

NE5

NE5

FIFTH NATIONAL EXHIBITION (NE5)

THE NATIONAL ART GALLERY OF THE BAHAMAS
NASSAU, BAHAMAS

SEPTEMBER 3, 2010 - JANUARY 31, 2011



NE5

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The National Art Gallery Of The Bahamas September 3, 2010 – January 31, 2011

Curated by Holly Parotti © 2010

**Catalogue Design
Plates**

Jackson Petit

Jackson Petit with the assistance of Interns Orlica Turnquest, Quinteco Rolle and Felicia Beneby

**Essay Text
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The National Art Gallery of The Bahamas

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Participating Artists

Lenders to the Exhibition

The D'Aguilar Art Foundation

2010 Review Panel

Janine Antoni

Alessio Antonioli

Saskia D'Aguilar

Dawn Davies

Alfredo Jaar

Holly A. Parotti

Jackson Petit

Board and Staff of The National Art Gallery of The Bahamas

FOREWORD

D. Gail Saunders, Ph.D.

Chair

National Art Gallery of The Bahamas

The Board and staff of the National Art Gallery of The Bahamas are happy to present the fifth National Exhibition (NE5).

In recent years much emphasis has been placed on the environment and global climate change. This exhibition, with its theme "The Carbon Footprint: Bahamian Artists' 21st Century Response to the Environment" seeks to obtain the artist's perspective of complex areas relating to urbanization, mobility, domesticity, industrialization and fabricated non-natural elements. Despite the difficult challenges, which this exhibition presents, the artists have responded well and in exciting ways. You are invited to view their interpretations on the theme.

My congratulations to the artists who participated and those whose work are on display.

On behalf of the Board, I should like to thank Holly Parotti, Curatorial Assistant/Collections Manager (NE5 Lead Curator) for her creativity in curating this exhibition, Jackson Petit, Videographer (NE5 Assistant Curator) for his production of the unique exhibition catalogue, and David Bailey, Acting Director for his guidance.

THE PLANET HAS RESPONDED

Holly Parotti

Curator of The Fifth National Exhibition
NAGB Collections Manager & Curatorial
Assistant

Questions are being asked and the planet is answering. The Earth has reacted to the human population and to the burdens we manufacture and the demands we place on it. This is a year of record natural activity on Planet Earth. Activity? Yes, activity of a catastrophic, disastrous, cataclysmic, (I won't go on) magnitude.

Since January 12, 2010 in Port-au-Prince it has been obvious that our planet has been reminding us that we should strive to live in harmonious rhythm with nature. Should we choose to ignore the effects of our actions we will have to accept the potential dire penalties? The events of April 20, 2010 in the Gulf of Mexico are the embarrassment that will have many wondering how "this" was allowed to happen with the advances in technology that man has gained in the modern era. It also brings forth the fear and probability that we may not or are not paying due care and attention to the consequences of our exploitative conduct.

Because of these and other global events the National Art Gallery of The Bahamas resolved that for the first time in the gallery's existence the Fifth National Exhibition (NE5)

would be a themed exhibition. Artists of the Bahamas were invited to create work exploring issues relating to climate change and responding to the question "What is Your Carbon Footprint?"

The definition of "carbon footprint" is the total amount of greenhouse gases produced to directly and indirectly support human activities. It is the sum of all emissions from the fuels used to operate the myriad of machines we use, the electricity generated by our homes, offices, schools, factories, etc...Again, I won't go on. Infamously, carbon dioxide is a greenhouse gas that promotes global warming. Global warming is as the name suggests; the Earth is getting hotter year after year. There are staggering statistics illustrating the major effects of global warming. The Earth's temperature will continue to increase annually. Sea levels will rise to distressing, life threatening heights consuming inhabited landmasses. As we are a coastal nation The Bahamas is at particular risk.

The selected artists of this National Exhibition responded with impressive insight and attentive commentary to circumstances that warrant and beg response and reaction. The collective reaction is also one of record. 38 artists brought work to the jury that was made up of 7 members.

The Gallery chose to work outside of the historical parameters of the selection

process that has been in place since the Inaugural National Exhibition seven years ago. In the past artists were invited to submit three pieces from their portfolio. This time they were asked to produce one piece in response to the theme with the objective of raising a social consciousness within our community. Not dissimilar to Picasso's *Guernica* and the use of the image *Dove of Peace* during the cold war peace campaigns.

The curatorial team researched films to include in the process to motivate those interested in submitting work and also to support a more cohesive conversation in the community. Attendance to these films, *Remembering Saro-Wiwa* and *Home*, was compulsory but in no way meant to dictate how the artist would interpret or react to the theme. *Remembering Saro-Wiwa* is a monument to the activist Ken Saro-Wiwa who was executed because of his campaign against the annihilation caused by the presence, depletion and rape of the Niger Delta by certain oil companies. Yann Arthus-Bertrand's *Home* was also presented because of its beautiful aerial cinematography that documented the threat humanity imposes on the planet.

With our new vision to further catapult Bahamian art into the international arena the Gallery asked two international artists, Janine Antoni and Alfredo Jaar along with Director of Gasworks, UK Alessio Antonioli

and by doing so open the conversation to the international contemporary art platform.

The result of making these adjustments allowed for the organic nature of the progressive change. 23 pieces out of a possible 36 were accepted (63%). There is a balance of gender that was never present in any of the previous National Exhibitions: 12 male artists and 12 female artists (1:1).

The artists have utilized materials which in themselves are symbolic of the works' narrative oftentimes reinforcing their viewpoints. As carbon footprint is utterly contingent on our consumption and usage of materials, this further layer of meaning resulted in works of particular interest and at times, irony.

There was an apparent and conscious usage of media and the effect of these media would in turn create another dimension to the dialogue. Artists were very conscious in what constructed the vehicle that bears the narrative of their presentation.

Some artists used materials completely contradictory to the notion of offsetting one's carbon footprint. Where it may lack being "eco-friendly", the work stood firmly in its narrative. Claudette Dean's *Non-biodegradable* uses glass and Styrofoam to illustrate a lonely figure withdrawn on a dark and desolate canvas with optimism represented only by a sole but vibrant Lotus

blossom. In *Freshly Wrapped* Ken Heslop provides us with a stark reminder of the extent we go to market and advertise products that in turn become detrimental to our own existence. Ironically, it is well presented and neatly wrapped to gain our attention-- *Freshly Wrapped* is literally ensconced in clear plastic. John Beadle's *Urban Harvest* defies any sense of zero impact as he has built an installation completely consisting of plastic bags, glass bottles and aluminum cans. This further confronts the ignored impact of unnecessary waste due to this country's lack of ambition to recycle.

Although materials may repeat, it is in the presentation or the narrative where they differ. The impression of Heino Schmid's *Cloud* is one of false tranquility. At a glimpse we are looking at a lone cloud floating uninterrupted by anything man-made or unnatural. Look closer. As simple as it is poignant it is a single white plastic bag lingering in the "sky"—a testament of the "life-span" of plastic. Lynn Parotti incorporates bitumen, a naturally occurring viscous substance better known as asphalt or tar, in the oil based washes of the installation *Tar Baby* to embellish the visceral quality of the image and communicate the cumulative consequences of the rise in sea level by the year 2100 that the scientific community continues to debate. Alisa Streater uses reclaimed wood and metal poles to complement her illustration of the

human condition to observe and comment on other crises before recognizing and resolving ones own.

Arguably, zero impact is a myth. Everything that we do in our daily lives impacts the environment and we leave a carbon footprint. We can choose to continue to ignore issues like the effects of the interconnectedness of climate change and fuel consumption. Or we can reduce our dependency on materials or processes that endorse and amplify the devastation of our natural resources. By understanding one's contribution one can begin to rectify the situation.

By reacting one acknowledges that there is a problem. By discussing we can determine resolution. The artists of the Fifth National Exhibition through creative and unique vision have begun a united exchange about the human impression that is left on the planet. We welcome you to the National Art Gallery of The Bahamas and continue to ask all that visit us "What is your Carbon Footprint?"

Below is a link to a website where you may calculate your impact on the planet.

www.carbonfootprint.com/carbonoffset.html

PARTICIPATING ARTISTS

John Beadle

Sue Bennett-Williams

DeDe Brown

Apryl Burrows

John Cox

Blue Curry

Claudette Dean

Jan Elliott

Kendra Frorup

Jenny Guy & Michael Guy

John B. Gynell

Ken Heslop

Kristaan Ingraham

Susan Moir-Mackay

Kishan Munroe

Lavar Munroe

Lynn Parotti

Dylan Rapillard

Heino Schmid

K Smith

Alisa Streater

Natasha Turnquest

Eleanor Mae Whitely



JOHN BEADLE

Urban Harvest

2010

Metal, glass bottles, bags of cans

Various dimensions



SUE BENNETT-WILLIAMS

Frustration...Reducing our carbon footprint is an awesome thing to do, but the reality of actually doing it here in the Bahamas is truly frustrating. I decided to reduce my use of energy by not using the dryer and hang my clothes on the line...then the damn fire at the dump flared up and got out of control and now look at my brand new underwear! We need to RECYCLE, then maybe, just maybe the Government will be able to do something about those fires that just keep on burning!

2010

Clay & mixed media

36" x 84"



DEDE BROWN
Carbon Balance
2010
Ink & oil on canvas
40" x 30"



APRYL BURROWS
Fallen Foliage

2010

Fabric, taffeta, lace, chiffon,
dried leaves, seaweed

65" (h)



JOHN COX

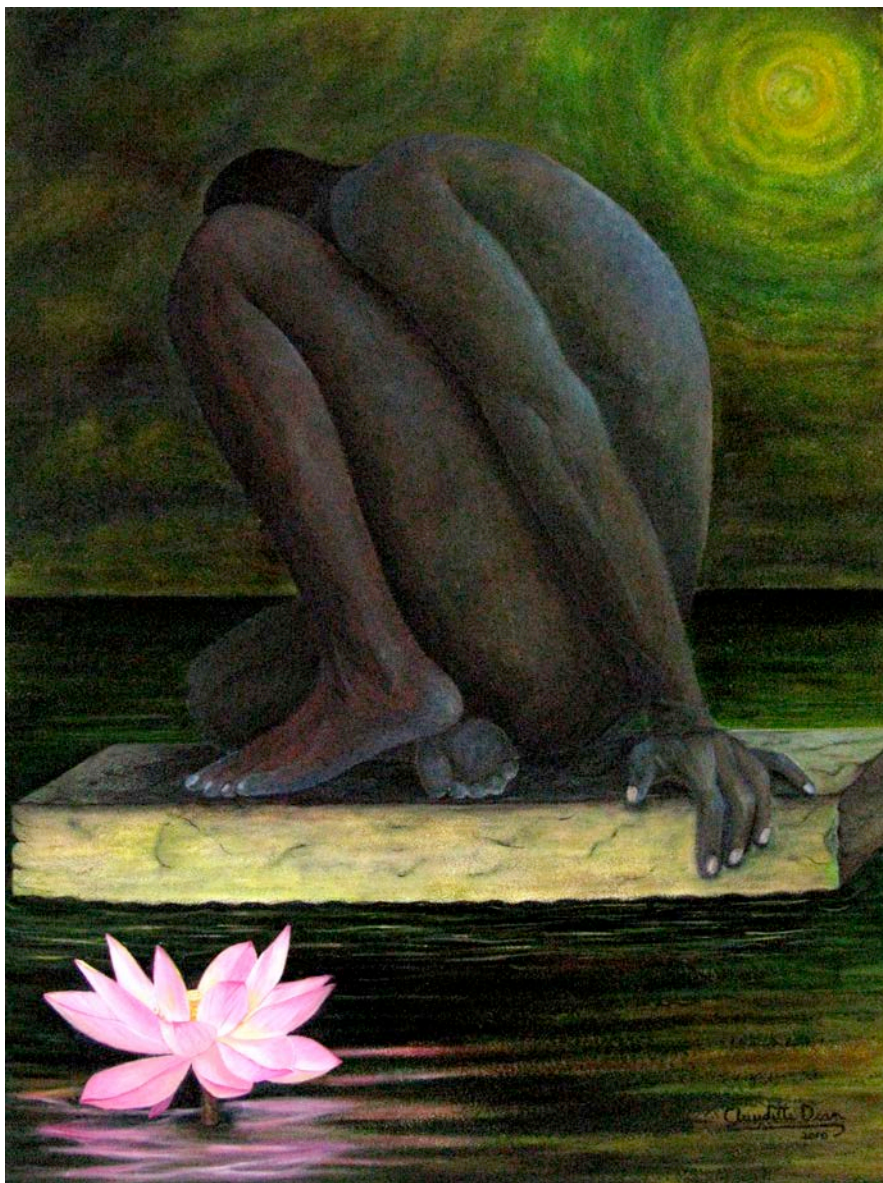
Commute

2010

Reclaimed wood, rubber, Plexiglass
Various dimensions



BLUE CURRY
Untitled
2010
Sculpture
22" x 22" x 8"



CLAUDETTE DEAN
Non-biodegradable

2010

Oil with seaglass on Styrofoam
55" x 43"



JAN ELLIOT
Ostrich Syndrome
2010
Textile
78" x 25"



KENDRA FRORUP

Untitled

2010

Steel goat skin drum,
steel mufflers

Various dimensions



JENNY & MICHAEL GUY

Broken Planet- Can We Mend It?

2010

Rescued native wood, discarded glass

40" x 16"



JOHN B. GYNELL
Mangrove, South Bight, Andros, Bahamas
2010
Gelatin silver print
26" x 30"



KEN HESLOP
Freshly Wrapped
 2010
 Oil on canvas w/mixed media
 24" x 33"



KRISTAAN INGRAHAM

Clifton Pier

2010

Photo on canvas

24" x 30



SUSAN MOIR MACKAY

**21 Religions, 8 Symbols of Society, 7 Deadly
Sins, 6 Symbols of Nature, 1 Time Piece**

2010

Reclaimed wood, oil paint, gold/silver leaf
88" x 43"



KISHAN MUNROE

Exodus

2010

Charcoal, canvas, coffee & cotton

150" x 192"

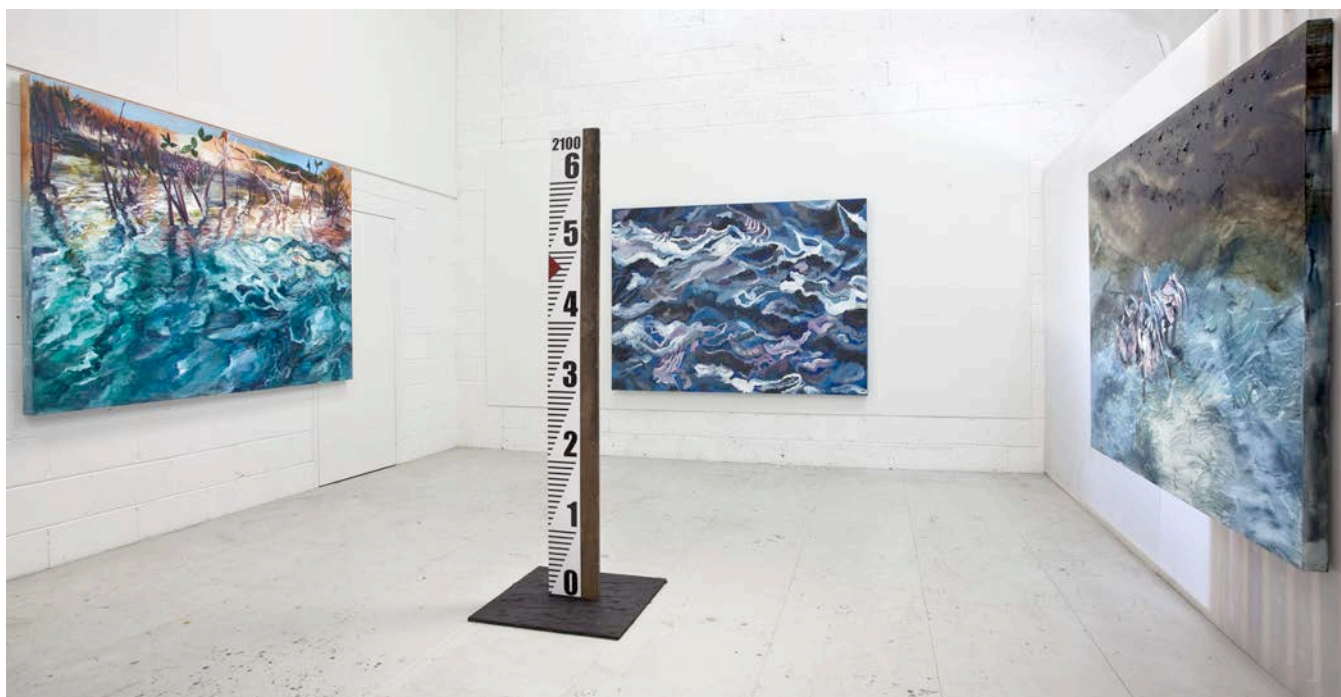


LAVAR MUNROE

Rain

2009

Graphite drawing, digital
colour, Ultrachrome ink on
Somerset velvet paper
78" x 42"



LYNN PAROTTI

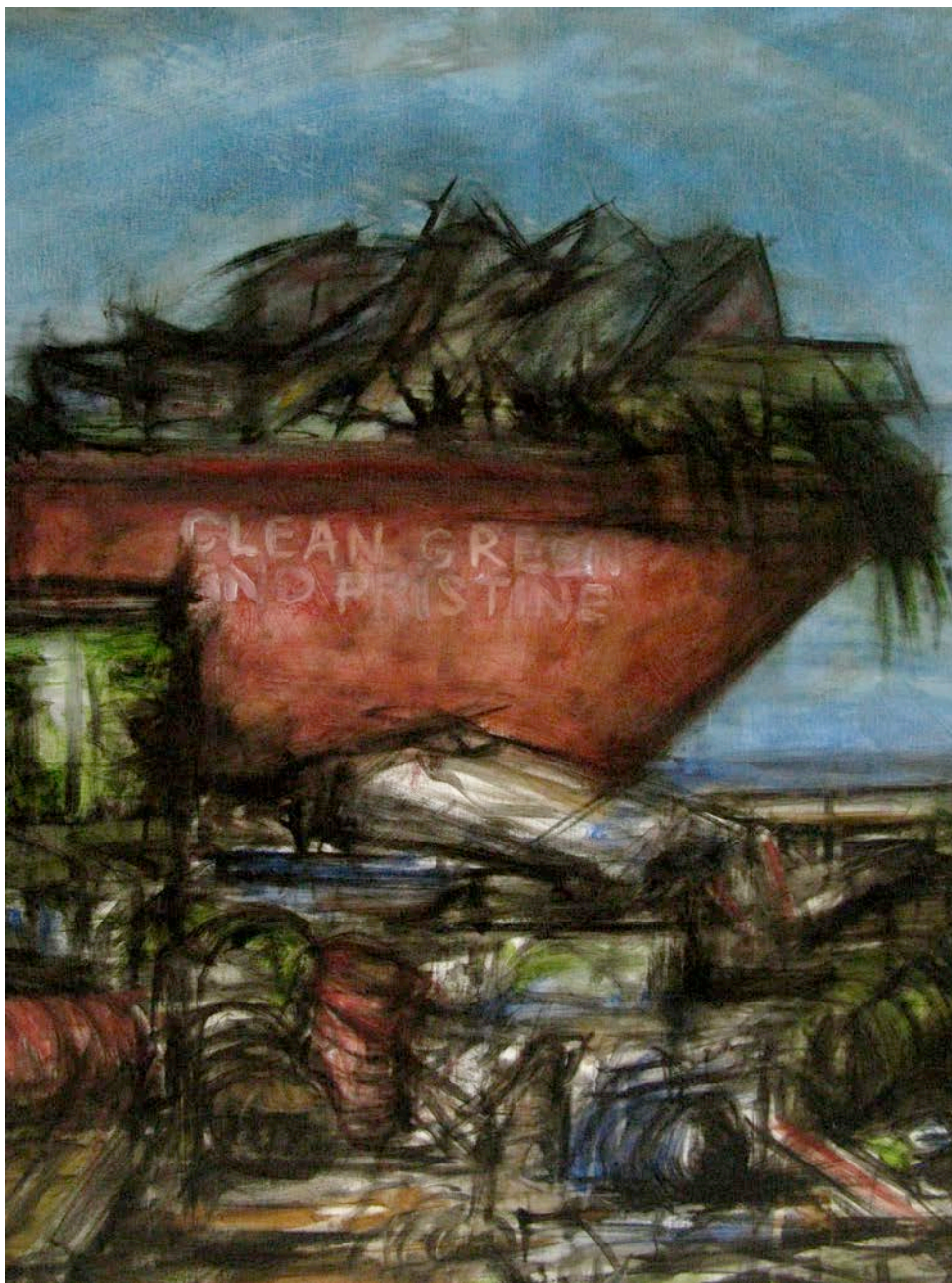
Tar Baby

2010

Oil, wax & bitumen on canvas

Reclaimed wood and vinyl

Installation



DYLAN RAPILLARD
**Civilized Detritus: Clean,
Green and Pristine**
2010
Oil on canvas
40" x 60"



HEINO SCHMID
Cloud (Found Composition No. 7)
2010
Digital Print (Edition 1 of 3)
20" x 30"



K SMITH

There is Hope

2010

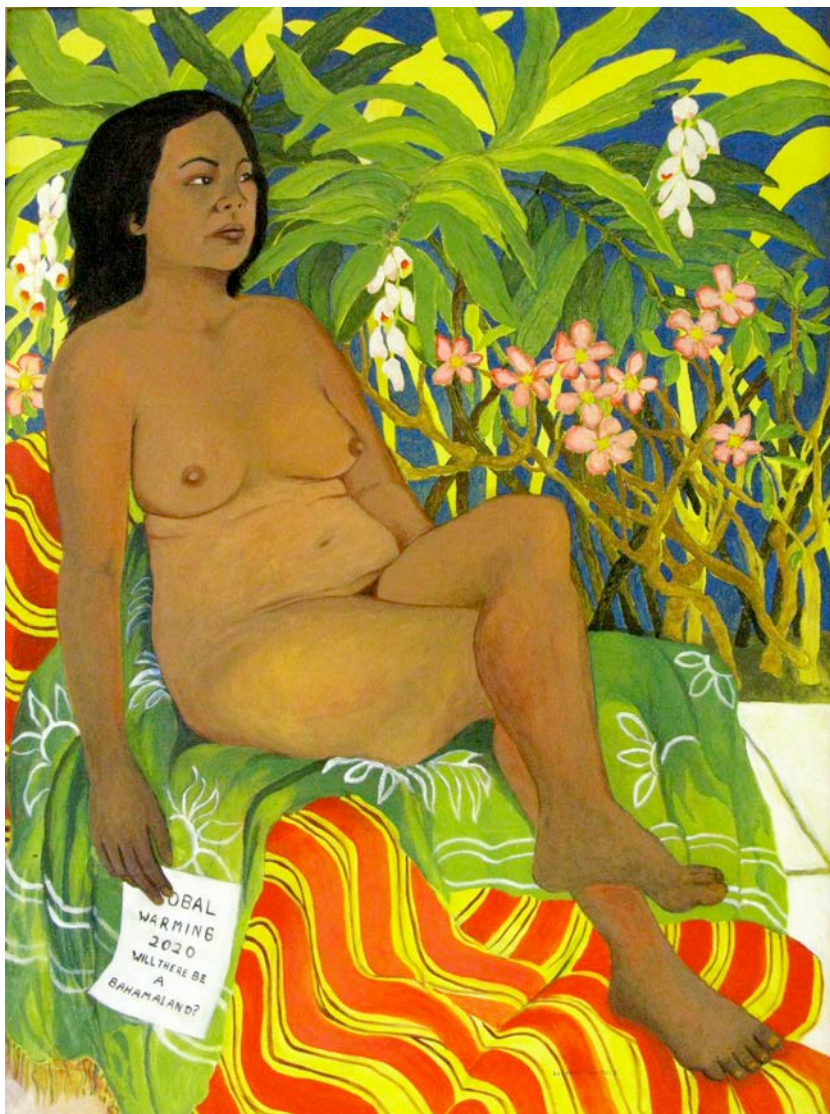
Coloured pencil on Stonehenge

100% rag paper

40" x 20"



NATASHA TURNQUEST
Lure (Black Dress & Chain)
2010
Fish pot, fabric, chain
36" x 36" x 24"



ELEANOR MAE WHITELY
Global Warming 2020 - Will There
Be A Bahamaland?
2010
Acrylic on canvas
48" x 36"

ARTIST'S BIOGRAPHIES

John Beadle

b. 1964, Nassau, N.P., Bahamas

John Beadle is a graduate of the Rhode Island School of Design (B.F.A.) and received an M.F.A. from The Tyler School of Art, Temple University. His work has been exhibited in many countries including France, Germany, The United States, and at the Sao Paulo Biennale in Brazil. Beadle's work is in many private and corporate collections, including the National Collection of The Bahamas. Recently Beadle attended the Insaide 5 International Artist Workshop Livingston, Zambia.

Sue Bennett-Williams

b. 1947, Camden, New Jersey, U.S.A.

Sue Bennett-Williams has resided in the Bahamas for more than thirty years. She lectures art students at the College of The Bahamas and developed a popular after school art programme for children. Bennett-Williams is a painter and ceramicist.

DeDe Brown

b. 1984, Freeport, Grand Bahama, Bahamas

Currently living and working in Nassau, Bahamas. Dede's artwork focuses on depicting emotionally driven narratives through portraiture and figurative drawings and paintings. Currently she has been focused on a body of work that is a playful and experimental series of female figures focused around the image of a cherry - a very suggestive, allusive image that is ripe with its own mythology and symbolism. The compositions are inspired by images of women in popular culture. Depicting the female figures as marionettes - some bound and held up by strings, others freestanding - is a commentary on the "idealistic" woman in western society. The specific use of the cherry is designed to tantalize the senses of the viewer, but leaves him or her to draw their own conclusions. Dede intends on expanding on this series, perhaps substituting cherries for other objects, thereby directing the content of her artwork into other scopes of the thought. Education: BFA in Interior Design, Minor in Photography Savannah College of Art & Design, Savannah Georgia, 2002- 2006.

Apryl Burrows

b. 1973, Nassau, N.P., Bahamas

A fashion designer Apryl Burrows obtained her formal education from The Fashion Institute of

Technology in New York and attended Polimoda School of Design in Florence, Italy. She operates and owns the Apryl Jasmine Desgin Studio and has been involved in numerous fashion productions and projects. Recently she participated in the art exhibition *I am Bahamian; I eat conch Salad* held at the Hub this year.

John Cox

b. 1974, Nassau, N.P., Bahamas

Cox attended the Rhode Island School of Design in Providence, Rhode Island, where he received a BFA in Illustration ('95) and an MAT in Art Education ('96). Cox is a mixed media artist whose works focus on the "everyday". He is known for large format paintings, found object assemblages, collage and non-traditional printmaking. During his time at RISD Cox was described by a Harvard University critic/poet as an unsophisticated artist that produced sophisticated art. His work often references distant places and ideas but is executed with familiar and ordinary materials. Cox has exhibited and participated in exchanges in France, Italy, Germany, Hong Kong, the United States and the Caribbean. Cox taught in the Art Department at the College of the Bahamas (COB) for six years before working in Education at the National Art Gallery of the Bahamas for four years. Currently Cox teaches art at COB in addition to owning and directing Popopstudios – Center for the Visual Arts in Nassau, Bahamas, an artist's cooperative with emphasis on contemporary visual art.

Blue Curry

b. 1974, Nassau, N.P., Bahamas

Blue Curry is an artist living and working in London. He works primarily in sculpture and installation and is a recent graduate of the MFA Fine Art program at Goldsmiths College, London. He was featured in the Catlin Guide to the 40 important emerging artists in the UK in 2010 and listed as one of *The Independent* newspaper's "Future Art Stars". He has recently participated in the exhibitions *Rockstone and Bootheel*, Real Art Ways, Connecticut and *The Global Caribbean*, Basel Miami Beach and The Musée International des Arts Modestes, France among many others. Upcoming exhibitions include the 6th *Liverpool Biennial*, the 1st *Caribbean Triennial* and *Anticipation*, Selfridges Ultralounge, London. Curry's work undermines Western fantasies of the native, the tropical and the exotic by disrupting the mythic components intrinsic to their narratives. His minimalist objects and assemblages float ambiguously between the ethnographic, the souveniristic and the contemporary art form. Often luscious, iconic and elegant, his output is simultaneously impoverished, unsophisticated, and shambolic. His work is familiar and visually seductive,

but in its careful juxtaposition of incongruous elements from a range of media it knowingly evades conventional interpretive frameworks.

Claudette Dean

b. 1954, Blind River, Ontario, Canada

Noted Bahamian artist Claudette Dean was born and educated in Canada where she obtained a B.A. from the University of Windsor. She continued her studies in French Literature at the University of Nice in the South of France. In 1979 she relocated to Freeport, Grand Bahama, where she continues to reside today as a Bahamian citizen. Dean, who greatly benefited from the mentorship of renowned Bahamian artist, Antonius Roberts, began working as an artist in the early 1990's. Claudette's work is a part of the National Art Collection of the Bahamas. In 2008, she was presented with an award for outstanding achievements and contributions in the realm of fine arts by The Bureau of Women's Affairs on Grand Bahama Island. She has also been honored by Miami's Children's Hospital for her work with children's issues through art. Her shows include NE1, 2, 3, 4, and 5 juried exhibitions at The National Art Gallery of the Bahamas, international exhibitions in the U.S.A., the inaugural exhibition of Art International 2005 in Lyford Cay, Bahamas, a one woman show in Canada in 2007 and a one woman show in the Bahamas in 2008. In 2007 her work was a part of Bahamian Art – Pre-Columbian to the Present, which showcased the National Art Collection of the Bahamas at the NAGB. During the summer of 2010 Claudette was invited by the Downtown Nassau Partnership to participate in their "Love My Bahamas" downtown mural project, the result being "A Grand Bahamian Vision" mural on Bolam House, collaboration with fellow artist Chantal E.Y. Bethel. In addition to being a part of The National Art Collection of the Bahamas, her work can also be found in major private and corporate art collections in the Bahamas, Bermuda, the U.S.A. and Canada, including the Ginn Old Bahama Bay Resort, West End, Grand Bahama, Ernst and Young, Nassau, Bahamas and Bermuda, Imperial Life Financial, Freeport, Bahamas, Emerald Bay Resort and Casino, Exuma, Bahamas, Miami Children's Hospital, Miami, U.S.A. and The Town of Blind River, Ontario, Canada.

Jan Elliott

b. 1953, United Kingdom

Jan Elliot is a textile artist and quilt maker. Lately her work is taking a new direction, moving from the traditional quilting and incorporating more fine art practices in the work that she produces.

Kendra Frorup

b. 1965, Nassau, N.P., Bahamas

Kendra Frorup received her B.F.A. in sculpture from the University of Tampa and an M.F.A. from Syracuse University in 1996. She serves as Assistant Professor of Art at the University of Tampa and in recent years exhibited her work frequently throughout Florida.

Jenny Guy

b. 1947, England, United Kingdom

Educated in Dover, also Essex then London University. Jenny taught in London for eighteen years, taking a year out to travel in Europe and North Africa. Although trained in geography and art, she specialised in teaching mathematics, becoming an Advisor for the Inner London Education Authority, ultimately working for the Equal Opportunities Inspectorate. She taught in Jamaica in 1983. Her daughter was born in 1987 and she is also a resident of The Bahamas. Her teaching experience is varied; London England, Kingston Jamaica, and Nassau, Bahamas where she taught the IB art programme from 2004. She has been influenced significantly by artistic experiences in each country; attending Dover Art School, copper/silver-smithing at Sir John Cass College, Whitechapel, London; painting with Jan Watson, University of The West Indies, Jamaica; batik with Dawn Scott, Kingston, Jamaica; and wood turning with Michael Guy, Nassau, Bahamas. Her experiences have enriched her ability to facilitate students of all ages in the creative process. Travel is important, absorbing art first hand from a variety of cultures: Ugandan, Russian, Ecuadorian, Inuit, Haitian, Egyptian, Hungarian, North American and European. Jenny has an avid concern for the well-being of our planet Earth, and shares this with her students in her art programme held in her studio at Ob Shanti.

Michael Guy

b. 1946, England, United Kingdom

Born in the UK, the son of a forester, Mick Guy was raised at Longleat, the Estate of the Marquis of Bath. At the age of 16 he joined the army and served in various parts of the world. In 1974 he was posted to Nassau, Bahamas and it was here that he met his late wife, Sheila Johnson, left the army, set down roots and raised a family. Mick is now married to the former Jenny Richardson. Mick was first introduced to woodturning in high school, where he turned his first bowl. He started wood turning seriously in April 2003 after completing a three-day course with the well-known Bahamian wood turner Roddie Pinder. Mick's workshop is at his home on Tropical Gardens Road, he works exclusively in native woods rescued from trees felled by property developers, landscapers, or by storms. His work is appreciated

internationally, and can be found in collections in England, Mexico, Sweden, Canada, US, as well as in The Bahamas.

John B. Gynell

b. 1969, Nassau, N.P., Bahamas

Born and raised in the Bahamas, John spent his formative years growing up in Nassau and the Exumas. At fifteen, camera in hand, John began photographing many aspects of these admirable islands. Living in Florida, and schooled in the States, John's hobby grew into much more. After attending the Savannah College of Art & Design, John graduated *magna cum laude*, and received his B.F.A. in photography. It was here where John studied under several exceptional professors, and realized his passion for large format photography. Upon graduation, John returned to Florida where he worked for three years as an assistant to Clyde Butcher (widely recognized as one of America's greatest landscape photographers). After living and working in the Big Cypress National Preserve, surrounded by the natural beauty of more than a million acres of National Park wetlands and cypress strands of wild Florida, John's heart yearned for the more familiar island landscape he loves so much. Living in Miami, John returns to the Bahamas quite often to capture on film the unique landscape of the islands. His immense passion for the medium of photography, along with his unconditional love of the Bahamas, is highly evident in his photographs. His devotion towards nature, and the exquisite beauty and depth of the Bahamas comes shining through in his seascapes, and landscapes. All of his work is shot in black and white, with a 4 x 5 field view camera. His work has been exhibited throughout the southeastern United States and Bahamas, including the National Art Gallery of the Bahamas in Nassau. John's work belongs to a growing list of collectors who share a vision of the natural beauty of these pristine, and brilliant islands.

Ken Heslop

b. 1954, Northampton, England, United Kingdom

After 'A' Levels, he studied the Foundation Course in Art and Design in Newcastle before moving to South East London as an undergraduate, and after post-graduate, to live and work. In 1987 he came to the Bahamas where he became a resident in 1996 and recently a citizen. Since 1987 he has been an Art Teacher at Eight Mile Rock High School, Grand Bahama. Ken Heslop has served as a Head of Department since 1988. He has also served as a local examiner for 3D artwork for the Bahamas General Certificate of Secondary Education for the past fifteen years. He has a B.A. Honors in Art & Design from Ravensbourne College of Art & Design, Bromley, Kent; a Post-Graduate Diploma in Art &

Design - Sculpture, from the University of London, Goldsmith's College. He received an Art Teaching Certificate from the University of London, Goldsmith's College in 1982. He is a former President of the Artist's Association of Grand Bahama. His work hangs in private collections in Europe Britain, Spain, Germany, France and Finland and North America, USA and Canada. In the Bahamas his work has been bought and hung in numerous businesses and hotels where he has also completed commissioned murals.

Kristaan Ingraham

b. 1975, Nassau, N.P., Bahamas

Kristaan Ingraham is a photographer currently living and working in Nassau, Bahamas. He is primarily focused on capturing the Bahamian landscape and portraying the beauty of the Bahamas in his photography.

Susan Moir-Mackay

b. 1970, Scotland

Susan Moir-Mackay obtained her B.F.A. in Art and Design at Edinburgh College of Art, Scotland. Susan has invested much her time to art education projects and believes that art benefits the individual and the community. She currently resides in Grand Bahama and has exhibited her work locally and in Scotland.

Kishan Munroe

b. 1980, Nassau, N.P., Bahamas

Kishan Munroe received his B.F.A and M.F.A in Painting from the Savannah College of Art and Design in Savannah, Georgia. Munroe is a visual artist and considers himself a social realist. His work tackles social issues that affect individuals and communities both nationally and internationally.

Lavar Munroe

b. 1982, Bahamas

Lavar currently resides in Raleigh NC. He was educated at The Savannah College of Art and Design, where he studied illustration, obtaining a Bachelor of Fine Arts in 2007. As a full time artist, Lavar's career has been included in many exhibits both locally and internationally. He has also entered many competitions both in the illustration and fine art fields; most of which have proven successful. He has had two bodies of children's book illustrations on traveling exhibit via the annual ASSOCIAZIONE CULTURALE TEATRIO Children's Book Competition hosted in Italy. Cities visited on the travel exhibit included Japan, the

United States, Mexico, Ethiopia, Portugal, and Finland. Lavar's work also adorns publications such as The South Magazine, Creative Quarterly, HOW Magazine, SCAD catalog, Amnesty International, The Bahamas Humane Society and The Bahamas International Film Festival just to name a few. Munroe has exhibited in the Bahamas, Atlanta GA, New York, Savannah GA, New Jersey, Raleigh NC, New Orleans and Chicago. Most recently, Lavar's work has also been accepted in the World Bank's About Change exhibit in Washington DC. He is also a recipient of a residency in Liverpool where he will execute work for the 2010 Liverpool Biennial.

Lynn Parotti

b. 1968, Nassau, N.P., Bahamas

Lynn Parotti's work is informed by the physical and psychological landscape. Whether from the natural world or urban development, her paintings attempt to define the human experience within and relationship to these environments, whilst addressing contemporary issues in society and in painting itself. In the past five years, beginning with the series, When the Bough Breaks, the subjects of ecology, the visual signs of global warming and energy consumption developed into The Green Fuse Series. 'The Green Fuse' alludes to the energy crisis and the fragility of our surroundings - the temporality of life: "that which fuels and delights us will also be our fall" as in the Dylan Thomas poem, "The Force that Through the Green Fuse Drives the Flower". The entirety of our human crisis was exasperated by the credit crunch, its global causes and its global motivations as in Safety Zones where she drew associations between dissolving reflections of London's Financial District aka West India Docks, Canary Wharf and the desperate history of illegal Haitian migration to the Bahamas and the tragedies of capsized vessels outside Nassau Harbor, on Athol Island. Trips to Bahamian Family Islands like Inagua, Long Island, Cat Island and Abaco in 2007 - 2010 produced paintings of breathing mangroves, shallows and salt marshes where our coastal ecosystems are at risk and wildlife eradicated. "Water is a metaphor for the moral energy of people, time and place. It holds us together" she says, and is used as the grounds for Tar Baby, where a decomposing flamingo on a bitumen-flooded, muddy bank, black-deep agitated water and thriving mangroves compose an installation along with a water level marker indicating the potential rise in sea level by 2100. This work was begun prior to the Deepwater Horizon Oil Spill and has gained magnified urgency; currently on show in the propensities to convey emotion and social conscience through imagery where the human hand is still present. Albeit a traditional fine art medium, its rawness and immediacy lends itself to an intimacy that speaks about our collective responsibility."

Dylan Rapillard

b. 1979, Freeport, Grand Bahama, Bahamas

A painter and printmaker, Dylan Rapillard obtained a Bachelors Degree in Hospitality from *Ecole Hoteliere De Lausanne*, Lausanne, Switzerland. Currently he works at Bahama Hand Prints as the Master Printer and Print Designer. Rapillard has exhibited his work in a number of group shows and collaborated in various art related projects. His most recent show *Dichotomy* was held at the Central Bank of the Bahamas in April of this year.

Heino Schmid

b. 1976, Nassau, N.P., Bahamas

"The context of much of my work is concerned with narrative and the reconsideration of personal stories in the public forum. Using a variety of media such as video, drawing, installation and photography, I investigate the often simple, sometimes irrelevant encounters and collisions between people and their environments. These encounters often manifest themselves out of moments of hesitation whereby the thing I thought I saw, for example, inexplicably contradicts the thing that is. This moment of initial uncertainty or 'double-take', which comes out of my day-to day social navigation in what I find, see and hear, is the vehicle that allows me to think about applicable visual metaphors and is fodder for most, if not all, of the work I make. As a practice for art production, deliberately staying sensitive to what's around me becomes less about scavenging and more about discovering. I channel that sense of discovery through a sincere interest in material and form and ultimately echo this in my work as a means to create an active discussion with the viewer. Although I strive for a clear dialogue through social metaphors, I approach each body of work in a very personal way. Using self-referential experiences and projecting them on to public or recognizable materials and references I illuminate collective experiences in hopes of revealing the subtle social dramas that inform our lives and bringing those realities to the forefront for discussion." Heino Schmid was born in 1976 in Nassau, Bahamas. He studied art at The College of The Bahamas and in the U. S. at The Savannah College of Art and Design in Savannah, Georgia as well as completing his graduate studies at the Utrecht Graduate School of Visual Art and Design in Utrecht, The Netherlands. In addition to his own practice, he is an adjunct lecturer for the School of Communication and Creative Arts at The College of the Bahamas; curator of The Central Bank of The Bahamas Art Gallery; and works closely with the managing of Popopstudios Center for the Visual Arts, a non-profit artists' co-op where he also holds a studio.

K Smith

b. 1956, Cupar, Saskatchewan, Canada

When asked as a child what he wanted to be when he grew up, K Smith would invariably answer an “artist”. Art is a lifelong passion for him and everything in his daily existence revolves around the art world. K Smith was born in Cupar, Saskatchewan, Canada in 1956 and received a Bachelor of Education degree specializing in Visual Art and Mathematics from the University of Regina, Regina, Saskatchewan, Canada. After a 14 year teaching career, K Smith made a decision in 1991 to leave Canada and relocate to The Bahamas, where he has recently retired from a full time teaching career. It is in this tropical paradise that his appreciation for the natural environment as well as historical architecture has become more refined. He tends to focus on subject matter that people see and experience every day but do not stop long enough to notice the details of or the interaction between light and shadow. K Smith attempts to incorporate this interaction of light and shadow in his drawings, creating an illusion of depth and dimensionality. To fully appreciate his art, viewers must move in close to study the precision of technique and attention to detail that he puts into each drawing. The greatest compliments of his work come from people who say that they want to touch his drawings since many of his images rekindle a fond memory or evoke an emotional reaction. K Smith is a natural born artist, and as he evolves in his artistic journey he constantly looks for new subject matter. Combined with his extraordinary vision and composition, he strives to be unique and original with his drawings. K Smith has participated in group exhibitions in The Bahamas, Canada, and the United States of America. His original drawings are proven art investments and can be found in prominent private and corporate collections throughout The Bahamas, Canada, The United States of America, and The United Kingdom. In 1992, he became actively involved in art education in Nassau and since 2001, has provided after school, evening, and weekend classes for children and adults at “*The Place for Art*”.

Alisa Streater

b. 1965, Nassau, N.P., Bahamas

A Bahamian, female artist, born in Nassau, and residing on Grand Bahama Island. She received a distinction in the G.C.E. Art Examination, and was presented with the Art award upon graduation from high school. She attended an art summer workshop under the guidance of Mr. Burnside, Mr. Roberts and Mr. Knight in painting and ceramics at the College of the Bahamas. She has an Associate in Arts in Visual Communications from the Art Institute of Atlanta with honours, and received her Teacher's Certification at the College of the Bahamas. She is the Coordinator for the Art and Craft, Commercial Art Department at

the Jack Hayward High School, and is an Art Examiner for Testing and Evaluation. She also serves as Treasurer for the Grand Bahama Artists Association, and is the chairman of the GBAA Scholarship Committee, which works with talented senior high students and recent graduates to help them develop their artistic abilities. She works in a variety of mediums, such as oil on silk and canvas, acrylics, soft pastels, coloured pencils, and graphite. She enjoys painting people, especially children engaged in their natural activities, Junkanoo, with a focus on women and children, underwater scenes, and floral images. Montages are her favourite compositions, because they allow her to express many differing elements and aspects related to a theme within the context of one painting or illustration. Artists such as Rembrandt, Pierre-Auguste Renoir and Brent Malone inspire Alisa. The style she utilizes most is Realism, when creating underwater scenes and portraits. Expressionistic images are employed to create art that expresses the inner thoughts and feelings about a topic of choice. Most of her work is commissioned and can be found at her studio 'Wood Roses', at the Gloria Banks Gallery, and in the homes and business places of local and international collectors, such as: Mamadoo's, Island Java, and Geneva's Place. She is married to Mr. Reynold Robinson, and they have three talented children, Rasheed, Asiyah, and Asif. She is a member of the Islamic community on Grand Bahama, and enjoys photography, gardening, swimming, baking and reading when she's not drawing or painting.

Natasha Turnquest

b. 1987, Nassau, N.P., Bahamas

Natasha Turnquest was born in Nassau. Outside of primary school, she was greatly influenced by her pilot father and maternal uncles' architectural practice. Adamant about representing many events, stories and objects from daily island life in various artist media, Natasha aptly transitioned towards an art and design interest in high school. She sought out a variety of extra- curricular art based programs, where she developed the skills and confidence to exhibit her work and apply to Savannah College of Art and Design for the Rising Star Program majoring in Architecture. With the subsequent exposure to a wide variety of creative people, she was highly encouraged to consider the opportunities of post-secondary education outside of The Bahamas. While attending Emily Carr University of Art + Design in Vancouver Canada, she became focused on the artistic possibilities of an amalgam of Sculpture based General Fine Arts courses and an Environmental Design concentration which was her focus while participating in a competitive Student Exchange to Maryland Institute College of Art, Baltimore U.S.A, in 2008. Her modular, sculptural body of work focuses on questioning the compromise of functionality as standardized structures and materials enter an artistic realm. This inquiry culminated in a series titled *Safety+ Sustenance*,

which *Lure* marks it's conclusion. The question of artistic byproducts, of the messy edges of epiphany, has challenged her artistic pursuits. Natasha lives and works in Nassau with a keen interest in her roots in the family islands, grappling often with the conundrum, what if pirates had landfills?

Eleanor Mae Whitely

b. 1931, Regina, Saskatchewan, Canada

Eleanor was born in 1931 in Regina, Canada. She graduated in Physical and Occupational Therapy from the University of Toronto in 1954 and did post-graduate work in Baltimore specializing in Physical Therapy for children with Cerebral Palsy. During the early part of her marriage she worked as a Physical Therapist at the Cerebral Palsy Centre in Ottawa. While her children were growing up she studied stone carving with Stanley Lewis, watercolour painting with Don Loughheed and Chinese brush-painting with Sik-Y-Wong. Then she entered the Ontario College of Art and Design as a part time student, completing her foundation year and first year of painting and drawing. During this period she sold her watercolour paintings at art galleries in Oakville, where the family lived. In 1985, she went to Mainland China with a group of artists from Sheridan College. When she returned, she organized the Chinese-Canadian Exchange of Artists 87/88. The Chinese artists had never been allowed out of the country before. She was nominated for the Order of Ontario for her efforts. In 1996, she entered the University of the West of England with advanced standing and graduated two years later with her B.A. (HONS.) in Fine Art. Her Thesis and degree show were on the Nazi Holocaust. The year she graduated she and her husband retired to Nassau, where she now lives and paints. In 2000, she did a painting of Vernal Sands, the Goodwill Ambassador of the Bahamas, when he won the Cacique Award. It hung in the lobby of the Nassau Marriott Hotel for many years. In 2004, she organized the Bahamas International Professional Artist's Symposium and Exchange. Five artists from around the world were invited to work for a month at the College of the Bahamas. The next year, the two Bahamian artists went to Italy to work for a month at a marble studio in Pietrasanta. For several years Eleanor has donated paintings to the silent auction for the Heart Ball. She is a trustee of the Endowment for the Performing Arts and a member of BIG (Bahamas International Group).

THE NE5 CATALOGUE OF EXHIBITED WORKS

1. John Beadle

Urban Harvest

2010

Metal, glass bottles, bags of cans

Various dimensions

2. Sue Bennett-Williams

Frustration...Reducing our carbon footprint is an awesome thing to do, but the reality of actually doing it here in the Bahamas is truly frustrating. I decided to reduce my use of energy by not using the dryer and hang my clothes on the line...then the damn fire at the dump flared up and got out of control and now look at my brand new underwear! We need to RECYCLE, then maybe, just maybe the Government will be able to do something about those fires that just keep on burning!

2010

Clay & mixed media

36" x 84"

3. DeDe Brown

Carbon Balance

2010

Ink & oil on canvas

40" x 30"

4. Apryl Burrows

Fallen Foliage

2010

Fabric, taffeta, lace,

chiffon, dried leaves, seaweed

65" (h)

5. John Cox

Commute

2010

Reclaimed wood, rubber, Plexiglass

Various dimensions

6. Blue Curry

Untitled
2010
Sculpture
22" x 22" x 8"

7. Claudette Dean

Non-biodegradable
2010
Oil with seaglass on Styrofoam
55" x 43"

8. Jan Elliott

Ostrich Syndrome
2010
Textile
78" x 25"

9. Kendra Frorup

Untitled
2010
Steel goat skin drum, steel mufflers
Various dimensions

10. Jenny Guy & Michael Guy

Broken Planet- Can We Mend It?
2010
Rescued native wood, discarded glass
40" x 16"

11. John B. Gynell

Mangrove, South Bight, Andros, Bahamas
2010
Gelatin silver print
26" x 30"

12. Ken Heslop

Freshly Wrapped
2010
Oil on canvas w/mixed media
24" x 33"

13. Kristaan Ingraham

Clifton Pier
2010
Photo on canvas
24" x 30"

14. Susan Moir Mackay

*21 Religions, 8 Symbols of Society, 7
Deadly Sins,
6 Symbols of Nature, 1 Time Piece*
2010
Reclaimed wood, oil paint, gold/silver
leaf
88" x 43"

15. Kishan Munroe

Exodus
2010
Charcoal, canvas, coffee & cotton
150" x 192"

16. Lavar Munroe

Rain
2009
Graphite drawing, digital colour,
Ultrachrome ink on Somerset velvet
paper
78" x 42"

17. Lynn Parotti

Tar Baby
2010
Installation

Mangrovia
From the installation *Tar Baby*
2010
Oil on canvas

Surge

From the installation Tar Baby

2010

Oil & wax on canvas

65" x 90"

Plume

From the installation Tar Baby

2010

Bitumen & wax on canvas

65" x 90"

Water Level Marker

From the installation Tar Baby

2010

Reclaimed wood, bitumen & vinyl

18. Dylan Rapillard

*Civilized Detritus: Clean, Green and
Pristine*

2010

Oil on canvas

40" x 60"

19. Heino Schmid

Cloud (Found Composition No. 7)

2010

Digital Print (Edition 1 of 3)

20" x 30"

20. K Smith

There is Hope

2010

Coloured pencil on Stonehenge

100% rag paper

40" x 20"

21. Alisa Streater

Justice or Injustice?

2010

Coloured pencil on Canson grey

25" x 30"

22. Natasha Turnquest

Lure (Black Dress & Chain)

2010

Fish pot, fabric, chain

36" x 36" x 24"

23. Eleanor Mae Whitely

*Global Warming 2020 - Will There Be A
Bahamaland?*

2010

Acrylic on canvas

48" x 36"

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