Fairyscape

Colin Garland 1974-75 Oil on canvas

From the collection of the National Gallery of Jamaica

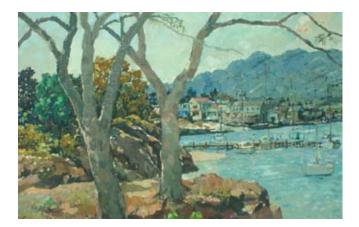
Colin Garland (1935 – 2007) was born in Sydney, Australia and studied at the National School of Art there, initially in theatre, which remained a life-long interest. After having moved to London to further his studies, Garland came to Jamaica in 1962 and soon thereafter started teaching at the Jamaica School of Art, where he taught for about two decades. He also worked with the theatre community in Jamaica, most notably with the National Dance Theatre Company (NDTC). His art is best described as surreal, although his visual narratives are allegories of actual situations, interpersonal relationships and psychological insights represented through fantastic juxtapositions of various objects with humans and anthropomorphic creatures. Garland exhibited extensively as a Jamaican artist both locally and internationally, including

Profile Colin Garland c. 1970 Oil on hardboard

From the Colin Garland Commemorative Collection of the National Gallery of Jamaica

Jamaican Art 1922–1982, an exhibition toured by the Smithsonian Institute Travelling Exhibition Service in 1983 to 1985, and *Six Options: Gallery Spaces Transformed* held at the National Gallery of Jamaica in 1985. He was awarded the Silver Musgrave Medal by the Institute of Jamaica in 1993.





Albert Huie (1920 – 2010) was born in Falmouth, Trelawney, and moved to Kingston in 1936. He received his initial training from the Armenian painter Koren der Harootian, who organised art classes at his St Andrew home in the late 1930s. In 1943 a solo exhibition of his work was staged at the Institute of Jamaica where he was the first modern Jamaican artist to be granted such an honour. Huie subsequently attended the Ontario College of Art in Canada and the Camberwell School of Art in London,

A View of Montego Bay from the Fort

Albert Huie c. 1970 Oil on hardboard

From the A. D. Scott Collection of the National Gallery of Jamaica

for which he received a British Council scholarship. Upon his return to Jamaica in 1950, he was a founding lecturer in painting at the Jamaica School of Art and Craft. Huie is widely acclaimed as a key artistic figure in both the Jamaican and African Diaspora. His paintings and prints offer iconic representations of Jamaican life, the landscape and its people, painted in an accessible, representational post-impressionist style. Huie was awarded the Gold Musgrave Medal and the Order of Distinction in 1974 and 1975 respectively and a retrospective of his work was staged at the National Gallery in 1979. In the latter years of his life, Albert Huie lived in Baltimore, Maryland, where he continued painting until 2006.



The Harvest

Eugene Hyde 1960 Etching

From the collection of the National Gallery of Jamaica. Gift of Olympia International Art Centre in honour of the 20th anniversary of the NGJ

Eugene Hyde (1931 – 1980) was born in Cooper's Hill, Portland. He studied Advertising Design at the Art Center School in Los Angeles and Graphic Art and Painting at the Los Angeles County Art Institute, where he received his MFA. He also attended the University of California, Los Angeles, and did post-graduate work in Architectural Ceramics at Otis Art University. In 1963 Hyde held his first solo exhibition at the Institute of Jamaica. Hyde's style was unusual and foreign for some Jamaican viewers (particularly his abstracted representations of the human figure) but his work was soon recognised as part of a major new direction in Jamaican art. Hyde's oeuvre includes drawings and etchings on paper, mixed media paintings and architectural ceramics

and he executed several commissions for large public murals. He was a founding member of the Contemporary Jamaican Artists Association in 1964 along with Barrington Watson and Karl Parboosingh. In 1970 he established the John Peartree Gallery, which featured the work of young avant-garde artists. In 1983, he was posthumously awarded the Silver Musgrave Medal by the Institute of Jamaica and in 1984, the National Gallery of Jamaica staged his most comprehensive exhibition to date, *Eugene Hyde 1931-1980: A Retrospective*.



Judy Ann MacMillan (b. 1945) was born in the parish of St Andrew. She received her earliest artistic training from Albert Huie and Carl Abrahams, two of Jamaica's pioneering 20th century painters, and attended the Duncan of Jordanstone College of Art, in Dundee, Scotland. Considered to be one of Jamaica's most technically brilliant painters, Macmillan mainly paints portraits and landscapes (though she has also produced still-life pieces) and she paints in an intense, lyrical realist style. Her portraits often present unusual perspectives and have featured persons who are often overlooked in society, such

Ras Dizzy

Judy Ann MacMillan 1974 Oil on canvas

From the collection of the National Gallery of Jamaica

as a 1970s series on mentally ill women living on the streets of Kingston. A monograph on her work *My Jamaica, The paintings of Judy Ann MacMillan* (2004), included an introduction written by Jamaicanborn art critic, Edward Lucie-Smith. In 2007, she was inducted in the Hall of Fame of the Caribbean Foundation for the Arts. Macmillan is well represented in a number of major collections, including that of the National Gallery of Jamaica. She currently lives and works in St Ann, Jamaica.



Sidney McLaren (1895-1979) was born in Morant Bay, St Thomas. A self-taught artist he began painting late in life, sometime in the 1960s, and he also produced a few sculptures. He came to public prominence after participating in the Self-Taught Artists Exhibitions organized by the Institute of Jamaica, winning the first prize in 1970. The city of Kingston was his main subject, depicted in a socially detailed way that reflects a genuine pride in his home country and a country man's sense of wonder at the modern marvels of life in the capital city. Within these works McLaren typically places multiple figures and vehicles

King Street & Barry Street

Sidney McLaren 1971 Oil on celotex

From the collection of the National Gallery of Jamaica

going in several directions, all set against buildings drawn with multiple, competing perspectives. In 1975 he was awarded a Silver Musgrave Medal and in 1979 the Order of Distinction.



Karl Parboosingh (1923–1975) was born in Highgate, St Mary. He attended the Art Students League in New York in the mid-1940s and also served in the US Army from 1944 to 1948. In 1952, he studied in Mexico, under the tutelage of Spanish painter Jose Guttierez and Mexican muralist David Alfaro Siqueiros. Parboosingh married his second wife, Seya, in 1957 and returned to Jamaica with her 1958. While his subject was generally consistent with that of the nationalist movement and consisted mainly of local genre scenes, Parboosingh experimented with various Modernist techniques and styles, including abstraction

Young Mothers

Karl Parboosingh c. 1965 Oil on hardboard

From the A. D. Scott Collection of the National Gallery of Jamaica

and the bold, socially engaged realist expressionism of Mexican Muralism. He was a founding member of the Contemporary Jamaican Artists Association in 1964 along with Barrington Watson and Eugene Hyde – a group of young artists who built on and challenged the tenets of the Nationalist school while demanding recognition as professional artists. He became the first artist in residence at the Olympia International Art Centre – a cultural arts centre established in 1974 by Jamaican civil engineer and prolific patron of the arts, the late A. D. Scott.



Girl

Seya Parboosingh 1978 Acrylic on canvas

From the Collection of the National Gallery of Jamaica

The poet and painter Seya Parboosingh (1925-2010) was born in Pennsylvania, USA, to Lebanese parents. She attended the University of Iowa, where she concentrated on creative writing. She met and married Jamaican artist Karl Parboosingh in New York in 1957 and moved to Jamaica with him the following year. While influenced by her husband's bold expressionism, Seya's placid and sensitive painting style reflected her quieter nature and appeared to resonate with her poetry. Many of her paintings are autobiographical, depicting scenes that reminisced her youthful days with her sisters and mother. She also experimented with abstraction. The close artistic partnership between Seya and Karl Parboosingh continued until the time of his death in 1975. Seya is well represented in private and public collections of Jamaican art, including the National Gallery of Jamaica, and she received the Institute of Jamaica's Bronze Musgrave Medal in 1988.



Royland Reid (1937–2009) was born in Portland. He began teaching himself to paint in the 1960s and had his first exhibition at the Institute of Jamaica in 1971. He was featured in the ground-breaking Intuitive Eye exhibition of 1979 and the *Fifteen Intuitives* exhibition in 1987, both at the National Gallery of Jamaica. Thematically, Reid's work is focused on politics, social welfare, religion and spirituality, and his critical, journalistic depiction of current events and local current practices earned him the title of "grassroots philosopher." He was awarded the Bronze Musgrave Medal in 1987, and in 1999 he was

Gun Court

Roy Reid 1976 Oil on canvas

From the collection of the National Gallery of Jamaica

inducted into the Caribbean Hall of Fame in the category of the Visual Arts along with Collin Garland, Osmond Watson, Susan Alexander and Carl Abrahams. Reid later participated in *Intuitive Eye III* in 2006.



Marcus Garvey Drive

George Rodney 1965 Acrylic on canvas

From the collection of the National Gallery of Jamaica

Lloyd George Rodney (b. 1936) was born in St Catherine to a Jamaican mother and Guyanese father. He attended the Jamaica School of Art and the Art Students League in New York, where he spent four years focused mainly on figure drawing and on landscape painting. George Rodney is best known for his brilliantly coloured abstractions that feature a unique mix of hard architectural lines and soft organic curves, with allusions to human figures or still-life elements, both taken from the Jamaican environment. Rodney worked at the Jamaica Broadcasting Corporation as a graphic artist in the 1960s and has also taught at the Jamaica School of art. In 1975 he was awarded a Silver Musgrave Medal and the Prime Minister's Medal of Appreciation.



Gaston Tabois (1924–2012) was born in Trout Hall, Clarendon. An architectural draughtsman by profession, Tabois came to prominence as a self-taught painter in 1955 when he held his first solo exhibition at the Hill's Galleries in Kingston and his work attracted celebrity patrons such as the young Elizabeth Taylor. His intricately detailed paintings typically depict scenes from Jamaican life and history, seen from his unique, imaginative perspective. Tabois was never completely comfortable with the labels of "primitive," "naïve" or "intuitive" that were attached to his work and he set

John Canoe in Guanaboa Vale

Gaston Tabois 1962

From the collection of the National Gallery of Jamaica

about improving his technical skills as a painter in order attain recognition equal to that of a formally trained artist. Ironically, this added a surreal quality to his work that consolidated his reputation as an Intuitive master. Tabois is one of a mere handful of artists who exhibited in all three editions of the National Gallery of Jamaica's groundbreaking series of Intuitive Art exhibitions staged in 1979, 1987 and in 2006. The work of Gaston Tabois is represented in public and private collections locally and internationally, and he was awarded Bronze and Silver Musgrave Medal in 1992 and 2010 respectively.



Barbara

Barrington Watson c. 1960 Oil on canvas

From the Aaron & Marjorie Matalon Collection of the National Gallery of Jamaica

Barrington Watson (b. 1931) was born in Lucea, Hanover. He left Jamaica in 1952, studied at the Royal College of Art in London and attended several other major European art academies, including the Académie de la Grande Chaumière in Paris and the Rijksacademie in Amsterdam. He returned to Jamaica in 1961 and quickly rose to prominence as one of the most influential artists in post-Independent Jamaica. Along with Eugene Hyde and Karl Parboosingh, he established the Contemporary Artists Association, which was active from 1964 to 1974. Watson also served as the Director of Studies at the Jamaica School of Art, where he introduced the full-time Diploma programme. Practising primarily in the tradition of academic realism, Watson explored a wide range of themes and genres. His historical paintings and portraits, in particular, provided definitive images of Jamaican history and culture that supported the drive towards the renewed nationalism of early Independence Jamaica. Barrington Watson has been the recipient of several major commissions for public and private interests, both locally and internationally. Additionally, he has been the recipient of many prestigious awards and accolades. This included his induction into the Hall of Fame of the Caribbean Academy of Arts and Culture (1992), Gold Musgrave Medal (2000) and the Order of Jamaica (2004), which is, to date, the highest national honour ever awarded to an artist in Jamaica. Barrington Watson lives and continues to work at his home in Orange Park, St Thomas.



Washer Women

Barrington Watson 1966 Oil on canvas

From the A. D. Scott Collection of the National Gallery of Jamaica



Untitled

Kenneth Abondarno Spencer c.1970s Oil on canvas

From a private collection

"Ken Spencer" (1929 – 2005), as he was popularly known, lived and worked primarily in Portland. He displayed a talent for drawing from an early age and later, as a young man during the 1950s, he made money for himself by selling his sketches to tourists arriving from the Victoria Pier in Downtown, Kingston. Sometime around 1952, Spencer left Jamaica by banana boat bound for England, following his friend and fellow artist, Barrington Watson. Though Watson encouraged him to enrol in an arts institution while in London, Spencer opted instead to educate himself by visiting numerous museums and viewing artworks. He further developed and refined his artistic style while working as a civil servant at the Jamaican High Commission in London. Spencer was renowned for his bold and expressive oil and watercolour paintings of landscapes, market scenes and other subject matter. Spencer was also known to be a resourceful salesman who marketed his paintings to various businesses, galleries and private collectors across Jamaica. As a result he is now regarded as one of the most recognisable and prolific Jamaican artists, represented in art collections both locally and internationally.



Albert Huie (1920 – 2010) was born in Falmouth, Trelawney, and moved to Kingston in 1936. He received his initial training from the Armenian painter Koren der Harootian, who organised art classes at his St Andrew home in the late 1930s. In 1943 a solo exhibition of his work was staged at the Institute of Jamaica where he was the first modern Jamaican artist to be granted such an honour. Huie subsequently attended the Ontario College of Art in Canada and the Camberwell School of Art in London, for which he received a British Council scholarship. Upon his return to Jamaica in 1950, he was a founding lecturer in painting at the

Untitled

Albert Huie c. 1970s Oil on canvas

From the collection of the Hugh and Pamela Hart

Jamaica School of Art and Craft. Huie is widely acclaimed as a key artistic figure in both the Jamaican and African Diaspora. His paintings and prints offer iconic representations of Jamaican life, the landscape and its people, painted in an accessible, representational post-impressionist style. Huie was awarded the Gold Musgrave Medal and the Order of Distinction in 1974 and 1975 respectively, and a retrospective of his work was staged at the National Gallery in 1979. In the latter years of his life, Albert Huie lived in Baltimore, Maryland, where he continued painting until 2006.

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