

REPRESENTING  
ARTISTS

# RA5

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

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BDS\$2.00 - US\$1.00 - FREE TO MEMBERS

NUMBER 5

JANUARY- MARCH 1994



Guardian Spirits: Perceived/Unperceived A/P Joscelyn Gardner '94



■ Arthur Atkinson has designed the newsletter for the last 4 issues and has been generously donating his services. Due to his many commitments, he is unable to continue this great volunteer service for the publication. RA wishes to thank Arthur, tremendously for doing such a fantastic job and for bearing up well under serious stress. We wish him continued success in his work and are grateful for his contribution in getting us off the ground. Thank you, Arthur!

RA wishes to extend a very warm welcome to our new designer, Kristine Dear. Kristine has offered to donate her creative services and we are happy (... & very lucky!) to have her as a part of our team. Welcome, Kristine!

Also, many thanks to Heather Hinds, for volunteering her time to type the newsletter. Thank you, Heather!

■ It's nothing short of a miracle that we are still afloat and in your hands. We are struggling to continue producing the newsletter and have some very real dilemmas that we are trying to sort out. My question is, why do we only have 20 newsletter subscribers? Taking out a personal subscription, or giving it as a gift to a friend of the arts is a gesture of support to encourage the continued development of the newsletter. Since this has not been happening, we need to figure out exactly what it is that we are doing wrong. Despite the tremendous interest and support that we received at Carib Art in Curacao, from UNESCO representatives, the National Gallery of Jamaica and similar institutions around the region, we seem unable to stir up a similar response from local institutions. Regionally, we've been told that this publication is a most vital contribution to the development of the visual arts in the Caribbean. But something is definitely wrong. Not one of the major art institutions in Barbados, like the National Cultural Foundation, The Barbados Museum & Historical Society, The Art

Collection Foundation, The Fine Art Department of the Barbados Community College, have subscribed to the newsletter. They all know that the newsletter and the organisation exist as we have been highly visible both locally and regionally since our inception in August 1992. We have certainly made an impact into the art community, and considering we are the only available English language, Caribbean, visual arts, periodical, I am quite amazed by the lack of interest from such institutions. So, is it that we are doing something wrong, or is it that any questioning or critical evaluation of the existing system gets systematically excluded?

■ I would like to suggest that a process of critical self evaluation is important for any individual or institution. I am aware that part of the problem is that we are filling a small niche, and I am also aware that we must make more of an effort to market our product. I would also accept the criticism that the newsletter needs to be more visual - after all we are about the visual arts! As we continue to reexamine our role in the arts community and to change some of the ways in which we operate, I believe that other organizations should do the same. If they are art organizations, they must continually question and assess whether they are in fact serving the needs of the art community or if they are even aware of what those needs are.

This publication attempts to lessen the isolation we all feel as individual artists working on these Caribbean islands. Hearing what other artists/critics/historians have to say about their environment, and therefore to understand our region more intimately is vital.

It is important for each and every reader of RA, to know that he/she can make a difference and has a role to play in determining whether or not this newsletter will continue to exist. We are asking readers to subscribe or renew your subscription, and give a gift to

a friend of the arts. If you are a part of an art or educational institution, take out a subscription for the institution or the students.



We are most pleased to present our 5th issue which attempts to make links through contributions from Jamaica, Canada and Barbados and with a wonderful cover woodcut image by Joscelyn Gardener.

Dennis Tourbin of Ottawa and visiting artist to Barbados in 1993, has offered a wonderful piece of prose called **THE SENTENCE IS SILENCE**. Jamaican sculptor, Petrona Morrison speaks critically about the dangerous dynamics between art making and the market. Gayle Hermick and Ras Akyem Ramsay were invited to the regions first art making workshop in Portland Springs, Jamaica - hear what Gayle Hermick has to say about this international gathering. **CRISS-CROSS-CARIFESTA** is alternative thinking from Ken Corsbie, with some very do-able suggestions for the organizers of the regions' potentially great arts festival. Due to the great interest in Master Printer, Eileen Foti's visit & slide show to Barbados last year, RA has invited Eileen to come back & offer 2 printmaking workshops to professional artists, at the Barbados Community College, for two weeks in July. Contact me at 435-1595 to register. We have space for 10 artists per workshop and a 50% non-refundable deposit must be paid to me by the end of March so we can hold your space and confirm Eileen Foti's presence. We are also offering information on the Habana Biennial due to open May 7th and on the seminars and workshops taking place there.

We welcome your comments and suggestions and look forward to increased support for 1994.



**ANNALEE DAVIS**

## **QUINTA BIENAL DE LA HABANA**

**1994**

### **CENTRO WIFREDO LAM RELEVANT INFORMATION**

March 5 - May 5	International Sculpture "Form, Fun and Sand"
April 26 - May 5	First International Meeting of Small Format Ceramists
May 6	Bienal Introduction to the Press
May 7	Havana Bienal Opening
May 9	Live Workshop on the Havana Biennial Exhibition
May 10	"Definitions of Identity" Workshop
May 11	"Universal & its Redefinition" Workshop
May 12	"Down the Road of Contemporary Art" Workshop Public & private Collections Art: Culture or Merchandise?
May 13	"Down the Road of Contemporary Art" Workshop, Artistic Actors
May 14-June 30	5th International Serigraphy Meeting and Workshop - International Workshop of Engraving
May 14 - May 24	2nd International Workshop of Photographic Image
June 15 - July 25	1st International Meeting of Visual Art Students

*\* Nationals of all countries require a visa or tourist card for entry into Cuba. Tourist cards are available at the travel agencies. Visas may be obtained from the Cuban Embassy or consulate in your home country 45 days before departure.*



# CRISS-CROSS CARIFESTA

an alternative.. A Ken Corsbie thought

**C**or fifteen years, there has been very much formal and informal discussion on the viability of alternative formats for CARIFESTA. What is certain is that the present large-scale occasional festival is not working as anyone would like it to. The most mooted variation has been annual single-discipline festivals in different countries. An example of this would be the DANCE in 1994 in Barbados, DRAMA the next year in Jamaica, then ART & CRAFT in St. Lucia, and perhaps music and then folk-cultures in the BAHAMAS and ANTIGUA.

The arguments in favour of this format are well known, and make very reasonable functional sense. I would therefore look briefly at another alternative which may provide the widest possible integration factors with an equalisation of responsibilities and democratising of financial capabilities across the entire region. Each country would undertake participation within its own competence and comfort levels.

I call it the CRISS-CROSS factor.

Whatever type of format is used, there seems to be a recurring "missing link" in any idea of CARIFESTA - and that is a system or organisation or "office" which would provide a functional continuity and service. To this end, there needs to be a pre-requisite which would be a permanent professional CARIFESTA SECRETARIAT, functioning as a working base for all CARIFESTA. Any format which is adopted will depend on this crucial pivotal structure. Another obvious pre-requisite would be that the secretariat must not be connected in any way to the present CARICOM SECRETARIAT.

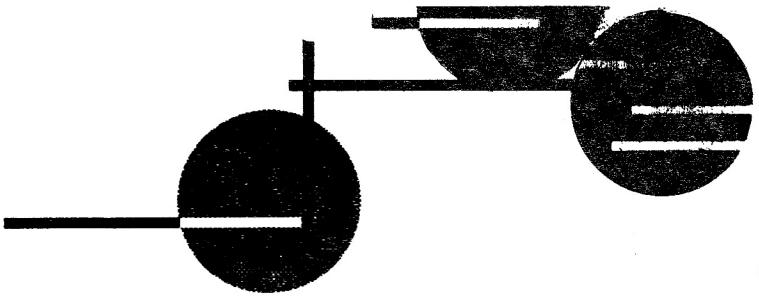
In order to function effectively, the Secretariat would need to be an independent autonomous body, advised by a "board" of some sort, and be nonpolitically structured and motivated, otherwise it will fall by the wayside of narrow, nationalistic, agendas which afflict the entire Caribbean. Its location ought to be on a geographically central island with first-class telephone and airline systems, eg Antigua. If in Antigua however, it must be assured that all the telephones in the secretariat must be, at all times, fully operational for overseas calls, both incoming and outgoing.

... THERE  
SEEMS TO BE  
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LINK ...

CRISS-CROSS CARIFESTA would operate with each territory/territory/country committing itself to an agreed schedule of two-way exchanges during each year. An example of this net-working method would be - Barbados commits to four out-going tours and twice as many incoming hosting visits during 1994. Each touring group would perform in at least two territories while on tour.

Imagine thirteen territories, in a year, sending out an average of three groups and hosting six groups - that would be 39 groups on tour during 1994! The effect would be a massive movement of artists criss-crossing each other across the region. The mind boggles at the infinite variations and permutations.

In 1994, St. Lucia sends out a jazz group to Barbados and Dominica, a folk-singing choir to Antigua and Montserrat, and an art-exhibition to Trinidad and Guyana; at the same time hosting six groups - Merrymen from Barbados, comedians McFingal and Trevor Eastmond from Barbados, a Dominican dance com-



pany, a drama group from Guyana, East Indian musicians from Trinidad, and Oliver from Jamaica. Then include the French, Dutch and Spanish islands, and the CRISS-CROSS factor becomes unimaginably integrational.

As part of the process of hosting, there would be a necessary social/cultural or at least a country-tour, and an organised system for formally meeting and discussing with local artists and producers and perhaps an educational in-schools factor. Each tour to be seen, not only as a showing-off of talent and skills, but also as a sharing, growth and net-working.

I cannot help here, mentioning the OECS SPORTS DESK as an example of what's possible with the right person in the right place, and the amount of quality activities which can be generated with goodwill, hardwork, imagination and cooperation. Even though limited to one person operating out of a limited organisation and almost no budget, the Sports Desk organises or helps to organise nearly 30 sports "events" each year among the seven OECS islands, always keeping to manageable projects with the collaboration of Government agencies, sporting organisations, and commercial/private enterprise assistances.

The obvious positive cultural/social spin-off of CRIS-CROSS CARIFESTA would be the continuous integration process spread across the chain of islands and countries which includes the non-English-speaking territories. Artists in this process would experience the CARIBBEAN - would DISCOVER THE CARIBBEAN - with less horrors and agony which Columbus must have experienced, and of course without the horrors which his discovery generated.

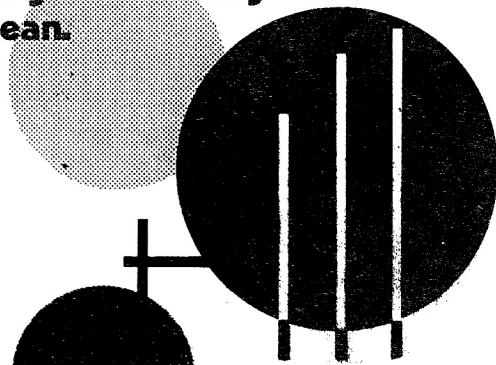
The too-high profile, too occasional, too costly, too "bacchanalian" party, too unproductive, too aggravating, too too-many-things-go-wrong, too politically oriented which is the present format, would be replaced with a mutually comfortable network of more

intimate and meaningful exchanges, with less confusion and diffusion of focus, and would permit more "learning" and "sharing". Sponsorship by governments, business companies and agencies may be more available on this scaled down and focused format.

And what's vitally important - there would be continuity. Every year would be CARIFESTA year, and each island may alter its commitment for each upcoming year. For CRISS-CROSS CARIFESTA to work effectively, it would require more ethical and practical HONESTY from politicians, cultural agencies, artists themselves, social commentators, the media, and all the people of the Caribbean. It will work if everybody put their action and their money where their mouth is - the Guyanese have a saying "Moutar and guitar is two different tars."

*FOOTNOTE:* Funding CRISS-CROSS CARIFESTA would have to be a healthy mix of Government subsidies, private enterprise sponsorship, active self-help and sacrifice by the artists and their organisations, and by other initiatives activated by the CARIFESTA SECRETARIAT, and each project would have to be approached professionally, businesslike, and with sensitive humanness. Finally, the personnel of that Secretariat would have to be people with proven thinking/creative/ACTION skills and not just for their political correctness, glamour or here's-a-reward-for-your-past-glories.

**Ken Corsbie is a comedian/  
raconteur living and working  
in the Caribbean.**



# THE SENTENCE IS SILENCE

**Dennis Tourbin**

I have just returned from seeing the movie "Like Water for Chocolate", a wonderful film about food and love and deep family commitment. At home after the movie we had dinner, a simple meal of chicken and cold salads and wine, and I know it may sound strange but the memory of the film made the meal taste better, more delicious.

As I write in longhand I worry about my spelling. It is easier with a computer. With a computer there are no mistakes. It has been a few months since our trip to Barbados and the memory is like a movie.

What do I remember about the movie: the colour turquoise, the huge ocean, the sugar cane along the small roads, the men on bicycles, the small chattel houses, the wind, the lizards, the limes on the tree just outside of Ishi's studio and the big blue ocean in the distance.

On television as I write this I am watching a Canadian report about Salman Rushdie, I see a lapel pin which says, "I am Salman Rushdie" and I think everyone should wear one. Then I see a poster which says "The Sentence is Silence".

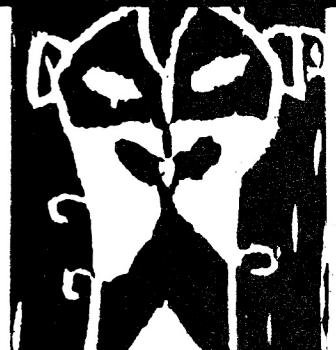
The Sentence is Silence. I think about Barbados and the week I spent there. I think about Gayle Hermick in her studio, an old factory, the huge rusted interior of metal and the weight of the beauty she was able to discover in that space. The amazing sculptures she was able to create. I think of Annalee Davis, in her studio at the Cliff Plantation, the comfort of images played against primal reality of horses being bred. Who would have ever imagined a horse having a hernia. Who would ever have imagined a video of the operation, arms deep in blood, a horse anaesthetized. Who would ever have imagined a Canadian artist as a witness to it all.

Ishi, Akyem, Stanley and Alison... I could write stories about their work. I have this dream of a perfect T.V. show and it is the image of a person reading a book out loud to nobody, just an invisible audience, just the electricity, a salsa, a flying fish in an ocean of mystery.

Last night I was at the annual general meeting of Arts Court here in Ottawa. Arts Court is a building that houses a number of arts organizations, a theatre, galleries, offices, a supposedly creative alternative to the institutionalization of the arts. They make decisions which affect the lives of every artist in the community but more often than not, they have no artists involved in the actual making of the decisions. I am so sick of these people, how well meaning they seem, how perfectly they try to fuck up my life, and how little they know about artists. And how they have convinced city officials (read funding) that artists are poor administrators. What bullshit.

Blues on a Gretch guitar, Buddy Miles on a big set of drums. In Ottawa, in Barbados, everything is the same. We have well meaning citizens who think they know what the artists want, what the artists need. I cannot accept this, I object to being told what I should do, what I should think. As an artist I object. I am Salman Rushdie, The Sentence is Silence.

**Dennis Tourbin is a poet, painter and performance artist, living and working in Canada.**



# WORKSHOPS

## Collograph Workshop

**Instructor:** Eileen M. Foti

Master Printer, Rutgers Center for Innovative Printmaking, NJ, USA

August 8 to 12, 1994.  
10am to 4pm, at the Barbados Community College.

**Fee:** BDS\$250.00/US\$125.00

This five-day workshop, open to all levels of experience, explores the inventive and textural process of the collagraph. In the beginning of the week, demonstrations and descriptions of the many ways to make plates will be given. Participants will then begin forming their own images. Next, demos in rolling, wiping, and inking will be given, as well as registration techniques for multiple-run prints. A fun approach to printmaking!

### **Participants should bring:**

- thin masonite board or very thick mat board or card-board to use as the plate
- scraps of paper, board, tin foil, string, etc.
- anything textural like lace, mesh, burlap, sandpaper, fabric, lentil beans, etc.
- Nothing sharp or jagged! (it will rip your print and ruin the press)
- cutting tools - scissors, blades, etc.
- drawing tools
- brushes, assorted types and sizes
- gloves for solvent clean-up rags
- one inexpensive pad of newsprint
- Printmaking paper (I will bring a variety to sell in class)

**Class Fee will include:**

oil-based inks and modifiers  
solvents modelling p  
acrylic medium blotters  
adhesive  
use of rollers and brayers  
wiping cloths for inking boards

## Monoprint and Chine Colle' Workshop

**Instructor:** Eileen M. Foti

Master Printer, Rutgers Center For Innovative  
Printmaking, NJ, USA

August 15-19, 1994.  
10am to 4pm, at the Barbados Community College.

**Fee:** BDS\$250.00/US\$125.00

This five-day workshop, open to all levels of experience, will enable you to learn and use the monoprint techniques most suitable for your imagery and style. Each day will begin with demonstrations, and the rest will be left for participants to make prints and pursue individual directions. Demonstrations will include additive and subtractive methods of ink application, use of metallic pigments, collage, stencil work, and registration methods for multiple run prints.

### **Participants should bring:**

oil-paint brushes, pencils, x-acto blade  
thin plexiglass  
rags, lace, mesh, (for making textures and for clean-up)  
gloves for solvent  
small glass jars (2)  
masking tape  
disposable painting palettes  
plant mister spray bottle  
one inexpensive pad of newsprint  
printmaking papers (I will bring a variety to sell during class)

### **Class Fee will include:**

oil-based litho inks and modifiers  
solvents  
blotters  
adhesives  
contact paper  
use of roller,  
brayers

- Please call Annalee Davis for information & registration. Tel. (809) 435-1595 .
- 50% deposit must be paid by March 31, 1994

# ART & COMMERCE

by Petrona Morrison



"Oh, it was excellent, everything went. In fact, they were going like hot cakes, but I got two." No, this is not about the sale of exclusive fashion at a chic boutique, but a description of the opening of an art exhibition.

Over the last ten years there has been a dramatic increase in the buying and selling of art, and we now have what is described as a "booming" art market. Who are the buyers? They include corporations buying for investment, serious collectors, art lovers who buy occasionally and those who buy to authenticate their status.

This commercial success has undoubtedly brought benefits for the artists. Apart from financial gain, there has been a broadening of the base of the market, with a wider range of people showing interest in going to exhibitions and buying art. But there have also been negative effects.

One is inflated prices. Compare prices in Jamaican galleries with those in say North America, and one may be shocked — in fact visiting artists have expressed amazement at the high prices being asked for and received. Along with high prices, comes a preoccupation with sales and marketing of art, fuelled by gallery owners and sanctioned by the artists.

An extreme example of prevailing thinking is the practice of some galleries of replacing work as soon as it is sold, even while the exhibition continues. (What is an exhibition but a sale, after all!)

## Art as product

The extent to which we have embraced the concept of art as product is demonstrated in a recently organised seminar on "Investment opportunities in the arts", where topics discussed included, "Art as collateral", "Art as investment", and "What to look for in buying art."

It would be naive to believe that the potential for profit from art would not be exploited, and one may well ask, "Why not?" There is nothing inherently wrong with selling art (ask any artist's opinion on this), but when it becomes the focus, it presents dangers for both the artist and the public.

The current commercial emphasis encourages the artist to work to satisfy the market, resisting change or directions which may be commercially unsuccessful. This is equally so for young artists, searching for direction, as well as established artists afraid of losing a "safe" buying public. Also, the wish to be in the marketplace, causes some artists to churn out work for exhibitions which become venues of sales rather than indications of the artist's development. The result is mediocrity and stagnation.

The public is also affected by the prevailing emphasis, often using the red sticker as a means of assessment, and equating "marketable" with "good".

An exhibition with few sales may be viewed with suspicion, but one which sells well is automatically deemed "successful". This is particularly damaging in our artistic environment, which is essentially conservative, where the public needs to be encouraged to explore their own sensibilities and broaden their outlook.



## Focus on quality

So how do we avert these trends? Firstly, the galleries must be willing to take risks with exhibitions which may not sell, and make quality, rather than commercial gain the focus.

Secondly, the private sector can assist by expanding their support of artists through grants, fellowships and artist-in-residence programmes, which provide ongoing support and reduce dependence on sale for economic survival.

Finally, though, no one can guarantee the artist a livelihood from their work here or abroad. The challenge of finding ways for economic survival without compromising integrity is one which is being met by several Jamaican artists, and the artist must be committed to resisting the lure of the marketplace.

It is instructive to note the 1970s, when artists received a fraction of current prices, was one of the most productive and vibrant periods in the arts — despite economic hardships. While we welcome the benefits associated with an expanded art market, we must remember that artistic integrity depends on factors independent of commercial gain.

I, for one, long for a time when an exhibition is not a "marketing tool" and art is not equated to real estate or the proverbial mango. But maybe I'm just naive.

**Petrona Morrison** is an artist and teacher at the Edna Manley School of Art. She lives and works in Kingston, Jamaica

## DIRECTORY OF ARTISTS, GALLERIES & SUPPLIERS

- **Rachelle Altman**, Mallows, Sandy Lane, St. James. 432-1114
- **Hilary Armstrong**, Waverly Cot, Rockley, Ch. Ch. 435-9900
- **Arthur Atkinson**, #2 Elizabeth Dr., Pine Gardens, St. Michael. 427-2096 or 431-0411 428-7150
- **Jean Blades**, Paxamor, Atlantic Shores, Ch. Ch. 436-0600
- **Diane Butcher**, Old Humphrey's Building, Dayrells Rd., St. Michael. 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. James. 422-2940
- **Kay Fedel**, Sundown, Mullins Bay, St. Peter. 422-2128
- **Indrani & David Gall**, 223 Park Rd., Chancery Lane, Ch. Ch. 428-4361
- **Joscelyn Gardiner**, 44 Garden Rd. No. 1, Worthing, Ch. Ch. 435-6173
- **Jean Goddard**, Quendale, Marine Gdns., Hastings, Ch. Ch. 436-3362
- **Bill Grace**, 44 Garden Rd., Worthing, Ch. Ch. 435-6204
- **Ras Ilix Heartman**, Temple Yard, Bridgetown. 433-5880
- **Gayle Hermick**, Cliff Plantation, St. John. 427-0287
- **Sharon Oran**, Mango Jam, Pavilion Court, Hastings, Ch. Ch. 435-6745
- **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
- **LisaSmith-Fields**, 104 Lowland Park, 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, Christ Church. • 428-2708 **Darla or David Trotman**
- **FINE ART FRAMING LTD.**, Dougleston, St. Michael's Row. • 426-5325 **Iola Gantaume**
- **THE FLOWER SHOPPE & GALLERIE**, 17 Pline Rd., Belleville. • 426-7559 **Hetty Atkinson**
- **MANGO JAM GALLERY**, 1 Pavilion Court, Hastings, Ch. Ch. • 427-0287 **Sharon Oran**
- **ORIGINS**, Bridgehouse, Waterfront, Bridgetown. • 436-8522 **Pat Bondhus**
- **PELICAN GALLERY**/ Barbados Arts Council, Pelican Village. • 425-4305
- **THE POTTER'S HOUSE GALLERY**, Edghill Heights, St. Thomas. • 425-0223 **David Spieler**
- **QUEEN'S PARK GALLERY**, Queen's Park, Bridgetown, St. Michael. • 427-4325 **Ashanti Trotman, NCF**
- **THE STUDIO ART GALLERY**, Speedbird House, Fairchild St., Bridgetown. • 427-5463 **Rachelle Altman**

## ARTIST'S SUPPLIES

- **BRYDEN'S STATIONERY**, Victoria St., Bridgetown. • 431-2600
- **Hastings Plaza** • 435-8112
- **Sheraton Mall** • 437-0970

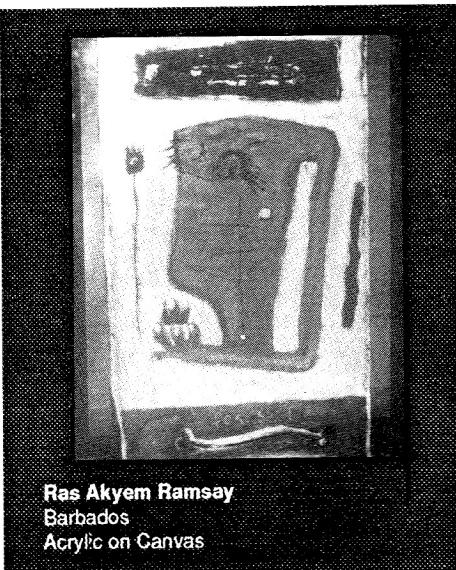
**I** was bristling with nervous excitement in anticipation of what the first Jamaican XAYAMACA workshop would hold instore. The prospects of working on art for two full weeks, unfettered by day to day concerns, and the opportunity to work with other artists from around the world, epitomized for me the ideal art environment. It also was a bit terrifying. I think most artists shared that terror. For many of the artists, it was the first time they would work cooperatively in a workshop environment. It was like we were going on stage to perform whatever we dreamt of; a daunting task.

XAYAMACA is an offshoot of the Triangle Workshop, established in 1982 by sculptor Anthony Caro and art collector Robert Loder. The Triangle has run annually since, and sister workshops based on the same format have set-up independently in Britain, Zimbabwe, Botswana, Mozambique, the Republic of South Africa and now Jamaica. Robert Loder defined the central common theme: "...to create the moment for artists to try new directions, throw out old formulas and risk decisions that, in ordinary circumstances, might appear too daunting."

So a group of twenty artists from the U.S.A., Barbados, Canada, Zimbabwe, U.K., and Jamaica descended upon the Crystal Springs Resort in Portland. The breathtaking physical setting, the remote and isolated location, and good accommodation nurtured creative energy. Meals and basic art materials were provided; artists just had to make art. Make art we did! The workshop was extremely productive; the artists both prolific and experimental.

The essence of the workshop was plain hard work by all participants. We ate all meals together and usually stayed in the dining room after dinner talking for hours. There were a few organized evening group sessions. Early in the first week we showed slides of our work. Unfortunately it was very rushed and many of the Jamaicans had forgotten to bring their slides. A recommendation for next year's workshop would be for visiting artists to show slides of work by, and hold discussion about, other artists from their countries. This would help put each artist's work into context.

After the first week the group gathered to show and discuss work in progress. Smaller, more regular critiques may have led to more sober assessments of one another's work.



Initially it appeared that social baggage from some participants prevented these individuals from acting in their own best interest, sharing ideas and working cooperatively for the enrichment of all. The weeks were extremely full of personal as well as artistic challenges. Towards the end of the two weeks, the intense and intimate interaction lead to a transformation and a more cohesive community evolved. As the Canadian painter Catherine McAvity said, "When we came to this workshop we were a diverse group of artists with many polarized interests. By working together and being challenged by each other we

have left stronger, with greater insights, and as a family".

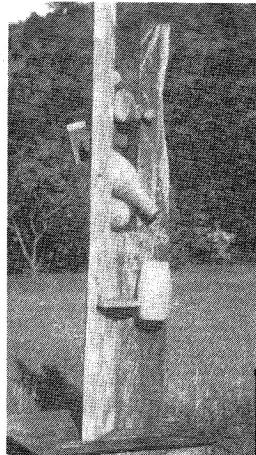
The mix of artists selected was good and stimulating. Each worked very differently from the others, using a variety of media and styles. For the most part, everyone felt they made new inroads into their individual explorations. Jamaican painter June Bellew stated, "Personally I found the workshop has shown me how I work. Producing under such pressure with new material has been difficult, exciting and exhilarating. It has opened new horizons for me."

Discussion with and advice from fellow sculptors Willard Boepple, Tapfuma Gutsa, Maxine Gibson, and Woody Joseph together with the clear vision of painter Greg Hardy, enriched me permanently. The work of the five participating sculptors differed as much in the use and treatment of materials as in their concepts. It was exciting working with such an intense and learned group of artists, many who were articulate and could talk with great insight about art outside of their personal sphere.

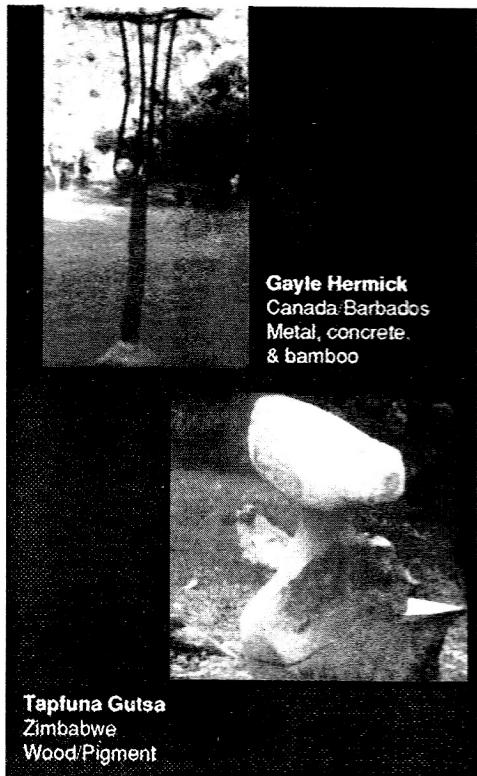
For me, the most important part of the workshop was the informal artist-to-artist exchange of ideas. Particularly important was talking about art to people from beyond the region (Caribbean) or island (Barbados). How, why, and where does it fit within the international art world? The effects of my isolation in Barbados became apparent. Barbados has a minute professional art community, unsupported by the greater community. Its artists are isolated from the new ideas evolving in the contemporary art world, as the island is isolated by the body of water surrounding it.

XAYAMACA would not have happened if it wasn't for the vision and drive of Jamaican artist Laura Hamilton. Laura was assisted by New York sculptor Willard Boepple, Deryck Roberts, Jamaican art collector, and Robert Loder, who arrived from England to

show support and attend the Open Day Exhibition that wrapped-up the workshop (note: 500 Jamaicans also drove an hour from Kingston for this exhibition). Laura Hamilton organized the two week workshop, the Open Day Exhibition, the Xayamaca Exhibition later in Kingston, together with its accompanying catalogue, and produced some great paintings during the workshop. Thank you Laura.



**Willard Boepple**  
USA  
Wood



**Gayle Hermick**  
Canada/Barbados  
Metal, concrete,  
& bamboo

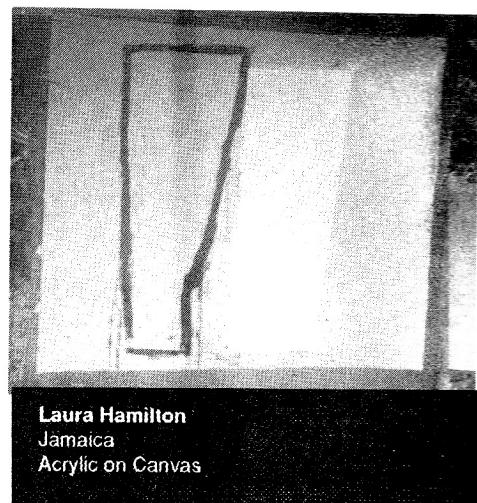


**Tapfuna Gutsa**  
Zimbabwe  
Wood/Pigment

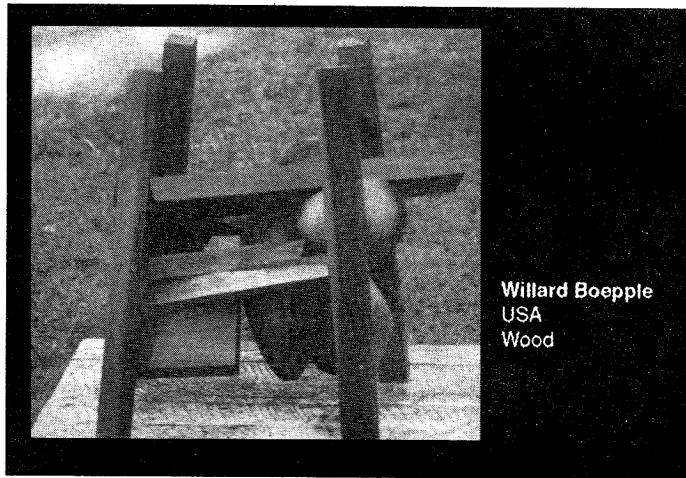
Deryck Roberts provided an excellent summation of the initial XAYAMACA, writing:

"The Xayamaca Workshop was an exercise in creative experimentation among the artists and the environment. Adrenaline flowed, dripped and occasionally boiled, but at the end of two weeks, a significant body of work was created. Many will find homes abroad, but all have their roots here, in Jamaica."

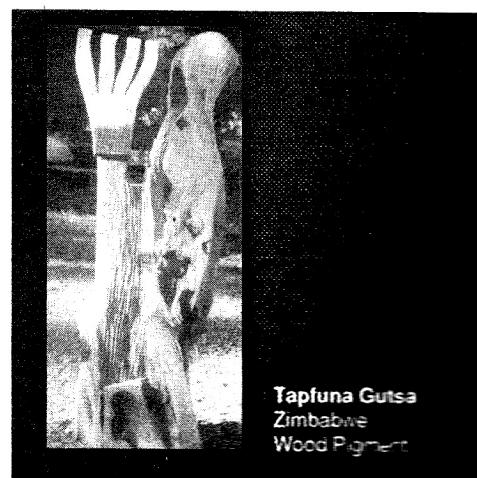
I think XAYAMACA is important for the artistic communities in Jamaica and throughout the Caribbean. Whether there is a XAYAMACA '94, and the degree of participation from Barbados and other Caribbean countries, depends largely on money. The Barbadian arts community could help XAYAMACA organizers by raising funds to support the participation of some of its artists. Other Caribbean countries could and should do the same.



**Laura Hamilton**  
Jamaica  
Acrylic on Canvas



**Willard Boepple**  
USA  
Wood



**Tapfuna Gutsa**  
Zimbabwe  
Wood/Pigment



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