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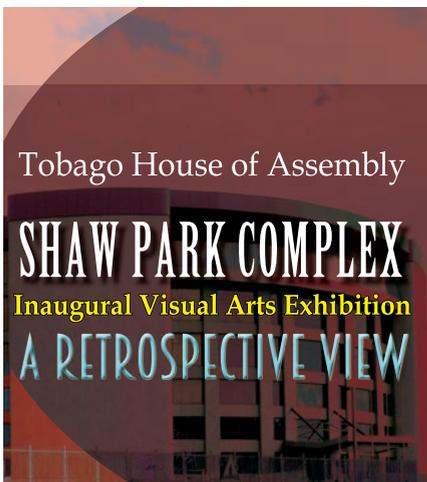


Tobago House of Assembly

SHAW PARK COMPLEX

Inaugural Visual Arts Exhibition

A RETROSPECTIVE VIEW



MAY 2015



SHAW PARK COMPLEX: INAUGURAL VISUAL ARTS EXHIBITION 2015
A Retrospective View

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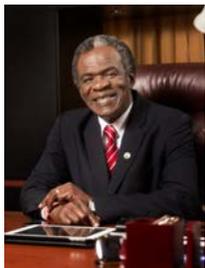
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Message from the Chief Secretary



Tobago is endowed with a very rich history, culture, and serene environment that has long served as a fountain of inspiration for creative and curious minds, or, I am sure, has also served

to arouse talent that might have been dormant in many of us. Tobago has also cherished and nurtured its endowments as has been demonstrated in the works of many of the artists featured in this exhibition.

Three years ago my Office, in recognition of the abundant talent that emerged in Tobago over the years, embarked on an exercise to showcase twelve works of art by youngsters for our annual calendar. The thirty-six works produced so far, are in this exhibition and it is my understanding that

some of them are indistinguishable from those of the professionals. This augers well for our young artists.

I am also very pleased that within this new facility of the Shaw Park Complex, we now have dedicated spaces to showcase the richness of our visual and performing arts that will continue to serve us in good stead for many years to come. Indeed, as will be noted from this retrospective account of art in Tobago and the catalogue of works on display for this Inaugural Exhibition, much of what we know and cherish about ourselves has been captured by artists going back to the inimitable Sir William Young II, who clearly spent a considerable amount of his time painting the beauty and pastimes of nineteenth century Tobago.

We cherish and respect our great heritage and our indigenous artists have taken up the challenge of not only keeping us informed of ourselves, but also exploring

new dimensions in contemporary art.

Our early history of struggle in Tobago did not always allow for the pursuit of the arts as a remunerative endeavour but this has been changing, and with this facility such opportunities will be enhanced. Indeed, we are looking forward to the cultural industries contributing to the economy of Tobago and this facility will certainly facilitate such endeavours.

I wish to congratulate our local artists, as well as those who visited our shores and felt inspired by our unique beauty and tranquility, for the very high quality of work on display, some of which will stay in place to enhance this building and also serve as an added attraction to the Complex.

Orville London,
Chief Secretary,
Tobago House of Assembly.

Message from the Curator

The term “Fine Arts” generally includes creative endeavours such as painting, sculpture, literature, poetry, music, dance, drama, and the like under the rubric of visual, auditory and performing arts, which all form part of the cultural fabric of a society. Tobago is blessed to be a fountain of the fine arts, due in no small measure to the nurturing of our cherished culture and creativity through the years.

Noted Caribbean development economist and Nobel Laureate, Sir Arthur Lewis, once observed that “music, literature and art are as important a part of the heritage of mankind as are science and morals.” On another occasion he went on to add: “A society without the creative arts is a cultural desert,” and that, “..... some countries experience phases of great activity in literature, painting, music, war, or religion; and dynamism in economic affairs may spring from the same deep and uncharted courses.” This notion underpins the importance of creative critical thinking, not only as an affair of the fine arts, but more importantly, the role of

creativity in the process of innovation and development.

The Shaw Park Complex is destined to play an important role in the further development of Tobago and curating this exhibition was an honour as it also presented an opportunity to chronicle the evolution of art on the island, having personally been a part of that journey. The works assembled are insightful narratives of Tobago that will serve to attract and inform visitors and to further inspire our students and emerging artists who hitherto did not have easy access to such an important collection. The collection will also facilitate a better understanding of the nuances of Tobagonian art, and the inspiration provided by Tobago to the wider art community.

It is also anticipated that there will be public and private sector acquisitions from this exhibition thereby leaving in place an assembled collection on which to expand; leaving in place an increased appreciation of the visual arts and some contribution to

the sustenance required by artists.

I would like to thank all the artists who submitted works and others who contributed in some way to this exhibition. In particular, I would like to recognise the significant contribution made by Mr. Edward Hernandez, who passed away in 2013, as well as that of Ms. Enola Arnold, the first President of the Tobago Art Group.

Special thanks are also due to the Almandoz family for the reproduction of photographs; Mr Clement Williams for the submission of photographs; Mr Jackie Hinkson and Mr. Vel Lewis for the pro bono use of prints in the exhibition; to the Art Society of Trinidad and Tobago, as well as the National Museum and Art Gallery; The Division of Culture and Community Development (THA); and the Alma Jordan Library (UWI) for their kind assistance.

Dr. James Armstrong.
Curator.

Art In Tobago

History, Culture and Environment Influencing Art in Tobago

Dr. James Armstrong

Reflection on the evolution of the visual arts in Tobago must span the pre-Independence historical setting and influences, and thereafter concentrate on three broad periods commencing with the Tobago Art Group (TAG) from the period just before Independence up to about 1980; the period of the Art Committee of Tobago (ACT) up to about 2000, and the subsequent period leading up to the current Tobago Visual Arts Association (TVAA).

It should be noted that the evolution of art in Tobago has been influenced significantly by the circumstances of its history, culture and environment. The island, following the period of the “First Peoples,” has been a largely homogenous society comprising primarily persons of African descent. Africans were brought as slaves to the island beginning in the 16th century to work on the plantations. Following the initial arrivals, there was a steady trickle of additional Africans coming to Tobago, with an influx “of Liberated Africans in 1851 and 1862,” as reported by Dr. Susan Craig-James.¹

Edward Hernandez, renowned Tobagonian artist and museum director, pointed out that the earliest recorded evidence of art in Tobago goes back to the art forms of indigenous peoples during the period 2000 BC to 1800 AD. These art forms were made of fired clay, hard woods, stone, shells,

bones of animals, coral limestone, fish bones, obsidian, calabash, and gourds. These works were generally condemned as anti-Christian and hedonistic by the European settlers and would have had little influence on the immigrant population. Some of these works can be viewed at the Tobago Museum.²

Although the Africans brought to Tobago were overtly discouraged from maintaining their customs, there was still a deliberate retention of traditional African practices and beliefs which were to eventually have a significant iconographic influence on art. This defiance was evident in religious rituals and superstitions; dance and music, as well as culinary preferences and practices. Craig-James noted, for instance, that “Obeah,” persisted, though driven underground, and she has chronicled a number of areas in which Tobagonians remained defiant, even as the culture also evolved. She noted that:

Overall, both African and European traditions were being transformed, as part of the creation of a distinctive Tobago culture. Yet, as Klass and Mintz and Price have rightly argued, loss of retentions did not mean loss of ancestral heritage, but rather the complex and creative selection, transformation and interweaving of African elements with European-derived norms and forms, and with

new cultural elements. Thus the African cultures persisted as a kind of underlying code.

The tensions were not simply between the colonizers and the slave community, but over the years social stratification also served to suppress African customs. Craig-James comments further:

Culture was the vehicle for daily life, including the socio-economic and political contestation between the social groupings. On the one hand, the dominant class and the middle strata denigrated most things African as uncouth and uncivilized, while seeking to impose adherence to European values, norms and practices. Churching, schooling, the law and social distancing contributed to this. On the other hand, as part of its day-to-day strategies for subverting existing conditions, the labouring class drew on its African ancestral traditions.³

It is therefore no wonder that many of these traditional customs have prevailed and aroused the imagination of artists. The oral-tradition also served to embed in the mind of every Tobagonian an appreciation of the ancestral customs with folklore tales that often invoked the fear of both the past and present gods.

¹ Craig-James, Susan Dr. *The Changing Society in Tobago*. Vol 1 1838-1900. Cornerstone Press. Trinidad. p211..

² Hernandez, Edward. Comments on “Art Forms in Tobago.” September 2011.

³ Craig-James. Op cit. p213

The belief in the spirit world was evident at various festivals associated with births, deaths, weddings and any occasion on which the ancestors could have been of assistance or offered some form of protection. Superstitions about land cultivation and sea faring persisted through the years. The drum and dance were central to many of these events. Death was celebrated by “wakes” in which the “Bongo Kings” would travel long distances to compete in the singing and dancing of the Bongo. The dances were mimes upon copulative acts spontaneously choreographed by specialists.

The dance of the Reel and Jig was usually performed at the “Seine Hanging” where fishing seines were being made or prepared; or to launch a new boat and give thanks to the sea with special prayers. These dances were also performed to drive out evil when someone was sick or at a feast when the person became well again. It was likewise performed at wedding ceremonies in which it was not uncommon for someone to “catch the spirit.”

The “Heel and Toe” dance celebrated courtship and was based on English ballads played by a string band including, banjo, guitar, cuatro, fiddle, box bass and flute.

Another popular dance was the “Brush Back” which was part of the parade of the wedding entourage from the church,

proceeding to the bride’s home, with her trousseau carried by female relatives. Traditionally, the music has a “Chantwell” and the participants respond with chorus lines.

A most notable feature of festivities was the “Tambrin Band” which had strong links to the Tobago Speech Band. The drums, as well as the rituals associated with the band, were created by Tobagonian Africans, who, fearing persecution, were forced to adopt the music of their puritanical “Massa” and this was done with an objective to covertly practice the indigenous African rites.

The physical setting in Tobago was quaint and inviting to creative minds. There were picturesque weathered houses with graying tongue and groove sidings; fret work enhanced fasciae; jealousies or French windows, often with rusting galvanize roofs of various hues of sienna. Curtains added a hint of pastel colours. Triangulated stone fire places were not uncommon. All of this would have been framed by colourful gardens and fruit trees, at least one of which would have been in season. Not far away would be a beach or waves crashing on to rocks. Boats with distinctive Caribbean colours would have been beached or buoyed just beyond the waves, awaiting yet another spectacular sunrise or sunset. The undulating landscape remains a plein-air artist’s paradise with varying foreground greens and bluing hillsides in the distance, accentuated with sun drenched flamboyant or poui blooms.

The countryside was also strewn with remnants of history – old water wheels; sugar mills and military weaponry as testaments of a turbulent past. The main town of Scarborough was distinctive, set against the hills with sparse architectural edifices and historic defence installations still visible at the apex.

It is against this backdrop that artists in Tobago drew their inspiration and within which the early art movement emerged. The art was characterised by the themed subject matter clinging to the local environment and customs, and it evolved as a proud celebration of a distinctiveness that defined Tobago. Consequently, non-objectivity or abstraction in art did not manifest itself significantly during the early years and is only now emerging with some of the younger artists.

The first known paintings of Tobago date back to images captured by Sir William Young II, Baronet, and Governor of Tobago from 1807 to 1815, who was buried at the present site of the President’s House (then Government House). Apart from his interest in profiling the real estate, Young mentioned that he was taken in by “the beauties of the valley, winding as a maze amongst these heights from the base to the summit covered with woods, contrasting a dark verdure, with the golden casse below.”⁴

⁴ Young, William Sir. *William Young Diaries: An Essay on the Commercial and Political Importance of Tobago (Circa 1807-1812)*. West Indiana Rare Books Collection, University of the West Indies, St. Augustine.

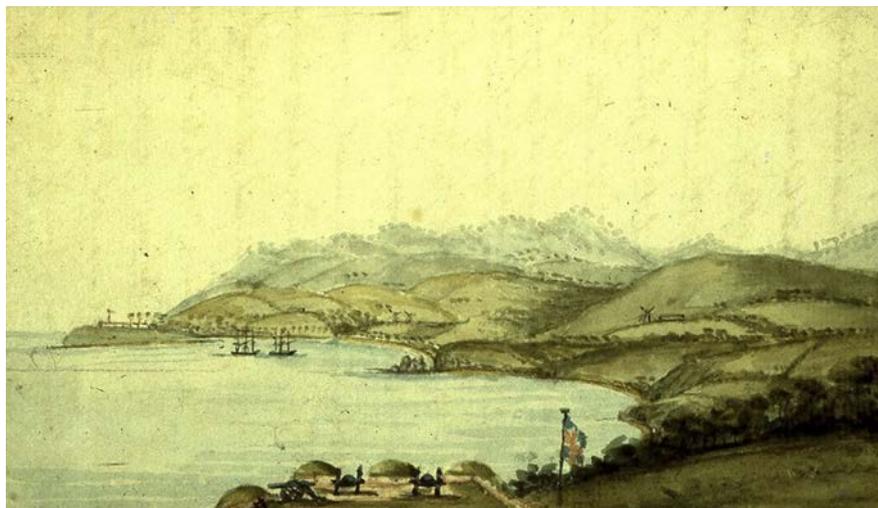
Young's painting of Scarborough as seen from the "Lambeau Headland," (shown below), was done in 1812. Young did several paintings of Tobago, some of which

are reproduced here, including "Betsy's Hope Estate" and the "Battery at Little Courland" looking east. Another British observer with some artistic talent, D. Mc

Arthur, painted "Scarboro" in 1834. Mc Arthur's painting can be viewed in Craig-James' Vol. 1.⁵



Scarborough. Young 1812. Reproduced with permission of Alma Jordan Library, UWI. St Augustine, Trinidad



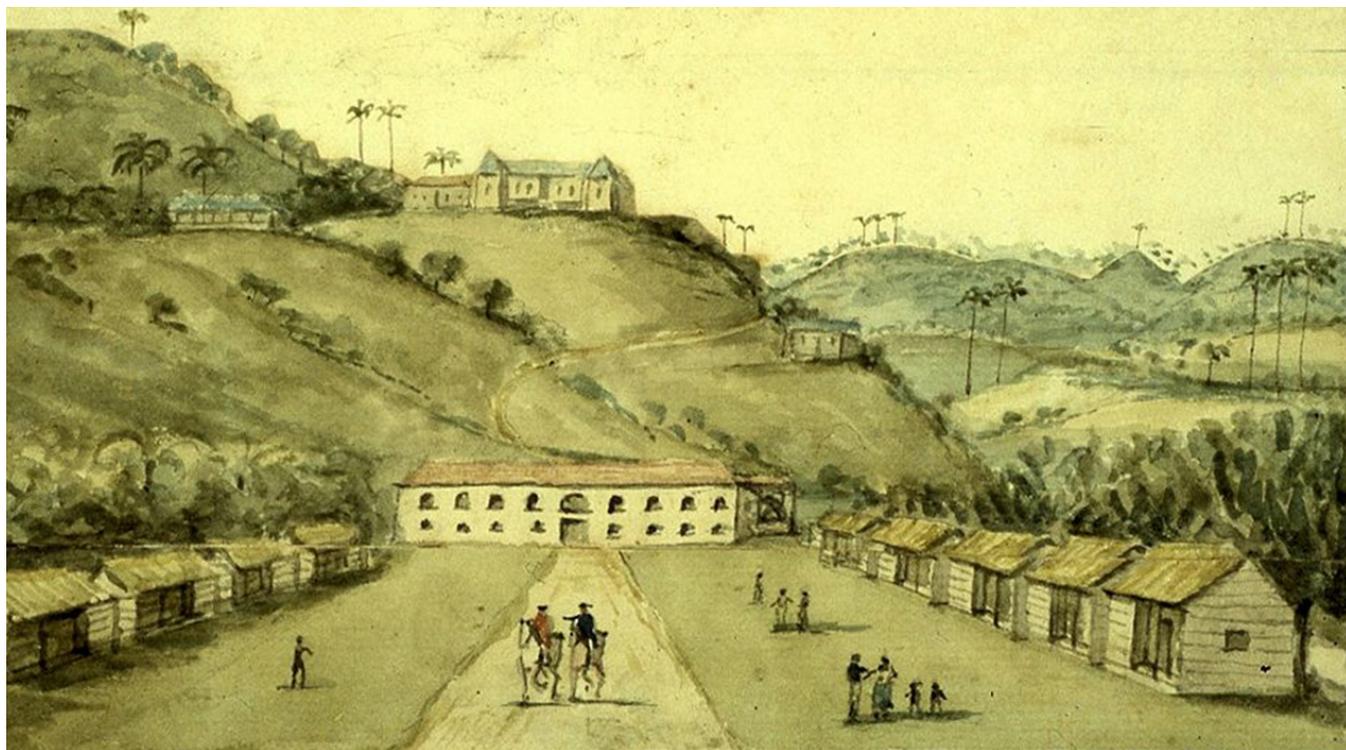
Battery Little Courland looking eastward. Young. Reproduced with permission of Alma Jordan Library, UWI.

⁵ Craig-James. Op. Cit. p 115.

The Europeans who settled in Tobago did not bring a tradition of visual art forms that would have encouraged art or any particular style. In fact, works by Young, Arthur and any others at the time would not have been in common sight, nor was there an interest by locals. The area of greatest influence in the arts would have

been in music and dance forms such as the Bélé, which was a spiritual dance introduced to Trinidad and Tobago in the 1800s by enslaved Africans, with influences from the French Antillean colonies of Martinique, Guadeloupe, Dominica, St Lucia and Grenada. This dance was actually made popular in Tobago by Grenadian

African immigrants recruited to work on the estates due to the shortage of labour around the 1850s. Over the years dance groups on the island have embellished the movements and clothing into a discernible Tobagonian style.



Betsy's Hope Estate by Young (Circa 1807)

The earliest indication of an indigenous Tobagonian art movement was reported to be in the 1950s when a small group of “amateurs” came together. However, there are no known works of this group. Craig-James’ Vol. 1 shows a painting of “Orange Hill Great House” done by one H. Daniel around 1948.⁶ Indications are also that

Rev. Ivor Jones, who came from Barbados to be the Principal of Bishop’s High School in 1946, was an accomplished artist and encouraged some of the graduates to take up painting. These are some of the persons who formed themselves into the “Tobago Amateur Artists Club.” Among the known members were Basil Pitt, Badroul

Armstrong and Enola Arnold. Renowned Trinidadian artist and art teacher, M.P. Alladin, indicated that he had been visiting Tobago since the early 1950s to conduct art classes with teachers, and he particularly recalled “Basil Pitt, Mrs. Jones and Mr. Philips,” stating that “their names will be recalled when the history of art in Tobago

⁶Op. cit. p. 119.

is being written.” Enola Arnold recalls her teacher colleague, “Phillips from Bacolet,” painting during these early years but it does not appear that he continued for long or that he actually exhibited his work. It is known that Basil Pitt also showed considerable artistic talent but went on to study law. Information is that Ms. Anna

Jones was the wife of the principal of Bishop’s High School and she also had a flair for painting, but examples of her work are not known in art circles in Tobago. Arnold also recalls Maria Parker being a member of the group. There also existed the Association of Art Teachers of Trinidad and Tobago and the teachers in this early

group represented the Tobago Chapter. Indications are that art was indeed a casual endeavour and that opportunities might not have existed for a career as an artist. Enola Arnold, however, continued teaching and took her art seriously, becoming one of the first known dedicated art teachers at the Secondary School level in Tobago.

The Tobago Art Group (TAG)

It was not until the early 1960s that there was a serious attempt to harness and give recognition to the indigenous creativity of Tobago. A number of circumstances converged fortuitously that gave rise to the awakening of this creative consciousness and the stimulation of expression of the latent talents that resided in each village on the island. A significant event in this connection was the establishment of a position of Cultural Officer for Tobago in 1958. This position was filled by Mrs. Eileen Guillaume, who had previously been a teacher and Social Welfare Officer. The following is what the PUSH Foundation reported on her outstanding contribution to the arts:⁷

It is reasonable to conclude that the cultural development of Trinidad and Tobago was enriched by the significant efforts of Eileen

Guillaume, who stimulated a cultural renaissance in Tobago that caught the attention of folk performers and researchers throughout Tobago.

Indeed, Tobago owes a debt of gratitude to this outstanding daughter of the soil for her pioneering efforts in folk arts that catapulted numerous Tobagonians to national prominence in the 1950s and 1960s at a time when Tobago’s exploits outside of the Public Service were little known.

Guillaume promoted cultural activities in each village in Tobago and encouraged the formation of folk performing groups, to give full expression to the indigenous music, art, dance and song of the Tobagonian people. The Tobago

Drama Festival, Tobago Arts Festival and the Tobago Music Festival were the results of her efforts.

In those early years as Cultural Officer, Eileen Guillaume also played a pivotal role in reorganising the Steelband Association and the Carnival Development Committee, to boost carnival development in Tobago.

It is not difficult to understand why the Government bestowed on her the Medal of Merit Gold for community service to Trinidad and Tobago in 1972 – the first Tobago woman to receive a national award.

⁷ Tobago News “Saluting Tobago: Achievements in the 20th Century.” (Courtesy PUSH Foundation) 20 June 2003. p18



Eileen Guillaume

At about the same time that Guillaume was appointed Cultural Officer in Tobago in 1958, Mahmoud Pharouk “MP” Alladin was promoted to Director of Culture in the Ministry of Education and Culture. Alladin was a trained artist who shared Guillaume’s passion and drive in the arts. He also was no stranger to Tobago, since, as mentioned, he had been visiting to lecture to teachers. It was therefore an easy proposition when Guillaume shared with him her desire to establish some type of structured organisation for the visual arts in Tobago.

Coincidentally, it is also about this time that Edward Hernandez, who was born at Richmond Estate in the Windward area of Tobago, returned from Trinidad to take up residence. Hernandez had received art lessons from Alladin while in Trinidad and it was suggested that he would have been a good person to approach. Enola Arnold was one of the few persons who had persisted with her painting and was a

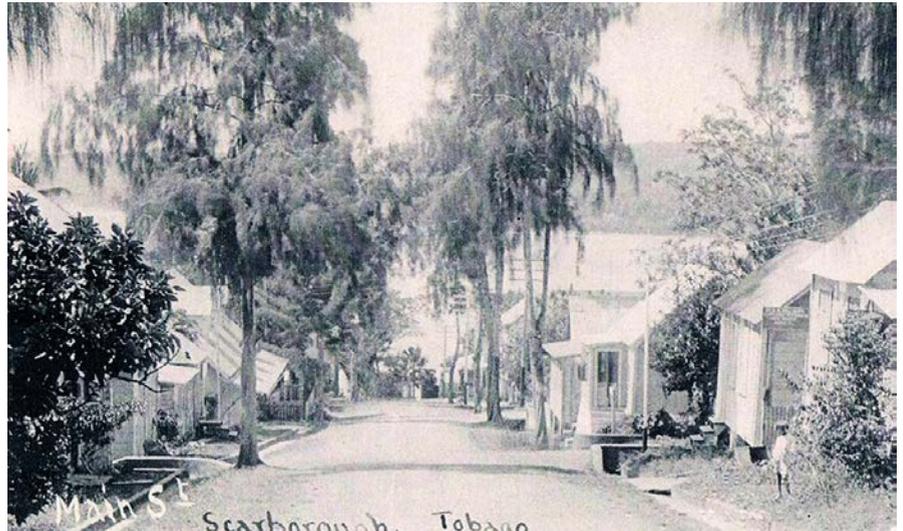
natural fit for this initiative. Young James (Jim) Armstrong, was also painting but without an outlet to showcase his work. Armstrong was still in his mid-teens and was introduced to Hernandez by Guillaume, with the admonition that he was “own-way and stubborn but had an interest in art – see what you could do with him for me.” There was also Alfred James, who hailed from Mt. St. George, who would have been quietly capturing vignettes of the countryside. This was the nucleus of a new art movement in Tobago.

On 8 March 1961 the Tobago Art Group (TAG) was officially established with a membership of about a dozen persons. Arnold became the first President, while Hernandez was the Vice-president and Armstrong an Executive member. Other founding members included: Alfred James, Lucy Yorke, Abby Harris, Clayton Grimshaw, B. Flarsheim (expatriate), Sumaria Sobers, Eugene Benson, John Walford, Pat De Nobriga, and a few others. Yorke, De Nobriga, Flarsheim and Grimshaw were

occasional painters and exhibited with the Group. Harris was known to try his hand at painting but did not exhibit his works.

Shortly after TAG was established, Mrs. Guillaume arranged for the space below the then library (the present Assembly Hall for the Tobago House of Assembly) to be renovated and dedicated as the “Art Room” and this became the de facto “Art Gallery” for Tobago. The space was outfitted with a potter’s wheel; kiln and all the art materials required to also accommodate classes for elementary school students. Art Classes were conducted regularly by Hernandez and other senior artists.

Photography as an art form was not well recognised at this time. One of the earliest recognised local photographers was J. Keens-Dumas, who took memorable images using a hooded bellows camera with a hand held lens that took one picture at a time.



Main Street lined with Casuarina Trees by J Keens-Dumas



Members of the Tobago Photographic Society in the "Art Room" with M. P. Alladin

Guillaume was also instrumental in establishing the Tobago Photographic Society in another space around the corner from the Art Group. That room was likewise outfitted with equipment and supplies for persons interested in photography.

Some members of that initial group are shown above, including: (L to R Standing: unknown, unknown, Selwyn Carrington, Samuel Parris, Edward Hernandez (partly hidden), Ivor Allum. Sitting: Rivers, James Quashie, M.P. Alladin, Frank James and Gertrude Louis.

Other known photographers who were active over the years were Clyde Gibbs and Paul Goddard. Some of Gibbs' works were actually part of a contingent art exhibition to the Trinidad and Tobago High Commission in Ottawa, Canada during the late 1960s. Quashie, who held down a full time job at WASA, was eventually able to establish a significant commercial practice as a photographer. Goddard also held down a fulltime job but developed a keen interest in photography.

Norman Parkinson was an internationally recognised English photographer who

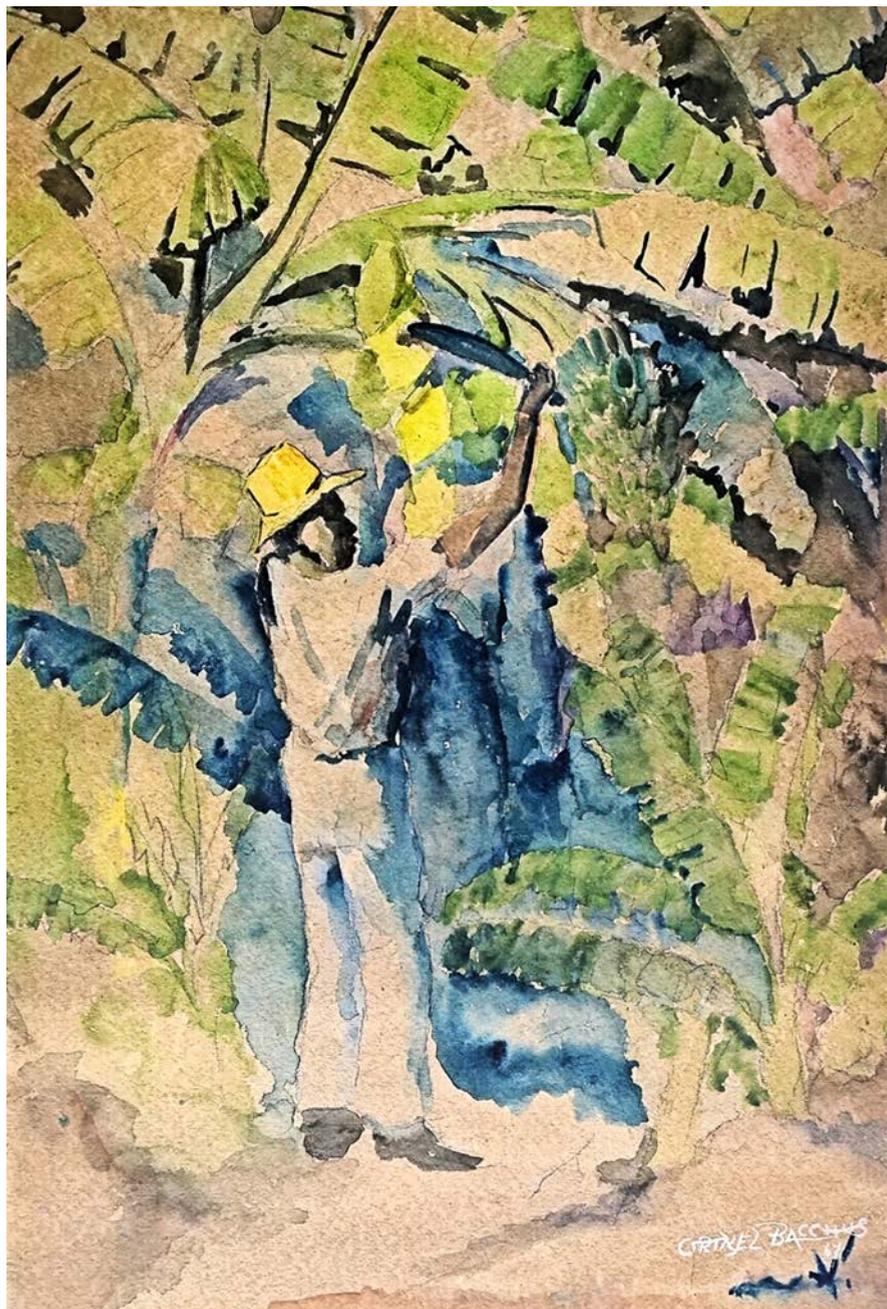
took up residence in Tobago in 1954 and captured several images of the island, some of which are on display in this exhibition.

The first art exhibition of the Tobago Art Group was held on 1 – 16 March 1962, one year after inception, by which time a number of new members had joined, bringing the senior membership to about thirty. Alladin visited for the exhibition and gave a critique of each piece of art work on the day prior to the opening. There were about 80 - 90 works on display, but notably, there was little patronage and no sales at

this first exhibition. Still, there was great jubilation at the event, simply because there was an outlet for the expression of our creativity. A most notable supporter of the Group was expatriate John Walford. Other expatriate members were Pat Olmstead and the Flarsheims. They were eventually joined by Jerry Brynjulson who was also an accomplished artist. A significant collection of the works from this inaugural exhibition was included at the first Independence celebration exhibition at the National Art Gallery and Museum in Port of Spain. During this phase, Tobago was also well represented at subsequent Independence Day visual arts exhibitions.

TAG also established classes for school children every Saturday, and became involved with public art projects. As a result of the training programme for students from 17 schools in Tobago, an exhibition of their works was held on 25 – 29 June 1963 and this gave rise to the establishment of a junior membership within TAG.

The exhibition of works by the juniors was also mounted at the National Museum and Art Gallery in Port of Spain. Among the juniors, Allen Granville and Ortnel Bacchus were outstanding students. They were both awarded the John Walford Trophy for the 1963-1964 season. A work from young Ortnel Bacchus, “The Gardener,” (1966), is shown at right. Despite the promise that Bacchus showed as an emerging artist, he opted instead to hone his skills in the calypso art form and likewise excelled under the sobriquet, “Crusoe Kid”. Young Wilcox Morris was also painting at the time and would eventually go on to pursue art as a career. His painting of “Old Jetty at Scarborough” (1967) is shown on page 16.



Bacchus| The Gardener | (1966)| watercolour Courtesy Ms Cecily Gibbs



Wilcox Morris | Old Jetty at Scarborough (1967) | Acrylic

The Division of Culture assisted in sending a collection of the works by the juniors to a Children's Art Exhibition at the Dorothy Yepez Gallery in New York in 1964. First and Best of Show went to Tobagonian Winchester Phillips; second was Ortnel Bacchus, and an honourable mention went to Hudson Williams.

There was repeated success at the Yepez Gallery in 1965 with a second prize to Patricia Lewis and Ortnel Bacchus, and third prize to James Reid. Errol Alleyne won the John Walford Trophy for the most outstanding student at the 1964 exhibition. An exhibition of the students' works was also held at the National Museum and Art Gallery in Port of Spain.

The first major mural in Tobago was done by Edward Hernandez, with Armstrong as an assistant. As Independence was approaching and Tobago was expecting a visit by Royalty, Hernandez was requested to give the small airport structure a facelift. He decided to do a mural depicting the Buccoo Reef. The two panels were to be hung on either side of the façade, each situated above containers with sea water, corals and live lobsters. This was a semi-abstract work in which overlapping stencilled images were used to depict the shapes and colours of fishes found on the Reef. The images were sprayed on using water soluble paints in ordinary mosquito-spray cans and the final touches were applied by hand painting. The overlapping glazing effect created a range of hues indeed reminiscent of the Reef. Hernandez and Armstrong worked feverishly day and night to complete this work. The artists were not included in the welcoming party but word reached Hernandez that the visiting Princess actually stopped to admire the work, and was fascinated by the art

panels and installation with live lobsters. This brought great satisfaction but only for a while, because the artists were also soon advised that the taxi drivers, stationed at the airport, had relieved the water tanks of the lobsters as soon as the coast was clear. Edward had anticipated the lobsters being the reward for the work, for which no remuneration was ever considered.

Independent freelance photographers and members of the Photographic Society were also very active during this period and held a number of exhibitions in the Art Room, showcasing not only their skills behind the camera, but likewise the ability to develop their own negatives. They left in place a number of iconic images for posterity. A most notable image is that of the Postal Building, or "Long Steps" as the location was known to locals. "Long Steps" served as a "short cut" from lower Castries Street to the top of Burnett Street and was part of a cluster of vintage buildings. Whenever mail arrived in Tobago by the coastal steamer, the flag was raised on the Postal Building as a notification. This general area also caught the attention of various artists, including Hernandez, Armstrong, Knott, James, Hinkson, Kaja Moses and Nedd.

Another interesting photograph shown here is of the celebrated Leopold Edwards aka "Sarge" aka "Polie," who was a fixture of the Moriah Traditional Wedding for many years. Because of his outstanding attire; elegant dance routines and hilarious "speechifying" at functions, he attracted the attention of many photographers and artists. He was painted by Armstrong on three occasions, one of which he turned over to the Tobago Museum in 1996. (See Box on page 18).



Royal Mail Building, "Long Steps." Courtesy Clement Williams



Photographer Keith Look Loy making a point to Ivor Allum, member of the Tobago Photographic Society



“Sarge” and Bride at Moriah Old Time Wedding.
Courtesy Mr Clement Williams



Portrait of “Sarge” by Armstrong. Oil (1996)
Courtesy of Tobago Museum

Leopold Edwards aka Sarge

Leopold Edwards was an institution in Moriah, Tobago. He started working as a cleaner at the Moriah Police Station in the 1950s and was able to brief all the new police officers who were assigned to work at that station. He was also very familiar with police procedures and versed in the law. Many persons therefore thought that he was a real police officer and after some years he became fondly known as “Sarge.” It is reported that in his early years a senior police officer called the station Leopold answered: “This is PC Edwards

speaking,” which could have been misconstrued for “police constable” but was in fact meant to be “police cleaner.” He was also known as “Polie,” which was a short version of Leopold.

“Sarge” was a very faithful member of the Moravian Church; was on the board of the church and would also toll the bell for any event in the village. He was instrumental in the building of a dirt oven bakery at the back of the church. He was always a dapper dresser and looked forward to any occasion to

adorn his best attire of hat, bowtie, black suit, shiny shoes, white gloves and umbrella. He cultivated a distinctive well manicured moustache and beard. The “Ole Time Moriah Wedding” was just one such occasion to “dress up” and he was outstanding in many positions as buggy driver, toastmaster and “speechifier” with many malapropisms. Perhaps most noticeably, “Sarge” was versed in all the heritage dances and had some extra fancy foot works that always endeared him to photographers and painters over the many years. He passed away in 1998.



Rex Cinema, Scarborough. Courtesy Clement Williams



The SS Trinidad and the SS Tobago in Scarborough Harbour. Courtesy Clement Williams



Mile End | Courtesy Clement Williams

TAG began to flourish with the expansion of the membership beyond the core founding members. Notable new members were Eileen Reid who painted in oil and water colours and Lois Louis, who also joined but would surface only around exhibition time to submit a couple pieces for the show. She was otherwise preoccupied as a dancer with the Killarney Dance Troupe. Errol Alleyne was a watercolourist of significant capability. Pat Olmstead exhibited with the Group and offered significant encouragement. Gerry Brynjulson was an excellent oil painter enthralled with Tobago's landscape. He also surfaced primarily for exhibitions but came by for the occasional chat. Lucy Yorke and Pat De Nobriga, while being founding members, were occasional in their contributions. Some members were never known to produce any works of art but were patrons

or generally interested in the work of the Group. Winston Nanan and wife Pat, along with writer Earl Lovelace and wife Jean were also friends of the TAG. Lovelace actually tried his hand at painting and produced a well celebrated "Duck in the Rain" that significantly depleted the paint stocks of Hernandez who encouraged the undertaking.

Judging from the initial exhibitions, it was noted that the anecdotic representational language in Tobagonian art stemmed from the subject matter rather than a distinguishable similarity in styles. Styles varied but the common thread was the "Tobagonian-ness" of the themes rooted in the culture – a celebrated pride in person and place. In this sense, Tobagonian art was metaphysical and functional. While mysticism was often evident in the

enigmatic and allegorical works given form by the artists, they were also void of crutches of pedantry and imitation of externalities. Tobagonian art, therefore, was not influenced by "art," but more so by local sensibilities and identifiable objective content.

This type of narrative art was not unprecedented in the Caribbean. There were similar pathways in early Jamaican art in the 1930s – 1940s when their artists were forging an identity that was anchored in the history and hybridized culture of that era. Commenting on early Jamaican art, Dr. David Boxer observed that: "The intimate inter-relationship between art and life, between art and process of nation building, is a key characteristic of the Jamaican school."⁸

⁸ Boxer, David Dr. Foreword in Jamaican Art: An Overview by Straw and Robinson. Kingston Publishers, Jamaica. 1990.

One can also see similar trends in early African-American art of the South. As one observer puts it:

*The black man's art in America, like his music, cannot be separated from his life. His art has evolved from his lifestyle and his will to survive. All that he perceives and makes with a medium will have his stamp on it. And for this reason, it may be argued that the art of the twentieth-century black artist is one which shows forms based on the expression of experiences that reflect a realistic portrayal of certain aspects of American life.*⁹

Quite apart from the thematic similarities, there were also parallels in the evolution of individualistic styles as was evident in Tobago. Looking at Jamaica again, it was noted by Petrine Straw and Kim Robinson¹⁰ that while some artists adopted European forms, others rejected such influences thereby embracing “academic representational forms of painting, while others moved towards abstraction and still others, seeing no need for either, worked in isolation, retaining an over-riding image of Africa.”¹¹ As Veerle Poupeye has also illustrated, the early works by Jamaicans Albert Huie “Crop Time (1955), David Pottinger, “Nine Night (1949) and John Dunkley “Banana Plantation” (1945) were steep in the Jamaican culture, although their styles were distinct.¹² What is yet to be fully explored is Tobago’s accent on facets of existence and value judgment in art in relation to the exploration of techniques

and styles.

In Trinidad the evolution was slightly different in that the early discernible movement started with persons who had some quite early external influences that brought on a search for content and stylistic identity. Carlisle Chang explained that prior to 1930, “there was hardly any practice of painting at all” in Trinidad. It was not until the mid-1940s that a significant art movement started under the influence of Sybil Atteck.”¹³ Atteck proceeded to study abroad and returned in 1948. Also returning around that time from England was Agostini, who Chang explained “started from abstract painting; derivative, subjective, but none the less abstract.” Chang himself admitted to having been influenced by Atteck and Agostini. He also proceeded to study abroad, where he was influenced “directly from the abstraction he had found in London” and returned in 1954 to influence many others including Willi Chen, Pat Chu Foon and Chee. Chang also observed that at “the Independence Exhibition of 1962, all the young painters of any serious intent were painting like Chen and Chu Foon.” It is for that reason that Tobagonian art stood apart at that Independence Exhibition. One of the early members of the Trinidad group, Hugh Stollmeyer, was influenced by local folklore and mysticism. Boscoe Holder was already inclined to Afro-Caribbean influences in his figurative renderings. Alladin returned in 1950, but stayed with “genre themes then popular in Trinidad,” as did Boodhoo initially, incorporating elements of Hinduism and vivid glimpses

of indentureship on the Caroni Plains.

The Fifth Anniversary Exhibition of the TAG was a well celebrated event, including an Artists’ Ball. The exhibition was held under the patronage of His Excellency, The Governor General, Sir Solomon Hochoy, and ran from 29 January to 5 March 1966. The membership had also grown significantly and there were 103 works on display. Members of the Trinidad Art Society were also invited as Guest Artists and George Lynch, Dominic Isaac, Nancy Richards, Sybil Atteck and Ken Morris exhibited six pieces along with the TAG members. The catalogue of that exhibition is reproduced as an Annex in this document. On that occasion there were several more sales of art works as the exhibition had become well recognised and was anticipated. Although the Group was then five years old, the search for stylistic identity remained distinct and similarities were coincidental.

Owing to its significance, the address by the then President of TAG, Enola Arnold, is reproduced here at some length for the records:

It is with pride that we celebrate the Fifth Anniversary of the coming into being of the Tobago Art Group. Though five years may seem short, for us it is a long time, long enough to have submerged roots that can never die.

We have undoubtedly made our presence felt not only in this

⁹ Atkinson, Edward. *Black Dimensions in Contemporary American Art*. New American Library, New York. 1971.

¹⁰ Op. cit. *Jamaican Art: An Overview*.

¹¹ Op. cit. Straw and Robinson in Boxer. *Jamaican Art; An Overview*.

¹² Poupeye, Veerle. *Caribbean Art*. Thames and Hudson, New York. 1998. Pp. 75-76.

¹³ Chang, Carlisle. Lecture delivered at Extra Mural Studies, UWI. 1963.

community, or in the country, but abroad as well. We have led many to see the preeminent part which Art plays in the training of individuals in the right occupation of leisure. We have "lit fires in cold rooms.".....

Before the end of the next five years however, we hope to take more conspicuously concrete progress in the establishment of our well needed Art Gallery. We know there are several well-wishers who will stand by us in this stupendous venture.

And here we express our deepest gratitude to the many who have inspired our efforts, shown appreciation, or rendered assistance in any form whatsoever. Above all, thanks to the Cultural Officer, Mrs. Eileen Guillaume, whose fruitful idea gave birth to the Tobago Art Group.

Mrs. Guillaume's Message on the occasion said in part:

It is with great pride that I send you a message on this your Fifth Anniversary.

I find myself in the unique position of having participated in your work from infancy, and seeing it grow and

blossom, distinguishing itself in an Exhibition of which not only you, the artists, but the Nation as a whole could be justly proud.

I would specially like to record the work which you did with the children in your leisure moments, and for which you were justly rewarded, having presented the Best Exhibit in the Dorothy Yopez Art Galleries in America, and winning 3 of the coveted prizes in two successive years.

John Rood made an interesting observation at the time. He noted that when he arrived in 1952 he looked around and saw little "pictures and sculpture" and noted that the situation changed significantly with the advent of the TAG. He pleaded for local patronage and "looked forward to the day when our airport, hotels, post office, and other public buildings proclaim to those who come here that Tobago has a genuine culture of its own."

Alladin commented that, "This is a dynamic one" and he expressed the hope that "they will retain their dynamism and above all their individuality and work harder and harder for the development of the visual arts in Tobago."

What was clear from the 1966 exhibition was that Tobagonian artists were experimenting with various styles, although the themes still bore a common thread focusing significantly on things Tobago. As Alladin observed, there was a significant amount of individuality.

Hernandez, for instance, came from the Alladin School and was 27 when he returned to Tobago. He was already very versatile and the most experienced and exposed artist in Tobago at the time and he emerged as the mentor and sort of "painter in residence." He was experienced in various media and did not settle on any one genre of art form. He was capable of exacting Realism as seen in many of his early drawings, although he could also paint with an intuitive Impressionist style and delve into bouts of Abstraction. This range could have resulted from the confluence of influences of Alladin and Atteck, both of whom he spoke highly of, and the search for his own form. His "Christmas Ham Boil" of 1962 does have traces of some of Alladin's "non-specific" painterly brush strokes and the interest in the traditional domestic setting of the rural and rustic lifestyle. His "The Family," while somewhat more stylised, is of a similar genre. However, his "Lovers" shows elements of his adventure into Abstraction.



Hernandez | Lovers | oil



Hernandez | Family | tempera on board | 1964



Hernandez | Christmas Ham Boil | acrylic on board | 1962



Edward Hernandez amongst Maps and Artefacts of the Tobago Museum

“Eddie,” as he was known to close friends, also grew up in a pastoral setting: his father was an overseer on the cocoa estate at Kendall and earlier on at Richmond Estate where he was born. He was surrounded by

talent; his father was a skilled craftsman and his mother taught handicraft in different villages in Windward Tobago. He began school at Delaford RC and eventually moved to Trinidad with the family.

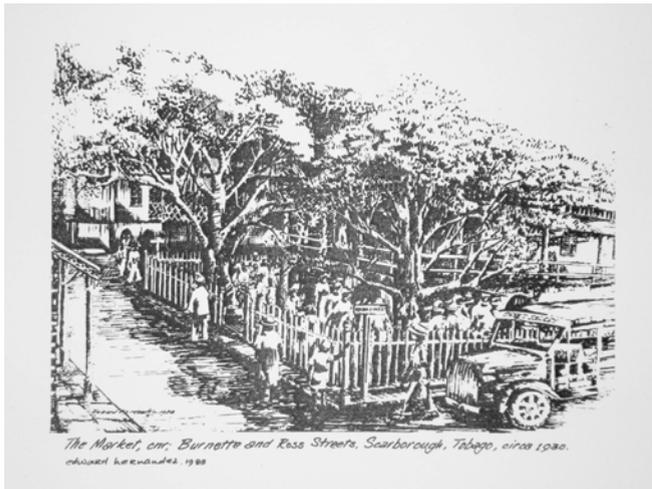
At the age of 14 he was a Teaching Monitor and on evenings he was attracted to the steelband music coming from the pan yards. During the Carnival season he would often sneak into the Mas’ Camps to observe the drawing of designs, wire bending, making of the costumes, papier mâché and other related activities. He was also a “mas” designer of note in Tobago.

Because of his interest in art, he soon caught the eye of art teacher M.P. Alladin who encouraged his parents to send him to The Evening Institute of Trinidad and Tobago in the Arts (Extra Mural Studies, University of the West Indies) in Tunapuna. He began there at the age of fifteen, by special dispensation since he was underage, and studied Art and Designing. He eventually graduated as a Multimedia Artist and Designer from the Institute and taught until 1959. Meanwhile, during the

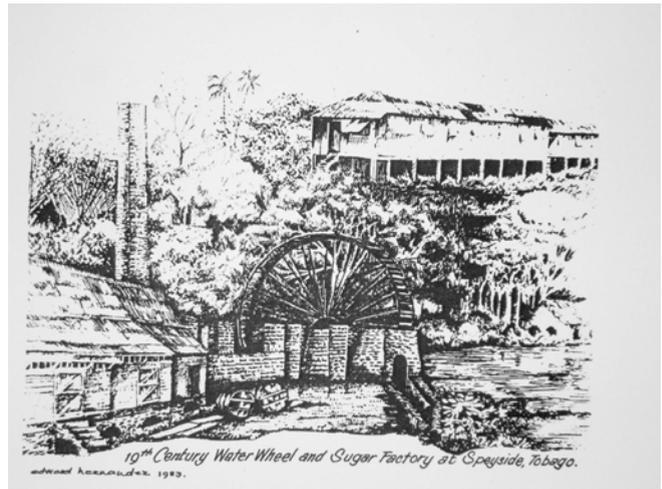
day, he was employed as a Production Management Trainee at Kacal’s Woodwork Shop at Petit Valley where his interest in antique work was aroused. This exposure would have accounted for the significant amount of wood sculpture that he produced.

From 1980 to 1988 he worked as an understudy to Dr J.D. Elder, Professor of Anthropology, who was the Founding Director of the National Archives of Trinidad and Tobago and was instrumental in the establishment of the Tobago Heritage Festival. He credited Dr Elder and Dr Lou Lichtveld, Professor of History and Director of the Mt Irvine Museum Trust, for his passionate involvement in Museography and Heritage Research; he was also an understudy to Dr Lichtveld from 1969 to 1982.

Eddie was known to walk around with a sketch pad and charcoal pencils. His sketches usually served as the basis for his paintings. However, he also did a series of charcoal sketches of various heritage sites, two of which are shown here.

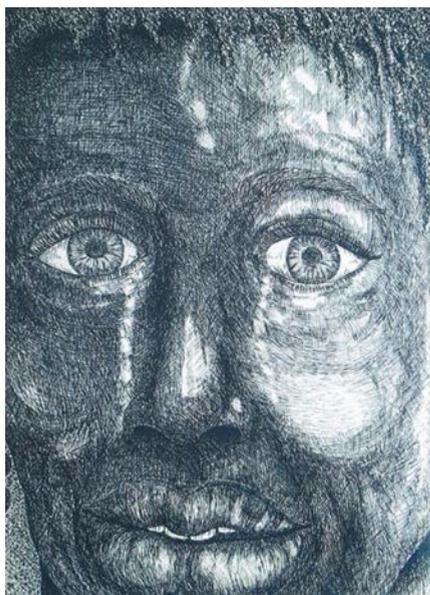


Hernandez | Scarborough Market | charcoal | 1983



Hernandez | Water Wheel and Sugar Mill- Speyside | charcoal | 1983

Hernandez also did a series of pen and ink drawings of folklore themes in Tobago which he exhibited in his "Passages Folklore Exhibition" at the Kariwak Village Hotel. The pieces exhibited were accompanied by anthropological notes. Some of these pieces are at the National Museum and Art Gallery, including, inter alia: Brebnor Dead Oh; If River Stone Could Talk; Lambeau Hill Gul; Granderee Wall; Fus of August Them Niggers Go Free; Death of Ma-Piggie. Two of these pieces are shown here and others are in this Inaugural Exhibition.



Brebnor Dead, Brebnor Dead Oh!
Pen and Ink. 1991

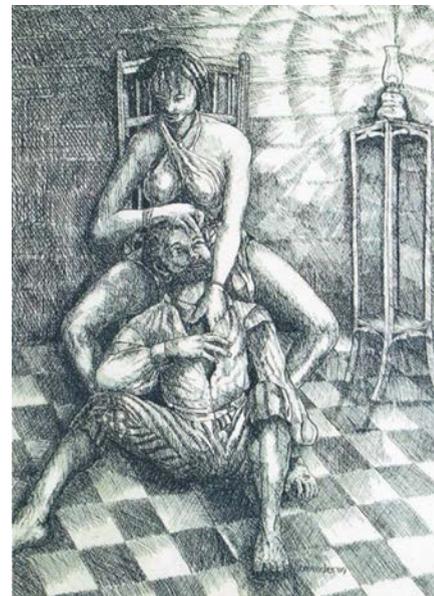
"Brebnor Dead Oh!" was a traditional wake song that lamented the death of Brebnor who was a legendary "Seer Man" (Clairvoyant) and notorious womanizer. The figure in the drawing depicts the shock, grief and impression of bewilderment at the news of Brebnor's passing. "If River Stone Could Talk" depicts a scene on washing day at the river when young women exchanged gossip about

romantic rendezvous. "Lambeau Hill Gul" is a parody on the wedding groom usually at the pre-wedding reel and jig event. These pen and ink drawings show the dexterity and delicate artistry with which the subjects are treated. It is important to note that Hernandez was a right hander and suffered a stroke that rendered his right hand useless for a long time. Many of these drawing were done with his left hand as he struggled to regain the use of his right hand. He eventually became ambidextrous.

Among the many accolades, in 1985 Hernandez was commissioned to design and produce a bronze plaque as a gift to Queen Elizabeth during her visit to Tobago, as well as the production of a gift for Archbishop Desmond Tutu in 1986. In 1985 he held a joint exhibition at the Kariwak Village Hotel with one of his former students - Wilcox Morris. In 1988 he held an exhibition entitled "Belmana War" in which he displayed 35 images of the Roxborough uprising of 1876. He was the recipient of the Individual of the Year Award of the Friends of the Tobago Library in 1996. In 2003 he received the Independence National Award Public Service Medal, (Silver) for meritorious service. Despite their close association over the decades, it was not until April 2005 that Hernandez and Armstrong were able to mount a joint exhibition at Queen's Hall in Port of Spain.

In spite of his tremendous contribution to art in Tobago, Eddie was disillusioned about the state of the visual arts in his later years. He eventually became the Director of the Tobago Museum and withdrew from the visual arts almost completely, except for an occasional request for him to do a specific piece of work. Hernandez and Armstrong remained life-long friends and in his later years efforts were made to extract from him his recollection of the

evolution of art in Tobago. He was reluctant and would lament: "Boy I ent able wid dem people nah." It was a painful subject for him. "Dem People" is the painting that he never finished and that has been left for those whose talent he nourished, to interpret and come forward and paint. He passed away on 26 August, 2013, just before his 80th birthday.



Edward Hernandez | Lisa Jane

Enola Arnold continued to paint for a number of years before she left Tobago in 1981. Her early teaching career was at the Methodist Primary School, where Alladin first observed her talent and perseverance. She was recently tracked down to Washington D.C., USA, where she has lived since she left Tobago. Armstrong left Tobago in 1967 and it was up to Enola to carry on the training programme with Hernandez. As the president of the TAG for the first five years of its existence she was the architect of many of the policy and organisational decisions.

Arnold was also a pastoral representational artist whose themes focused on everyday events in Tobago. She spent long periods sketching at the Botanical Gardens in Scarborough. She had a preference for landscapes and outdoor happenings and did not delve into folklore as did Hernandez, although Hernandez's interest in that area came some years later. Her style was not dissimilar to the Hernandez/Alladin forms, although she was more inclined towards some level of detail. Whatever similarities existed, however, were coincidental, as Arnold was also quite well established in her style/s when TAG was formed. She has indicated that she became interested in art from about the age of 8 - 9 and credits one Mr. Gift as being an influence in her pursuit of art.

What is at present known of Arnold's work during this period is that she was consistent in her representation. Images of her early works were not immediately at hand, but she has promised to make some of these available for the collection at Shaw Park Complex.

Since Arnold was a school Art teacher, she did display a concern about technique and the basic requirements of proper drawing, which she also imparted to her students. This might have kept her imprisoned in a vernacular that was not widely experimental at the time. This cautiousness was reinforced when Hernandez suggested that she and Armstrong should attempt the General Certificate of Education (London University) examination in Art, at the Advanced Level. She immediately agreed, but Armstrong, who had never received any formal tutoring in art, was reluctant

– it was less than six months to the exam date. Eddie offered to assist with tutoring over the short period. What followed was a series of occasional drills in the formalities of drawing and painting, particularly still-life settings which was one of the areas to be examined. Not without surprise, both Arnold and Armstrong passed the exam with “flying colours.”

Arnold then joined the staff of the Scarborough Secondary School in January 1964 with the primary responsibility for art. This appointment led to a significant expansion of the interest of youngsters in art and a remarkable improvement in the quality of the work. Vel Lewis, who had already shown an aptitude for art, recalls the contribution that Arnold made to his development and interest in art while at secondary school. Arnold also recalls some of her top students to be Vel Lewis, Wilcox Morris, Hermia Armstrong and Roger Washington.

Alladin made efforts to secure training for Arnold abroad. However, while she was interested in such an opportunity, she was not keen on leaving her parents who were advancing in age. It was after her mother passed away in 1978 that she again turned her attention to studying art abroad and after which, returned to Tobago. She planned to study during the “long leave” that was due to her. Unfortunately, being the only art teacher, and also being an accomplished music teacher, it was felt that she could not be released and the leave due to her was delayed. However, Jim Bryan, who was a patron of the arts and admired her work, kept encouraging her to advance her studies. She recalls

that it was Geraldine Bobb who eventually assisted her in getting the leave.

When Arnold left Tobago in 1981 she proceeded to the University of Maryland in the USA. She obtained a Bachelor's degree in Studio Art, after which she transferred to Catholic University of America where she obtained a Master's degree in Art History and Studio Art. She then went on to part-time lecturing in Art and exhibiting at numerous shows. She was one of 200 persons in the USA to have won a national award out of 5,000 entries in an art competition.

When contacted by this author about the Inaugural Exhibition at Shaw Park, Arnold was ecstatic. Surprisingly, she had been following developments in the arts in Tobago. She indicated that in her disappointment she started writing an article titled: “Setting the Record Straight,” which she promised to eventually transmit. Now in her mid-80s she indicated that she does not use the Internet anymore and would need some assistance, first in finding the draft, and secondly, in forwarding it for the records. She however indicated that if Tobago again has a home for the arts, she is prepared to donate a part of her collection.

What came as a complete surprise, were the images of her work that were transmitted in advance by a relative for reference in this document. Over the years she has converted completely to impasto abstract/ non-objective painting with absolutely no trace of the painterly representations as in her early years.



Enola Arnold | Joy and Glory I | oil



Enola Arnold | Joy and Glory II | oil

James (Jim) Armstrong started painting in his pre-teens while observing his grandmother making picture charts for her kindergarten students. Upon meeting Hernandez in his mid-teens they became kindred “spirits” and attending to the TAG activities became a daily task. Apart from art, they both were also interested in social and political happenings; themes that were represented in Armstrong’s early

works of Social Realism.

At the time Armstrong was self-taught and bounced his ideas and creations off Hernandez and M.P. Alladin. In fact, Armstrong and Hernandez had their respective studios only about a half block apart, Armstrong in a building on Young Street at the junction with Cuyler Street (on loan from then Senator Terrence

Seers), and Hernandez on Cuyler Street renting from the A.P.T. James Family. Since Armstrong’s studio did not have electricity, Hernandez’s studio became the centre of activity on evenings where there was always some form of creative endeavour taking place and various creative types passing through.



Armstrong, Making Copra. Oil. (1964). Collection of the National Museum and Art Gallery

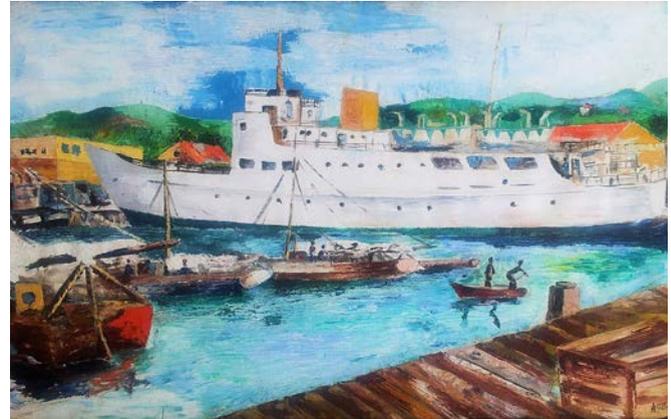
Armstrong considered his early style to be “Indigenous Impressionism,” since he had not yet been exposed to the works of the Impressionists. He did experiment with some degree of Abstraction, sometimes using a palette knife, as seen in “Making Copra” (1964). “Making Copra” was the first

piece, and generally art was given away to friends and family. There certainly were no local patrons, hence the reason that the exhibition was always scheduled in the “high season” when tourists were around. In 1965, Armstrong mounted his first one-man exhibition at the Scarborough

subsequently studied for a further degree in Environmental Design at the prestigious Parsons: New School of Design/Social Research in New York, where his studio project focus was on the redesigning of depressed communities and buildings. He still considers Parsons to be the fountain of



Armstrong | Harvest c 1964 | Oil. (First art work sold by Armstrong)



Armstrong. Scarborough Harbour. Oil. 1964

painting by a Tobagonian artist to have been included in a national contingent exhibition, in this case to Expo '67 in Montreal, Canada, in 1967. “Scarborough Harbour” (1964) is reflective of his general style at the time. He also experimented with fabric design and printing, as well as clay sculpture, particularly since the Art Room was equipped with a potter’s wheel and kiln. Armstrong continued to harbour the ambition of becoming a professional artist, while also working at the Works Department as an engineering and architectural draughtsman.

At the early annual TAG exhibitions, very few pieces were sold by any of the artists. Only Hernandez would sell the occasional

Library. There were approximately twenty five pieces in the exhibition and only one was sold – to the then Head Librarian, Ms. Yvonne Yearwood. (now Yearwood-Bobb). Interestingly, only recently Ms. Yearwood contacted Armstrong indicating that she intended to divest her art collection and wanted to gift the piece back to him, owing to its historical significance as the first art work that he ever sold. Armstrong indicated that he would in turn donate the work, “Harvest” (1964), to the Shaw Park Complex Collection.

Armstrong left Tobago in 1967 for Ryerson University, Toronto, and then Humber College of Applied Arts and Technology where he studied Design. He

creativity on the east coast of the USA and a great influence on his creative critical thinking and development work.

While at Parsons Jim, as he is better known, continued to paint and exhibit. He landed a job as an elevator operator at the National Arts Club, Gramercy Park, New York, which was the home of many of the stalwarts of the Art community in New York. The Arts Club had a tradition of employing students while they were at Parsons. He was able to interface with many of the notable artists who exhibited there and was often an assistant in the mounting of many of the frequent exhibitions.



Armstrong | Yoruba | acrylic

Following graduation from Parsons he was awarded a Mellon scholarship to pursue an M.Sc. at the Columbia University Graduate School of Architecture and Planning in New York. While at Columbia he was awarded a William Kinne scholarship to do research in Africa. This sparked his deep interest in African art and culture, particularly dance forms and beliefs that were so reminiscent of Tobago. Upon his return to New York he was responsible for the development of the African and Caribbean Art Programme at the Columbia University Community



Armstrong | African Women | acrylic

Educational Exchange Programme and he lectured in that Programme for three years. His stint in Africa also influenced further experiments in his painting style, as in "Masks of the Motherland," and "Ashanti" (not shown), as well as in "Yoruba" and "African Women" shown here. Apart from the stylisation based on African motifs, this series also shows significant experimentation with the texture and monochromatic earth tones of the Continent.

Armstrong eventually joined the employ of the United Nations and was deployed to Africa where he lived for many years. While at the UN he continued to explore African art forms and amassed a significant collection of African art. He also found sufficient time to exhibit in various countries on the Continent. African motifs are often reflected in his works.

In 2000 he took early retirement from the UN to concentrate on his art. His first exhibition upon his return was "A Man and His Art" hosted by the Tobago Heritage Festival at the Crichton Building, Tobago, in June 2002. The following year, in June 2003, his "Tobago to Africa and Back" retrospective exhibition including 45 works spanning the previous 40 years, opened at the National Museum and Art Gallery and ran for two months. That exhibition should have moved on to Tobago but unfortunately a suitable venue could not be found. That exhibition showed a range of styles and experiments over the years, including what he calls his "textured glazing techniques."

Apart from texture, Armstrong has also focused on colour and movement in many of his works over the past several years, and the vibrancy and fluidity of his dance forms have become trademark features. Not wishing to be pigeon-holed, he continues to move between his traditional neo-Impressionist-abstract styles to emblematic representation of his subjects. He has exhibited extensively in Brazil, Africa, the Americas, Europe and the Caribbean. He has had seven one-man exhibitions since his return to Trinidad and Tobago in 2000.



Armstrong | Tobago Dancing | oil

Alfred James was also a founding member of the Tobago Art Group. He was born in Tobago on 23rd February 1929 and lived at Mt. St George until his passing on 1st August 2001. He was an avid music lover, but his great passion was art. While he painted extensively, he did not show much interest in exploring varying styles and techniques in his work. He was a very sensitive and intuitive artist whose themes focused on various glimpses of his surroundings in Tobago. He emerged as Tobago's most celebrated "Primitive" or "Naïve" painter, without influence, since there were no apparent external templates and the literature and examples of primitivism were not evident in the local discussions at the time. Alladin would have been the first to make the observation about James' style, which seemed coincidentally Primitive.

It is important to make some comparisons between James' style and more recent

similar styles that are classified differently. While some of the literature does note that Primitivism would have had some influence on abstract-Expressionist artists, that connection would have been by way of positive and negative spatial relationships as evident in untutored African, Indonesian and South Pacific sculpture, having influenced aspects of Modern art. This connection can be made, for instance, in relation to Cubism and artists such as Picasso, Braque and others. Here too, there was no obvious Abstraction or Expressionist influence on James, as indeed there has been no evidence of influences on most other primitive artists, many of whose works are now being classified as Contemporary. The same curiosity may be raised in relation to the Haitian primitives, or Trinidad and Tobago's own Leo Basso and Dominic Isaac, both of whom Carlisle Chang classified as Primitives¹⁴. In Trinidad and Tobago the classification of the style seems to have made a full circle

and is now considered as "modern" and/or "contemporary," depending on the commentator. The other Tobagonian artist who had a similar style was Gunn but that too seemed coincidental.

James received significant acclaim for his work over the years. Selections were included in an exhibition at Barclay's Bank, Scarborough, Tobago in 1975. He has also shown at "25 Years of Art in Tobago, Fine Arts Centre, Orange Hill, 1987," and the "Independence Art Exhibition" at the Fine Arts Centre, The Fort, Tobago. One of his later pieces produced in 1990 titled 'Indigenous Rural Tobago' (see below) was chosen in 1993 for inclusion in the travelling contingent international exhibition of contemporary works of art by artists of the Dutch, English, French and Spanish Caribbean, organised by the National Commission for UNESCO of the Netherlands Antilles.



Alfred James | Indigenous Rural Tobago | 1990 |

¹⁴ Chang, Carlisle. "Painting in Trinidad" Lecture at Extra Mural Studies, UWI. 1963.



Alfred James | Title Unknown | c 1964 | Courtesy of Ms. Cicely Gibbs.



Alfred James | Esso | watercolour | Collection of the National Museum and Art Gallery



Alfred James | Port of Scarborough | watercolour/gouache | 1964 Collection of the National Museum and Art Gallery.

Indications are that with the departure from Tobago of Enola Arnold, and with Hernandez having an increased commitment and responsibilities in relation to the Mt. Irvine Trust, the activities of the TAG waned. Fortunately, some of the younger artists were taking up more responsibilities and were able to fill some of the void. Vel Lewis, who was once a student at TAG and of Arnold, was assisting the Division of Culture, then headed by Ms. Cynthia Alfred. The Division expanded

under Alfred and Mr. Vernon Dennis became responsible for Art. One of the new initiatives was an annual exhibition at Barclay's Bank.

Vel Lewis was also painting and exhibiting. He was self-taught and eventually entered UWI to study visual arts and he also received a Master's Degree from the University of Leicester. He was particularly interested in architectural preservation. One of his later works, "Ma B," (1992), is shown

below. Interestingly, this is also one of the buildings captured by visiting artist to Tobago, Jackie Hinkson, in "Scarborough" (1982). Hinkson had been capturing a number of iconic buildings around this time, some of which are featured in this exhibition. Hernandez also sketched this building in "Main Street," (1983), showing the area as it appeared in 1883 – exactly 100 years earlier.



Vel Lewis | Ma B. | watercolour | 1992



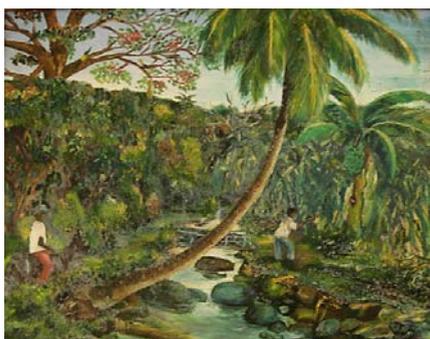
Jackie Hinkson | Scarborough | conté crayon | 1982



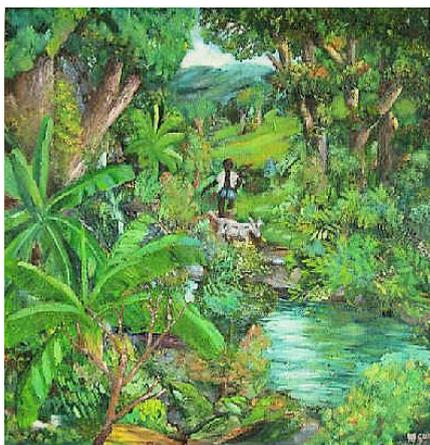
Edward Hernandez | Main Street | charcoal | Main Street 'Ma. B' as it appeared in 1883

THE ART COMMITTEE OF TOBAGO (ACT) 1980 - 2000

There were significant developments in the art community in Tobago during the 1980s. Melbourne Gunn from the village of Whim had been painting since the early 1970s and had been perfecting his intuitive style, quite similar to some of the works of Alfred James, although there was no connection. His first exhibit in the United States was at the New York Coliseum's Travel and Vacation Show. He also exhibited at the La Bibliothèque across from the UN and had a further showing in Nyack, New York. One of his paintings "Stich 'N Time" was accepted by UNICEF and among the final



Melbourne Gunn | Country Scene Tobago | oil. 1970.



Melbourne Gunn | Forest Scene oil 1981
Collection National Museum and Art Gallery

selections for UNICEF's 1983 Christmas Card Collection. Gunn also had the honour of having his painting, "Washing at Riverside," chosen to represent Trinidad and Tobago in the United Nations Flag Stamp Programme. In recognition of his earlier success abroad, an exhibition of his works was held at the National Museum and Art Gallery in June 1982. As a further honour to Gunn, the then Chairman of the THA, Mr. A. N. R. Robinson named the old Officer's Mess at Fort King George the "Melbourne Gunn Art Gallery" where art exhibitions were held for a few years. Two of Gunn's works are shown here.

Another significant development during the early 1980s was the return of Wilcox Morris, who left Tobago in 1968. Morris first went to New York, where he exhibited paintings in the Greenwich Village Art Show. The following year he enrolled at Howard University, Washington, D.C., where he graduated with a Bachelor of Fine Arts degree. He further exhibited and taught workshops in the United States, the Caribbean and West Germany. He has mounted exhibitions in numerous cities on both sides of the Atlantic including: École des Beaux Arts in France, October Gallery in Philadelphia, and at Shinji Shumaki Center in Los Angeles. Wilcox has been featured in the Washington Post, International Review of African-American Art, Washington Times, Heidelberg Tageblatt newspaper (Germany), The Barbados Advocate newspaper, Trinidad Guardian and Trinidad Express. He appeared on several television and radio interviews. Some of his paintings are shown at right.

Wilcox was instrumental in the formation of a new organisation – The Art Committee of Tobago (ACT) - in 1983. Members of ACT included Edward Hernandez (Advisor), Vel



Wilcox Morris | Yellow Tail Nest



Wilcox Morris | Gone Fishing |

Lewis, Frank Stanislaus, Louis Vilain, Cicely Gibbs, Eulalie Hills, Luise Kimme, Michael Sisslet, Mayhew Murphy, Marion Murray, Steven Collier, Jenny Baird, and a few others. The Committee conducted many classes for emerging artists and students during the 1980s.

One of the early initiatives of ACT was the organisation of an international art convention, "Art '84 - Tobago," with the assistance of Ms. Cynthia Alfred, who succeeded Guillaume as Head of the Division of Culture, and Mr. Vel Lewis. This convention was held during the Easter period in 1984 and was opened by President Sir Ellis Clarke at the Scarborough Library. Delegates attended from Trinidad, Barbados, Grenada, United States of America, Martinique and Canada. They included Dr. J.D. Elder, Edward Hernandez, LeRoy Clarke, Alexander King, Herb Camp, Susan Brimacombe (Canada), Luise Kimme, Kenwyn Crichlow, Hilton Armstrong, Marcia Des Vignes, Louis Vilain, Frank Stanislaus, Neville Baird, Molly Ahjee, and members of the San Fernando Art Workshop, including Janine Talma and others.

Four years later, "Art '88 -Tobago" followed. Delegates included Dr. Jeff Donaldson (Chairman of Howard University's College of Fine Arts, and Coordinator for the U.S. contingent to FESTAC '76 to Nigeria); Von Martin (host of "Caribbeana" radio programme in Washington, D.C.); Marc Zuver (the Director of Fondo Del Sol Museum Inc., Washington, D.C.), Pat Bishop, Peter Minshall, and over fifty other delegates from the Diaspora. "Art '88 -Tobago" was graced with the presence of then Prime Minister of Trinidad & Tobago, A.N.R. Robinson who gave his remarks at Fort King George and at the wall murals that were painted on Gardenside Street.

In 1985 Morris was appointed Manager/ Director of the first National Fine Arts Centre established in Trinidad and Tobago. Numerous art programmes were executed at the Centre which was then located at Orange Hill. Such programmes included workshops with Christopher Pinheiro (fabric artist) who had recently returned from exploring fabric workshops in India; Hollis Liverpool (Chalkdust) who explored the artistic elements of calypso, Peter Minshall who discussed the development of his Carnival "mas," and Althea Bastien who demonstrated tie-dyeing and related techniques. A Raku kiln was constructed at that time as a contribution by two potters from Venezuela and which at present remains unused at the Fine Arts Centre. The Centre was eventually relocated to Fort King George.



Cicely Gibbs with her painting "Bush Fire"

In 1988 ACT was invited to participate in the 1988 Caribbeana Summer Art Festival in Washington, D.C. The contingent was headed by Dr. J.D. Elder, and included Wilcox Morris, Cicely Gibbs (Artist), and Roy Samuel (Drummer). Gibbs was a business woman and occasional artist who received tutoring from Hernandez and Wilcox. She is seen above with one of her paintings that was left in Washington after the Festival. She also made a significant contribution to the art community, since her shop - KAMG's - was one of the few outlets for the

regular sale of art in Tobago.

During this period David Knott was also quietly painting but had not yet gotten to the point of exhibiting his work. He took up residence in Tobago in 1954, and having excelled in art back in the United Kingdom, he was moved by the topography and greenery of Tobago to take up his brushes again. As it turned out, Knott produced an excellent array of Realist and Impressionist paintings.

Like so many others, he captured the "Postal Building - Long Steps," in his "Scarborough" below. Another exquisite work, "Jade Vine" is shown here. Other pieces are on show at this Exhibition.



David Knott | Scarborough- Castries Corner | Oil 2009



David Knott | Jade Vine at Sunningdale | Oil

Luise Kimme (dec. 2013) was an internationally recognised sculptor who took up residence in Tobago in 1979 and established a formidable practice, including the construction of her own museum building on the island. Her works enhance many architectural installations in Trinidad and Tobago.



Luise Kimme | Tobago Jig | aluminium
In front of her museum at Mt. Irvine



Kimme | Bust of Tobago's A.P.T. James at James Park, Scarborough | Bronze

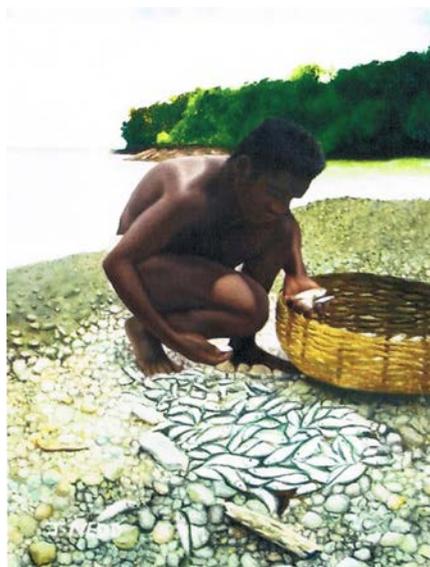
Young Jason Nedd and Earl Manswell were also coming into their own as emerging artists during the 1990s. Their styles were quite similar and both have stuck generally with narratives of Tobago. Two early examples of their works from this period are shown here and later works are on show at this exhibition. Both Nedd and Manswell are now quite established and have been exhibiting both locally and abroad.

Their works can be found in various private collections and at the National Museum and Art Gallery. Manswell, who hails from L'Anse Fourmi credits Edward Hernandez with assisting in his artistic development and he was also a beneficiary of classes conducted by ACT. His work was included in the contingent exhibition to the OAS in Washington.



Earl Manswell | Bursting Bamboo | 1996 | Collection of National Museum and Art Gallery

After the dissolution of ACT there was another lull in the Tobago art community. Wilcox migrated again, Lewis moved to the National Museum and Art Gallery in Trinidad in 1997 and Hernandez was by now fully consumed with the Museum in Tobago. Furthermore, despite the initiatives during the period of ACT, it seemed that not much institutional strengthening and succession planning was taking place. The Centre disappeared and there again existed no suitable venue to exhibit. Photography as an art form also seemed to have disappeared. An intransigent problem appeared to be lack of patronage and a general disregard for the visual arts, in preference to the performing arts.



Jason Nedd | Catch of Jacks | 1992
Collection of National Museum and Art Gallery

2000 TO THE TOBAGO VISUAL ARTS ASSOCIATION (TVAA)

Despite the significant strides made in the visual arts in Tobago since the early 1960s, it is still unclear why there was such a lull at the turn of the century. One indication is that there was decreased State support and the physical facility dedicated to the visual arts disappeared. By this time Armstrong had also returned from Africa and sought to mount a retrospective exhibition of his works over the previous 40 years. It was quite disappointing that there was no dedicated space in which to mount the exhibition. Fortunately, the Division was about to move into a new location opposite Market Square and the space had not as yet been furnished and with the intervention of Hernandez and Ms. Annette Nicholson, then Cultural Officer, that space was made available for the exhibition in June 2003.

Reflecting on this period artist Tomley Roberts in a presentation at the “Tobago Today Art Exhibition,” which was hosted by the National Museum and Art Gallery, expressed the view that the decline “could be attributed to frustration, due to the lack of support from those who are responsible for protecting our heritage.” Nevertheless, quite interestingly, the Tobago Heritage Festival continued to grow in stature, perhaps suggesting a level of insensitivity to the visual arts as part of the heritage.

During this period a number of established artists from Tobago were forced to exhibit in Trinidad or further abroad when the opportunities arose. One opportunity was the biennial CARIFESTA Exhibitions at which Hernandez, Armstrong and Lewis have exhibited. A number of other artists also gravitated to commercial galleries in Trinidad, including Superville, Baksh, Nedd, Manswell, Knott and Armstrong.

Other opportunities arose with the Art Society of Trinidad and Tobago’s (ASTT) May and November annual exhibitions. At the same time, the ASTT (which was hitherto the “Art Society of Trinidad”) changed its name to include “Tobago” and sought to forge a closer relationship with artists in Tobago. Notwithstanding this initiative, Tobago was grossly under-represented, and barely so by one artist, at the 50th Anniversary Independence Contingent Exhibition that was sent to Jamaica in 2012. The curator reported that he did not find any “suitable” art from Tobago.

According to the Report at the “Tobago Today” exhibition held at the National Museum and Art Gallery, in which Tomley Roberts was a guest curator, a number of new artists have also emerged during this period including: “Kyawana Shaw-Abraham, Amber Shaw, Joseph Bacchus, Stephanie Pile, Anthony Lera, and Kaja Moses, just to name a few.” Shaw and Abraham are producing very interesting distinctive works that are similar in styling. Bacchus is one of the few sculptors working on wood on the island, and his work is of a very high standard.

Stephanie Pile has been working quite independently in stained glass. Her work is unique and hopefully this will influence younger artists to also consider this medium. One of her exquisite pieces is shown below.

Young Kaja Moses, who is currently a student at the University of the West Indies, is showing signs of forging her own niche as an abstractionist-expressionist painter, with unique textured treatment on some of her surfaces. The selectivity of her elements

does not appear to be accidental but shows sensitivity and deliberate judgment that is intelligible. She may well turn out to be one of Tobago’s first celebrated abstract-expressionist artists, as she has shown an interest in quite a range of styles and capabilities. She is clearly searching for new forms of expression.



Stephanie Pile | Dancers | stained glass



Kaja Moses | Ancestral Features | mixed media

The Tobago Visual Arts Association (TVAA) was not actually formed until 2011 on the initiative of Wilcox Morris and Tomley Roberts who was the first president. Roberts has been an art educator for over fourteen years and has distinguished himself as an innovator and mentor. He has developed the Speyside High School Art appreciation week, an event that



Tomley Roberts | Lambeau Hut | oils / mixed media

sets the stage for artistic education in the wider art education community. It features suspension of formal classes for one week and promotes training to over four hundred students in techniques ranging from painting, sculpture, batik, mehndi, pottery etc. The mentorship he has provided has yielded the top student in the Caribbean for printmaking, Tobago's very own Hasani Beckles from Charlotteville. Another example of his tutelage was recently noted when one of his students, Toukoma Charles of Speyside High School, won Tobago's most prestigious art competition: "The Office of the Chief Secretary's Art Competition." He jointly coordinated a European tour to Italy to directly expose Tobagonian students to some of the classical art forms. Many of his paintings are in private collections throughout the Caribbean, U.S.A and other parts of the world. His work has been featured in Trinidad and Tobago, showcased in Suriname and is gaining a foothold in the American market. Roberts



Roberts and Prize-winning student, Toukoma Charles

continuously pursues artistic improvement and is poised to make a dynamic impact in the artistic community.

Roberts' formative years were nurtured through self-taught expression. His artistic ambitions propelled him to persevere and as such he received additional training at the University of the West Indies. In fact, he credits one of his lecturers, Mr Ainsworth Ovid, for his tutoring in experimental painting; the foundations of which are signatures in Roberts' present works. He indicated that he has been influenced by Edward Hernandez, Vel Lewis, masters of the renaissance and artists of African traditions. He is mentored locally by Artist Chief LeRoy Clarke and the two are said to have a father/son relationship.

Roberts' tenure at the helm of the TVAA was not very long and he handed over the baton to Nazim Baksh. Baksh started as a self-taught painter and gradually honed his artistic skills. He has become known



Ronald Rodney | Chief Secretary Orville London. | 2015

for his emblematic motifs of the steel-band and other folk activities in distinctively vivid colours. He is a graduate of the London Metropolitan University and holds a post-graduate degree in Arts and Cultural Enterprise Management from the University of the West Indies.

Several of his works are in this Exhibition. Baksh's tenure as head of the TVAA also was not very long and he handed over to Ronald Rodney, who remains the current president.

Rodney came to the TVAA with extensive experience from abroad. He studied Fine Arts at the Pratt Institute in Brooklyn, where he obtained a BFA. He subsequently obtained a Master of Fine Arts Degree from Brooklyn College, New York. He exhibited extensively in the USA and taught at various institutions abroad. He was the curator at the Broward Art Guild in Ft. Lauderdale, Florida, USA. One of his works won first prize at a Teacher's Art Guild Exhibition. One of his early pieces, "Psalms 37:23" is shown here.



Rodney | "Psalms 37:23" | oil. | 1989



Rodney. Part of 100' Mural in Ft. Lauderdale, FL. USA.

Rodney is versed in various mediums and styles. He is an experienced muralist as shown in part of his 100' Wall Mural in Miami and he has been experimenting with photorealism in some of his pieces. His portrait of Chief Secretary Orville London is shown on page 40. Since his return to Tobago, Rodney has taught art at the Roxborough Secondary School and the Signal Hill Secondary School.

Unfortunately, efforts by Rodney to inject new life into the TVAA have not been very successful. The main reason given is the unavailability of a home for the visual arts and a general lack of patronage. It is for this reason that the opportunity to

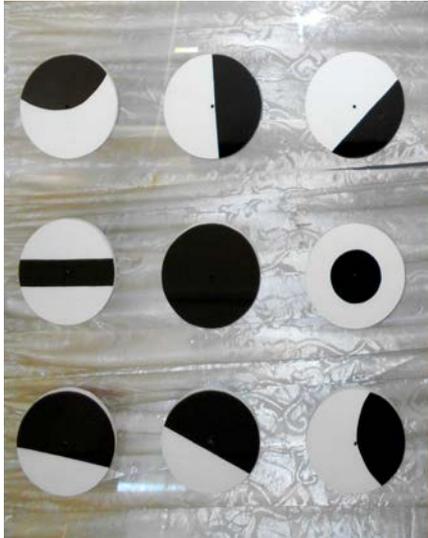
exhibit at the Shaw Park Complex takes on greater significance. As a creative hub, the Complex might well also serve as an added opportunity for showcasing the visual arts taking into consideration the benefits from the synergies of association with other creative functions at the facility.

It is quite noticeable that the quality of art works produced in Tobago, particularly amongst the younger artists, is of a high standard. This certainly is due in part to the fact that, unlike the earlier periods, each secondary school in Tobago can boast of a few art teachers on staff. Students from two of these schools have submitted works produced under the guidance of

their teachers. Some of these art teachers include: Tomley Roberts, Avion Orr, and Chris Thomas (Speyside); Marcia Des Vignes and Jeannine Crouch (Scarborough Secondary), who are all showing at this exhibition.

The only installation art piece in this exhibition has been produced by Scarborough Secondary School teacher, Jeannine Crouch (Lethe). This quite unique contemporary piece, "Point Eye View," represents the artist's ideas of vision, personal perspective and symbology, and introduces a new form of Expressionist language to the art scene. (See Box on page 42).

Lethe



“Point Eye View” functions as an interactive permanent installation designed to present the artist’s ideas of vision, personal perspective and symbology. The piece challenges the viewer to look at artwork and the act of viewing artwork in a different way.

Created to enhance any space the installation offers a 360 degree year round appeal with its unique glass core, mirrored framework and 11’ circular painted panels featuring work on both sides. The panels can rotate to create different perspectives and/ or be moved around to create different linkages within the overall artistic vision and symbology of the individual panels.



The act of looking through the glass core offers the viewer ideas that are connective aesthetically and artistically to the concept of viewing one’s surroundings with a different perspective. We see through the pictorial space taking the background into consideration and experience becomes mixture of positive and negative.

Coupled with the emotive symbols and colours used in the panels the sight of one’s reflection in the mirrored framework reminds the viewer not just of their mental engagement and stimulation but of their physical presence and participation that is involved in viewing artwork.

The monochromatic bas-relief painting technique of Chris Thomas is also quite refreshing and arouses the onlookers' curiosity about its execution.



Coryse Wright with her winning painting "Solar Power" (Solar Cooler)
Courtesy Min. of Foreign Affairs

An important development over the past three years has been the introduction of the Office of The Chief Secretary's annual art calendar competition. This competition has resulted in excellent works of art by the students of the various secondary schools, of which twelve are selected for the calendar of the subsequent year. The first winner of this competition in 2012 was Nedra Waldron of Scarborough Secondary School with her piece "Dawn". The second winner in 2013 was Coryse Wright of Speyside High School with her piece "Washer Woman".

Wright also placed third in the second leg of the Trinidad and Tobago Ministry of Foreign Affairs "Bridging Borders Through Art Competition" in 2012 with her rendition of a piece entitled "Generation Gap," and went on to win that competition in 2014 with her piece, "Solar Power." "Solar Power" has been presented to the Secretary General Ban Ki Moon of the United Nations and now hangs in his Executive Office. H. E. Eden Charles is seen

below presenting the winning painting to the UN Secretary General.

Speyside High was triumphant again in 2014 when student Toukoma Charles won the Chief Secretary's Exhibition using the reductionist print technique to produce "Market Crab."

Another outstanding student has been Hasani Beckles as one of the most exceptional printmaking students in the Caribbean.

Yet another impressive student was Joshua Chami, who was the only Tobagonian student to exhibit in the Powergen, 2015 wall mural project in Port of Spain., Trinidad. The Speyside students in the Shaw Park Exhibition are Hakeem Charles, Toukoma Charles, Minley Franklyn, Hasani Beckles and Shaquille Sergeant.

Indications are also that students of the Scarborough Secondary School have

likewise been excelling in art. To date, the school has had a 100 percent pass rate in art. Student Jelissa Thomas credits her teacher, Ms. Marcia Des Vignes as being her major inspiration and she has been the winner of the Blue Food Art Competition. She was also a finalist in the Chief Secretary's Competition. Another student, Thais Williams, placed second in the Blue Food Art Festival in 2014 and her works have been featured in different months of the calendar over the three years. Another student, Shonari Richardson, received her early tutelage at Bishop's High School under Ms Ronnette Reid-Guillard when she won second prize in the World Food Day Art Competition, but she has since moved to Scarborough Secondary under the further nurturing of Ms. Des Vignes. She has since been a finalist in the Chief Secretary's Competition where her work is also featured. Another outstanding student is Rayell Jacob. These students are all exhibiting works in the Shaw Park Exhibition.



UN Secretary General Ban Ki-moon (right) and H.E. Eden Charles, Charge d'Affaires a.i. of the UN Mission of Trinidad and Tobago (left) inspect Coryse Wright's winning painting.
Courtesy United Nations. Photographer: Ms Brenda Fong



Winners of the Division of Tourism Blue Food Art Competition.
Left to right: Tyrell Solomon of Speyside High, (Third Place); Thais Williams of Scarborough Secondary, (Second place); The Secretary of Tourism, Hon. Tracey Davidson Celestine; Mr Oscar Braithwaite; Jelissa Thomas, Scarborough Secondary, (Winner), and Harden Mitchell Jr, (Special Price).

The Artists

James Armstrong

James (Jim) Armstrong was founding member of the Tobago Art Group while still in his mid-teens. He exhibited with the Group for several years and held his first one-man exhibition at the Scarborough Library in 1965. A piece from that exhibition, "Making Copra," was included in the national contingent exhibition to Expo '67 in Montreal and is now included with some of his other works at the National Museum and Art Gallery. He left shortly thereafter to study interior architectural design in Canada. Jim also

graduated with a degree in Environmental Design at the renowned Parsons/New School of Design in New York and went on to the Columbia University Graduate School of Architecture and Planning, New York, where he earned an M.Sc. in urban planning. While at Columbia he was offered a further scholarship to undertake research in Africa, which then exposed him to new perspectives on African art and culture. Upon his return to New York he prepared the curriculum in African and Caribbean Art for the Community Educational Exchange

Programme at Columbia University and he lectured in that Programme for a while.

He lived and painted in Africa for many years while in the employ of the United Nations. He took early retirement in 2000 to find more time for his art and has had six one-man exhibitions since his return. He has been an executive member of the Art Society of Trinidad and Tobago for more than a decade.



James Armstrong
Pan Roll on the E note
2014 | oil | 20.5 x 26.5"



James Armstrong
Dance Rehearsal
2009 | oil | 22 x 49.75"



James Armstrong
Racing the Goats
2015 | oil | 4 x 12 ft



James Armstrong
Lady in Red
2010 | oil | 48 x 24"



James Armstrong
Movement in the Wind
2015 | oil | 4 x 8 ft

Enola Arnold

Ms. Enola Arnold started painting in the 1950s and was already recognised during the period of the “Amateur Group” in the days when M.P. Alladin and Holly Guyadeen would have been visiting Tobago to run art sessions with teachers. It was therefore no wonder that she emerged as a founding member and first president of the “Tobago Art Group” in 1961. She was one of the senior members assisting with the teaching of art to youngsters. She was the first dedicated art teacher at the Scarborough Secondary School. She exhibited with TAG for a number of years. Her works were also included in contingent art exhibitions.

Arnold left Tobago in 1981 to pursue a degree in studio art at the University of Maryland, USA. She subsequently pursued a master’s degree in studio art and art history at the Catholic University of America. She has lectured in art at the tertiary level in the USA and continued to paint throughout the years, with her work being recognised internationally. When Arnold left Tobago she was a representational artist and has since emerged into a non-objective artist of a very high standard. Upon learning of the Shaw Park Complex Exhibition and Collection, she immediately offered to donate a part of her collection to Tobago, including some of the pieces included in this exhibition. She is now in her mid 80s and continues to paint and write about art.



Enola Arnold
Unnamed 2
Oil



Enola Arnold
Unnamed 4
Oil



Enola Arnold
Transition I
Oil



Enola Arnold
Unnamed 1
Oil

Joseph Bacchus

Originally from Siparia, Trinidad, Joseph Bacchus is a woodcarving artist who resides in Tobago for the past 10 years. Bacchus is a self-taught artist, who says that carving wood is a lifelong calling for him. Joseph Bacchus feels inspired by a divine presence which is reflected in his work. His beautifully detailed hand carvings represent his Caribbean-African roots and contemporary symbolism.

He uses mainly local wood from Tobago: red wood, cedar, mahogany and cypress.

Joseph Bacchus has exhibited in Trinidad and Tobago as well as abroad.



Joseph Bacchus
Mother
wood sculpture relief
24 x 8"



Joseph Bacchus
Father and Son
wood sculpture relief
30 x 12"



Joseph Bacchus
African Faces
wood sculpture relief | 24 x 18"



Joseph Bacchus
Bélé Dancer
wood sculpture relief | 24 x 12"



Joseph Bacchus
Last Supper
wood sculpture relief 14 x 40"

Nazim Baksh

Nazim Baksh was born in Trinidad but moved to Tobago when he was six years old. He grew up in the Windward part of the island before moving closer to Scarborough, Tobago's urban centre, where he attended Bishop's High School. His locations in both the town and the countryside afforded him the opportunity to observe the myriad culture of the island,

aptly reflected in his paintings. Largely self-taught, he paints mainly in acrylics but is skillful in a variety of mediums including watercolours, oils and jewelry. His subjects range from landscapes to pan men and portraits, which are enlivened by a preferred choice of vibrant colours, with a particular interest in showing light and dark interactions.

A graduate of the London Metropolitan University, Nazim holds a BSc. in Computing and Information Systems (2008) and a postgraduate degree in Arts and Cultural Enterprise Management from the University of the West Indies. (Graduated with Distinction – 2010).

His paintings are on display in galleries both in Tobago and in Trinidad.



Nazim Baksh
Boxcart
acrylic | 18 x 42"



Nazim Baksh
Celebrate
acrylic | 23 x 36"



Nazim Baksh
Maypole
acrylic | 21 x 42"



Nazim Baksh
Dance de Bélé
acrylic | 28 x 44"

Trevor Byron

Trevor Byron has painted prodigiously since childhood and was encouraged in this activity by his parents and relatives. His medium has primarily been watercolours, with lesser emphasis on oils and recently acrylics. His major emphasis has always been landscapes, seascapes and marine life. He mounted Trinidad and Tobago's first marine life exhibition at the Alliance Francaise, Port of Spain, in November 1993,

pioneering a documentation of the marine life of our twin island Republic in paintings.

He has held lectures/demonstrations on Art and Art Techniques at, among other places, The University of Fort de France, in Martinique, and has sought also to continually inform himself of and sensitise others to the devastating effects of misuse, mismanagement and eventual destruction of our environment (land and sea). Some

of his paintings are in international collections. Some hang at the British High Commission, The French Embassy, The National Museum, local banks and other institutions of Trinidad and Tobago and in Martinique, St Lucia, Barbados, Venezuela and other parts of the Caribbean. His "Boats at Store Bay" tells the story of his fascination with the sea.



Trevor Byron
Boats at Store Bay, Late Evening
watercolour | 15 x 22"

Natoya Campbell

Natoya is a visual artist who works with a series of mixed mediums to create indigenous art work that reflects the culture of Trinidad and Tobago as well as the Caribbean.

Initially from Jamaica, Natoya has lived and created art on the Island of Tobago for over ten years. Her love for the people and culture of Trinidad and Tobago is directly reflected in her art work.



Natoya Campbell
Fort King George
2014 | mixed media | 14 x 22"



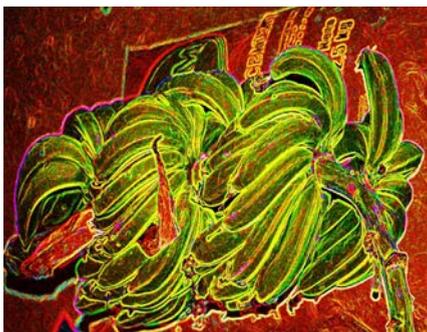
Natoya Campbell
Tobago Hunter
2014 | mixed media | 21.5 x 14.5"



Natoya Campbell
Dr. Anselm London
2015 | acrylic | 24 x 18"



Natoya Campbell
Tobago Goat Farmer
2014 | photograph | 16 x 19"



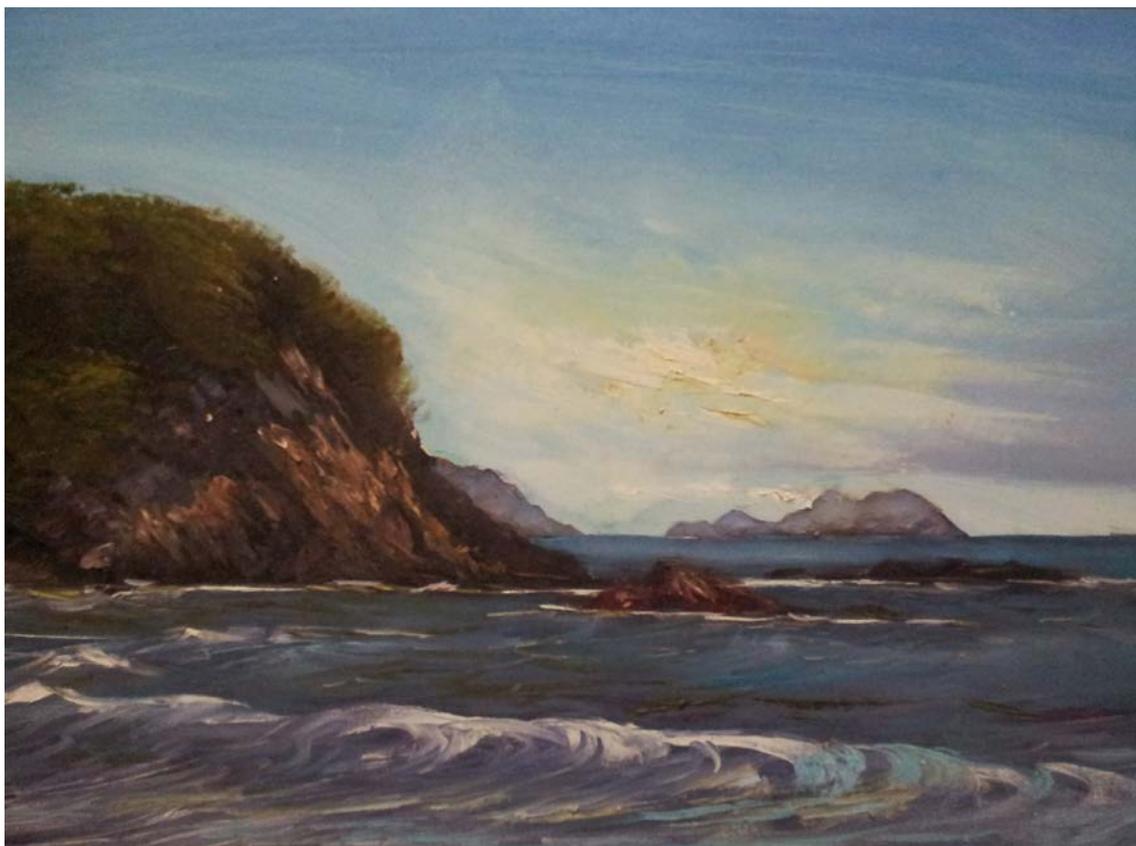
Natoya Campbell
Dance de Bélé
acrylic | 28 x 44"

Kerry Collins

Born in 1962, he was first introduced to the world of art via an intense love of comic books. Constant drawing led to an improvement in his skill, which prompted his father to purchase him his first oil painting set in December 1974. In 1981 Kerry took an art course representing forty contact hours at U.W.I. Extra Mural where

he learnt the basics. Apart from that he pursued his own studies, using books, DVDs and the Internet. He has a love for the impressionists' perspective and admires great masters such as Monet, Rembrandt, Da Vinci and Renoir. In 2001, he joined the Trinidad and Tobago Art Society where one of his pieces, a still life, was exhibited.

Since then, he had several successful joint and solo exhibitions at different galleries in Trinidad and Tobago. He was moved to take out his canvas to capture the landscape at Belle Garden on the Windward coast of Tobago.



Kerry Collins
Belle Garden, Tobago
oil | 18 x 28"

Matthew Nicoli Dangleben

Matthew Dangleben was born on the 14th of October, 1992, in Santa Cruz, Trinidad and Tobago. He started painting in his early teens while at Queen's Royal College. His medium of choice is acrylics but he frequently incorporates mixed media in his paintings.

He is greatly influenced by the local folklore, history and fauna and foliage of Trinidad and Tobago. Matthew hopes to one day have an impact and influence in the arts as do his major influences such as LeRoy Clarke, Makemba Kunle and Nazim Baksh, to name a few.

His influence for painting "Lady Soucouyant" came from his childhood memories of his trips to Tobago to visit his aunt. As a child he was very terrified of the dark. Unfortunately, his aunt (now deceased) was a story teller and the "Soucouyant" was a story she would frequently tell the youngsters when he visited the family in Tobago. Likewise, his "Tobago Harvest" is reminiscent of his trips to Tobago.



Matthew Nicoli Dangleben
Tobago Harvest
acrylic | 24 x 20"



Matthew Nicoli Dangleben
Lady Soucouyant
2014 | mixed media | 24 x 20"

Clayton de Freitas

Artist Clayton de Freitas was born in Trinidad in 1962, and grew up in the city of Port of Spain, among Victorian style homes known as Gingerbread houses. Clayton has been a lover of the arts since childhood.

For many years, Clayton resided in the Netherlands Antilles, on the islands of St. Maarten and Saba where he was involved in several activities such as teaching Creative Writing and Art. During his stint in

the Antilles, he exhibited in a foreign group exhibition in St Eustatius.

Over the years, he has remained true to the art of watercolours. His collections, year after year, ring of nostalgia; of places and times long gone that are but a memory to many. Clayton, who is no stranger to Tobago, has used his creativity to capture a bit of the island's past in his rendition of "Tobago History", a painting of an old

waterwheel, which represents the absolute beauty of Tobago's past to him. Tobago's famed Charlotteville has always been dear to him, Clayton says. If he could live there, he would.

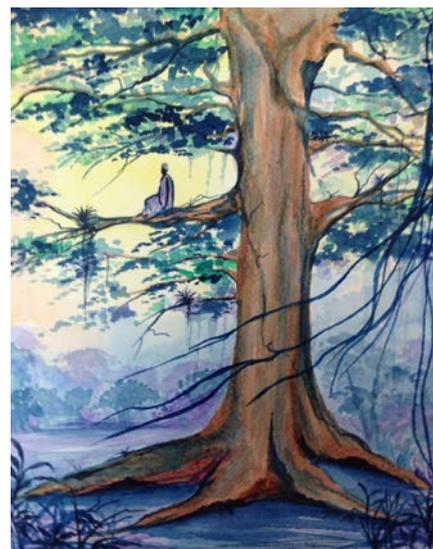
Clayton is currently the President of the Art Society of Trinidad and Tobago.



Clayton de Freitas
Oh! Charlotteville
2014 | watercolour | 11 x 30"



Clayton de Freitas
Tobago's History
2015 | watercolour | 8.5x 30"



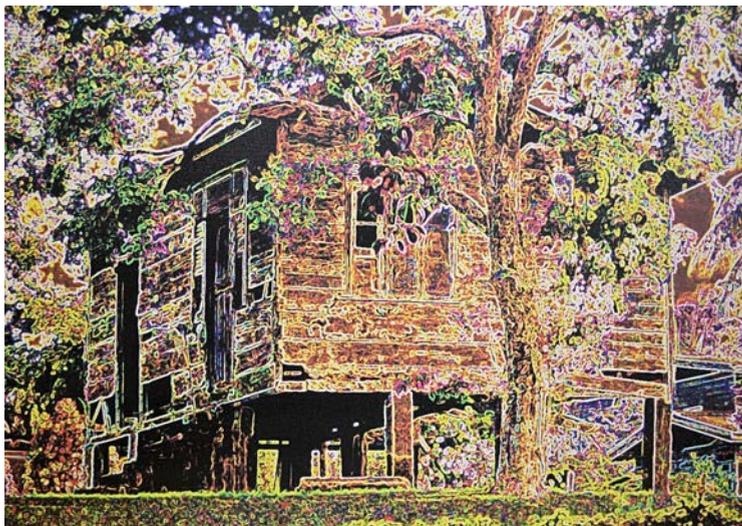
Clayton de Freitas
The Song of Sarah Ganga
1990 | watercolour | 12x 10"

Kimo Deleon

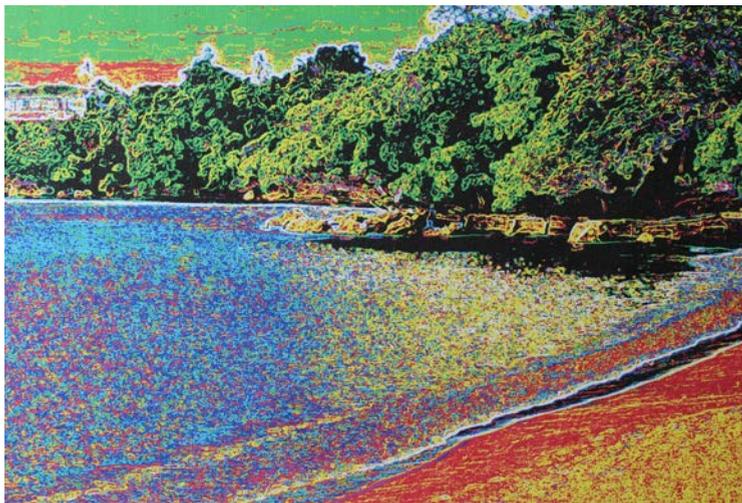
Kimo is a recent graduate of Roxborough Secondary High School in Tobago where he was influenced by his visual arts teacher, Mr Ronald Rodney, to engage in art in a serious way.

Currently, he continues to study visual arts with his teacher and is excelling in ceramics, painting and drawing.

Kimo is a serious visual artist who intends to give it his all. His father is also a local Tobago craft artist and Kimo expects to be one of Tobago's young established visual artists.



Kimo Deleon
Plymouth Heritage House
2014 | mixed media | 14 x 21"



Kimo Deleon
Plymouth Beach
2014 | mixed media | 14 x 21"

Marcia Des Vignes

- Born 1957 to Edward and Norma Hernandez. Was influenced by the family setting, since father was a trained artist and mother a designer and seamstress.
- Designed gown to win Best Designer prize at the Prime Minister's Best Village Trophy competition in 1973 at age 15.
- Began doing Art Classes in 1994 for talented young artists of Tobago.
- Classes eventually moved to Saturdays, which father Edward traditionally started voluntarily since 1961 with the Tobago Art Group, and now included students from all over Tobago from ages ranging from six years old to adults.
- These classes included a range of art topics and experiences for the students including stage set design and decorating, fabric design and costume design and construction, together with drawing, painting, ceramics and sculpture.
- Many of these students moved on to become artists in their own right, art teachers and interior designers.
- Mrs. Des Vignes has been teaching Art at Scarborough Secondary school since 1982 and has had a track record of 100% passes for her students since she started the CXC Visual Arts Programme in 1997
- At present, Mrs. Des Vignes still runs her classes for the young ones on Saturdays and still includes her CXC, CSEC and CAPE students who need the extra time to complete their programme.
- Has been Best Designer for many Pageant gowns and Costumes locally, regionally, and internationally.
- Prolific designer for stage and set for Cultural events in Tobago for many years.
- Produced many winning Carnival Bands in the 1980s and 1990s



Marcia Des Vignes
Heliconia 1
2006 | watercolour | 18 x 9"



Marcia Des Vignes
Heliconia 2
2006 | watercolour | 18 x 9"

Garth Duncan

Garth Duncan has been painting for over ten years and has developed a very unique painting style.

His paintings have adorned the walls of many private art collectors, both regional and international.

He started showing his work publicly in the 1990s at the 101 Art Gallery and has exhibited at the Art Society of Trinidad

and Tobago's annual November and May exhibitions.

Garth is passionate and bold and his work is profound; his imagery is arresting and quietly demands your attention. The delicacy of his watercolours has captured his images of the Tobago countryside in Castara and Speyside.



Garth Duncan
Rainclouds in Castara
2015 | watercolour | 12 x 16"

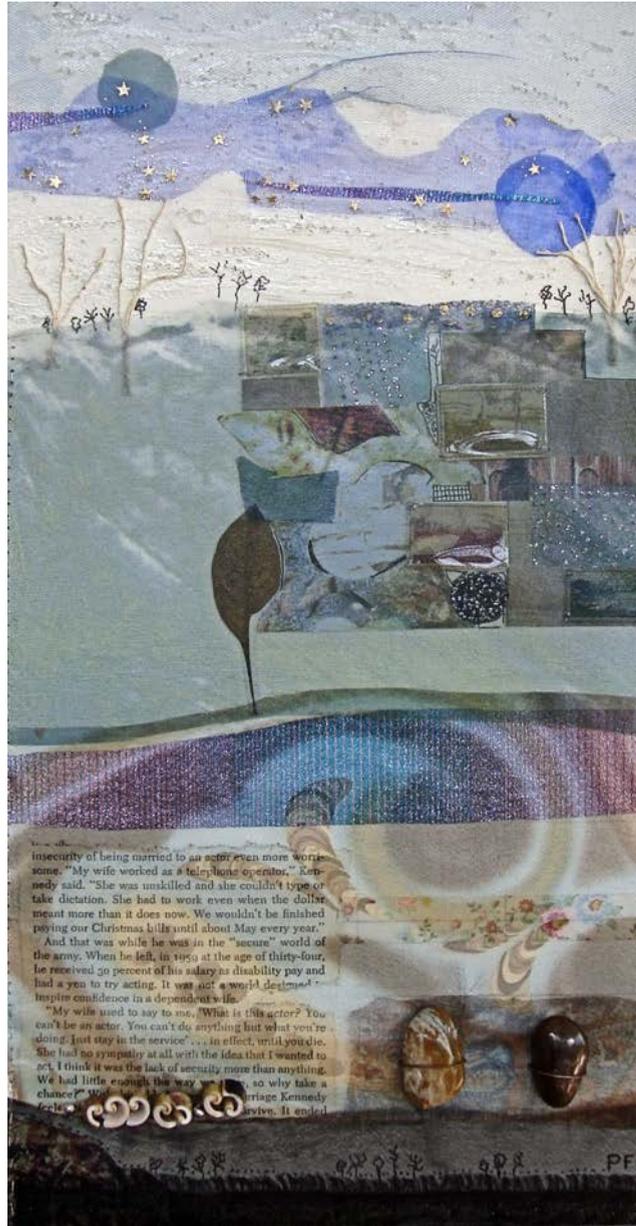


Garth Duncan
Speyside
2007 | watercolour | 8 x 9.5"

Pat Farrell Frederick

Born in Trinidad & Tobago, she was instilled with a love of nature and a healthy appreciation of the Trinidad outdoors. After going to University in Canada (Clothing & Textiles degree), she taught Textile Science and Applied Art at John Donaldson Technical Institute for 29 years. She has exhibited twice every year at Trinidad & Tobago Art Society exhibitions. She has had a few private exhibitions including two solos. Her art has been shown on the Oval wall, Shanghai (China) and Women in Art.

Her collage “Blue Moon Over Tobago” shows a smoky atmosphere over the world including Tobago – the trees, stones, leaves, habitations, flowers, the swirling sea and seashells. We sometimes only find time to enjoy ourselves once in a blue moon. It conveys the idea that we should enjoy life and nature more often.



Pat Farrell-Frederick
Blue Moon Over Tobago
2014 | collage | 21 x 13"

Randall Gerard Fulchan

Randall Gerard Fulchan was born on the 19th January 1988 in Trinidad and Tobago.

He was always attuned to art as a child and this encouraged him to obtain formal training of the Visual Arts at the University of the West Indies later on. He is influenced by the vibrant and rich diverse cultures and heritage that Trinidad and Tobago has to offer. In his work he tries to emphasise the various social and spiritual challenges that people are facing in this multifaceted world.

The painting *Slavers* focuses on the many struggles that the slaves in Tobago had to overcome, such as the day to day harsh and cruel reality they lived in; but in the end there was the success of freedom. Tobago is almost exclusively of direct African ancestry and the artist wanted the younger generations to know and appreciate what their ancestors had done for them so that now this tropical paradise can be enjoyed by all.



Randall Gerard Fulchan

Slavers

acrylic | 55.5 x 48"

Gregory Garcia

Gregory Garcia is a self-taught artist, who lives in Santa Cruz, where he has lived all his life. Growing up, he was surrounded by his father's plants, which instilled in him a love for nature from a young age. He started to paint with watercolours, as many a child would, but in his early teens he began to read a lot of books featuring famous artists from around the world, which increased his interest in art. He eventually taught himself graphic arts on the computer.

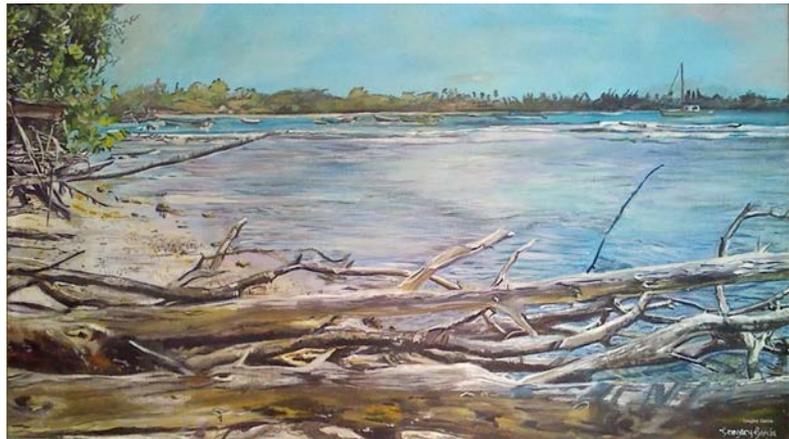
Gregory is fascinated by seascapes and took his craft to the east coast of Tobago where he was exposed to a variety of shoreline settings, thereby capturing the scenic tranquillity of Store Bay and Mt. Irvine. He is looking forward to traversing Tobago further to capture additional images of its serene seascape beauty.



Gregory Garcia
Store Bay
2014 | pencil | 9 x 12"



Gregory Garcia
Store Bay
2013 | gouache | 28 x 36"



Gregory Garcia
Mt. Irvine Bay
2013 | gouache | 18.5 x 26"

Wulf Gerstenmaier

Born in Hagen, Germany, in 1951, Wulf Gerstenmaier studied graphic design, fine art, photography, type setting and printing.

His portfolio includes paintings, lithography sculptures, prints, papier mâché and art restoration.

Wulf moved to the Caribbean in 1991 with a brief stay in St. Lucia and eventually settled in Trinidad in the year 2000. He likes visiting Tobago and these renderings are reminders to the encounters on the island.



Wulf Gerstenmaier
Crusoe Isle
acrylic | 20 x 16.5"



Wulf Gerstenmaier
Katzenjammer
acrylic | 25 x 36"



Wulf Gerstenmaier
The Visitor
oil on paper | 13 x 11"

Karen Hale-Jackson

Karen Hale-Jackson is a self-taught artist. The only formal training she has had in art is secondary level 1 year at College in Canada.

Karen started her art career doing batik paintings. She has also worked with ceramics for a few years before joining the corporate world. In 2000, in her free time, she started painting in watercolour and showed her work for the first time in the

“Women in Art” Exhibition July of that year. This led to her work being shown in many joint exhibitions.

Her first large exhibition was in 2002 when she shared a show with her sisters, Susan Hale and Pat Yee Foon, at Horizon’s Art Gallery. That was the beginning of a number of successful shared exhibitions with various artists.

Karen now works in acrylic and paints local sceneries, houses, people, flora etc. She is at present fulfilling her lifelong dream of being a full time artist and especially enjoys doing work by commission as she knows that the piece she is working on means something special to someone. Like so many before her, she was captivated by the Pigeon Point sunset on her visit to Tobago..



Karen Hale Jackson
What Colours! - Pigeon Point
2014 | acrylic | 11 x 15” oval

Edward Hernandez

Edward Hernandez has been an iconic figure in art and archaeology in Tobago. He was born at Richmond Estate in Windward, Tobago where his father was an overseer. As a child he attended Delaford RC School before his family relocated to Trinidad.

While in Trinidad, Edward frequented the “Mas” Camps as he had an aptitude for design. At age 14 he became a teaching monitor and also attended extra mural classes with art lecturer M. P. Alladin. He eventually graduated as a multi-media artist and taught until 1959. He also worked at Kacal’s Woodwork establishment in Petit Valley, Trinidad, where his interest in art and design was allowed further expression. He became familiar with many of the emerging and established artists in Trinidad, including Sybil Atteck. He was 27 years old when he returned to Tobago and immediately was called into service to share his talent and experience, something that he did selflessly until his passing in August 2013.

It was in 1961 that he was pressed into service by the then cultural officer in Tobago, Ms. Eileen Guillaume, and Director of Culture, Mr. M. P. Alladin, to assist with the establishment of an art group in Tobago. He was thus a founding member of the Tobago Art Group (TAG) in 1961. He became the de facto artist in residence and mentor to many. He exhibited with the Group annually. He has shown in many exhibitions locally and abroad and several

of his works are in the collection of the National Museum and Art Gallery.

Hernandez also developed an interest in anthropology and archaeology through his association with Dr J.D. Elder of Tobago, and Dr. Lou Lichtveld who was a visitor to Tobago. He was again at the forefront in the Mt Irvine Trust which evolved into the Tobago Museum, where he also became the Director and a fountain of knowledge about Tobago.

He was called upon to lecture locally and abroad at universities and public lectures. He received many awards for his life’s work, including: inter alia; Heritage Festival Award; Visual Art Award at the Trinidad and Tobago Arts Festival; the CDC award for his contribution to the development of carnival; National Independence Award for Public Service; Archaeological Award from the International Association for Caribbean Archeology, and the Tobago Friends of the Library Award for public service,

Several of his original works of art and reproductions are on display at the Shaw Park Inaugural Exhibition. “Eddie”, as he was popularly known to close associates, passed away in August 2013, just before his 80th birthday.



Edward Hernandez
Lovers
Oil



Edward Hernandez
The Ritual
1988 | oil and acrylic | 20 x 16"



Edward Hernandez
Talk about the Old Days
1986 | acrylic | 24 x 20"

Donald “Jackie” Hinkson

Jackie grew up in the community of “Cobo Town”, Port of Spain, Trinidad, living with his family in a gabled wooden colonial house with the characteristic roof, portico, wooden shutters and decorative fretwork, so representative of dwellings built at the turn of the 20th century.

Leaving Trinidad in 1963, along with Peter Minshall, Hinkson embarked on a one year scholarship at the Academie Julien in Paris. A year later he proceeded on an art

scholarship to Canada (BA Fine Arts) and a Dip. Ed.

Hinkson enjoyed extensive exposure to Trinidad’s rural and coastal landscape and architecture, including plantation and village architecture, which is why over the years he has found such inspiration in painting on many locations in Tobago, having captured several iconic buildings and sites that have long disappeared.



Jackie Hinkson
Black Rock Moravian
1998 | watercolour | 14.5 x 22”



Jackie Hinkson
Old Roxborough
1966 | conté crayon | 14 x 19.5”



Jackie Hinkson
Mr. Jimmy's Shop
2006 | watercolour | 11 x 15”



Jackie Hinkson
Studley Park
2009 | watercolour | 15 x 22”



Jackie Hinkson
A Lambeau Gem: Gone
2005 | watercolour | 14.75 x 22”

Alfred James

Alfred James was born in Tobago on 23 February 1929 and lived at Mt St George until his passing on 1 August 2001.

James was an artist, avid music lover and a businessman. He was one of the foundation members of the Tobago Art Group, along with other artists such as Eddie Hernandez, Jim Armstrong and Enola Arnold. He was one of the iconic figures of the art scene in Tobago. His favourite medium was oil paint, but some of his earlier paintings were also in water colour. As an artist he was self-taught and his pieces depicted mainly scenes of rural life in Tobago.

His works can be seen at corporate entities in Tobago and the National Museum and Art Gallery. He has exhibited at Independence exhibitions; the Fine Arts Centre in Tobago and the 1992 exhibition Royal Display exhibition at the Fort in Tobago.

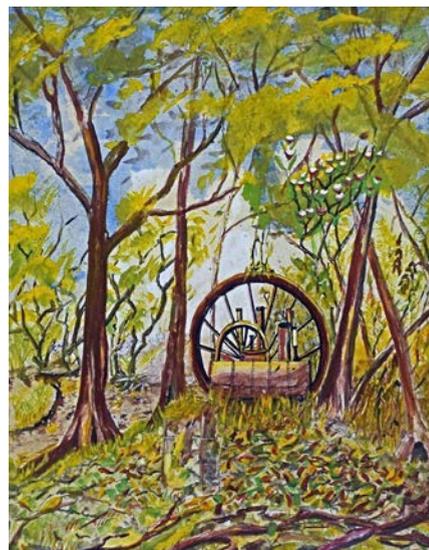
One of his later pieces painted in 1990 titled an 'Indigenous Rural Tobago' was chosen and toured in 1993 with the travelling contingent international exhibition of contemporary works of art by artists of the Dutch, English, French and Spanish Caribbean, organized by the National Commission for UNESCO of the Netherlands Antilles.



Alfred James
Geltin'
mixed media | 14 x 18"



Alfred James
Scarborough Old Wharf
mixed media | 8 x 11"



Alfred James
Water Wheel
mixed media | 17 x 14"



Alfred James
Indigenous Rural Homes
gouache | 15 x 24"



Alfred James
Ya Ya's Yard
oil | 24 x 33"

Bryan Jordan

Bryan Jordan was born in Tobago on the 11th of January 1997. As a Unit Trust S.E.A. Scholarship recipient, he attends Bishop's High School where he was the male valedictorian in 2014, and graduated with a total of 10 CSEC passes. He was a member of the Tobago Visual Arts Association and worked in art workshops, tutoring children and the elderly in visual arts. He was featured in #OneLove's "The 7 Inspiring Up & Comings in Tobago!" in 2014. He continues his visual arts development into 6th form. He specialises in mixed media ranging from acrylic and the dry medium of charcoal.



Bryan Jordan
Nascent Demureness
2014 | acrylic | 24 x 18"

David Knott

David Knott came to Tobago in 1954 and clearly fell in love with the island. His interest in painting was stimulated initially by his art teacher in Grammar School in Dorking, England. At his school art was compulsory up to the point of subject selection for 'O' levels and he grabbed at art over chemistry. He shone in art effortlessly and won various prizes for his work. He again opted for art at 'A' levels and his art teacher was quite disappointed that he did not pursue a career in art, opting instead for Estate Management, since he felt that there was no future in that field, except for perhaps commercial art.

However, David's wanderings in estate management in Tobago eventually led him to take out his brushes to capture images of the beauty to which he was exposed. As it turned out, he has been a consummate impressionist painter who has done justice on canvas to the "beautiful natural scenery". He has exhibited at the 1234 Gallery; the 101 Art Gallery, and the Art Society of Trinidad and Tobago, all in Trinidad. Strangely, his work has gone largely unnoticed in the very environment in which it was inspired.

His acrylic and oil landscapes bear testimony to the obvious creative talent of this artist. David passed away in 2013.



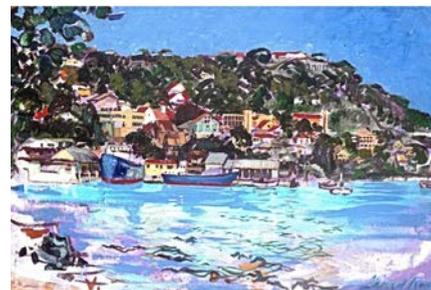
David Knott
Horsing at Shirvan, Tobago
oil | 35 x 41" with frame



David Knott
Great Race at Store Bay, Tobago
oil | 35 x 41" with frame



David Knott
Pomme Cythere House
oil | 31 x 39 with frame



David Knott
Old Scarborough, Tobago
oil | 28 x 40" with frame



David Knott
St Patrick's Church Harvest

Lethe

Lethe was born in Trinidad in 1978 and now makes Tobago her home.

Educated at St. Joseph's Convent (P.O.S.), she received several awards of merit for art while there and exhibited for the first time at age 15.

Recent showings include representing Trinidad and Tobago at an exhibition

held by the High Commission in London showcasing art of Trinidad and Tobago, a prizewinning entry at the NIHERST science expo "art in science" art competition and the most recent UW! 25th Anniversary Celebration juried exhibition.

In Tobago recent showings included the National Carnival Commission Visual

Arts Exhibition at Lowlands Mall and Tobago artists held at Magdalena Hotel. She has also been the Art Coordinator for the annual THA Secondary Schools Drama Festival Art Exhibition since its inception in 2011.



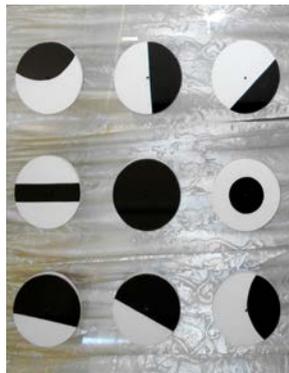
Lethe
Journey
2013 | acrylic | 28 x 26"



Lethe
Revolution
2007 | acrylic | 27 x 28"



Lethe
Ah we Ting
oil on hardboard | 4 ft x 4 ft



Lethe
Points Eye View
Installation | multi media | 6 ft x 6 ft



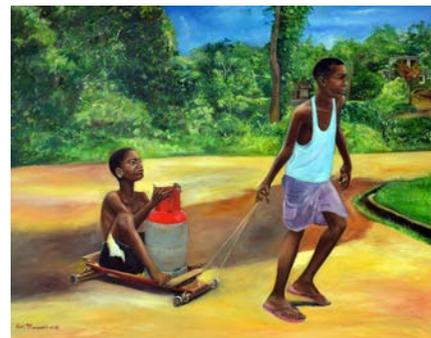
Earl Manswell

Tobagonian artist, Earl Manswell, lives in L'Anse Fourmi, Tobago. He is the fifth of seven boys in his family. From an early age his interest in art came from watching his older brothers paint.

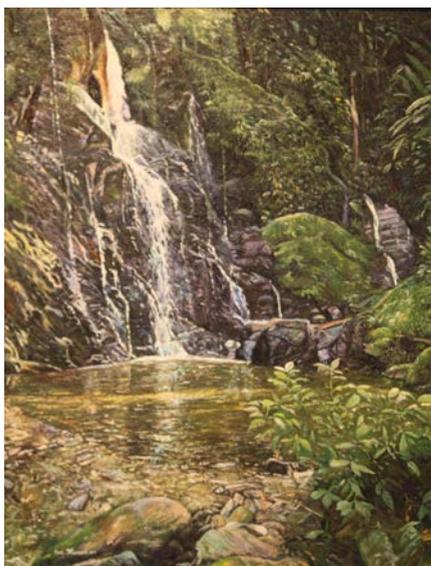
Earl works in oil, but loves watercolours, pen and ink and wood craft as well. His art training started in high school where he excelled, obtaining a grade 1 in Art. He then took private classes offered by the Art Committee of Tobago which were

tutored by artist Edward Hernandez. He holds a diploma in Mastering Art from the International Correspondence School (ICS) programme.

To date Mr. Manswell has exhibited his work numerous times both locally and internationally, even as far as Washington D.C. as part of an exhibition at the OAS in 2003. He has received many awards for his work.



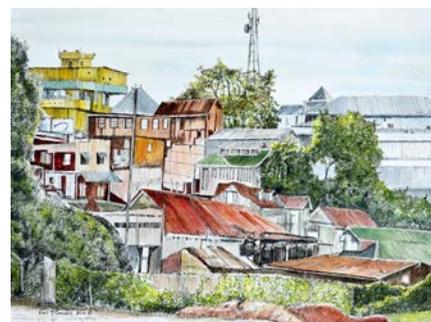
Earl Manswell
Going for Gas
oil | 22 x 28"



Earl Manswell
Bloody Bay Waterfall
oil | 48 x 37"



Earl Manswell
Washer
oil | 22 x 16"



Earl Manswell
Scarborough
pen and ink | 11 x 16"

Ariann Mieka

Ariann Mieka has been passionate about photography for as long as she can remember. Her love for travel, exploration and for the Caribbean, which she calls home, has had a huge influence on her creative development. Whether it is landscapes, fashion, portraits, documentary or abstract creations, Ariann is always excited to shoot.

Her first formal training in Photography was at St. Johns University in New York, as part of her communications degree. In 2006 one of her photographs was chosen to be included as part of BP's nationwide exhibition. In 2009 Ariann journeyed to Stellenbosch, South Africa, to further her studies in photography and she graduated with distinction. In 2011, her work was used on the cover of the premier visitors magazine 'Discover Trinidad and Tobago' and she held her first joint exhibition with a collection of 27 pieces. In 2012, her photographs were chosen as

part of the art exhibition of the Trinidad and Tobago Village at the 2012 Olympics in London. In 2014, two images were chosen to be a part of the Ministry of Works and Infrastructure's exhibit for Indian Arrival Day. Ariann has produced 2012, 2013, 2014 and 2015 calendars of her work and they were well received both at home and abroad.

Ariann's love for Tobago was nurtured by the frequent trips there to visit her father's family. Being at the family home always brought a sense of delight as she enjoyed exploring the property and spending time at the beach. When she was older she went on many adventures around the island and she began to document and treasure the experiences. The vibrant colours, imagery and culture found in Tobago inspire her and even though she has travelled and lived in many countries, Tobago remains her favorite destination as can be seen in her photographs.



Ariann Mieka
Fire Rhythm
2014 | photography | 22 x 14"



Ariann Mieka
Argyle
2014 | photography | 15 x 23"



Ariann Mieka
Sweet Dance
2014 | photography | 15 x 23"



Ariann Mieka
The Harmony Collection – No Man's Land
2014 | photography | 15 x 23"



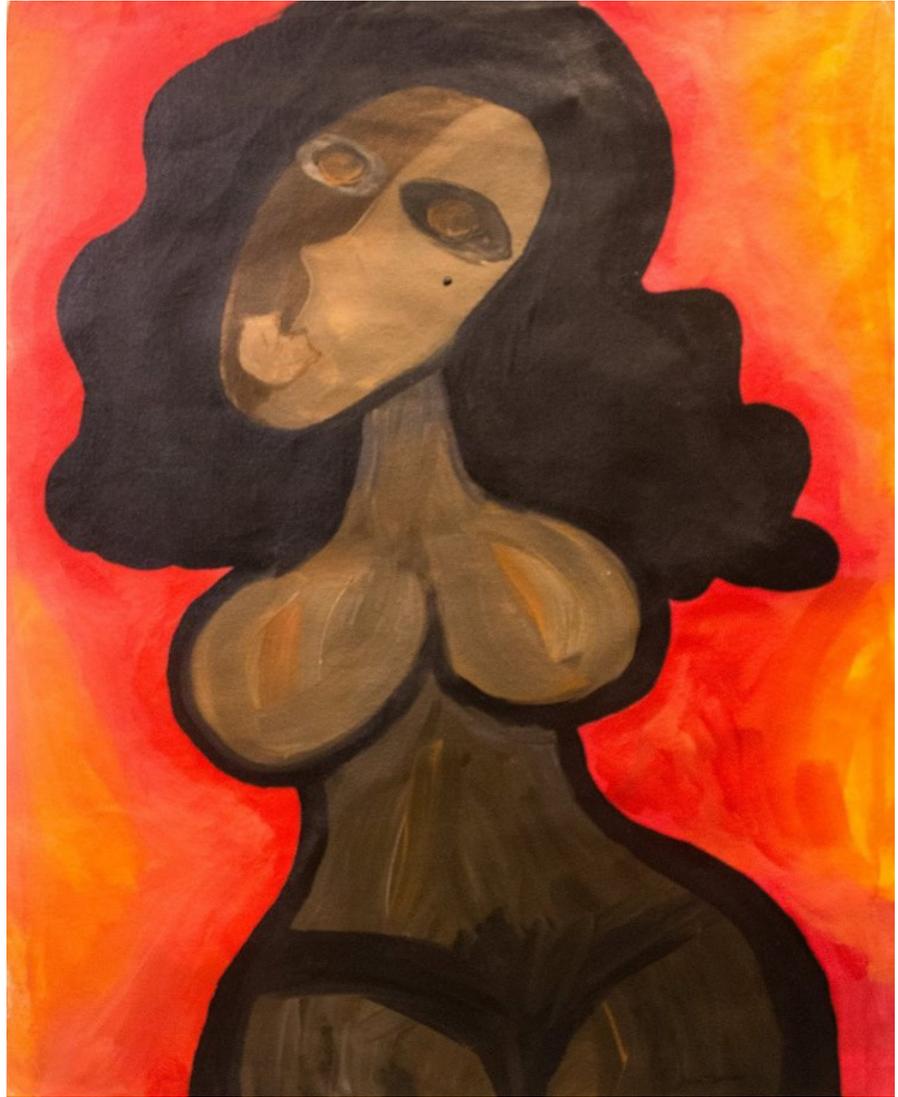
Ariann Mieka
Feel the Space
2014 | photography | 15 x 23"

Anise Monroe

Anise Djamila is a talented emerging visual artist. With a Tobagonian father and a German mother she has traveled the world. It taught her to have an open mind and to always look for the beauty in everything around her. She grew up inspired and loving the vibrant paintings her famous father, Wilcox Morris, produced.



Anise Monroe
Peacock
acrylic | 18 x 14"



Anise Monroe
Curves
acrylic | 20 x 16"

Wilcox Morris

Wilcox Morris was born in Tobago. He migrated to New York in 1968 where he exhibited paintings at the Greenwich Village Art Show. In the following year, he enrolled at Howard University, Washington DC, where he graduated with a Bachelor of Fine Arts degree. He further exhibited and taught workshops in the United States, the Caribbean and West Germany.

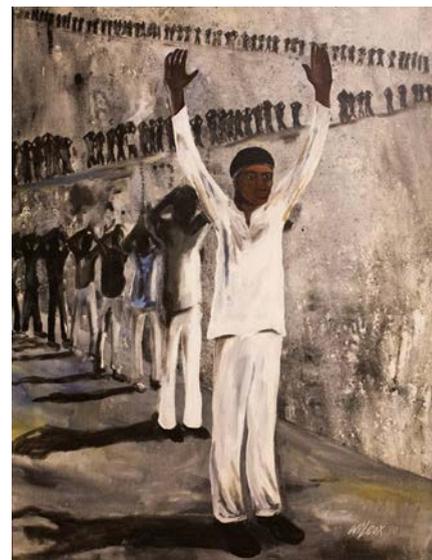
In 1984 and 1988, Morris organised two successful international art conventions in Tobago. These two events attracted attendance for artists and delegates from Trinidad and Tobago, the Caribbean, USA, Canada, France and the diaspora. Workshops were held along with the display of paintings, sculptures, crafts

and music over a week.

In 1988, Morris designed and spearheaded the second art convention to the island which attracted a larger number of international artists from Brazil, Germany, France and the Caribbean to Tobago.

Morris was appointed the first Manager/Director of the National Fine Arts Center established in Trinidad and Tobago. He is also credited with the successful design of Phase 1 and a portion of Phase 2 of the Scarborough Gardenside street mural.

He has mounted exhibitions in numerous cities on both sides of the Atlantic.



Wilcox Morris
Surrender
1990 | acrylic | 25 x 33"



Wilcox Morris
Pan Jazz
1998 | acrylic | 70 x 115"



Wilcox Morris
"I listen when the moon speaks"
2006 | acrylic | 28 x 40"



Wilcox Morris
Old Jetty In Scarborough
1967 | acrylic | 16 x 20"



Wilcox Morris
Queen of the Band
1990 | acrylic | 44 x 35"

Kaja Moses

Tobagonian Artist, Kaja Moses artistic abilities was discovered as a child. When she began to innocently deface her grandmother's bedroom walls with murals of stick men. It was then that attempts were made to harness her artistic development. As a student of visual art, she would excel in class, as well as other artistic endeavours. Through constant practice and mentorship she is inspired to approach each canvas with a spirit of open mindedness, not being afraid to experiment with a variety of mediums and

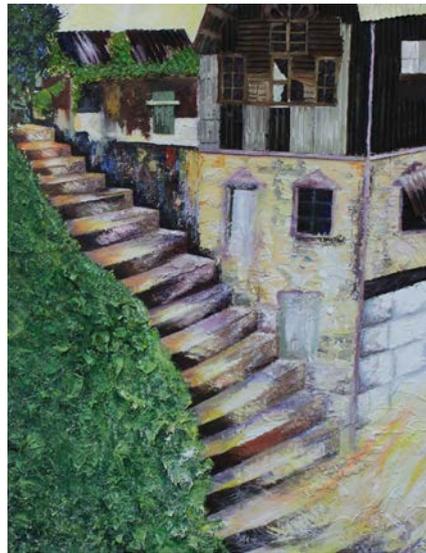
elements within the environment, allowing the work to evolve around themes such as abstraction, concept and representation. Kaja is always paying acute attention to form, refining her visual and conceptual vocabulary that emerged through her focus on point of intersection between architecture, sculpture and colourful interplays of spatial analysis. She says: "I love to incorporate recyclables in my creations – it's my contribution to the reduction of the carbon foot print."



Kaja Moses
Maize
2012 | mixed media | 18 x 26"



Kaja Moses
Salt
2012 | mixed media | 25 x 17"



Kaja Moses
Long Steps
2015 | mixed media | 35 x 25"



Kaja Moses
At the Fort I
2012 | mixed media | 17 x 25"



Wilcox Morris
The View from Castries
2012 | mixed media | 17 x 25"

Jason Nedd

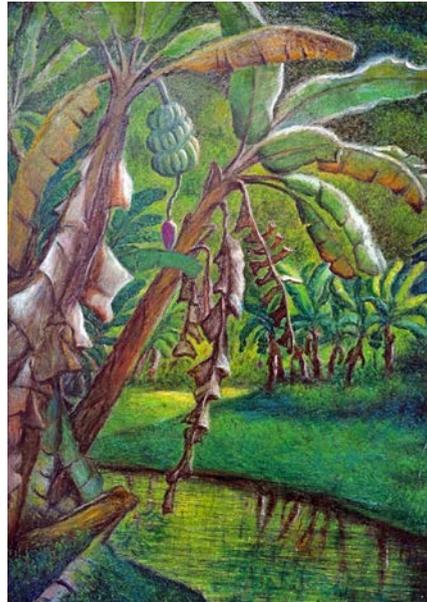
Tobago born artist, Jason Nedd, started painting and drawing at an early age.

During his teens Jason painted on T-shirts and other fabrics. During this time he also experimented painting with oil paints and fell in love with it. From then on, he has been painting consistently and has been developing in the medium of oil. He has also experimented with acrylic and watercolours.

Over the years he has held numerous exhibitions in Trinidad and Tobago, which have led him to receive many commissions, both national and international. Jason's work can be found in his gallery at the Bloody Bay Beach Facility in Tobago, as well as both the Fine Art Gallery and Horizons Art Gallery in Trinidad.



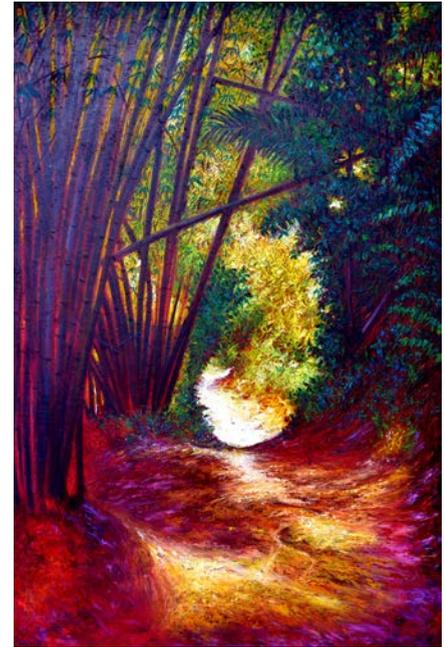
Jason Nedd
Highland Waterfall
oil | 40 x 20"



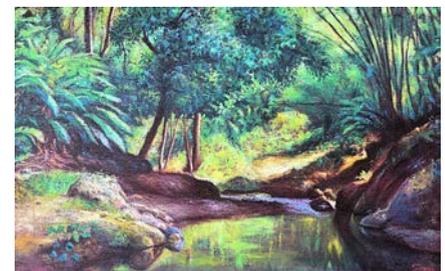
Jason Nedd
Banana Over River
oil | 33 x 23"



Jason Nedd
Old House
oil | 32 x 36"



Jason Nedd
Gilpin Trail
oil | 24 x 22.5"



Jason Nedd
Highland River
oil | 17.75 x 28"

Kay O'Callaghan

Kay O'Callaghan moved to Tobago in 2003 where she bought a property and now concentrates on her work as an artist. She is inspired by the beauty that surrounds her, as reflected in her portrayals.

She was born in Canada in 1947, and travelled to England with her family when she was eight years old. She was educated in the UK and went on to teacher training college in 1967. Her main subject was art, specializing in pottery. She went on to work with young children age 5 – 8 yrs in First schools.

Kay taught all subjects and created an exciting and vibrant classroom environment, using the children's own work and her displays and murals. She worked with challenging children on difficult estates in Norwich Norfolk for many years and became a Deputy and then a Head teacher. Throughout this time she wrote several children's books in the school holidays.



Kay O'Callaghan
African Roots
oil | 20 x 16"

Bunty O'Connor

Bunty O'Connor is a self-taught ceramic artist living in central Trinidad. She worked in watercolours and photography in the 1970s, before becoming interested in working with the local clays in Trinidad. She produced wheel thrown pottery and made models of the ajoupa houses that were still found in the countryside at that time. These rural houses were made with a wooden frame and clay walls.

In 1987 she and her husband Rory started a small pottery manufacturing concern, Ajoupa Pottery, in Trinidad. With a team of fifteen artisans they produced handmade pottery made from local terracotta clay and exported it to the Caribbean. With the onset of globalisation, Bunty turned her design skills to the making of mosaic tables and wall pieces. She designed and installed several pieces of tile-work and mosaic in villas in Tobago and produced 15 mosaic panels for the Hilton Hotel (now Magdalena). In 2012 she produced the Fourteen Stations of the Cross for the Church of the Transfiguration in Black Rock, Tobago. In 2014 she collaborated with Dunieski Lora at the Luise Kimme Museum Institute to create 4 bronze castings. Tobago Caiman is one of these pieces.



Bunty O'Connor
Tobago Caiman
2014 | bronze | 19 x 7 x 6"

Lisa O'Connor

Lisa Maria O'Connor was born in 1965 in Kingston, Jamaica. She moved to Trinidad with her family when she was very young and attended St. Joseph's Convent in Port of Spain.

After finishing high school, she went on to the Art Institute of Boston (USA) from 1983 to 1986. She graduated at the age of twenty with a Diploma in Fine Arts. From 1986 to 1988 she attended the Massachusetts College of Art and graduated

with a Bachelor of Fine Arts Degree, with honours, receiving the Marguerite Guilfoile Fund Award. In 1986 she received an award for excellence in the field of painting.

Her artistic subject matter is drawn from the world about her and she prefers to work from the motif on the spot. Her journey is a solitary one, being accustomed to working alone; Lisa continues to enjoy the discourse of her work. While dealing with externals, she tries nevertheless to

respond to the essence of her subject matter through the direct and open nature of their involvement with it. Her style of painting is in the "beaux arts" tradition, but she brings to this a distinctive freshness of her own.

Lisa is intrigued by the beautiful landscape of Tobago and frequently goes to Tobago to paint en plein air.



Lisa O'Connor
Sunset at Stonehaven Bay
oil on linen | 20 x 24"



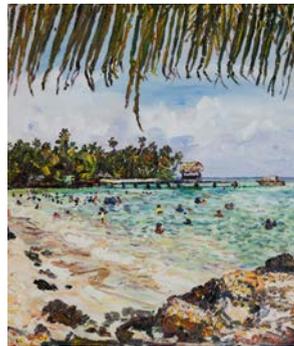
Lisa O'Connor
Evening at Crown Point
oil on linen | 18 x 20"



Lisa O'Connor
Late Afternoon in Coco Reef
oil on linen | 20 x 21"



Lisa O'Connor
Boats at Store Bay, Overcast Day
oil on linen | 16 x 20"



Lisa O'Connor
Under the Shade, Pigeon Point
oil on linen | 28 x 24"

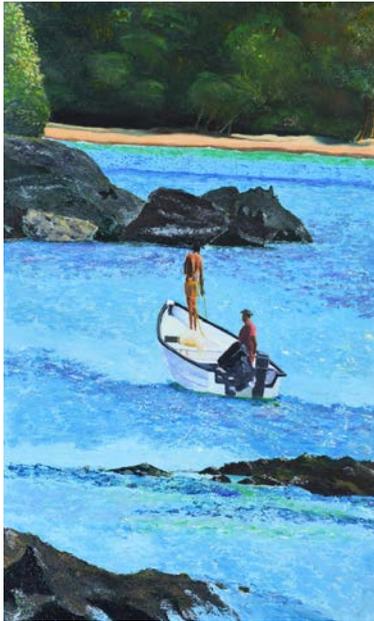
Avion Orr

Avion Orr is a Tobagonian artist and teacher who has always been captivated by “Mother Nature” in all her splendour. Her paintings capture the vibrancy of the ocean and its waves and also the beauty that is ever present in Tobago’s fabulous landscapes. As a child she grew up a few metres away from the beach in Delaford and has spent countless hours, not only playing, but also observing her natural surroundings.

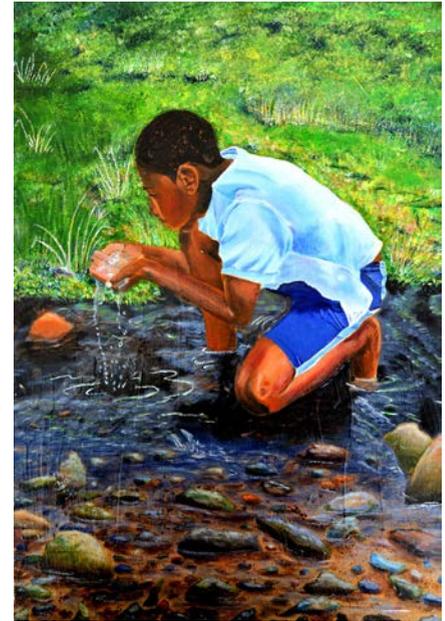
She was always confident that one day she would be capturing and recording this beauty that God has blessed us with here in Tobago.

As an adult she has acquired a B.Ed. in Primary Education and is a Secondary School Visual Arts teacher. Her preferred medium is acrylic which she combines with different mediums to create very dynamic and mixed media pieces.

Avion’s passion for painting has resulted in her being a very aggressive painter and as a result she can be found practicing and developing her craft on a daily basis in the beautiful village of Delaford.



Avion Orr
Through the Channel
acrylic | 45 x 27”



Avion Orr
The Spring
acrylic | 24.25 x 16.75”



Avion Orr
Dallas Catch
acrylic | 25.25 x 17.25”



Avion Orr
Fatherhood
acrylic | 19.75 x 24”



Avion Orr
Granny's Flower Garden
acrylic | 19.75 x 24”

Norman Parkinson

Norman Parkinson, one of the twentieth century's best known British fashion photographers, was active for over 50 years. He was instrumental in taking portrait and fashion photography beyond the stiff formality of his predecessors and injecting an easy and casual elegance into his images. His photographs of celebrities, artists, actors and the British Royal Family are known throughout the world and have

become icons of twentieth century style.

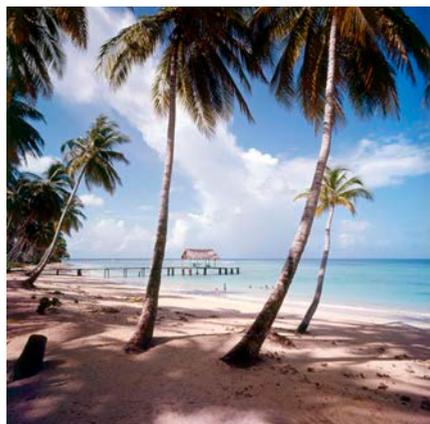
Eric Franck and Elizabeth Smith are the Co-Directors of the London based Norman Parkinson Archive. They have managed it since late 2005. Comprised of approximately 500,000 negatives and 3500 original photographs, the Norman Parkinson Archive is unique in its scope and depth.

Parkinson took up residence in Tobago in 1963 and was enchanted by the serenity of the island, which he often used as a backdrop for many of his photographs in fashion. He has also captured much of Tobago for posterity.

Images supplied with the kind permission of Simon Parkinson and the Norman Parkinson Archive



Norman Parkinson
Iman, King Peter's Bay, Tobago
photograph
copyright Norman Parkinson Ltd.



Norman Parkinson
The Jetty at Pigeon Point, Tobago
photograph | c. 1970s
copyright Norman Parkinson Ltd.



Norman Parkinson
A Beautiful Bay near Mt. Irvine Bay Hotel, Tobago
photograph | c. 1970s
copyright Norman Parkinson Ltd.

Stephanie Pile

Stephanie Pile, a stained glass artist, was trained in different stained glass programmes in Montreal, Canada, while studying for a degree in Sociology and Psychology at Concordia University.

On return to Trinidad she has worked with the lead technique on stained glass windows, commissioned by private home owners in Trinidad. To bring a Caribbean flair to her work in this ancient art form, Stephanie immersed herself in the Certificate programme in Visual Arts at the University of the West Indies, from which she graduated.

Stephanie has discovered that creating works of art in stained glass presents a realm of possibilities, from stained glass windows and doors to functional pieces such as lamps, mirrors, garden creations and the list goes on. Some of these pieces have been sold by the art shop “Rainy Days” at the Ellerslie Plaza, Maraval and at exhibitions in Trinidad and Tobago. She also exhibits annually with the “Women In Art” organization.

She enjoys sharing her knowledge with others, particularly young children. She passes on the mosaic technique through the Youth Creation Project to children in different communities in Tobago. To further this cause she has founded the “Esabella Foundation”, dedicated to training adults and children in the arts and life skills.



Stephanie Pile
Waiting for the Rush
2007 | leaded stained glass | 20 x 14”



Stephanie Pile
Flight
2014 | stained glass/mirror/mosaic | 22 “Ø



Stephanie Pile
Les Coteaux Sunrise
2012 | leaded stained glass/copper/wood | 19 x 25”



Stephanie Pile
Hummingbird and Flower
2015 | stained glass mosaic | steel | 30 x 22”

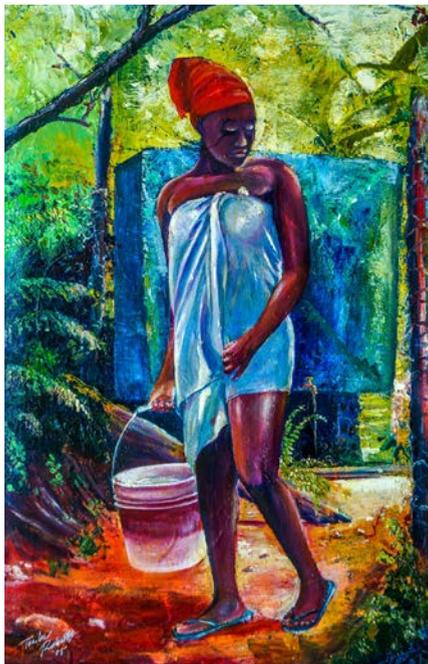
Tomley Roberts

Tomley Roberts has been painting for over twenty years. His formative years were nurtured through self-taught expression. Later, he received additional training at the University of the West Indies, where one of his lecturers, Mr Ainsworth Ovid, tutored experimental painting; the foundation of which is an emblematic signature in Roberts' present works. Other influences were artists Edward Hernandez (dec.), and Vel Lewis. His pieces are more than a nostalgic affair with the past: they represent a resurgence and reinforcement of our culture that revitalise our historic experiences.

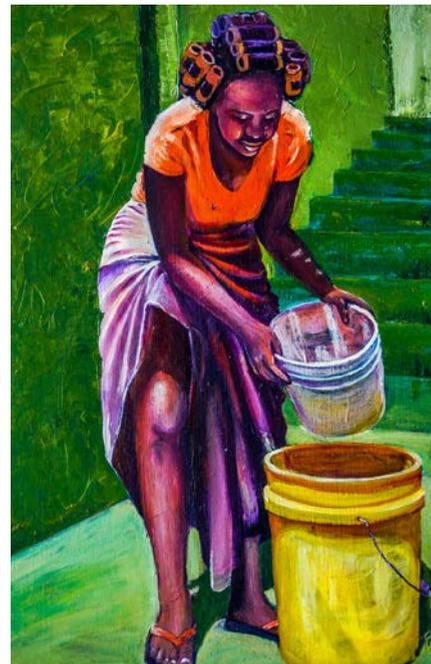
Roberts has been an art educator for over fourteen years and has distinguished himself as an innovator and mentor. He has developed the Speyside High School Art Appreciation Week, an event that sets the stage for artistic education in the global community.

Many of his paintings are in private collections throughout the Caribbean, U.S.A and other parts of the world.

Roberts continuously pursues artistic improvement and is poised to make a dynamic impact in the artistic community beyond Tobago.



Tomley Roberts
Bath Preparation
2005 | oil on canvas | 25 x 17"



Tomley Roberts
Washing Preparation
2005 | oil on canvas | 24 x 16"



Tomley Roberts
Bethel Post Office
1995 | lacquer on board | 22 x 28"



Tomley Roberts
Majestic Wheel
2012 | mixed media | 48 x 74"



Tomley Roberts
Bitter-sweet Memories
2005 | oil on canvas | 50 x 37"

Ronald Rodney

Ronald Rodney holds an Associate Degree in Applied Science from NY City Community College, a Bachelor of Visual Arts from Pratt Institute and a Master's Degree in Visual Arts from Brooklyn College.

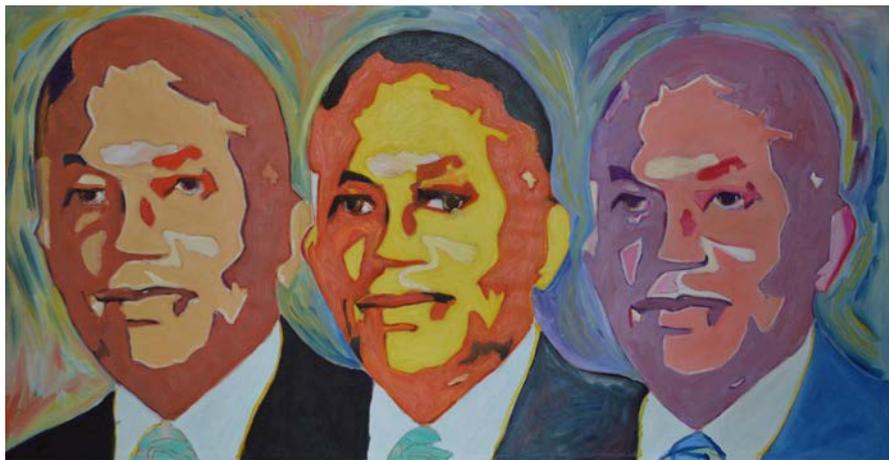
Ronald taught visual arts in elementary through high school in New York and Florida, and has chaired the Magnet Visual and Performing Arts Department in Broward County, Florida for fifteen years, where he received the Teacher of the Year award in 2002. He has done murals for the City of New York and for the city of Ft Lauderdale in Florida. He is the author of two published books: "Art in the Wilderness" and "Words to Heal Your Soul". He has also been the curator for the Broward Art Guild in Florida and has showcased his work at the Trinidad and Tobago Consulate in Miami and has held numerous one-man art shows. He has taught visual art at Roxborough and Signal Hill Secondary Schools in Tobago for over four years.



Ronald Rodney
Orville London
ceramic | 14 x 12 x 18"



Ronald Rodney
A.N.R.
ceramic | 14 x 12 x 18"



Ronald Rodney
A.N.R. Robinson
oil | 53 x 27"



Ronald Rodney
Violin Player
charcoal | 29 x 20"

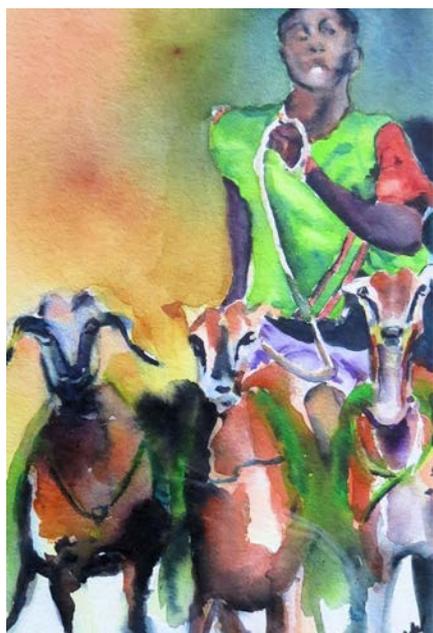
Monica Rudder

Born in St Clair, Trinidad in 1954, Monica Rudder attended Bishop Anstey High School and the University of the West Indies, where she pursued a degree in Management Studies. Her working career was principally in the financial services sector, but there was always a yearning to

become involved in the Arts

Monica always loved to paint and to draw. She developed these skills, however, later in life and sought lessons from renowned artist Jackie Hinkson and also had guidance from art teacher, Anne Marie Howard. She is now consumed with

the desire to paint and her inner artistic yearnings have been unleashed. Her preferred mediums are watercolour and oil. In recent times she has been practicing her craft in Tobago and was particularly fascinated by the goat racing events.



Monica Rudder
Winners Row
watercolour | 14 x 10"



Monica Rudder
Protector or Destroyer?
2014 | watercolour | 10 x 14"

Gregory Scott

Gregory Scott is a fine art photographer, printer and digital artist.

Scott says: "There are so many facets to digital photography. It is a constantly changing art form and provides artists with limitless ways in which to express oneself"

He continually explores and enjoys new ways of producing images and finds great inspiration in Tobago for much of his work, as can be seen in his stunning rendition of the island's iconic Pigeon Point Jetty.



Gregory Scott
Pigeon Point
photo block | 22 x 60"

Amber Shaw

Amber Shaw started both painting and sculpture at an early age and remembers her first work on display entitled 'Underwater' where she depicted a scene from Buccoo Reef that was exhibited at the Tobago museum at Fort George. Her interest in sculpture was evident when she began creating imaginary figures which she made with plasticine and collected in a small box. She has won many accolades and awards for her outstanding performance in the field of visual arts throughout her years of primary and secondary schooling in

Tobago and was awarded a full scholarship to attend International Fine Arts College, Miami, where she attained a Bachelor's Degree in Fine Arts.

Amber's work is inspired by simple everyday things, much of which is a reflection of the rich tapestry of Tobago's culture in which she grew up. She works with a variety of mediums in her paintings, including pastels, acrylic, oil, and colour pencils and uses wood, wire, papier-mâché, plastic and cloth to build her figurative sculptures.



Amber Shaw
Kalang-Ka-Tang
Acrylic | 10 x 16 ft



Amber Shaw
Tobago Mokos
Mixed media | 120cm x 140cm



Amber Shaw
Mokos at Play
Triptych | acrylic | 215cm x 45cm (each)



Amber Shaw
Heritage Figures
Diptych | oil | 135cm x 35cm (each)

Kyawana Shaw-Abraham

Kyawana has lived in Tobago most of her life. Self-schooled in art, her medium of preference is oil to render the beauty of Tobago's tropical verdure and whimsical depictions of the island's birds. Plied on canvasses both large and small, her work bursts with vibrancy and expression and her portraits of children capture nuances of our rich culture and are treasured by many both home and abroad.

Kyawana's first opportunity to exhibit publicly was in 1999 and she has since

had the privilege of showcasing her work alongside many other artists at several locations. Her solo exhibition was held in 2006 and in that same year, she was featured as the 'Tobago Artist' in the popular magazine publication *Ins and Outs* of Trinidad & Tobago. Her work was also later featured in 2012.

The following four paintings are from the series "Letting Go of the Flesh; Confession of the Soul".



Kyawana Shaw-Abraham
Tobago Speech Band
2015 | oil | 60 x 30"



Kyawana Shaw-Abraham
Pierrot
2015 | oil | 72 x 36"



Kyawana Shaw-Abraham
Minstrels
2015 | oil | 60 x 30"

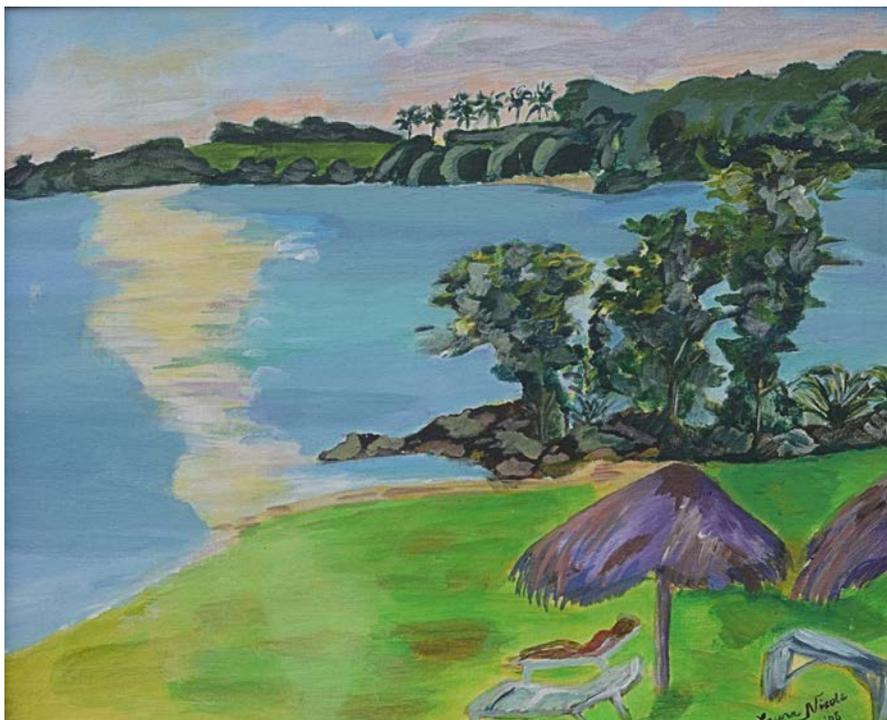


Kyawana Shaw-Abraham
Dames Lorraine
2015 | oil | 72 x 36"

Laura Nicole Simonette

Trinidadian-born artist, Laura Nicole Simonette, is motivated by a passion of past, present and futuristic visions to create her works of art. Born with natural art appreciation, she became inspired by her domestic environment of unique African artefacts and the beautifully adorned original African fabrics that were her mother's daily dress.

Shifting careers from Executive Secretary, Laura Nicole, at that time a self-taught artist, had her first solo exhibition in 1994, featuring batiks, and tie-dye and hand painted jerseys. She also showed in the early years of the Women in Art shows, in 101 Art Gallery's Annual Watercolour exhibitions, Studio 66 Annual Emancipation art displays and in various Trinidad and Tobago Art Society exhibitions. She was pleased to learn of the Shaw Park Exhibition since it afforded her an opportunity to showcase her work which was inspired by the enchanting Canoe Bay setting.



Laura Nicole Simonette
Canoe Bay, Tobago
Acrylic | 16 x 19.5"

Nyla Singh

Nyla Singh is a freelance photographer based in Trinidad & Tobago. She is a member of the National Registry for artist and cultural workers of Trinidad & Tobago. Her work has appeared in several local publications such as Caribbean Beat Magazine, 97.1FM Motivation Minute Vol. 1 and the Trinidad Express newspaper, to name a few. She was one of the national artists whose work was selected for display on the wall of the Queen's Park Oval,

Port of Spain, in 2014. Among her many projects, the most recent has been as the photographer on the University of the West Indies Research and Development Impact Fund project where she captured the various facets of the cultural heritage of East Port of Spain. She continues to work on landscape, bird and macro photography and has extended this repertoire to include newborn and family portraits. These remain her passion.

Nyla has most recently taken her photographic skill into video production and is currently working collaboratively with musician and researcher Sharda Pataras on a short documentary film on Hindu iconography and music.

Nyla has travelled to Tobago on occasions and focused her lenses on the tranquillity and beauty of the island.



Nyla Singh
Colours in the Wind
Digital photography | 9 x 12"



Nyla Singh
Fort King George Sunset
Digital photography | 9 x 12"



Nyla Singh
Parlatuvier View
Digital photography | 9 x 12"



Nyla Singh
Transition Arnos Vale
Digital photography | 12 x 18"



Nyla Singh
Englishman's Bay
Digital photography | 9 x 12"

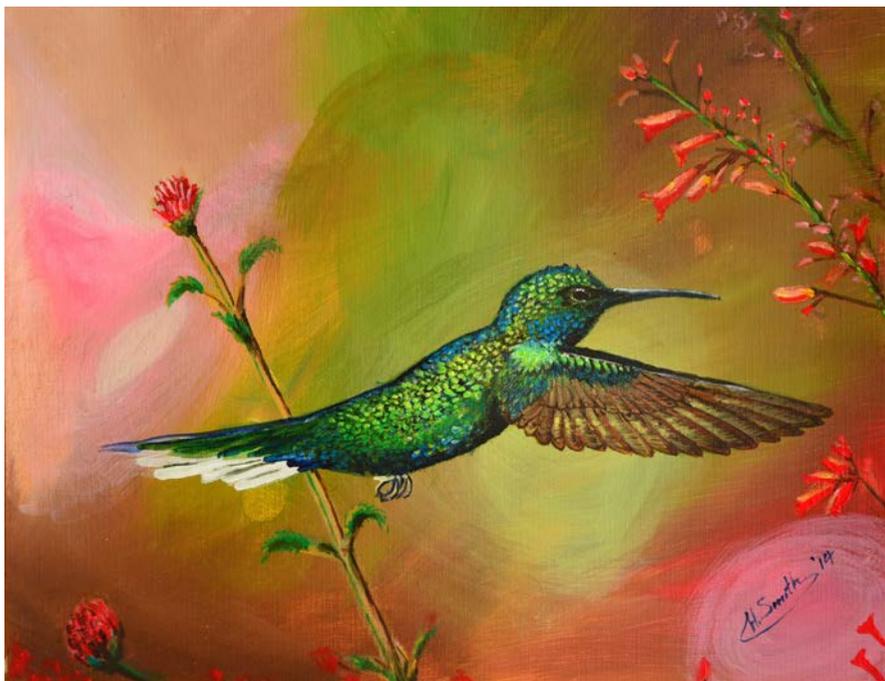
Hayden G. Smith

Born in the year of Independence, 1962, Hayden has always had a passion for visual arts. His preferred mediums are acrylics and graphite. An engineer by profession, Hayden has only recently returned to his art.

He is also an amateur photographer and prefers to combine this skill with art to produce works in photorealism. His main studies are usually in nature, architecture and still life.

Hayden has been doing studies of the various hummingbird species in Trinidad and Tobago and his “White-Tailed Sabrewing” is a species of hummingbird found only in Tobago along the main ridge. This particular species is considered environmentally sensitive as it faced near extinction after hurricane Flora in 1963.

His “Englishman’s Serenity” captures the peace and tranquillity of the famous Englishman’s Bay on a beautiful September day.



Hayden Gregory Smith
White-Tailed Sabrewing
2014 | acrylic | 9 x 12”



Hayden Gregory Smith
Englishman's Serenity
2014 | acrylic | 20 x 24”

Michelle Tappin

Michelle Tappin is a visual artist who works in a variety of media. Her selections for the Tobago show, however, have been painted in acrylic on canvas.

She also teaches Art at Hillview College in Tunapuna, Trinidad and is a member of the Trinidad and Tobago Art Society. She is currently preparing for her second solo exhibition, soon to be launched in Tobago where she finds much inspiration for painting.



Michelle Tappin
Scarborough, Sunday Morning
2011 | acrylic | 24 x 18"



Michelle Tappin
Pigeon Point, Digging for Sand
2011 | acrylic | 16 x 20"

Judith Theodore

Judith Theodore was a Lithographer in the public service for twenty seven years. She took early retirement in order to pursue an artistic career.

She took art related UWI Extra Mural courses between 1987 and 1998. In 2001 she participated in two Visual Arts courses conducted by Studio 66 Art Support Community in conjunction with the Ministry of Community Development, Culture and Gender Affairs. Her work was exhibited in joint exhibitions held at the conclusion of these courses.

Judith has exhibited in the Trinidad and Tobago Art Society annual November shows. She has participated in workshops conducted by Women in Art and exhibited with the Women in Art annual exhibition in 2003. Her work has also been on display at the Southern Art Gallery.

Her love for nature is reflected in her subjects. She works in oil, acrylic, watercolour and pastel. She occasionally enjoys working on abstract pieces.

She enjoys yearly visits to Tobago

where she does sketches and photography which are later developed into completed works of art. She has produced many pieces that reflect the landscape, from the rocks of Black Rock to serene Courland Bay, and views from Fort Bennett and Fort St George. The vending booths of Store Bay and sunsets over Mt. Irvine and the then new Boardwalk through the mangrove of the now Magdalena are some of her subjects. The Tobago scenery is inspirational and forever refreshing.



Judith Theodore
Tobago Dive
2013 | watercolour | 12 x 16"

Chris Thomas

Chris Thomas was born in the then capital of St Joseph, Trinidad. He grew up in St. Augustine where he completed his schooling. He entered the University of the West Indies in 2009 to complete his Bachelor of Arts degree in Fine Arts and within his tenure he has received the University of the West Indies Endowment

Award for excellence in academics.

Chris's love for art has been embedded in him from a very young age. He is a self-taught artist, trying to understand images, concepts and feelings that words cannot explain, but which can only be expressed through the imagery of art; images that imprinted on his mind from

his earliest childhood years to the present, documenting his life's experiences and understandings.

Chris now resides in Tobago where he teaches. He describes Tobago as an artist's paradise surrounded by a wealth of compositions from many aspects and he feels very fortunate to be part of it.



Chris Thomas
Leaves of Script
2009 | acrylic and mixed media | 47 x 47"



Chris Thomas
Against the Tide
2013 | acrylic | 36 x 74"



Chris Thomas
Gone Fishing
2012 | acrylic | 84 x 48"



Chris Thomas
Against the Tide
2013 | acrylic | 36 x 74"



Chris Thomas
Wheels of Fortune
2014 | acrylic and mixed media | 74 x 36"



OFFICE OF THE CHIEF SECRETARY

Tobago Secondary Schools Art Competition

Art is a reflection of life that records the stories of our past, captures our hopes and brings to life our dreams by engaging our imaginations. Nurturing the artistic talent of the youth helps connect the pieces of the past to our aspirations for the future.

It is with the future in mind and the Tobago House of Assembly's recognition of the need for a well-rounded school curriculum that the Chief Secretary's Tobago Secondary Schools Art Competition was conceived in 2012. Chief Secretary of the Tobago House of Assembly, Orville London has committed his support to "creativity in schools so as to foster the passions and talents of our youth," and avowed "that the calendar has become an important platform to showcase our island's young talent."

For the past three years, the only rule given to the artists was to explore

their creativity in producing their own masterpieces. This let the youth find their voices and brought to the fore of our national consciousness the role of education in shaping the future.

Students in the competition have used a variety of art-related media including oils, charcoals, pastels, watercolours, 3D decoupage, acrylics, dyes and ink techniques. Their pieces highlight expressions of Tobago's culture, its natural landmarks, their childhood experiences, sports and cuisine, and any other topics that piqued personal interests. They serve to keep us in touch with Tobago's past and the current generation through the ideas conveyed.

Since the competition began, young artists from Tobago's ten secondary schools have submitted 142 entries. New talent has emerged, and it is a source of pride to have them grace the pages of the

calendar. While not all artists made the final cut, works of merit have also gained recognition for their themes and beautiful techniques.

At the end of each competition, a jury selected the 12 winning pieces, each of which represented one month in the Chief Secretary's calendar. The top art piece is chosen as the cover for the calendar and the winning artists get \$3,000 with \$10,000 for their school. All pieces were framed and put on display at the Gulf City Mall in Lowlands.

Over the years, the calendar has been dedicated to cultural artists such as Edward Hernandez, Luise Kimme, sportsman Rodill Clarke, and former President, Prime Minister and Chairman of the THA, ANR Robinson, as a reminder of Tobago's emerging talent, and those who worked tirelessly to contribute to the development of the island.



Calendar Finalists 2013



Hakeem Charles
The Sea War
Age 17 | Speyside High School



Crystal Ewing
Old Haig (The Soucouyant)
Age 17 | Scarborough Secondary School



Aleena Murray
The Reef
Age 17 | Scarborough Secondary School



Krystal Mc Millan
Fisherman At Sea
Age 16 | Signal Hill Secondary School



Hakeem Phillips
Blue-Crowned Mot-Mot
Age 15 | Scarborough Secondary School



Onica Roberts
Bongo
Age 17 | Scarborough Secondary School



Coryse Wright
Cocoa Polishing
Age 16 | Speyside High School



Dexton Murphy
Troubled Past Etched in Leather
Age 16 | Speyside High School



Daniel Clarke
My Childhood
Age 17 | Bishop's High School



Thais Williams
Blue Food
Age 17 | Scarborough Secondary School



Nedra Waldron (Winner)
Dawn
Age 17 | Scarborough Secondary School



Shaniece Joseph
For the Love of Bananas
Age 15 | Scarborough Secondary School



Calendar Finalists 2014



Josiah Cornwall
Dancers
Age 15 | Scarborough Secondary School



Rianne Jaglal
Unique and Serene
Age 14 | Signal Hill Secondary School



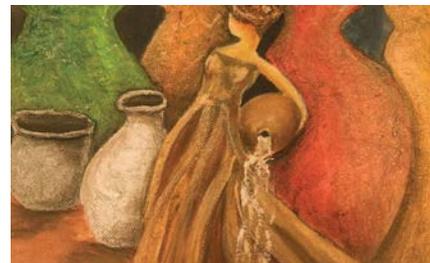
Bryan Jordan
Motion of the Island
Age 16 | Bishop's High School



Howard Hamilton
Goat Race
Age 16 | Speyside High School



Thais Williams
Blossoming Market Day
Age 17 | Scarborough Secondary School



Coryse Wright (Winner)
Washer Woman
Age 16 | Speyside High School



Josiah Cornwall
Keedan Grant
Age 18 | Scarborough Secondary School



Shaniece Joseph
Tobago Coconut
Age 16 | Scarborough Secondary School



Kareem Guy
Play Time
Age 16 | Speyside High School



Shonari Richardson
Nightmare
Age 18 | Bishop's High School



Hannah Joanni
Island Girl
Age 17 | Bishop's High School



Kaleel Yearwood
Tobago Garden
Age 17 | Scarborough Secondary School



Calendar Finalists 2015



Joshua Chami
Clean, Green and Serene –
Protecting Our Natural Heritage
Age 16 | Speyside High School



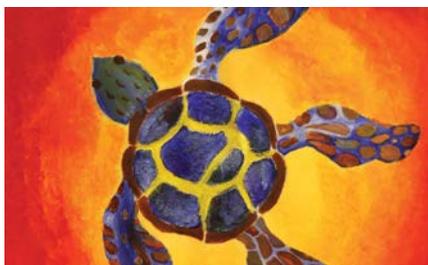
Emmanuel Jones
Shells
Age 13 | Scarborough Secondary School



Shaniece Joseph
Mango
Age 16 | University of the West Indies
Open Campus – Sixth Form



Kaela Dick
Flower Spirit
Age 17 | Scarborough Secondary School



Camryn Bruno
Tribute To Our Turtles
Age 15 | Bishop's High School



T'sion Wilson
Beautiful Tobago
Age 17 | Speyside High School



James Williams
Roots Of Tobago
Age 19 | Scarborough Secondary School



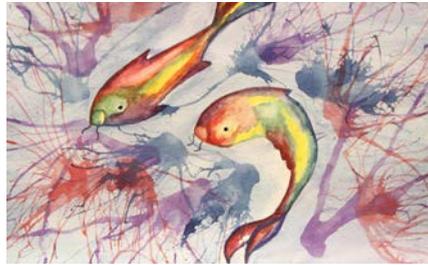
Thais Williams
Spirits Of Tobago
Age 19 | Scarborough Secondary School



Shonari Richardson
She Becomes More Beautiful
Age 18 | Scarborough Secondary School



Toukoma Charles (Winner)
Market Crab
Age 17 | Speyside High School



Hayden Mitchell Jr.
The Catfish
Age 18 | Scarborough Secondary School

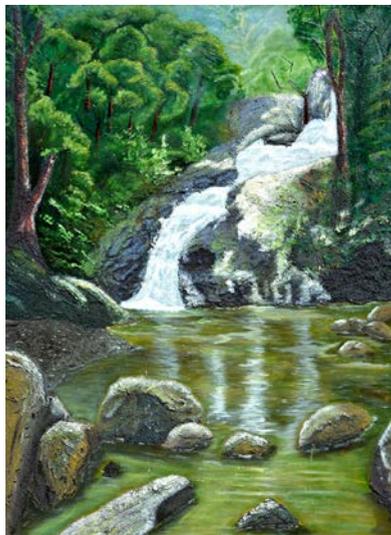


Jelissa Thomas
Blooming Vibrance
Age 18 | Scarborough Secondary School



Tobago Secondary Schools Students

Speyside High



Hakeem Charles
Argyle
Mixed media | 58 x 42"



Toukoma Charles
Market Crab
lino cut | 12 x 16"



Minley Franklyn
Caribbean Girl
mixed media | 15.5 x 15.5"



Shaquille Sergeant
Camouflage
lino cut | 12 x 9"



Tobago Secondary Schools Students

Scarborough Secondary



Thais Williams
La Diabliesse
acrylic | 11 x 8"



Rayell Jocer
Bird of Paradise
mixed media | 11 x 8"



Jalissa Thomas
Mono Food
acrylic | 14 x 13"

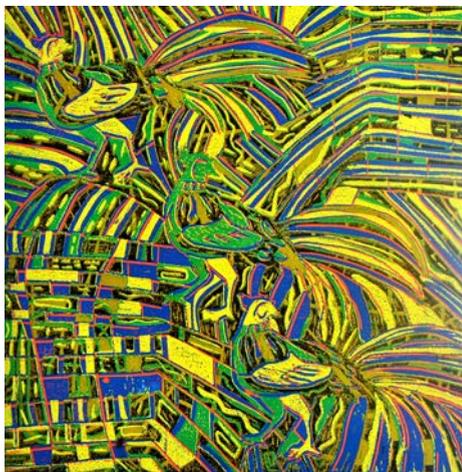


Shonar Richardson
Happiest Man Alive
acrylic | 18 x 14"

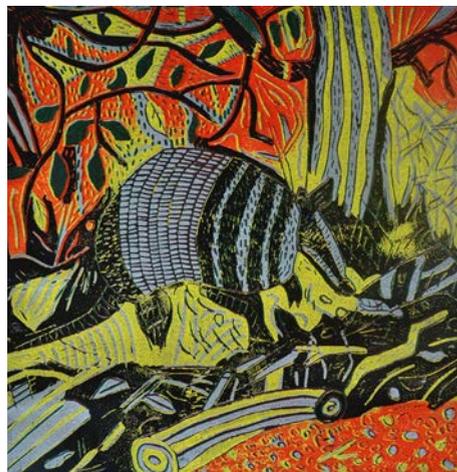


Tobago Secondary Schools Students

Speyside High



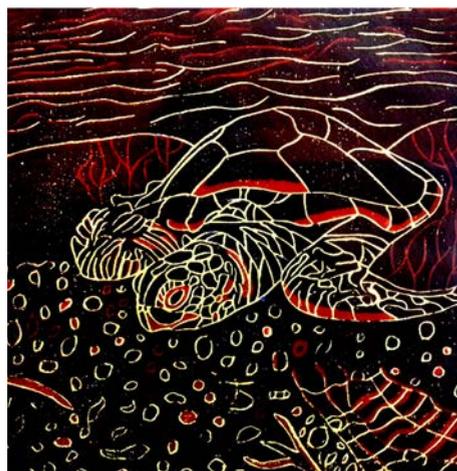
Hasani Beckles
Cock Parade
lino cut | 12 x 12"



Hasani Beckles
The Tattoo
lino cut | 12 x 12"



Hasani Beckles
Speyside Illusion
lino cut | 12 x 12"



Hasani Beckles
Night Job
lino cut | 12 x 12"

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57 | Kimo Deleon



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59 | Garth Duncan



60 | Pat Farrell Frederick



61 | Randall Gerard Fulchan



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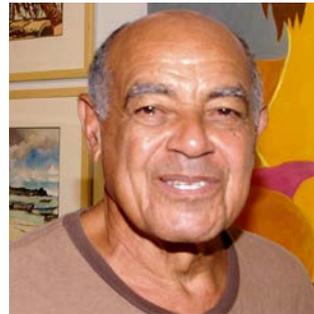
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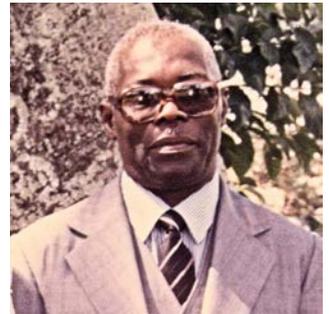
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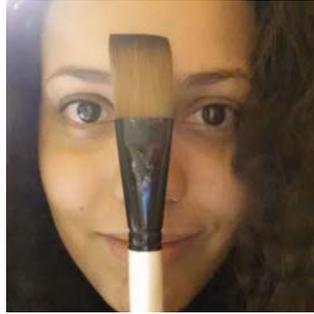
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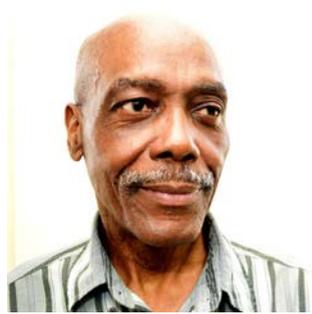
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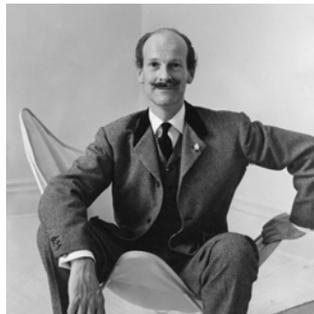
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TAG Catalogue 1966

EXHIBITS

JILS

1. Long Steps	Garth Armstrong	N.F.S.
2. Market Place	"	"
3. Fishing Scene	"	"
4. Donkey Cart	Jim Armstrong	\$45.00
5. Waterfront	"	75.00
6. Mt. Irving Bridge	Jo Cantline	N.F.S.-N.F.C.
7. Dying Mare	Mrs. Dehollain	N.F.S.
8.	G. Grissnaw	
9.	"	
10.	"	
11. Hanging Downs	Hugh Derrick	\$25.00
12. Belle Garden Bay	"	20.00
13. Moods	Pat. De Nobrega	N.F.S.
14. Mockery and Remorse	Edward Hernandez	\$250.00
15. The Ruins	"	N.F.S.
16. Things Bright and Beautiful	Kileen Reid	\$85.00
17. Floral Galaxy	"	50.00
18. Coastal Scene	"	95.00
19. La Diabliesse	H. Scott	50.00
20. Landscape	L. Yorke	N.F.S.
21.	ACRYLIC.	
21. Bacolet	Edward Hernandez	\$45.00
22. Christmas Ham Boil	"	75.00
23.	WATER COLOURS	
23. Camp Site	Marcus Collette	
24. Washing Spot	"	
25. Foreign Land	David Duke	\$15.00
26. King's Bay Beach	"	15.00
27. Epidenchum Fragrants	Dorothy De Vertieul	
28. Post Office Junction	W. A. Proome	
29.	"	
30.	"	
31. Landscape	Enola Arnold	\$30.00
32. Shacks	Edward Hernandez	60.00
33. Funeral	"	Loaned by N. F. Gibbes, Esq.
34. Driftwood	"	50.00
35. Christ	Hubert Jamer	

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27. Mother	"	
38. Street Scene	Eileen Reid	\$25.00
39. Small Spanish Farm	"	60.00
40. Japanese Fountain	"	20.00
41. Tourist Chat	"	35.00
42. By The Canal	"	60.00
43. Spring Garden Moravian Church.	T. Brower	N.F.S.
44.	Fritz Denis	
45. Round By There	Lois Louis	N.F.S.
46. She Who Knows	"	"
47. Joe Catch a Sting-a-Ray	"	"
48. Water Lilies	Harold Gibbes	
49. Fire Works	"	
50. The Bakery	Errol Alleyne	
51. Pounding Cocoa	"	
52. Sunday Walk	"	
53. Accident	"	
54. Landscape	Enola Arnold	\$50.00
55. After The Fire	Alfred James	25.00
56. O B's House	"	Loaned by N. Parkinson, Esq.
57. Behind the Bridge	"	"
58. Down Town	"	\$80.00
59. Costuss Peciosa	Dorothy De Vertieul	
60. Water Front Market	Edward Hernandez	\$120.00
61. Sea View	David Duke	10.00
62. Catholic Church	Errol Alleyne	
63. Boy With Kite	Edward Hernandez	N.F.S.
64. Red Rock	"	\$50.00
65. Carnival	Enola Arnold	N.F.S.
66. Landscape	Allan Granville.	
DRAWING.		
67. Sunday Evening	Edward Hernandez	Loaned by J. Bryan, Esq.
68. Bongo Dancers	"	\$150.00
69. Boat Limers	"	65.00
70. Landscape	Enola Arnold	25.00
71. Man With Cane	Othnel Bacchus	25.00
72. Portrait of Intelligence	"	25.00

EXHIBITS		
72. Mt. Irving and Beyond	Lois Louis	N.F.S.
Pencil.		
74. Calamity	W. A. Broomes	
75. My Pussin	"	
76. The Gardener	Othnel Bacchus	\$25.00
77. Tantie	"	25.00
Charcoal.		
79. Tobago Lighthouse	Enola Arnold	N.F.S.
Watercolor.		
80. Scarborough Lights	Edward Hernandez	65.00
81. Evening Tide	Othnel Bacchus	35.00
Pastel.		
81. Flower Garden	David Duke	8.00
82. King's Day	"	15.00
Mixed.		
83. Bridge Liners	Edward Hernandez	45.00
SCULPTURE.		
Wood.		
84. Carving	Edward Hernandez On loan.	
85. Animal	David Duke	\$15.00
86. Carib Head	Marcus Collette	25.00
87. Wood Sculpture	Harold Williams	20.00
88. Boat.	R. Orr	13.00
Mixed.		
89. Chicken	Carlton Lindow	\$6.00
Styrotex		
90. Fish Vendor	Hernandez-De Nobriga	N.F.S.
COLLAGE.		
92. Lily of the Pond	Lucy Yorke	N.F.S.
92. Trees	Pat De Nobriga	N.F.S.
93. Rocks at Sunset	"	N.F.S.
GUEST ARTISTS.		
TOBAGO.		
95. Afterglow	Pat Olmstead	\$255.00
96. Waterfront	"	N.F.S.S.

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SCULPTURE.

96. Rain God	John Rood	N.F.S.
97. Sea Bearer	"	N.F.S.

TRINIDAD ART SOCIETY.

Oils.

98. Boats	George Lynch	N.F.S.
99. Children	Dominic Isaac	N.F.S.
100. Tobago Woman	Nancy Richard	N.F.S.
101. Carnival Sailors	Sybil Atteck	N.F.S.

METAL WORK.

102. Bois.	Ken Morris	N.F.S.
103	Ken Morris	N.F.S.

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