

REPRESENTING
ARTISTS

RA

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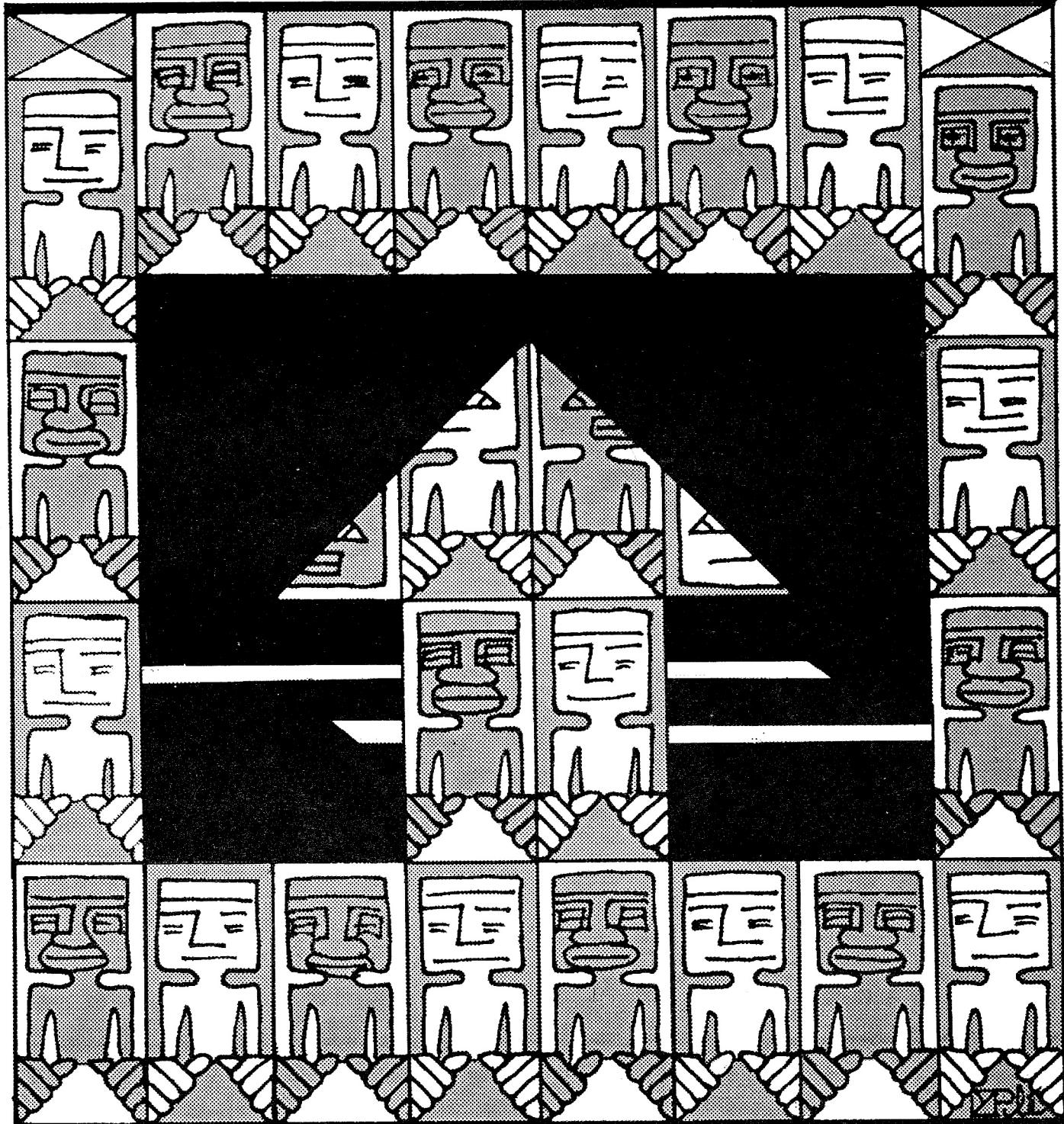
RA is a quarterly publication of Representing Artists
Cliff Plantation House, St. John, Barbados.

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BDS\$2.00 - U.S.\$1.00 - FREE TO MEMBERS

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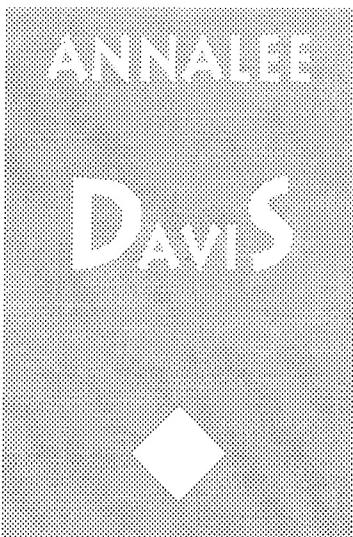
RA would like to extend warmest thanks to Martine and Simon Pile for their wonderful drawing which is the first to grace the cover of our third issue of RA. Martine and Simon have been working collaboratively for years, and it never ceases to amaze me that these two people can continue to create such well synchronized images.

As I think about the kind of relationship one must have, to be able to work so closely with another person and to produce work that is reflective and pleasing to both parties, I think about the role of the individual artist within the collective group of artists, and the role of the collective to the wider community. It's the inter-activity that interests me, whether or not it functions and why. Within RA, there have been moments of unexpected exhilaration when members have experienced a certain kind of synergy because the group participation made it so. We are also well aware of the disappointing times that are a result of people choosing quite simply, not to participate or to contribute.

I find myself in a constant state of questioning, assessing and attempting to validate and understand my role as an artist. I attempt to define what our role as creators, galleries and museums should be about. As a creator of images, I feel my role is to offer ideas that may force the viewer to reckon with her footing on apparent solid ground. I am also interested in promoting a dialogue between myself and the audience, among the audience itself and within the individual.

For this issue, I choose to think about the role of the museum. On reading *Kunst & Museum* journal, Volume 4, Number 4 1993, I came across some very interesting thoughts from the NY art critic, Donald Kuspit on the position of the museum in today's world.

To quote Kuspit; "The question confronting the Postmodern museum is whether it can avoid being a place in which a lot of narcissistically satisfying art is exhibited - art which seems to reify a particular society's good opinion of itself, the self-satisfaction which makes it think it is the ideal form of humanity - or whether it can present art which threatens the spectator's self-esteem without driving him or her away... More than ever, the paradox of the museum pressure is to reinvent itself as a living sacred space, or else succumb into being a collection of oddities, with



the curator at best becoming a kind of bricoleur."

I question how, for example, the Barbados Museum & Historical Society sees itself - as a collector of cultural oddities, or a presenter of art which threatens the viewer's sense of self? Does the viewer feel as though he is being catapulted into some form of existential questioning when confronted by the very permanent galleries or "contemporary" exhibition space? Is he suddenly aware of her apparently solid footing on shaky ground?

I am curious as to what actually happens to the person who walks through the BMHS. How do the artists feel about the BMHS. Does it represent them or their collective interests and desires to reach further? Does it question their very existence, their past, present or future? Do the artists interact with the BMHS? The BMHS may find it useful to have an exchange of ideas with contemporary artists. Many are very well aware of what is happening on the international scene, and are interested in building their own arts community, one that is not frightened to constantly reassess, stretch and change. If in fact the BMHS chooses to be supportive of contemporary arts, it is crucial that they take advantage of the knowledge and experience of the artists in Barbados and the Caribbean. There is solid, dynamic work coming out of the region that is reflective of the times, and is forcing the audience to really question their often mundane or confused realities. Is there room for these people, does the BMHS reflect their concerns in their exhibition space?

"...will it be possible to argue for and maintain the spiritual difference and privilege of art, and with that a sense of it as an enigma in a banal world, in effect stating that for all its social and intellectual accessibility, at its deepest level art puts us in contemplative touch with something unexpected and unprecedented, suggests a possibility of understanding and perspective on existence we never before imagined?" (Kuspit)

I can only hope that we are at a stage where we all feel confident enough to enter into the dialogue that is necessary for the promotion of our mutual growth, and respect the larger desire that artists have - which has been for centuries, to break the boundaries that narrow our experiences and to force society to question their most basic assumptions.

I just spent 6 weeks in Aruba and Trinidad,

and gave public lectures on RA, I feel certain that collective action is the only way to go. I have witnessed in both islands, many instances of artists' rights being abused and because there is no collective such as RA working on behalf of artists, individuals have no recourse and no strength. I found myself in the odd position of introducing native Aruban artists to one another, and on an island 6x20 miles, I was surprised that all artists did not know each other. I am now more aware than ever before, that all of the Caribbean islands suffer from the exact same dilemma - we are drowning in our isolation. If we brought together the scores of dynamic artists throughout this Caribbean region to work together for a short time, we would have an energy and motivation that would throw us into some serious co-creativity that would be the most empowering experience we could possibly imagine. I personally believe that there are a solid group of powerful contemporary artists in these islands that are redefining what it means to be a Caribbean person. They are making profound and exciting statements that make me feel proud and connected to a sensibility that is distinctly Caribbean, but it's very new and very dynamic. What I am seeing now, is something that has never happened before.

I would like to thank Alida Martinez the Biblioteca Nacional and the Instituta de Cultura in Oranjestad, Aruba for hosting my discussion on RA, and also Geoffrey MacLean and Martin Mouttet of Aquarella Gallery in Trinidad for hosting the fiery discussion there. Artists in both of these countries were pleased to

see that RA exists and are supportive of our endeavors. The newsletter is being very well received and we must all try to get more subscribers.

Also I would like to thank Dennis Tourbin our Canadian visiting artist who was with us here in March for his stimulating contributions. Dennis has been fighting tirelessly on behalf of artists' rights in Canada and we appreciated his suggestions and support. Both Dennis and his wife Nadia plunged right into the Barbados arts community and they are now officially part of the family. We look forward to feedback from Dennis in our 4th issue of RA. We continue to give needed information on Health Hazards, and Alison Greaves offers some thoughts on The Art of Heraldry exhibition held recently at the BMHS. Chris Cozier keeps us in touch with what's happening in Trinidad and Ras Ishi and Ras Akyem-i speak to us on the issue of copyright.

Hearty Congratulations to the organizers of the Salon des Refuse exhibition held recently at the City Centre Mall in Bridgetown. It was a very strong exhibition and looked great in the space...City Centre never looked so Good! Thank you Mary Rose!

RA will continue to meet the first Wednesday of every month, but we go on holiday for the month of August and reconvene for our September 01 1993 meeting for a 'Potluck' at RA headquarters, Cliff Plantation, St John. Starts at 6.00pm, bring a dish and a drink! See you there!

Till next time. talk ya talk and make your art!

JUST FOR YOUR INTEREST

I had the opportunity to discuss some of our concerns about the formation of NAFA (National Foundation for the Arts Barbados) with their "brother" organization in Trinidad, TASA (Trinidad Art Support Alliance) including board member Mr. Val Rogers and Trinidadian artists. Our concerns are legitimate. Judging from that informative session, TASA is not in touch with the arts community and seems to have become largely a bureaucratic organization. Mr. Rogers said that 18 months ago they raised TT\$60,000.00 and then said, "now let's set up an organization!" To get it on the road, they set up an Arts Advisory Council to commune with the community and to represent all sections of the community, and also a Business Advisory Council to set policy and make decisions. They function on a first-come, first-serve basis and are interested in cultural exchanges and exporting culture. Sounds familiar? It does. Their board is self-elected and Mr. Rogers says "the whole point is to exhaust the TT\$60,000". I must say, it sounded a little curious to me to send a Trinidadian to the middle of America to study Pan! Some scholarships are for TT\$250.00/US\$44.64. The artists present knew nothing about TASA, about where to obtain forms, or on what basis money was being awarded. My concern was that money should not be given out on a first-come basis. TASA, like NAFA, needs to do its homework and decide what are the greatest areas of need in the arts in Trinidad, and have a series of goals and objectives. Having a Carnival fete, raising TT\$70,000 and then trying to give out as many "scholarships" as quickly as possible, is not the way to go! Why do people have such disrespect for the Arts? Thanks, NAFA, but no thanks!

TOWARDS SAFER ARTS

PAINTING AND PRINTMAKING

The painters' and printmakers' art is filled with potential hazards: exposure to the powdery dusts raised as artists mix dry pigments; inhalation of toxic substances as they use acids for etching and solvents to mix, thin, airbrush, spray paint or even just apply brush to canvas; and sketching, planning work or even tidying up in a studio filled with the vapours of clean-up materials and drying canvasses and prints. In addition, many of the products artists use are flammable. The major defenses against such hazards, therefore, are judicious choice of materials and provision of adequate ventilation.

Understanding where hazards lurk

Pigments

Avoid all forms of lead pigments such as flake white, lead white and lead chromate (chrome yellow). Accidental ingestion and inhalation of these pigments in even minute amounts may cause serious poisoning. Generally speaking, unless unusually stringent precautions are taken, including the use of an enclosed glove-equipped mixing box, powdered pigments should be avoided. It is most important however, never to use lead pigments in the powdered form or with an airbrush. With commercially prepared paints, careful washing of hands, finger nails and work surfaces is advised in all cases to ensure that the paint is not carried to the mouth. The following other pigments also require caution. Many commonly used inorganic pigments contain other toxic compounds. The most hazardous:

- All cadmium pigments and those containing chromates (zinc, strontium and lead). These compounds are suspected carcinogens.
- All pigments containing cobalt, manganese and mercury. Chronic exposure to manganese can cause a nervous system disorder resembling Parkinson's Disease. One form of cobalt violet (cobalt arsenate) is so toxic it should never be used; other cobalt pigments can affect the heart.
- Pigments containing toxic contaminants. Lamp black, for example, may cause skin cancer if it is contaminated with polycyclic aromatic hydrocarbons.

Solvents

Varnishes, lacquers, thinners and cleaners, and painting techniques based on spraying (air guns and brushes, spray cans) expose artists to large amounts of hazardous solvents. Many of these produce short-term narcosis (symptoms such as dizziness, headaches, nausea, loss of coordination) and long-term damage to lungs and other organs. The most hazardous:

- Solvents, varnishes or lacquer thinners containing toluene, xylene, or glycol ethers. All three can be absorbed through the skin, and may cause kidney, liver and reproductive system damage, as well as depressing the central nervous system. Glycol ethers may also cause anemia.
- Methyl alcohol (methyl hydrate) which can also be absorbed through the skin, is used for dissolving shellac. It produces headaches, nausea and eye irritation, and should be replaced with ethyl alcohol (denatured alcohol) or iso-

propyl alcohol (rubbing alcohol).

- Methylene chloride (methylene dichloride or dichloromethane) is present in the more powerful solvent mixtures for removing paint and varnish. It breaks down in the body to form carbon monoxide, interfering with the blood's capacity to carry oxygen, has been known to cause fatal heart attacks, and is a suspected carcinogen.
- Dry-cleaning and degreasing fluids (chlorinated solvents) such as carbon tetrachloride, perchloroethylene, trichloroethylene and ethylene dichloride may cause severe liver and kidney damage and are suspected of causing liver cancer.

Acids

In addition to corroding the skin, acids may form deadly gases when combined with other substances. For example, when artists combine hydrochloric acid with potassium chlorate to produce Dutch Mordant they also produce chlorine gas. Artists who use nitric acid for etching are exposing themselves to highly toxic nitrogen dioxide gas.

Minimizing the risks

Ensure adequate ventilation.

- Acid etching, photo etching and silk-screen printing with solvent-based inks require special local exhaust ventilation (for example, slot hoods).
- For lithographic and intaglio print-making, where hazardous exposure occurs mainly during plate-cleaning and general clean-up, dilution ventilation (a window exhaust fan) is usually sufficient.
- For oil painting with turpentine or mineral spirits, working a few feet away from a window exhaust fan is adequate in most circumstances.

Use respirators and spray booths.

- Artists who insist on mixing their own colours from powdered pigments, or who use them for encaustic techniques, should use a NIOSH (National Institute of Occupational Safety and Health)-approved toxic dust respirator. Keep in mind that when you wear respirators, you are protecting yourself only during that time. Others in the vicinity, as well as yourself during the dust settling process (which could be up to 24 hours) are not protected.
- Artists who work with air-brushing and spray-painting techniques should use a spray booth, or a respirator that NIOSH has approved specifically for spraying. Occasional spraying can be done outdoors.

Protect the area from fire and explosions.

Store and dispose of all solvents, solvent-soaked rags and acids in safety-approved containers. Do not pour solvents down the sink.

- Do not store concentrated acids near solvents or other organic materials.
- Never allow anyone to eat, drink, smoke, or apply cosmetics in the work area.
- Have on hand a Class ABC multipurpose dry chemical fire extinguisher, and know how to use it.

Wear protective clothing and equipment.

- When working with acids, wear eye protection, gloves, and

protective clothing.

- Remember: "Do as you oughter— add acid to water".
- If using concentrated acids, ensure access to an eyewash fountain and emergency showers.
- When working with solvents, wear gloves or barrier creams.
- In case of acid splashes, rinse with lots of water. In case of eye contact, rinse for at least 15-20 minutes and contact a physician.

DYES AND FIBRES

Textile artists are the most frequent users of dyes and fibres, although artists working with silk-screen and other photoprinting processes also use them. Of the two components, dyes pose the most hazards; fibres present primarily dust inhalation problems, and those mainly in the early processing stages, such as during spinning or carding. While the long-term effects of many of the hazards related to both dyes and fibres are still to be researched, the following dangers are well documented.

Understanding where hazards lurk

Dyes

All-purpose household dyes contain combinations of direct, acid and basic dyes. A few years ago, they contained benzidine and its derivatives which were shown to cause cancer of the bladder. The long-term hazards in today's commonly used dyes, including azoic or naphthol ("fast salt" and "slow salt") dyes, acid dyes, basic dyes, and natural or synthetic mordant dyes are not yet well documented. However, the short-term effects of the following dyes and their components are firmly established:

- All fibre-reactive dyes can produce severe respiratory allergies (including asthma) that usually appear only after a few years of exposure. Artists who develop such allergies can often no longer work with those dyes.
- Pre-reduced and pre-soluble vat dyes are caustic to the skin and the respiratory system.
- Sodium hydroxide (lye), caustic soda and sodium hydro-sulphite which artists use as dye assistants with vat dyes, are corrosive to eyes, skin and the respiratory system.
- Azoic or naphthol dyes can cause dermatitis and hyperpigmentation (darkening of the skin).
- Acetic, chromic, formic and sulphuric acids (occasional dyeing assistants for acid dyes) can cause eye and respiratory irritation and skin burns. Chromic acid is also a suspected carcinogen.
- Basic dyes may cause allergic reactions in susceptible users.
- Many mordants used with natural or synthetic dyes present serious risks. For example, ammonium and potassium dichromate are highly toxic if inhaled, and can cause allergies, burns and skin ulcers. Other very toxic mordants are copper sulphate, ammonia, and oxalic acid. In addition, ammonia is a skin, eye, and respiratory irritant, and oxalic acid is corrosive.
- The solvents in some liquid dyes and in "gutta" resists present skin contact and inhalation hazards and are flammable. One such solvent, methyl hydrate (methyl alcohol), can be absorbed through the skin.
- Overheating wax for batik is a fire hazard and its decomposition fumes are strong lung irritants.

Fibres

Most fibres produce fine dusts during such initial handling processes as spinning and carding. These dusts are easily inhaled, and can cause both short-term, reversible allergies and respiratory system damage as well as longer-term, irre-

versible effects. Cotton, flax and hemp dusts for example, can lead to brown lung disease, which resembles chronic bronchitis or emphysema. In the early stages, the symptoms—shortness of breath, tightness in the chest and increased sputum flow—are reversible if the artist ceases working with the fibres for a few days. After many years of exposure, however, the symptoms are constantly present and the disease is permanent.

Wool fibres imported from countries where anthrax is common may contain spores that could produce this serious bacterial disease in artists using the fibres. The inhalation form of the disease is usually fatal, while the form that attacks the skin is less serious if treated properly.

Some synthetic fibres or materials contain formaldehyde-based finishes and toxic chemicals used as fire retardants, all of which may cause respiratory allergies or irritations.

Minimizing the risks

Protect yourself against inhaling dye powders and fibre dusts.

- Mix dye powders in a glass-topped box with openings in the sides for your gloved hands. or
- Use NIOSH approved toxic dust respirator.
- Be sure that imported wool from countries where anthrax is common has been fumigated before you buy it.
- Never sweep up fibres and dusts: damp-mop, to ensure they are not recirculated.

Protect yourself from inhaling the toxic vapours or gases of solvents and acids.

- Ensure adequate ventilation, such as a window exhaust fan, when working with dye baths, solvent dyes and gutta, or when melting and ironing wax.
- Avoid methyl hydrate (methyl alcohol). Substitute water or denatured or rubbing alcohol. Wear protective clothing when working with acids and solvents.
- Wear goggles and gloves when working with dyes and acids.
- Be sure clothing protects your skin from accidental contact with solutions. For example, when working with acids wear a plastic apron.
- Always "do as you oughter—add acid to water."
- Rinse off acid spills immediately with lots of water. In case of eye contact, rinse for at least 15-20 minutes and contact a physician.

Extra precautions Never use the utensils in which you cook or serve food for mixing, heating or otherwise preparing dye solutions.

POTTERY AND CERAMICS

Potters and ceramists need to guard against three categories of hazards: those related to the mixing of clay, those related to mixing and application of glazes and colorants, and those related to the firing process. In all three categories, inhalation hazards pose the most serious risks.

Understanding where hazards lurk

Clays

Clays can contain three major contaminants: silica, talc and asbestos. All three are easily inhaled as potters mix dry clays and break up dry grog.

- "Potter's rot" or silicosis is the well-known result of their years of exposure to silica dusts when handling dry clay. Silicosis symptoms include shortness of breath, a tight feeling in the chest, and increased susceptibility to infections. Severe scarring of the lungs can eventually result.
- Most clays used for low-firing and slip-casting contain talc, which in turn is often contaminated with asbestos. Inhalation

The Heraldry of Barbados Now and Then

of asbestos-can cause both lung cancer and a cancer (mesothelioma) that affects the lining of the chest and abdominal cavities, as well as asbestosis, a form of lung scarring.

Glazes and colorants

Mixing glazes and colourants from powders and applying them (especially by spraying) to pottery presents many of the same hazards created when mixing dry clays.

- Like clay, many glazes contain free silica, adding to the risk of silicosis.
- Glazes can also contain toxic metals, including lead, barium and lithium. Lead glazes are the most toxic. Even lead frits, although less dangerous, are hazardous, because many of them are soluble in stomach acid.
- Colorants contain numerous toxic metals, including cobalt, nickel, antimony, chromium, manganese, uranium, cadmium and vanadium. Many of these are suspected of causing allergies and cancer, and are irritating to the skin and respiratory system as well. (See the section of this booklet that deals with painting and printmaking.)

Firing

The firing process produces many toxic fumes:

- Gas-fired kilns release large amounts of odourless but potentially fatal carbon monoxide gas, which ties up the oxygen in the blood, causing death from oxygen deprivation.
- Bisque firings in electric kilns produce carbon monoxide, sulphur dioxide and formaldehyde. As raw glazes decompose, they may release fluorine, chlorine and sulphur dioxide gas. Metals such as lead and cadmium may vapourize.
- A hazard of which few potters are aware is the possibility of developing infrared eye cataracts due to repeated exposure to infrared radiation when looking through the kiln's peep-hole.

Minimizing the risks

Protect yourself from dust and fume inhalation hazards.

- All kilns, whether gas-fired or electric, must be vented with a canopy hood directly outdoors, with the outlet far from any intake systems that could return the fumes to the building.
- Install local exhaust ventilation, and make sure, when mixing dry clay, that all dusts are drawn away from your face and vented directly outdoors, far from other air-intake systems. Better yet, buy wet clay.
- Wear a NIOSH-approved toxic dust respirator when mixing clays and glazes from dry powder.
- Damp-wipe and damp-mop the studio floor and all work surfaces daily (or use a vacuum with a HEPA-type vacuum filter). Never sweep: sweeping stir up dusts which you and others can inhale.
- Never use materials containing asbestos (purchase asbestos-free and talc-free clays).
- Never use glazes or frits containing lead.
- Spray glazes only in a spray booth, vented to the outdoors, or wear a NIOSH-approved respirator equipped with a filter for toxic dusts and mists.

Ann Rudder visited Barbados in 1987 doing research, returning in 1989 with 15 coats of arms of the Commonwealth Caribbean, appliqued in silks and velvets, and shown at the Commonwealth Institute, 1986. This project was conceived by Ann, employing young Caribbean Londoners as workers.

Given to the Government by Mobil Oil, they were shown at the Grand Salle, then in Parliament buildings for 2 years. I include this background because it speaks of Ann's power to see through an idea.

Meanwhile she has revitalised the image of the banner in Barbados.

She organised The Heraldry of Barbados Now and Then, March 19th to April 14th at the museum. Rather than an art exhibition, it was a 'documentary' of local heraldry. Artists were invited to enter a work based on National symbols. They used Pride of Barbados flowers, a mermaid, sugar, Tuk band, Arawak symbols, a Rasta drumming and flying fish as well as traditional coats of arms.

Traditional Heraldry was shown by church photos, and organizations showed pennants, badges, coats of arms and stamps. However Ann Rudder's work stood out, especially a banner created for the Yacht Club.

Highlight was the participation of Rouge Dragon Pursuivant, Timothy Duke, from The College of Arms in London. He spoke at the weekend seminar and while here, his tabard was displayed. Worn in ceremonies it was a reminder of heraldry's medieval background.

The Seminar speakers were a unique mixture; craftsmen, Historians, churchmen and writers, Ecclesiastic and military organizations, guilds and later unions had banners and flags. Their symbolism, origins and changes were discussed. African origins were explained by Trevor Marshall, Development of our military symbols by Col. Lawrence Quintyne, and Christian symbolism by Dean Harold Critchlow. The final phase of the seminar was spent with writer Warren Alleyne viewing armorial stained glass windows in the senate and seeing the restored Parliament Buildings.

Alison Greaves.

DIRECTORY OF ARTISTS, GALLERIES & SUPPLIERS

ARTISTS

Rachelle Altman Mallows, Sandy Lane, St James 432-1114
Hilary Armstrong Waverly Cot, Rockley, Ch. Ch. 435-9900
Arthur Atkinson #2 Elizabeth Drive, Pine G'dns, St Michael. 427-2096 or 431-0411
Jean Blades Paxamor, Atlantic Shores, Ch. Ch. 428-7150
Diane Butcher Old Humphrey's Bldg. Dayrells Rd. St. M. 436-0600
Ras Ishi Butcher Sealy Hall, St John. 423-1022
Alison Chapman-Andrews #2 Chelsea Gardens, St Michael. 429-4897
Gloria Chung 29 Sheraton Park #2, Ch. Ch. 437-1279
Annalee Davis Prendoma, Walkers, St. George. 433-1642 or 435-1595
Ann Dodson 93 Mullens Bay Terrace, St Peter. 422-2940
Kay Fedel Sundown, Mullens Bay, St Peter. 422-2128
Indrani & David Gall 223 Park Rd., Chancery Lane, Ch. Ch. 428-4361
Joscelyn Gardener 44 Garden Rd, No 1, Worthing, Ch. Ch. 435-6173
Jean Goddard Quendale, Marine G'dns, Hastings, Ch. Ch. 436-3362
Bill Grace 44 Garden Rd #1, Worthing, Ch. Ch. 435-6204
Ras Ilix Heartman Temple Yard, Bridgetown.
Gayle Hermick Cliff Plantation St. John 433-5880
Sharon Oran Mango Jam, Hastings, Ch. Ch. 427-0287 or 4356745
Martine & Simon Pile Lot 4, Lashley Rd, Fitts Village, St. James. 424-7740
Ras Akyem-i Ramsay St Hill Rd., Carrington Village, St Michael. 426-8264
Ann Rudder Jubilance, Bedford Ave., St Michael. 426-4989
Lisa Smith-Fields 104 Lowland Pk. Ch. Ch. 424-0468
Goldie Spieler Shop Hill, St. Thomas. 425-0223
Darla Trotman Coffee & Cream Gallery, St Lawrence Gap, Ch. Ch. 428-2708

GALLERIES

COFFEE & CREAM GALLERY Paradise Village, St. Lawrence Gap, 428-2708....Darla or David Trotman.
FINE ART FRAMING LTD. Dougleson, St. Michael's Row. 426-5325 ... Iola Ganteume.
THE FLOWER SHOPPE & GALERIE 17 Pine Rd, Belleville 426-7559 Hetty Atkinson
MANGO JAM GALLERY #1 Pavilion Court, Hastings, Sharon Oran. 427-0287
ORIGINS Bridgehouse, Waterfront, B'town. 436-8522...Pat Bondhus
PELICAN GALLERY / Barbados Arts Council Pelican Village. 425-4305
THE POTTER'S HOUSE GALLERY Edghill Heights, St. Thomas. 425-5463 ...David Spieler
QUEEN'S PARK GALLERY Queen's Park, St. Michael, Bridgetown... Asthanti Trotman, N.C.F. 427-2345
THE STUDIO ART GALLERY Speedbird House, Fairchild Street, B'town. 427-5463. ...Rachelle Altman

ARTIST'S SUPPLIES

BRYDENS STATIONERY Victoria Street, 431-2600 Hastings Plaza, 435-8112. Sheraton Mall, 437-0970.

COMPETITIONS

INTERNATIONAL ART COMPETITION - 1993

**HURRY! ENTRY DEADLINE OCTOBER 11
\$25,000. IN AWARDS - NEW YORK GALLERY
EXHIBITION**

***Three distinguished judges**

Susan Kismaric - Curator, Museum of Modern Art, New York

Douglas Hyland - Director, San Antonio Museum of Art, Texas

Kathleen Derringer - Curator, The Discovery Museum, Connecticut

***Judged categories include:**

Painting, Drawing, Pastels, Sculpture, Printmaking, Illustration, Icons, Watercolour, Mixed Media, Cartoon Art, Computer Art, Miniature Art, Photography, Holography, Clay, Glass, Fiber/Textiles, Paper, Furniture, Wood, Jewelry, Metalwork, Stone/Marble.

For more details as well as information on entering this worldwide competition, contact ARTFOLIO today. All entries must be postmarked NO LATER THAN OCTOBER 11, 1993.

To request entry forms, contact: ARTFOLIO: Dept. of Art, 500 Summer St, Suite 206, Stamford, CT 06901 USA
Phone (203)359-4422 or 1(800)359-9531
Fax (203)975 0266
Contact: Aryana Nolan.

THE FIFTH ANNUAL CARIBBEAN ART COMPETITION SPONSORED BY POINT PLEASANT RESORT ST. THOMAS, U.S. VIRGIN ISLANDS

Limited to artists living in the Caribbean. Entries must have a Caribbean theme and are limited to two per artist.

***Prizes:**

\$1,000.00 Grand Prize

\$750.00 Second Prize

3/ \$100 Awards of Excellence.

Entries: by September 30 1993.

Media: Acrylic, Oil, Watercolour, Pastel

Size: Min 16"x20" Max. 36"x36"

**N.B POINT PLEASANT RESERVES THE RIGHT TO
MAKE PRINTS FROM THE WINNING ENTRIES.**

Copies of entry forms are available from Jo Robinson
Phone: 421-6682 Fax: 421-7027

C
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COZIER
S

ASSOCIATIVE CIRCUS

Over the last few years Steve Ouditt and Edward Bowen have captured the attention of the local media with a number of collaborations. They are known as the two young men with mouthfuls of ideas and handfuls of talents. They project themselves as knocking on the doors of our daily mediocrity.

The quest for viable alternatives has been achieved by Bowen through his exploratory and idiosyncratic adventures into painting; and by Ouditt through his quirky, entertaining and irreverent graphic designs.

Ouditt is predominantly an image scavenger from the history of printed matter. As has been said about the graphic work of the surrealist Max Ernst he has supplanted "inspiration" for "combination". This is his method of creating; it is a form of visual "sampling". By this I mean that his work is recognised not by a stylistic mark, as is the case with Russel Halfide or Stuart Hahn, but by his particular way of using or placing images.

In his work one notices the stacato juxtapositioning of images rather than the placatory and harmonious fusing of imagery and/or forms into a narrative form which is quite common in the compositional approach of previous generations, such as Clarke, King and Harris. This is particularly true of Ouditt's Visual Arts Environment posters.

Ouditt's designs are recognised by their stark and efficient use of form and colour, which is always black on white with the occasional use of red. His belief in the ability of the designer to communicate an idea in a purely visual manner has also led him to marginalize the role of the typography in his poster designs. The New York influence of Charles

Goslin, who also taught Russel Halfide, is revealed by this minimal approach. The poster for the recent Central Bank production of "Lysistrata" is an exception with its creams and greens.

I am often taken by his remarkable ability to incorporate the colloquial into the framework of high design. This gives his images a highly personalised tone. To me his images are more playful than "corporate". They taunt our orthodox sensibilities. Through them, he becomes a ring master in an associative circus. The poster for Madame Butterfly shows a hand mirror with a handle which is a penis with a heart for a head. The whole form makes an ankh. That for Orton's "What the Butler Saw" offers a fin-



MADAME BUTTERFLY .. Steve Ouditt

ger, zipper and penis confusion and a harlequin's hat which has an ink blot pattern like that of a Rosarch test.

These posters echo the social discourse being conducted by the Bagasse Company through their appropriation of theatrical works from other contexts. It appears that they want to focus attention on the taboo subjects of this society.

In the poster for "Lysistrata", Bowen's bratish scrawlings became the raw material for one of Ouditt's "combinations". This play by Aristophanes is set in Greece in the 5th century B.C. In this ribald satire, the women of the city are tired of the ongoing wars, the loss of their sons and the absence of their men. They want a say in how things are

managed; they want the war to stop. To achieve this they withhold sex from their men and blockade the treasury. The play revolves around this event, the men attempt to enter the treasury by force with a battering ram and are also walking around quite tense with large erections.

The poster uses the theme of the "Village Ram", inspired by Sparrow's classic calypso. Ouditt relates the colloquialism "goat does eat anyt'ing" to the macho-man syndrome. Goat with neck extended at a vigorous angle becomes a metaphor for erect penis.

The head pf the goat pokes into the "box" which is the framed upper torso of a woman. The goat is about to bite her nipple. The eyes look back at us complicitly as if caught in the act. As a recent soca hit stated "if ah rude ah rude for spite".

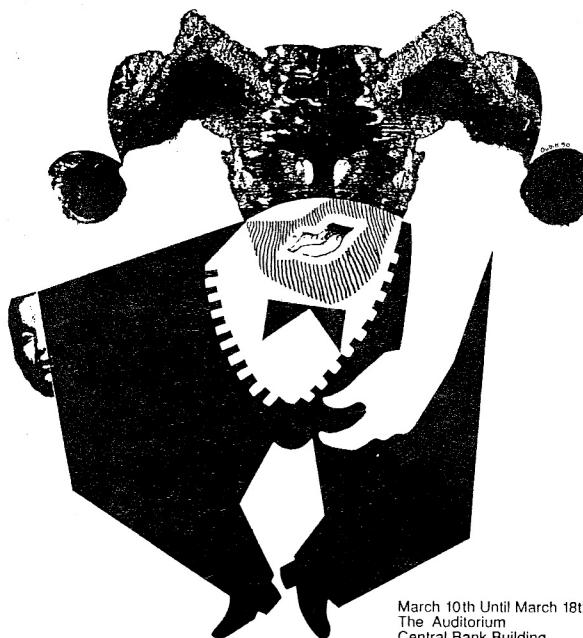
The image of the woman is divided into two parts. Her upper torso is contained within a decorative picture frame. This represents traditional paintings of women, which like the "Mona Lisa" have little to do with real women and are simply the ideological constructs of men. They represent desire. In keeping with the theme of the play, the framed woman raises up her arms to resist. Her gesture says "hold on", "cool your self" like the woman in Merchant's hit "Paranoid".

Her lower torso looks like a Greek Hydria or water vessel without its arms, or a 19th century corset. What we have here is the war of the genders illustrated by a bonanza of stereotypes.

Typical of Ouditt's associative style, the border around the whole image has cracked edges suggestive of ancient stonework as well as banana leaves. This seems in line with the aspirations of the prooduction and

THE BAGGASSE
presents
Joe Ondt's

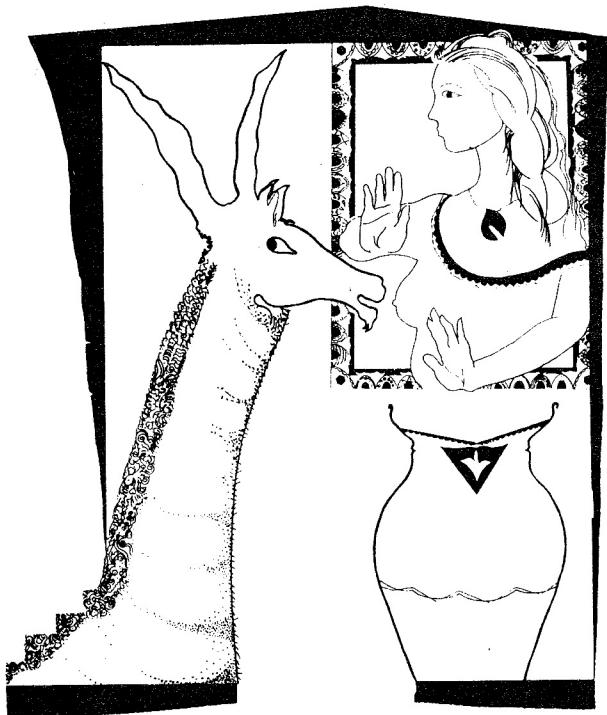
What the Butler saw.



March 10th Until March 18th
The Auditorium
Central Bank Building
Port of Spain

WHAT THE BUTLER SAW .. Steve Ouditt

that of the artists to mesh cultures and epochs.



LYSISTRATA Design Steve Ouditt, Illustration Eddie Bowen

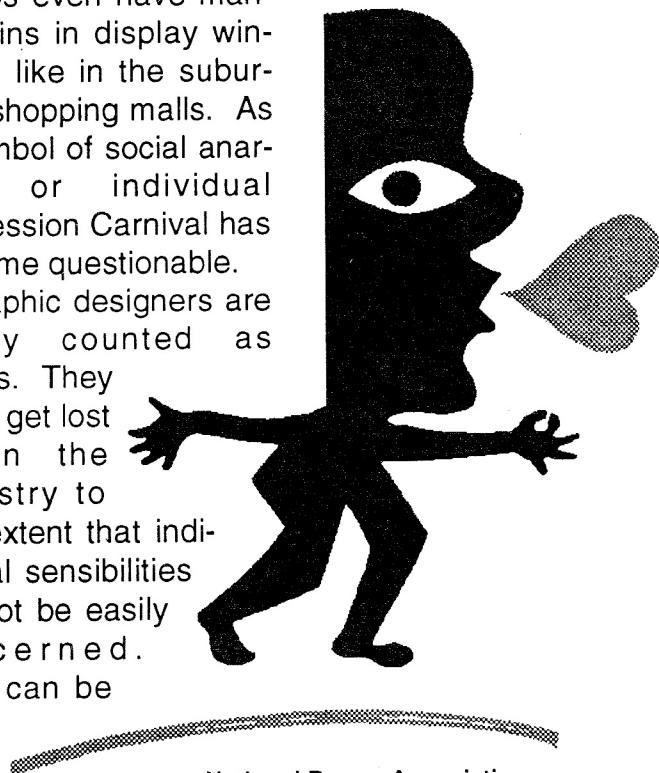
Picasso's drawings from his Minotaur series influenced the line quality used by Bowen in this image. This is appropriate as Picasso was inspired by the linear narrative friezes on greek vases.

Officials in schools and other public places have been known to take down Ouditt's posters. There was even a debate among officials at the Central Bank about the proximity of the goat's mouth to the nipple in the Lysistrata image.

In societies like ours which have a history of colonial repression and where the State still panders to moralist lobbying to shamelessly

ban and censor films, where theatres are invaded and actors arrested, our creative impulse has been cornered into producing the pleasant and the tasteful. In other words, it has been driven into a well-patronized oblivion. Is modern Carnival, for example, evolving into anything more than an extension of our communal consumerism within an officially sanctioned context? Some mas' camps even have mannequins in display windows like in the suburban shopping malls. As a symbol of social anarchy or individual expression Carnival has become questionable.

Graphic designers are rarely counted as artists. They often get lost within the industry to the extent that individual sensibilities cannot be easily discerned. This can be



National Drama Association
of Trinidad & Tobago Logo

Steve Ouditt

linked to the way in which the industry functions or the fact that there is little or no critical writing on art and design in this country. Ouditt's work shows a kind of humour, vigour and adventure that cannot be contained within our current corporate thrust where our sense of spirit can get no further than a floral tie and a mild fade around the cranium.

RARARARA COPYRIGHT RA ACF FACEFACE

In our youth, adulthood is glamorous and idealistic. We could hardly wait to reach this stage in our development, unaware that the instantaneous move from one stage to another changes what we understand of things, people and events.

No one loves revolution because of the uncertainty about the results. Some individuals are bold and zealous, others are scared and confounded at this common occurrence in life. Instead of using the term "Revolution" I will ease the minds of those who think that Representing Artists is a confrontational and reactive organization, forcing change. Representing Artists (RA) is in no way trying to malign, tarnish or destroy the reputation of existing organizations in the visual arts. RA seeks for the recognition, respect and betterment of all artists in Barbados whether members or non-members of RA.

To raise the artist's standard of excellence is RA's first initiative. We know that the quality of technical skill and emotional prowess of some of our artists is formidable and can hold its own any place in the world.

The execution of a great work of art is not all there is to success. The ability to manage the work is just as, or more important. It is one of the major criteria for being a successful artist in a world of high computerization, sophisticated technology and communication. Mediocrity must give way to professionalism if we are to be effective in the fluctuating art world.

In Barbados our artists know little about contracts, legal agreements, insurance and copyright issues. The copyright law of Barbados clearly states the sale or gift of a work of art does not transfer to the new owner any of the artist's copyrights in the work. This is in complete accordance with the Universal copyright convention and the Berne Convention on intellectual property rights. It means an artist's prior permission is required before his or her work is reproduced and distributed. In February the Art Collection Foundation (ACF) distributed draft guidelines specifying "Shared" copyright between the artist and the ACF. RA immediately sought a legal interpretation on the wording in the draft guidelines. The advice received suggested the passage covering shared copyrights was unclear. The ambiguous "shared" clause was mentioned to the appropriate ACF representative in March.

The ACF annual exhibition is one of Barbados' most prestigious. Many of our proficient artists have not entered the exhibition for the past five to six years, for other reasons. We were excited to show among each other again. We wanted to elevate what we perceived to be the falling quality of work at the ACF exhibition. A month before the exhibition artists received the competition forms to submit with their work. An emergency meet-

ing was held by RA members to discuss the issue. We immediately requested a meeting with the ACF to clear up the issue. The President of the ACF declined to meet with RA stating they were too busy. It was now crucial that artists take a stand.

The RA executive made the decision to delete the shared section from the ACF form and to replace it with a copyright clause that we thought was more just and equitable. And as a result members were faced with one of three choices:

- 1) To enter under the ACF conditions.
- 2) To enter the competition with the RA revised forms.
- 3) Not to enter and write a letter to the ACF stating their personal disapproval of agreement 8 section 11.

Most artists chose to enter the competition with the revised forms and submitted their works to the Queens Park gallery for the ACF exhibition only to be rejected.

RA is confronted with all the internal problems that any other organization would have. Our lack of knowledge on business issues, our bias, and our fear of confrontation and the social ramifications stemming from this all contribute to certain anxiety and perpetual questioning of our actions.

Those of us who try to understand professional issues, and who survived the internal turmoil thought that conforming to the ACF requirements was like selling our birthright. It was necessary that the public be aware that works were rejected before they had reached the jury. It is essential that the public be informed about issues affecting artists. For the past 10 months RA has been the only organization working on behalf of artists' rights. We have been labeled by artists, public and private art organizations as being too confrontational and reactive. We must reiterate that RA is not here to destroy but to uplift, assist and educate the artistic community and the general public. Professional issues can only be understood when they are addressed in a professional manner. Alienation, rejection, black and white polarization should never retard our growth and development as artists. For the past 100 years these have been our stumbling blocks.

RA is the first voice for artists in our island. Trying to stop us from exhibiting or speaking, frustrates our efforts, but will not make us mute. This is the first time that issues are being addressed with out the smear of racism, colonialism and the dogma of expatriate control having dominion. The result was a great exhibition at City Centre - an exhibition of the rejects, - The Artist has spoken !!!++

Ras Ishi
Ras Akyem-i

Congratulations RA! On your 1st anniversary.

JUST LOOK AT WHAT YOU'VE DONE SO FAR

Aside from our newsletter, of which this is our THIRD terrific issue, we have also organized four workshops for artists;

1. How to articulate goals and objectives for an organization and make them happen, given by Management Consultant, Rita Voeth.
2. How to critique a work of art, given by Sociologist, Sharen Carmichael.
3. Participation and Empowerment given by Sociologist, Sharen Carmichael.
4. Marketing Principals for Artists given by Economist and Consultant Michael Julien.

We have hosted three visiting artists from different countries:

1. Dennis Tourbin - Canada

Painter, Poet and Performance Artist.
Lecture, Slide presentation, and performance at the Barbados Community College.

Participated in the RA organized panel discussion "The Role of the Artist/Art in the Society." Dennis Tourbin's trip was sponsored by the Canadian High Commission.

2. Eileen Foti - The Rutgers Center for Innovative Printmaking, New Jersey, USA

Master Printer /Visual Artist
Lecture and slide presentation on "The Art of Collaborative Printmaking" to members of Representing Artists.

3. Sylvia Bews Wright - Canada

Painter
Lecture and Slide presentation at the Barbados Community College.

RA took on the organization, documentation and shipping of the works of five artists to Curacao to participate in the important, regional exhibition, CARIB ART. Members of RA will attend the opening of the CARIB ART exhibition and participate in the seminars by way of a presentation on

Editor	Annalee Davis
Design & Artwork	Arthur Atkinson
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contemporary art in Barbados and the formation of RA.

UP COMING FOR 1994.....

One of Canada's foremost Contemporary artists, Liz Magor will be coming to Barbados to meet and work with Barbadian artists. Along with a lecture and slide presentation, we are planning to host a short exhibition of her work lasting the duration of her visit.

Sculptors, Petrona Morrison, Cheryl Champagnie and Margaret Chen from Jamaica will offer a workshop using found objects. They will also be working collaboratively with local artists and exhibiting their work.

Depending on funding, we are planning to invite artists from Aruba, Jamaica and Trinidad to interact and collaborate with each other and local artists using the environment as the theme. We firmly believe that visual artists have a lot to contribute to true Caribbean integration, and we would like to give regional artists the opportunity to interact with one another and to contribute to a rapidly developing and dynamic Caribbean art sensibility.



REPRESENTING ARTISTS

Cliff Plantation House, St.John, Barbados. W.I.

- Yes! I would like to be a Member/Friend of RA for one year.
My Bds \$50.00 annual fee entitles me to 4 issues of the newsletter and minutes from the General Meetings & if an artist to be listed in the directory..
- Subscription to the Newsletter only. (4 issues) including postage.
Barbados: \$ 10.00, Caribbean: US \$6.00, All other: US \$10.00
Make cheques payable to 'Representing Artists'

NAME: _____

ADDRESS: _____

TEL: _____ DATE: _____