FINE ART AS AN EXPRESSION OF RELIGION
IN THE JAMAICAN CULTURE: IMPLICATIONS FOR ART EDUCATION
Volume I

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

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* * * * *

The Ohio State University
1991

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1991
To my Country,

JAMAICA

and

To my family,
especially my niece

Keri-Anne

MAY ALL HER DREAMS COME TRUE
ACKNOWLEDGEMENTS

It has been almost three years to the day that I was informed that I was a recipient of a Fulbright scholarship. That evening I visited my father on his dying bed and broke the news. He smiled, squeezed my hand and pulled me close to him. We hugged, what he was trying to say was inaudible, but in that feeble hug I could hear him say: God's blessings and great success my first daughter, I'm so proud of you! Sorry I won't be here to see you through it all but my spirit will always be with you. It has dear Dad! Thankyou Dad! I made it!

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Chapter I

Introduction

Background to the Problem

Jamaica is often described as a very religious nation. Christianity is the most widespread religion with almost every denomination and sect represented. The Jewish community in Jamaica one of the oldest in the Caribbean and the Americas. There are also small communities of Muslims, Buddhists, and Hindus. The Roman Catholics were however the first to reach Jamaica. They came with the Spanish settlers after the island was colonized by Spain in 1494. In 1655, the island was captured from the Spaniards by the English. The Church of England (The Anglican Church), became the State Church and remained so until 1870 (Blake, 1974).

A significant feature of religious life in Jamaica is the widespread allegiance to the English non-conformist churches. These non-conformist churches are those like the Methodist, Moravian, and Baptist denominations which separated from the Church of England. This allegiance developed as a result of missionary activity in the latter decades of slavery, when these non-conformist missionaries actively sought converts among the slaves, often in the face
of official prohibition or disapproval. From these denominations evolved some popular and revivalist sects which based their beliefs in Christianity, with a more African flavor, but their forms of worship have differed widely from those accepted by most orthodox churches due to their high trance-evoking emotional content.

Other denominations like the Presbyterian and Congregationalist (amalgamated into the United Church of Jamaica and Grand Cayman in 1965), Disciples of Christ, Salvation Army, and The Seventh Day Adventists, joined the fertile Jamaican missionfields in the 19th century. Numerous Pentecostal and Evangelical Churches have evolved especially with the influence of American charismatic groups. Within this century, another religious group sprang from the grassroots of Jamaican society, calling themselves Rastafarians. They believe that the Emperor Haile Selassie, whom they call by his pre-coronation name, Ras Tafari, is God (Jacobs, 1965).

Fine art (drawing, painting, sculpture) on the other hand has not been able to celebrate such a long heritage, since the beginning of the Jamaican art movement is customarily dated from 1922, the year Edna Manley came to Jamaica from England, and the year she created her first Jamaican inspired sculpture, The Beadseller (Boxer, 1983a). Boxer states that before 1922 fine art was done mainly by
itinerant artists who were interested in capturing the natural picturesque landscape, sugar estates, and portraits of the prosperous plantocracy. Abrahams (1957) and Boxer (1983a) comment that at the turn of the century and well into the 1920s there were watercolor groups and Sunday painters who painted landscapes, flower pictures, and the occasional portrait. This was one of the pastimes of Jamaica's upper class and their work was in the tradition of English watercolorists.

By 1844, six years after emancipation, 95% of the island's population was of African descent with their ancestors originating primarily from West Africa. Although these Africans came from a culture with extremely rich visual traditions, they produced very little art in Jamaica. This was due to the drastic acculturation process that took place during the time of slavery. Slave masters and missionaries tried to acculturate the African slaves to a European way of life. The slave masters sought in every way to regulate the activities of the slaves. They disapproved of any object or ritual the slaves had with which they were unfamiliar or did not understand. The missionaries condemned woodcarvings since these were often associated with obeah and other forms of worship which were not approved by Christianity. So, the manufacture of ritual objects was prohibited among the slaves and the only objects
they were permitted to make were undecorated utilitarian ceramic vessels like yabbas and monkey jars. The African tradition was therefore perpetuated in the less tangible and consequently less controlled media of language, song, storytelling, religious ritual, and dance (Baxter, 1970; Boxer, 1983a).

After 1922, because of Edna Manley's influence Jamaican artists were encouraged to produce art. The early artists evolved in the persons of John Dunkley and David Miller Snr. and Jnr. By 1940, Edna Manley along with Robert Verity organized free classes at the Junior Centre of the Institute of Jamaica. From this group evolved the following well-known Jamaican painters: Albert Huie, Henry Daley, Ralph Campbell, and David Pottinger (Boxer, 1983a; Rae, 1965).

At present, The National Gallery exhibits over two hundred and eight (208) works of Jamaican fine art which span the period 1922 - 1986. All these works are housed in the permanent collection of the gallery. Added to this is the Larry Wirth Collection with over 63 works by Mallica Reynolds (Kapo), who is not only Jamaica's most famous intuitive artist, but was until the time of his death, early 1989, Patriarch Bishop/Shepherd of the Zion Revival Church. Other sections of the gallery house current exhibitions, pre-twentieth century works, an international gallery, a
pottery gallery (The Cecil Baugh Room), and an Edna Manley room is now being assembled. Recently, while viewing the permanent collection of the National Gallery with the Assistant Curator, she remarked on the large number of works which had either religious themes or subject matter. In fact, one gallery room is dedicated to fine art with religious themes. Based on an actual survey, it was found that 42% of the artworks in the permanent collection at the gallery had religious themes or subject matter.

Research Questions and Definition of Terms

The basic research question therefore is: How is religion as a cultural system expressed in Jamaican fine art?

Peoples & Bailey (1988), cultural anthropologists, define culture as "the socially transmitted, shared systems of knowledge characteristic of some human group" (p. 445). McFee & Degge (1980) in exploring the relationships between art and culture, define culture as a pattern of behaviors, ideas, and values shared by a group, and the visual arts as a means of communicating, teaching, and transmitting these cultural ideas and values, thus maintaining the behavior, ideas, and values.

The oldest anthropological definition of religion is animism, or belief in spiritual beings (Tylor, 1871). Most
modern conceptions of religion follow Tylor's lead by specifying that all religions include beliefs that some kind of spiritual or supernatural power exists (Peoples & Bailey, 1988). Geertz (1969, 1979) on the other hand seems speculative of Tylor's and his followers definition of religion as animism and defines it instead as:

    a system of symbols which acts to establish powerful, pervasive, and long-lasting moods and motivations in men by formulating conceptions of a general order of existence and clothing these conceptions with such an aura of factuality that the moods and motivations seem uniquely realistic. (1969, p. 4)

Spiro (1969) states that with the assumption that religion is a cultural institution, and on the further assumption that all institutions (though not all of their features) are instrumental means for the satisfaction of needs, thus defines religion as: "an institution consisting of culturally patterned interaction with culturally postulated superhuman beings" (p. 96). This therefore will be the context in which I will refer to religion.

Weiss (1963) posits the view that all basic enterprises have at least seven important relations to one another and religion and art are no exception. His seven categories of relationship between art and religion are:

a) They are independent, each providing an answer to man's basic need to be perfected. Each can have the other as a subdivision.
b) Sacramental works - art in the service of religion.

c) Secularized religion - religion as a subdivision of art each completed by the other.

d) Consecrated art - art completed by religion.

e) Liturgical art - religion completed by art.

f) Religion as ceremonial - religion qualified by art.

g) Religious art - art religiously qualified.

For the purpose of this study I will define fine art as drawing, painting, and sculpture.

In order to answer the basic research question, the following questions have been formulated:

a) Who are the artists who have done these works?

b) Why did the artist do these works?

c) What kinds of religious themes and subject matter are used in Jamaican fine art?

d) Which works of Jamaican art are classified as religious fine art?

e) In the Jamaican cultural context, what aspects of religion are expressed in art?

f) What is the role of Jamaican cultural themes in Jamaican religious art?

Jamaica as a Research Site

Jamaica is a fruitful oasis for the ethnographer hungry for fresh research. At present, most of the research
done on the island relates to economics, politics, health, education, and agriculture. Very little however has been done on cultural institutions. Few publications and dissertations have been done on Jamaican religions or art, though several theses have been done by Diploma students at the The Edna Manley School for the Visual Arts on various artists and aspects of Jamaican art. A number of articles, mainly oral histories and show reviews, have been written on Jamaican culture and art in the Jamaica Journal and other local and international publications. These documents however just whet the appetite for research and introduce possibilities that exist for such a venture. The field is wide open for in-depth research on art and religion, among other areas of Jamaican culture.

My fieldwork spanned a 15 month period from June 1990 to September 1991. Four one-month trips were made to Jamaica during this period in order to conduct interviews and collect other relevant data (July - August 1990, December 1990, February - March 1991, and August - September 1991). The Christmas and the summer months were the most difficult to locate and arrange appointments with informants, since these periods were in the middle of holiday seasons - Christmas, Boxing Day, New Year, Summer, and Independence. February and March seemed to be a suitable time not only to be out of the cold in Columbus,
Ohio (though I happen to enjoy snow), but because I thought it was the quiet time between New Year and Easter/Carnival. In a way, this almost proved wrong, since, I arrived in the middle of test match cricket - West Indies vs Australia. One artist for example, was indisposed until cricket was over! I bemoaned the fact that I had to stick to priorities hence, miss matches and Carnival.

I made a conscious effort to intermingle with Jamaican people during the fieldwork periods in order to reorient myself with the culture at all levels. I attended a church basic school opening in the country, family get-togethers, a military wedding, funeral, independence celebrations, and costume parades; visits to churches of denominations other than my own which is Methodist; rode the bus both in the city and to the countryside; bought fresh food in markets; climbed Dunn's River Falls with tourists and observed how curios were purchased by them.

The process of ethnographic and other qualitative research has many enjoyable perquisites: being among the people of study, making new friends, and rekindling old friendships. However, the most rewarding aspect of this type of research is that conclusions are reached in such a personal way; the research can truly be said to speak for itself and to the researcher. The hospitality I received was in true Jamaican style. I was transported, fed, sang
to, danced for, and even given gifts by informants. Most of the informants were very excited about what I was doing and gave me their blessings.

Overview of Chapters

Chapter II is presented as a historical account of selected factors which determine culture traits in Jamaica. Firstly, there is a review of the social and political trends which led Jamaica through periods of colonization by the Spanish and then the British, slavery, independence and within independence the exploration of political ideologies such as democratic socialism and capitalism. Factors such as the racial composition of the Jamaican people and their attitude toward race; as well as a discussion on the class system were also explored. An attempt was also made to discuss some effects of the historic background as it relates to the development of patterns of education; the development of the art movement, and the origins and description of religious expression, especially the Revival Sects and the Ras Tafari movement.

Chapter III describes the methods of data collection, presentation, and analysis. The methodology used is ethnographic with a triangulation of techniques.

Chapter IV provides a series of life-history narratives on nine of the sixteen artists interviewed.
These narratives were based on information from interviews, supplemented by information from other available documents.

Chapter V analyzes the data. The analysis seeks to answer the research questions by identifying artists who have done works of art which express aspects of religion in Jamaica and by seeking reasons why works of this nature are done. The ways in which themes and subject matter express aspects of religion, in particular the Christian religion, in Jamaican art are discussed. Finally these themes and subject matter found in Jamaican religious art are classified into eleven categories.

Chapter VI outlines the conclusions, implications for art education, and provides recommendations. The central conclusions indicate two streams of religious art: religio-sacred, and religio-secular as well as the influence of acculturation processes in the way Jamaican artists expressed religion in their drawings, paintings, and sculptures. The implications for art education are to be found in cross-cultural and multicultural content provided by this study which will be of importance in the development of regional art education programs in Jamaica, the Caribbean, and any country interested in cross-cultural education. Recommendations are also made for future research and the development of art education in the region,
especially as it relates to the regional examination, Caribbean Examinations Council.
Chapter II

Historical Perspectives which Influenced the
Development of Selected Aspects of Jamaican Culture

Introduction

In her study of the sociology of art Janet Wolff (1981) claims that in the study of a culture one is better able to understand areas of social life if one is able to locate it in its social setting or to relate it to the class structure. This chapter represents an exploration of literature on the historical development of selected aspects of Jamaican culture, such as: social and political trends, the origins of the people, racial composition of the people, the class system, education, art, and religion. This information is intended to supply historical background information on the country, Jamaica, in order to better understand aspects of its culture.

Jamaica's cultural heritage can be described as having its base in a pot-pourri of peoples of different cultures and races. No doubt, Jamaica's national motto, "Out of many one people" encapsulates this concept well. This motto "rejects the notion of black separatism and black
nationalism, embracing instead the notion of diversity in peoples and cultures" (Hurwitz & Hurwitz, 1971, p. 215).

Human beings are central to the maintenance and transmission of any given culture and Jamaica is no exception. The cultural patterns transmitted on the island are to a great extent a result of political and social power structures which dominated the existence of the inhabitants throughout its history. These dominant cultural influences have their roots in British and West African traditions. This came about because of Britain's colonial era in Jamaica, and the fact that to this day Jamaica is still a member of the British Commonwealth and a constitutional monarchy, therefore, the Queen of England is the titular head of state with the Governor General as her local representative. The African influence stems from the fact that a large majority of the people, about 91%, are of African ancestry.

Overview of the Social and Political Currents Which Influence the Development of Jamaican Culture

The first government system in the island was set up by the Arawak Indians. They grouped into villages, each having a ruling cacique. On May 3, 1494 Christopher Columbus arrived in Jamaica and claimed it for the King and Queen of Spain two days later. The island remained a colony
of Spain between 1494 - 1655 and was to an extent self-governing, with a governor representing the Spanish crown. Governors were appointed by the Duke of Veragua and governed with the aid of the cabildo, a council of members. After the Spanish ceded to the British in 1655, a military government was set up, which came to an end on February 13, 1661. Next, a civil government was instituted which used the British governmental structure as a model. Despite the structural likeness to the British government, the Jamaican counterpart worked quite differently. Hurwitz & Hurwitz, (1971) document:

Using the British governmental structure as a model, there was established in Jamaica, at the end of the seventeenth century a representative Assembly that was an "exact resemblance" to the House of Commons, a governor who represented the wishes of the crown, and a Council to substitute for the House of Lords as the upper house of the legislature.... A local government structure was also established on the English model; officers such as coroners, constables and justices of the peace performed the same job in Jamaica as in England. (pp. 17-18)

Missionaries sent to the island, mainly from nonconformist churches¹ in the latter days of slavery were instrumental in mobilizing legislation toward emancipation which was granted in 1838. Hurwitz & Hurwitz (1971) state:

Missionary societies were sending representatives to the West Indian islands to convert the heathen, and their efforts were warmly endorsed by the Abolitionist movement. By far the most missionaries were members of the Baptist, Methodist, and other dissenting sects.... Reports of their activities were sent regularly to
England, and it was from these that vigilant Abolitionists evaluated the living conditions of the slaves. (p. 99)

The Baptists under the leadership of William Knibb, had great faith in the newly freed man. Hurwitz & Hurwitz (1971) recount that:

The creation of the free village system went hand in hand with Knibb's belief that only a native ministry could truly serve the needs of the people. While the Anglicans, Wesleyans, Moravians, and others thought of the local church under the leadership of English ministers, Knibb and the Baptists directed their efforts toward establishing a native leadership. (p. 130)

This encouragement toward leadership went beyond the boundaries of the religious sphere into the local civil rights movement. Paul Bogle, a local Baptist deacon and small farmer responded to the neglect and insensitivity meted out to the peasants. His mission was to fight for land reform laws. A petition from the peasants was sent to Queen Victoria in June 1865. Their appeal was for help to alleviate their poverty which had worsened due to droughts and rising unemployment. The specific request, however, was that crown lands that were not being used for any other purpose be released to them for settlement. The reply from the Queen stated that it was "From their own industry and prudence ..... that they [the peasants] must look for improvement in their condition" (Hurwitz & Hurwitz, 1971, p. 146). The gist of the letter was that poverty was the result of their individual failing and the government could do
nothing about it. After several unsuccessful attempts at a confrontation with the government, Bogle told his followers: "It is now time for us to help ourselves ... war is at us, black-skin war is at hand" (Black, 1973, p. 124). This later led to the Morant Bay rebellion.

George William Gordon, the son of a Negro slave and her white master, had a close connection with Bogle. Gordon was a politician and was elected to the House of Assembly in the 1850s. He was a member of the "town party." This group was concerned mainly with supporting the interests of the colored middle class of which he was a member. Gordon's interest, however was dedicated from the very beginning to the newly emancipated poverty stricken Negro peasants. It was Gordon who ordained Paul Bogle as a deacon in the Baptist church. Bogle admired Gordon, supported his politics and secured votes for him at election time. Black (1973) writes:

Gordon probably knew of these activities [Bogle's] and may or may not have encouraged them, but there is no reason to believe that he approved the violent bloodshed which followed. Always he urged the peaceful course: "We shall have to go before Parliament with a strong petition," he [Gordon] wrote his overseer on Rhine estate around this time [the time of the rebellion]. (p. 122)

The governor soon laid blame on Gordon as an accomplice to the Morant Bay rebellion. Black (1973) continues:

he [the governor] later reported in a dispatch to the Colonial Office, he found everywhere the most unmistakable evidence that Gordon "had not only
been mixed up with the matter, but was himself through his misrepresentations and seditious language addressed to the ignorant black people, the chief cause and origin of the whole rebellion." (p. 124)

On the grounds of this evidence a warrant was issued for Gordon's arrest. On October 21, 1865, Paul Bogle and George William Gordon were tried and found responsible for inciting the rebellion. They were hanged.

These sacrifices, morbid as they were, formed the beginnings of a new attitude toward self and power among the Negroes. A new political awareness began which later brought an end to Crown Colony rule in 1962.

The year 1938 was probably the most stormy in terms of labour unrest in the island's history. The most significant being the violent strike at the Frome Estate of the West Indies Sugar Company, which began in May 1938. Strike and riots soon spread throughout Jamaica. This too was the year of the dock workers strike in Kingston. A direct result of these labor unrests was the formation of trade unions. The first trade union formed was the Bustamante Industrial Trade Union (B.I.T.U.). Alexander Bustamante, a man of imposing stature, of mixed Irish and Indian descent, and a one time money lender, emerged the leader of the masses and became their spokesman during the 1938 disorder. Hurwitz & Hurwitz quoted Bustamante as he explained his motives in the island's leading newspaper The Gleaner, after the 1938 riot at Frome, as saying that he wanted "to prevent workers of
all classes from being trampled upon as they have been in the past," like "footmats belonging to no one, not even the British government" (p. 196-197). Bustamante went on to say: "I want power, sufficient power to be able to defend those weaker than I am; those less fortunate, and that's what I have today, power" (p. 197). Bustamante was clapped in jail on charges of sedation and unlawful assembly.

While Bustamante was in prison, the helm of the struggle was taken over by his first cousin, Norman Washington Manley. Manley was a former Rhodes scholar and a leading lawyer in Jamaica. Manley launched a political party and proclaimed it a "party of the people" hence the name The People's National Party (P.N.P.). This party Manley hoped would be an adjunct to the B.I.T.U. After Bustamante's release there was a split between the ideologies of Bustamante and Manley, with Bustamante forming the Jamaica Labour Party (J.L.P.). This was to be the birth of the two-party system in Jamaica, which led on to the road to self-government, this being the motive of "the cousins."

The masses worshipped Bustamante, while the middle-class and "intellectual" leadership of the P.N.P. had a much greater appeal to the better educated worker. The first election was held in 1944 and was won by the J.L.P. This was to be the first ministerial government. Several minor parties contested the election, but did not get the backing
of the electorate. Consequently, they disintegrated into nothingness as quickly as they were formed.

The next step toward ending colonial rule was through the avenue of federation. There was to be a federation of the British colonies in the West Indies. The British insisted that federation was the only way of achieving independence. When it was realized that independence could be gained without federation, the Jamaican people opposed it because they preferred to face the future as free people, unhampered by the other West Indian islands which they thought might weaken Jamaica.

After three centuries of colonial rule, Jamaica gained independence on August 6, 1962. During the almost three decades to follow since independence, Jamaica has retained the Westminster style governmental structure. There are three branches of government; the Executive, Legislative, and Judicial. Since Jamaica is still a constitutional monarchy, the Executive is made up of: The Governor General, who is the chief of state and represents the British monarch; The Prime Minister; and The Cabinet. The Legislative government is a bicameral Parliament with 21 senators and 60 elected representatives, coming from the 14 parishes of the island. On the local level, councillors and mayors are elected to local government positions in each parish. There are four political parties at present, but
the major parties remain the P.N.P. and the J.L.P. Other minor parties have yet to gain a seat in Parliament. The new trend in party politics, since the seventies, is the adherence to international political ideologies. The P.N.P., the governing party is committed to Democratic Socialism, while the J.L.P. is Democratic with a Capitalistic slant. The other two fledgling parties: The Workers Party of Jamaica (W.P.J.) is a communist party, and the extremely insignificant Jamaica-America Party, aspires to have Jamaica be a state of the U.S.A. All these political parties except for the Jamaica-America Party are affiliated with trade unions. The P.N.P. with the National Workers Union (NWU), the J.L.P. with the Bustamante Industrial Trade Union (BITU), and W.P.J. with University and Allied Workers Union (UAWU).

It is often said in Jamaica, that Jamaicans are either "born" P.N.P. or J.L.P. This was strengthened in a most uninhibited way on the eve of the last Local Government elections held early 1990, when an almost completely full term pregnant woman, hoisted her dress in the face of a J.L.P. leader and declared "A P.N.P. baby dis!" The son she bore a few days later was named Michael, after the now Prime Minister and leader of the P.N.P. So strong is the allegiance to these parties, that there are areas in Kingston where only people from a particular party can live
in political peace. For as Zach (1984) observes in the graffiti on walls in East and West Kingston:

J.L.P. Zone: P.N.P. enter at own risk!
(Graffiti on a West Kingston wall)
P.N.P. Zone: J.L.P. enter at own risk!
(Graffiti on an East Kingston wall). (p. 65)

That aside, Jamaicans on a whole are quite proud of themselves and their heritage and have tried to develop a sense of national pride. In so doing they pride themselves in the work of their ancestors and sought to honor them when Jamaican honors replaced British honors. Knighthood was replaced by the Order of Jamaica, with lesser ranks of Order of Merit and Order of Distinction. The most prestigious rank, that of National Hero, was created and placed above all honors. Presently, Jamaica has six national heroes and one heroine. The national heroes are: Marcus Garvey, Paul Bogle, George William Gordon, Sam Sharpe, who were awarded posthumously. Alexander Bustamante and Norman Washington Manley received this honor in 1969. Nanny of the Maroons is the only heroine; she was also honored posthumously. A national holiday, National Heroes Day is celebrated each year on the third Monday of October. On the Sunday before this holiday National Thanksgiving Services are held in churches islandwide. This is a day of prayer and thanksgiving for the nation given the historical role played by churches and religious leaders in the development of national pride in Jamaica.
Now in the 1990s Jamaica has completed almost three decades as an independent country. There is talk about changes to become a Republic but the urgency for change from a constitutional monarchy has not even stirred up half as much controversy as federation did in the late 50s.

Within this period of Independence the P.N.P. and the J.L.P. have alternated government each serving two election terms totalling 8-10 years periods. The strength of party support for these two parties lies in strong political tribalism. But, although there are these die-hard party followers there are those who move with the tide of the political ideology that is more compatible with the individual's current social and economic needs. Carl Stone a highly respected political analyst and leading Gallup poll columnist indicates:

Not only is voter turnout very high in Jamaican elections, surveys have consistently shown that in an electorate of slightly more than 1 million eligible voters the two major political parties have an activist and easily mobilizable following between them of 250,000 persons. These represent the hard core that can be relied on to do party work, attend party meetings and conferences, and disseminate the party line and party propaganda throughout the various rural and urban communities in the country.... This hard core party support is characterized by great intensity of feeling, emotional loyalties, and aggressive and combative sentiments of support. (1986, p. 49)

Stone also points out that this hard core party support is mainly subscribed to by both the rural and urban poor classes, unlike the political culture of Western
industrialist countries where activist party membership is
dominated by the middle class. Nevertheless, political
partisanship is the single factor that breaks down all class
and color barriers. Stone (1986) expounds:

In the process of this aggregation of interests,
party loyalty rather than class loyalties assumes
dominance in the individual's political
socialization. The shopkeeper, the farmer, the
unemployed youth, the low income household helper,
the highly paid wage worker in bauxite or a large
food-processing factory, the higgler, and the
middle class professional all come together on the
basis of promoting and defending the cause of the
party with almost evangelical fervor. (p. 51)

In the 70s and 80s and one could well include the 90s
the political monarchies could be voted as Michael Manley
and Edward Seaga since both have been outstanding party
leaders of the P.N.P. and J.L.P. respectively. They have
both been Prime Ministers and have borne the brunt of blame
for all the ills in society. There political approaches
have been more aggressive and the polarity in ideology more
pronounced than that of the founding fathers Norman Manley
and Alexander Bustamante.

Because of the ideological differences of these
parties, political policies have varied and priority
relationships have focussed on different social groups on
the island as well as the choice of association with the
international community. Locally, the socialist P.N.P.,
especially in the 1970s, focussed on the betterment of the
social and economic conditions of the masses by advocated
policies such as worker ownership and management, as well as state ownership of larger entities like hotels, banks, and bauxite companies. While the capitalist J.L.P., during their term of office in the 1980s, encouraged free enterprise and divested these newly acquired state owned entities into the hands of whomever ever could make them economically viable. The J.L.P. made a greater effort to protect the enterprises of the wealthy.

Internationally, the P.N.P. during their term of office in the 1970s, played an active role in international affairs and promoted closer links with Third World nations. A greater involvement in regional affairs was also advocated with countries like Cuba and others in the Caribbean basin area. The J.L.P. in the 1980s, on the other hand encouraged stronger ties with the Western countries, especially the U.S.A. and paid very little attention to Third World and regional concerns. For example, because of differences in political ideology diplomatic relations with Cuba were terminated during the J.L.P.'s term of office in the 1980s.

Stone (1989) during this period, the 1970s and 1980s, labels the P.N.P. as a "party of change" while the J.L.P. was dubbed as a "party of stability." He states:

The PNP has always been somewhat left of centre and has consistently advocated sweeping changes in economy and society. The JLP, on the other hand, has always been more conservative, pragmatic and oriented towards stability rather than change. (p. 21)
Stone claims that despite the ideological differences the parties have agreed on policies relating to the development of programs especially geared toward the betterment of the lot of the poor in the society. These policy decisions provided greater benefits in education, health, housing, agricultural services as well social security measures like the establishment of the national insurance scheme for retired workers. These policies were not only advantageous to the poorer classes but also to the middle class and the economically marginalized groups.

**Historical Origins of the People**

The aboriginal people of Jamaica were the Arawak Indians. When Christopher Columbus arrived in Jamaica in 1494 he described it as "the fairest isle that eyes have beheld" (Meditz, 1989, p. 48). From then onwards there have been people from different countries inhabiting the island in search of fortune or forced to supplement other people's fortunes. Various ethnic groups jumped on or were forced on the migratory bandwagon in different eras and for different purposes. These include the: Spaniards, Africans, English, Irish, Welsh, Scots, French, Portuguese Jews, Germans, Dutch, Chinese, East Indians, almost all of whom came of their own free will either as indentured servants, overseers, planters, estate managers, or merchants. The
majority of Africans, however, were captured mainly from West Africa and sold into slavery in Jamaica, as in other West Indian territories. After emancipation, some Africans came as indentured plantation workers.

The British captured the island from the Spaniards on May 10, 1655. Hurwitz & Hurwitz (1971) report that in October 1655, Oliver Cromwell, the then Lord Protector of England, ordered 1,000 Irish girls and 1,000 Irish boys, to be sent to Jamaica. The following year 1,200 men from Ireland and Scotland were provided with transportation and sent out. Prisoners taken in Royalist uprisings were sent out as servants of the state. Cromwell also recruited settlers from North America, and 300 arrived by the end of 1655. The movement of English settlers from island to island from that time became an established pattern in the West Indies. For example, some settlers came from the islands of Bermuda and Barbados with the hope of improving their life conditions and evading payments of debts or punishment for their crimes.

Another stratum of white society in Jamaica was the class of very wealthy sugar planters, a few of whom lived on the island. This class controlled the highest appointed posts in the government and owned huge tracts of land. Within the white population, an important but often transient group was made up of professionals, the two most
important being lawyers and doctors. Because of the large number of absentee landlords, lawyers and agents were needed to oversee the running of the plantations. "Young men, usually possessing a minimum of legal training and a maximum of ambition were sent from England to Jamaica as plantation attorneys" (Hurwitz & Hurwitz, 1971, p. 62). The doctors were employed on the estates or had private practices in towns. By 1730 the white population of Jamaica numbered 7,148 of which 900 were Jews.

The Jews numbered nearly 2,000 by the early 19th century. Most of these Jews were originally from Portugal. They were mainly merchants, though a few were planters and landowners. From earliest times until the 19th century Jews were victimized by the Jamaican government. From 1698 - 1739 they had to pay the government a special tax called the "Jew's tribute." Hurwitz & Hurwitz (1971) write:

Jews were prohibited from holding public office, being employed by government, sitting on juries and exercising the franchise. Content to avoid open conflict, happy with their religious privileges and with the absence of governmental economic discrimination most Jews turned their backs on the legal manifestations of Anti-Semitism. (p. 58)

The Jews were not the only group victimized by the English controlled government. For a long time Roman Catholics and "Dissenters" (members of religious groups which dissented from the Anglican Church, like: Moravians, Baptists and Methodists) suffered the same political
restrictions as the Jews (Black, 1973). Of course, the most extreme forms of victimization were meted out to the Negroes.

The Negroes in Jamaica were from many ethnic groups and came mainly from West Africa through the slave trade. The majority of them were Coromantees\textsuperscript{3} from the Gold Coast, Eboes from the Bight of Benin, and Mandingoes from the coast of Sierra Leone. Black (1973) comments that these Africans differed greatly in character, because:

The Coromantees were a race strong, proud and fierce and were not easily broken to gang labour. They made up the majority of the Maroons and almost every slave revolt was led by Coromantees. The Eboes, on the other hand, had for ages been enslaved in Africa by stronger tribes and were, as a result, docile and rather sad by nature. The women, particularly, made good and willing field labourers. (p. 64)

Gardner (1971) speaks of the Ashantee (Ashanti) and the Fan who were classified as Coromantyns (Coromantees) and supplies a similar description of them as Black (1973), but adds:

In direct contrast to these savage races [Coromantees] were the Pawpaws, who came from Whiddah, and who were remarkable for their docility. The Eboes.... were also highly valued, especially the women, who, from the state of subjection in which they were kept in Africa, proved the best field labourers.... The men if at all ill-treated were much given to suicide. Other slaves were brought from Congo and Angola. They were as docile as the Pawpaws, more intelligent and better suited for domestic service or mechanical arts than for the field. They were also considered more honest than any of the other tribes. (p. 175)
Gardner (1971) observes also that even though the races have intermingled with each other, over time, the distinctive features have not been lost to some extent. Though traces of the original stock can be found "the traveller in Jamaica will often be struck with the difference observable in the Negro settlers in neighboring districts and parishes, indicating the preponderance of some particular race in former days" (pp. 175-176).

African slaves were utilized by the Spaniards in the Caribbean as early as 1502. The slave trade in Jamaica started after the Spaniards almost completely annihilated the Arawak population, which they tried unsuccessfully to enslave. As a result, they were forced to find other laborers for their plantations. The Portuguese however, pioneered the search for human cargo on the West Coast of Africa. These slaves or "black ivory" as they had come to be called were a precious commodity in the New World, as they adapted better than any other race to the tropical climate and the hard, strenuous work required on the plantation. A century later (17th century), it was the Dutch who supplied the British islands with slave labor. With the large concentration of sugar plantations the demand for labor increased and so did the demand for slaves. Between 1690 and 1713, 76,480 slaves were supplied to the island.
The conditions the slaves endured during transportation to the West Indies were horrendous. They were sold immediately as they arrived in the island. The prices varied according to tribal stock, age, and health of the individual slaves. There was a "seasoning" period lasting for three years upon arrival. Mortality rates were high during this period. Approximately one-fourth of the slaves who reached Jamaica died during this seasoning period, mostly from suicide, dysentery or other illnesses. Despite this, the Negro population grew in Jamaica. In 1658, there were 1,400 Negroes, in 1722 there were 80,000, and in 1800 there were 300,939 (Hurwitz & Hurwitz, 1971).

Another group of Negroes, living on the island were the Maroons. They were originally Spanish slaves who were freed when the English took over the island. They escaped to the hills and later provided refuge for escaped slaves owned by the British plantation owners. A large number of Maroons were of Afro-Spanish origin. Zach (1984) noted:

Wedlock between the Spanish and blacks was neither uncommon nor did it stir controversy as long as the lady was Christian. Since it was Spanish policy that slaves be instructed into the Church, every available señorita of whatever hue qualified. (p. 87)

There were several wars between the Maroons and the British. The histories of Maroon heroes like Cudjoe and Nanny live on in the Jamaican heritage. Nanny was named a national heroine in 1976 and Cudjoe Day, January 6, is
celebrated every year in Accompong, a Maroon settlement. A treaty signed by Cudjoe and the government between 1738-39 gave the Maroons right to land and to establish their own government. To this day, Maroons have their own government subdivisions, headed by Colonels, and are regarded as an independent nation within the Jamaican nation.

Starting with the period of Spanish occupation, through British occupation to the present day; as a result of inter-racial marriages and concubinage being tolerated on the island, a new breed of people evolved. Hurwitz & Hurwitz (1971) comment that "in the 18th century concubinage was, like slavery, an established institution of Jamaican society" (p. 63). They go on to say:

Professional men and estate personnel made sure not to commit themselves to any enduring relationships with women. Even if they wanted to there were too few white women on the island that marriage was difficult if not impossible. Female slaves and free Negro women became excellent substitutes, offering the comforts without the responsibilities or inconveniences of married life. "He who should presume to show any displeasure against such a thing as simple fornication," Long [1774] writes, "for his pains would be accounted a simple blockhead, since not one in twenty can be persuaded that there is either sin or shame in cohabiting with a slave." (p. 63)

Despite the eloquent and convincing sermons preached by ministers and those inspired to preach the gospel in condemnation of concubinage or "sweetheart life" as it is better known in Jamaica, a blind eye was often turned on
this form of union. The main disadvantages, however, were that legally, children born out of wedlock were not by law entitled to the inheritance of their fathers, if he happened to die intestate. Also, in later years illegitimacy had been regarded as the culture of the lower class and hence considered inferior, therefore, large numbers of children born out of wedlock among the lower classes had throughout history been the object of scorn and shame. This too was a constant reminder of slavery because slaves were not allowed to marry. The government reformed the laws relating to illegitimacy in May 1968, by removing discriminatory clauses against children born out of wedlock in all existing legislation. This prompted the popular saying among the masses: "No bastard no deh again."4

The consequences of this relative freedom in which cohabitation existed among the Whites and Negroes during the time of slavery, resulted in a new breed of Jamaicans, the mulattos or "brown people." This resulted in a marked class system among persons of Negro blood. Abrahams (1957) states:

In some cases of concubinage planters developed real attachment to their slave women and their brown offspring.... This pattern of relationships soon brought into being a new racially mixed group, removed from the black field slaves, gradually growing into the Free Coloureds. (p. 51)
These free colordes often pledged allegiance to their white kin and often shunned their Negro ancestry. Many of them were schooled in England, mainly at Eton, and retained an elite, middle-class, English mentality. This acquired culture was imposed on their Negro kin when they returned to the island in the hope of 'lifting' their cultural levels. These mulatto men often married mulatto women or women with mixed blood often with skin a shade lighter than theirs. This they hoped would give their children a better chance in society. These fair-skinned Negroes came to be known as "Red Ibos"\(^5\) by dark-skinned Negroes since they considered it to be a sell out of the motherstock (Zach, 1984). In contemporary Jamaican society, if a person shuns his or her African heritage such a person is said to have a "roast breadfruit"\(^6\) mentality because he/she is black on the outside, but white on the inside (Zach, 1984).

It was from among this group of Jamaicans, however, which came the pioneers of social and political change. They too were the instigators for the acceptance of cultural fusion between different cultures represented on the island, mainly those of African and English origin.

Other ethnic groups such as East Indians, Chinese, Germans, Dutch, and "Syrians"\(^7\) came to the island at different periods and established significant blocks in the Jamaican patchwork of cultures. The Syrians (Arabs) came as
entrepreneurs, while the East Indians and Chinese came on contracts as indentured laborers. At the end of the contract period some of them returned home while other sent for other family members. The Chinese used the gratuity which was given at the end of the period to set up businesses all over the country. Up until about the 1970s grocery shops owned and run by the Chinese could be found in almost every rural town. Most of these shops have been converted into supermarkets and in some cases they were sold out or just closed when a large group of them migrated to the U.S.A. and Canada in the 1970s. Europeans such as the Dutch, Germans, and other Britons came after World War I hoping to start a new and better life.

In Jamaica today, maybe the most significant group of people which have been characterized as "pure" Jamaican are those born and bred on the island. These people proudly trace a racial mix of genes or direct descent from Africa, Asia, and or Europe. Zach (1984) observes that:

One unfailing factor has knitted the Jamaican people closely throughout their island's turbulent history: the enthusiastic affection of one for another.... This enthusiasm for one another has enriched the "pure" Jamaican with the racial genes of Africa, Asia and Europe. It has proven to be immensely difficult - indeed, impossible - for serious [racial] rifts to occur when all know they share a common stock. Some say it is the rule, rather than the exception, that skin tones in most Jamaican families range from Nordic to Nubian. Sly wit greets any moko-head who pretends it to be otherwise. And those who would take issue with this for the sake of pretentiousness, whether they
are black or of the somewhat pejorative "Jamaican-white," are sent into the wings to chew their genealogies. (p. 77)

The Racial Composition and Attitudes Toward Race in Jamaica

The Jamaican population in 1988 was estimated at over 2.4 million souls, and classified into the following ethnic groups: African 76.3%, Afro-European 15.1, Chinese and Afro-Chinese 1.2%, East Indian and Afro-East Indian 3.4%, European 3.2%, Other 0.9% (Bair, 1991). These statistics classify people of mixed origin as, for example, Afro-Chinese or Afro-East Indian but in Jamaica these people are actually called or call themselves "half-Chinese" or "half-Indian," with the "half" usually meaning Negro. In Jamaican dialect they would be called "Chinee-Royal" or "Coolie-Royal" and if there is a mixture between a Chinese and an Indian the person would describe him/herself as half-Chinese and half-Indian. As result, one is not forced to choose or pledge allegiance to any one race that makes up his/her genealogy. Nettleford (1972), a son of the Jamaican soil, puts it well:

The in-betweenness and half-identification resulting from these attitudes [to race] is probably one of the positively distinctive features of Caribbean communities emerging from a plantation and colonial system. (p. 21)

In terms of racial awareness in Jamaica, the role of Marcus Garvey and his heroic call for racial pride in the cultural and political life of the nation must not be
forgotten. He started The People's Political Party, but it did not seem to gather much political strength. He was the first person to preach the concept of negritude (black nationalism) to the Western world (Norris, 1962) and people did not quite understand his ideology or motives for he was indeed a man before his time. As Norman Manley commented in an address given on Human Rights Day, December 10, 1968:

"He [Garvey] lived thirty years before his time. That history and fate have at last caught up with him in modern times is only a proof of his unique merit" (Nettleford, 1971, p. 351). As a great exponent of negritude Garvey also organized the United Negro Improvement manifesto which contained pronouncements like: "To establish a Universal Cofraternity among the races; to promote the spirit of race, pride and love." Garvey also organized the United Negro Improvement and Conservation Association and African Communities League in Jamaica in 1914. Manley recalls Garvey's mission by saying:

Garvey did not preach hatred of the white. He preached black dignity, black self-respect, black pride and black economic power. He demanded recognition of the brotherhood of all men, but not as a theoretic aspect of life, but as a felt element that embraced all humanity. And he lit a torch that helped to light the way of millions all over the world. (cited in Nettleford, 1971, p. 353)

Garvey later resided in the U.S.A. and England. There he carried on his philosophy of upliftment for the Negro
race. He was greatly respected by American civil rights leaders. Martin Luther King Jr., on a visit to Jamaica, paid tribute to Garvey's work at the shrine where his remains lie in the National Heroes Park. Norman Manley (1968) recounts that King expressed as he was leaving Jamaica that "among many good things, how every minute he [Martin Luther King] had spent in Jamaica he had felt like a man, a human being, and how it had uplifted his heart" (cited in Nettleford, 1971, p. 352).

Garvey was to uplift the heart of many "down-trodden" Jamaicans, some of whom regarded Marcus Garvey as their prophet. These were mainly the exponents of the Rastafarian movement who credited Marcus Garvey as the author of the prophecy "Look to Africa, when a black king shall be crowned, for deliverance is near" (Norris, 1962, p. 44). This was supposed to substantiate the prediction that Black people would return to Africa in the 1960's.

When Haile Selassie was crowned Emperor of Ethiopia in 1930, many of Garvey's followers believed that he was the Black king of whom Garvey had spoken. A study of the Book of Revelations (the last book of the Bible) further persuaded them that Haile Selassie, whose titles include King of Kings, Lord of Lords and the Conquering Lion of the Tribe of Judah, was divine (Barrett, 1977a; Norris, 1962). Among the numerous schools of thought which developed inside
the Rastafarian movement, besides the concept of Haile Selassie's divinity, was the need for repatriation to Africa and the superiority of the Black race. Rastafarians do not consider themselves Jamaicans, but citizens of Africa and long for the moment to be rescued and taken "home." As a rule they don't vote in elections. They are deeply religious, call themselves brethren, and live according to the creed of "Peace and Love." They have developed their own art, songs, rhythms and keep alive their history of slavery which in mainstream Jamaica, is officially forgotten (Norris, 1962).

The Class System in Jamaican Culture

No exploration of Jamaican culture would be complete without examining the aspect of class structure within it. Norris (1962) states:

what Jamaica lacks in racial discrimination she makes up for in the class discrimination which is encountered in personal relationships, the execution of laws, the economy and in most fields of social administration. (p. 65)

Norris also draws an analogy with the United States and expounds the notion that whereas the Southern Negro is treated as a second-class human being because his skin is black, the lower class Jamaican is treated as a second-class human being because he is poor and uneducated. In the mind of the upper-class Jamaican, poverty and lack of 'culture'
have taken on the same connotations of disgrace and shame as Negro blood has in the Southern United States. The same holier-than-thou aura which the White person can still carry in some societies in the company of a Black people, can in modern Jamaica surround a person of any colour as long as he or she has wealth and class. (Norris, 1962)

Culture in the Jamaican sense is a 'virtue' acquired only by the higher class. Michael Manley (1975) describes how the word "culture" is used on the island:

The term "culture" is often misunderstood as suggesting the refined aesthetic sensibilities of the elite; hence terms like: "he is a cultured man" or "he lacks culture." This however represents the petty conceits by which an elite bolsters its courage. (p. 162)

Class and culture go hand in hand in Jamaica, for to be regarded as being "cultured" one must have class. Categorization of people in Jamaica is based more on class than on ethnic background. This class categorization is a replacement of what existed during colonial days, except that there are no color boundaries within each group. This also apes the class system, an established structure in Britain, which is divided into marked upper, middle, and lower classes. Lacey (1977) further subdivided these three categories over time into: The Plantocracy During Slavery, The Peasantry, The National Bourgeoisie, The Working Class Aristocracy, The Proletariat, and the Lumpenproletariat.
For this study I will discuss the wider categories: Upper, Middle, and Lower Classes.

Manley (1982), writes about class divisions in Jamaica:

Jamaica was, and remains, a society full of contradictions.... There had been great changes. Yet the patterns of the past persisted. All classes found a place, yet in varying degrees, in the political movement. Yet class divisions remained. There was an element of upward mobility but the newcomers to each class promptly volunteered to man the barricades which protected it. There was upward mobility but little downward empathy. (p. 77)

The Upper Class This class could be regarded as the oligarchy of the Jamaican society and is poised at the apex of the class structure. In the earlier days this class was comprised of the plantation owners and merchants but have now been joined by affluent financiers and industrialists. Sharing similar views and almost forming an appendage to the oligarchy is a traditional establishment of senior bureaucrats, managers, and older professionals. Manley (1982) observes: "The upper strata of the society, therefore, had a highly developed sense of privilege and a strong instinct for separation. To all who were below it was: 'Keep your distance', and 'Know your place' (p. 78)."

The Middle Class. By the time of emancipation, a large brown-skinned middle class had appeared in Jamaica. These mulattoes, as they were called, were the result of cohabitation between the British landowners and their
African servants. Their descendants were the hard core of the middle class during the period of political reform in 1938 and preceding years. Included in this group were a small number of Chinese retailers and Blacks who had done well in business, the church, or in lower grades of the civil service. Norris (1962) indicates:

This middle class was strongly influenced by the British orientation of the upper class, and went to great lengths to assimilate British characteristics.... Though a Negro with money and education was socially acceptable to a point, women would try to straighten their hair... and men did what they could to compensate for their dark colouring by adopting other British attributes, such as a very exaggerated Oxford accent, a formal dark suit in the hottest weather, pompous speech and mannerisms and ultra-British names for their children and houses. (p. 10)

Through the years the middle class has remained relatively the same. In recent times, with increased educational opportunities, especially in the 1970s when the then P.N.P. government made education free for all, from primary through to the university level, a new group of professionals evolved from the lower class. These have moved into the middle class, bridging the gap between what was traditionally called middle class and what was once regarded as lower class. Two main aspects of culture considered lower class behavior were; the use of dialect, which is now much more acceptable among the middle class; and allegiance to "folk" religions such as Revival or evangelical/apostolic denominations, which practice speaking
in tongues or experience spirit possession. As people regarded as lower class moved into the middle class, economically they are able to maintain a middle class way of life, but might not posses certain social graces, and in some cases refuse to give up their religious affiliation. Many of them came from families which were members of Evangelical and Apostolic Churches. Many of these Evangelical and Apostolic churches have aligned themselves to American charismatic denominations, this affiliation has helped them to gain prestige within the Jamaican society.

From the 1970s, with a new awareness of the people as an independent nation, as well as the lessened cultural link with Britain, many middle class people began seeing value in traditional folk Jamaican culture, and started coming out of the closet, so to speak, in recognition of it. There is a saying in Jamaica that goes like this: "You can take a man out of the bush, but you can't take the bush out of him." So, basically, those who tried to shun traditional folk culture began to find aspects of it acceptable. The new arrivals in the middle class have been less pretentious and have not found it necessity to give up the folk part of their heritage to adapt to the quasi-British airs which were never a part of their childhood or social experiences.

The Lower Class. This class evolved from the slave population. They were always at a disadvantage, for
although they gained freedom, they were left to fend for
themselves with no property, limited practical skills, no
education, and not even the institution of family life.
Norris (1962) comments: "Whilst the upper and middle
classes were building an often strained imitation of
Britain, the great Jamaican proletariat lived in another
world, a world with its roots in Africa and slavery and
deprivation" (p. 11). It is among this group that the
greatest amount of African retentions or reinterpretation
can be seen, especially in music, dance, and religious
beliefs and customs. The descendants of East Indian
laborers and a few poor Whites are also included in the
lower class.

Generally, the gap between the culture of the lower
and upper classes was and still is so great that "the
Jamaican bourgeoisie knows even less about the people than
the English bourgeoisie about its proletariat," observed the
English writer Pringle (Williams, 1971). Henriques'
observation sums up the Jamaican class system, as it was in
the early 50s and stills seems to hold true in the 90s. He
had this to say:

Assimilation of European culture for the middle
and upper classes has been successful, but only at
the expense of producing a personality type which
demonstrates a profound insecurity. The problem
for the lower classes in the elaboration of its
institutions has been to endeavour to find avenues
of expression denied to it by the greater society.
In the last analysis the attempt has been
successful and the resultant syncretism of thought and practice is the hallmark of Jamaican culture. (1953, p. 172)

This syncretism of thought has moved focus from Britain to recognize the remnants of African traditions evident in the Jamaican culture. But, more significant however is the link between Jamaica and the North American countries, U.S.A., and Canada through frequent travel. There is not a Jamaican who doesn't have a mother, brother, auntie, second cousin, or close friend living in the U.S.A. or Canada. It is often said that there are more Jamaicans living outside of Jamaica. Jamaicans have instinctively been migratory. At different periods, depending on where jobs were available, they left in large numbers. One group went to help build the Panama Canal, some went to Cuba and Costa Rica, others went to Britain and the U.S.A.

The first groups of Jamaican immigrants were humble, mostly lower class folk who didn't have the educational background or family history that would provide a better way of life for themselves and their families in Jamaica. They flocked these countries in order to seek a better economic base for themselves and their families. These people worked very hard and were able to support families back in the island, often improving living conditions and educational possibilities for them. Many sponsored their less fortunate relatives, giving them the opportunity to migrate in order to be more economically viable.
In the seventies the migration to North America was to a great extent from among the upper and middle classes. This was an escape from what many thought was an inevitable road to communism, during the democratic socialist regime of the P.N.P. government. During this period there was also a mass migration of Chinese.

Currently, the American culture has a great impact on the Jamaican society. The influences of American affluence is a major dream for the middle and lower classes, in the upper class it is a matter of keeping up with the Joneses, or dare I say the Trumps. In Jamaica, it is common place for most people of all classes to travel overseas, mainly to Miami, New York, or Toronto. Most of the television shows are imported from U.S.A. and the influences of the satellite dishes, relaying transmission from as far away as Denver, Colorado, decorate every middle class and upper class neighborhood.

The most lucrative business venture among the lower class is higglering. These people are now officially referred to as ICIs meaning Informal Commercial Importers. Higglering to an extent has created supplemental income of the middle class who have low paying government jobs. These ICIs travel to countries such as Curacao, Panama, Haiti, Grand Cayman, and The United States. They spend a few days or a weekend shopping in Flea Markets or Free Zones, then
return to Jamaica to sell their produce, which is mainly clothing, shoes, costume jewellery, accessories, toys, and other haberdashery goods.

The Effects of Education on Culture

Before schools were established on the island the planter class arranged private tuition in reading, writing, and arithmetic for their Creole children. Their sons, and a few daughters were sent to Eton or other famous secondary schools in England. Hurwitz & Hurwitz (1971) write:

To the [upper and middle class] residents of the island, their tropical wilderness was a frontier - a rude environment and not a center of culture, manners, and refinement. Therefore, it was not the best place for educating children. Rather than try to create their own native cultural environment, the Jamaican Creoles looked to England as the center of civilization and depended on the mother country to give their children the background and learning that could not be found in Jamaica. (p. 71)

The earliest formal schools on the island started from about the early eighteenth century and were founded by British missionaries or benefactors. Brown (1979) highlighted the following statistics to show the role of the church vis-à-vis that of the government in the history of Jamaican education:

Of the 698 elementary schools in Jamaica in 1911, the government controlled 22; the Church of England, 193; Baptists, 134; Wesleyan, 73; Moravian, 57; The Church of Scotland, 6; Presbyterian, 54; Congregational, 22; Methodist, 24; American Missionary, 4; Roman Catholic, 31;
Society of Friends, 3; and there were 22 nondenominational.... Four years after achieving independence, that is, in 1966, 43 percent of the 680 elementary schools in the island were controlled by the church. (p. 84)

Miller (1989) states that during the colonial period, two separate systems of education developed alongside each other. These were "the preparatory (prep) school/high school system and the elementary/teachers' college system" (p. 206). The elite and some segments of the middle class received their schooling through the prep school/high school system. The lower class on the other hand went the route of the elementary school/teachers' college. The teachers' colleges came to be known as the "poor man's university" since this was the highest level of education most people from the lower strata of society could afford.

The secondary schools of the earlier years, were quite elitist. As Brown (1979) remarks:

The handful of local secondary high schools catered to the progeny of the "poor" rich, including some of the middle class.... In 1930 only one student in fifty attended secondary school. The few black [lower class] children who made it into secondary schools were very talented, very lucky, or both. (p. 85)

These traditional high schools, as they are now called, started mainly as single sex boarding schools. Jamaica College in Kingston, for example, founded in 1885, was until about the 1960s an all-male boarding school. It still remains a boy's school, epitomizing the historical
elitist tradition of secondary schooling in the island.

Brown (1979) states:

A potent indicator of the status that is attached to high school attendance in Jamaica is the continued existence of the English tradition of "old boys" and "old girls" associations among secondary school graduates. The distinction that one attended Jamaica College, Wolmers [Boys], or Munro College [In the case of girls schools, Westwood, Hampton, Wolmers Girls and others] is not easily relinquished. Furthermore, since a number of illustrious Jamaicans (including three of the five prime ministers) attended these schools, there is added vicarious prestige to be gained by those who attend the same schools. Consequently, prestige is attained not only by attending secondary schools but also by attending particular secondary schools. (p. 86)

After government took control of these schools, steps were taken to change some of them into co-educational institutions in order to fulfill the needs of society. So great was the resistance from the "old boys" and "old girls" associations\textsuperscript{13} that it was easier to found new schools than to break with tradition. The compromise in most of these schools, mainly in urban areas, was to close down boarding completely or reduce boarding facilities and convert these areas into classrooms.

Until about the 1960s most of the Headmasters and Headmistresses were British ladies and gentlemen, so they sought to train the young minds in their charge according to the British traditions in which they themselves were trained. In rural areas sometimes up to half of the school's staff was made up of expatriates from England.
These traditional schools were a new and superficial environment for children from the middle and lower classes who arrived there through scholarships or sacrifices made by their parents in order that their children might get the best education.

One school tradition which has filtered into the society is having a prescribed dress code in the work place, usually uniformity in dress. The school uniform is as sacred to any school in Jamaica as the flag is to any country. The rationale for keeping uniforms in schools is that it is more economical, class distinctions are not easily made within the school setting, and they are good identification for schools. Brown (1979) hits the nail on the head by saying:

Another indicator of the social significance placed on secondary schooling on the island and one that exacerbates inter- and intraclass cleavages is the tradition of wearing school uniforms. Each high school has its own uniform which ostensibly helps to distinguish its students from the students of other high schools and also from children who do not attend high school. The blatant disregard for the impact of such physical differentiation on the psyche of those who are unable to attend high school is only one example of the insensitivity perpetuated by the indiscriminate copying of English attitudes and behavior that is a result of this institutionalized mimicry. The fact that some high school uniforms include the wearing of neckties for both males and females is therefore not seen as incongruous with the tropical temperatures of the environment but as a status symbol of the wearer. (p. 86)
In the 1970s a national school uniform was suggested by government for secondary schools, but this was met with opposition from traditional schools, confirming what Brown alluded to earlier, as it seemed to be a defrocking of the prestige they enjoy. That battle was also won by the traditional schools and was accepted only by the new secondary schools, for they had no tradition, hence no choice. In the 1970s too, the government provided each child in elementary school with at least one set of clothing which was part of the prescribed uniform for that school. This tradition of uniforms has spilled over into society, since all banks, and most business places have a uniform for their workers. This they wear with varying degrees of pride as they identify with the wealth and corporate visibility of that organization.

The school system is presently divided into three sections: Primary, Secondary, and Tertiary. It is almost exclusively government controlled or supervised. The curriculum planning techniques and teaching styles used are a conglomeration of maybe the best of British and American educational ideologies. Although in format it is still typically British, the Ministry of Education has tried to Jamaicanize as well as regionalize the content of educational study in order to properly prepare students for the regional end of high school examination, the Caribbean
Examinations Council (CXC). Many students still take the Cambridge and London based General Certificate in Education Examination (GCE) Advanced and Ordinary level examinations. A pass in English Language and at least three other subjects in either the CXC or the GCE examinations are necessary in order to get a job or be admitted to a tertiary institution. SAT is taken privately by students who wish to pursue a College education in the U.S.A.

The Effects of the Art Movement on Jamaica's Cultural Development

The arts have not been immune from the class structure in Jamaica. Abrahams (1957) writes:

At the turn of the century and well into the 1920's a group of watercolourists came to the fore. They were, generally, well off, educated and belonged to Jamaica's upper class. Their work was in the tradition of English water colourists. But for all that it showed great love for the Jamaican landscape. (p. 216)

Rae (1965) in reference to the period before the 1930's states that Jamaica has no real painting tradition, or centuries of decorative background. He also suggested that the "Anglican" sugar canes did not favour the encouragement of the fine arts and the little that existed came second-hand from Europe, "progressing through the more leisurely drawing rooms."
By the time of independence, the cause of the arts provided lively debate in Parliament. The Five-year Independence Plan which was proposed by the Minister of Development and Welfare, with the arts under his portfolio, alleged that in the previous government (that of the P.N.P. which lost the 1962 elections) the arts of "the people" had been neglected in favor of middle class aspirations. An excerpt of the document is as follows:

Twenty-five years ago, the socioeconomic unrest and nationalistic expressions of a then dependent people created a dynamic which generated an interest in greater expression of the arts. The new movement or modern school was fertile, but it proved to be almost exclusively an urban, middle-class movement of performing and creative artists. It was narrow in scope, for its concept was western in idiom with indigenous variations and admixtures. In all media, attempts were made to widen national horizons by portraying the folk-roots of the nation. The results were generally superficial when judged as folk art, but interesting and often exciting in the western context. (Nettleford, 1971, p. 330)

There has always been some kind of artistic expression throughout Jamaica's history. Unfortunately, very little exists in the form of visual expression. Pottery and basketry are the two artforms which survived mainly because of their utilitarian purposes. Most of the early painters such as Phillip Wickstead, Joseph Bartholomew Kidd, and Isaac Mendez Belisario were from Britain. They were itinerant artists who painted portraits of landowners and their families, the estates, as well as the beautiful
Jamaican landscape. However there were some local artists such as John Dunkley, born in 1881, a barber by profession, who used whatever was available to him in order to express himself whether it was using cardboard, canvas, house paint, or pencil. Although he had no training in art, he covered the walls of his barber shop with paintings and even the barber's chair with colorful patterns, flowers and motifs. Artists like Henry Daley were not so fortunate. He tried to survive as an artist but died quite young officially of tuberculosis, which he might have fought had he not been so malnourished, so, technically he died of starvation (Manley, 1968). Mallica Reynolds (Kapo) was once arrested for creating works of art which the police thought were being used to practice obeah. Luckily the charges were later dropped. On a more positive note, Albert Huie, a respected pioneer of Jamaican art, is said to be the first Jamaican artist who was able to support himself on the sale of his art work.

Edna Manley, the English born daughter of a Jamaican woman, and wife of one of the founding fathers of independent Jamaica, Norman Manley, was a sculptress and a great advocate of the arts. She helped to organize the first formal art classes which were held at the Institute of Jamaica. She tried to encourage her students to examine and use in their works aspects of Jamaican culture and the
landscape, since at that time a colonial interpretation of the arts and culture was perpetuated by the then Board of Directors at The Institute of Jamaica. Edna Manley felt that this awareness among her students was necessary, after all, the Institute of Jamaica had been created "for the encouragement of arts, science and the culture of Jamaica," not Britain.

A group of personalities in the arts like Edna Manley, George Campbell (poet), Albert Huie (artist), Burnett Webster (interior decorator and furniture designer), Dennis Gick (photographer), Alvin Marriot (sculptor), and novelist, Roger Mais met frequently and mulled over the work they had been doing, also, generating critiques and arguments. In an interview with Edna Manley, Zach (1984) recalls her saying: "The greatest thing was to be able to see ourselves as Jamaicans in Jamaica and try to free ourselves from the domination of English aesthetics" (p. 262).

The Jamaica School of Art was established in 1950, offering tuition in drawing, painting, and sculpture. Most of the mainstream artists in Jamaica were trained there. In the 1970s, under the directorship of Karl "Jerry" Craig, an artist and art educationalist, the school's program was expanded significantly to include artforms that were traditionally regarded as crafts. Therefore, in addition to the traditional Painting and Sculpture departments, the
following departments were established: Textiles (printed and woven), Ceramics, Jewellery, Graphics. An Art Education Department was also established during this period. With this new thrust in education in art, the crafts were seen in a different light and these art forms were soon accepted as bona fide exhibits in art shows. The Jamaica School of Art, renamed the Edna Manley School for the Visual Arts shares a relatively new complex, The Cultural Training Centre, with three other schools, namely, The Schools of Drama, Dance, and Music. This complex was opened in 1976.

The national collection of drawings, paintings, and sculpture were first housed at Devon House, a beautiful Georgian great house built in 1881. In the 1980's the National Gallery was relocated to a new building on the waterfront in downtown Kingston. David Boxer, an art historian, and artist in his own right, is the curator of this gallery. A well organized education department is attached to the National Gallery.

Numerous galleries are located all over the island. The areas of concentration are the North Coast, the center of tourist trade and Kingston, the center of cultural activities in Jamaica. There are at least ten art galleries in Kingston. Zach (1984) describes opening nights:

Almost every weekend in Jamaica, an art exhibition opens. Art lovers and hangers-on, from a handful to a crowd, mill around holding glasses of pink rum punch, the traditional opening night drink.
Wrapped in flowing tropical lounging robes, embroidered shirts, head wraps, and the electric Ethiopian colors of Ras Tafari, the crowd is as attractive as the paintings. They look at the latest offerings of the well-known and the up-and-coming.... They buy the best of the works and spirit them away to their villas, apartments and more modest residences. (p. 260)

With a significant amount of artists studying overseas, usually doing graduate work, in Europe, U.S.A., Mexico and lately in Africa and China, various styles and techniques have been imported to the island and converted to reflect a more Jamaican flavor, even if it is only evident in the themes portrayed or in the subject matter chosen. The range spans from realism through to impressionism to surrealism to abstraction.

Artists in Jamaica are divided into two categories: The Mainstream, those who have some form of formal art training; and the Intuitive, who are self-taught. Perhaps the most celebrated of Jamaican artists are the Intuitives. As well as being self-taught, they are self-motivated and express themselves through their own ideals of artistic representation. They are encouraged to develop their own unique styles, for they have not been tainted by various inoculations of formal systems of training, and are the true blood of authentic Jamaican expression. Nettleford (1979) says of these artists:

And probably the most re-assuring thing about the best among these artists is that all this is achieved with freedom from demagoguery and without the crassness of social realism. Yet they are no
less 'revolutionary' for it. Rather, they are the embodiment of that creative tension between tradition and revolution, between an ancestral past and a groping but hopefully self-assured future. They are, as well, the embodiment of passion and contemplation of culture and instinct. (p. 6)

Jamaica has been fortunate in that both ruling governments have had an interest in the arts and culture of the island. Therefore, in terms of government policies the arts have always been provided for, even in economically difficult times. Michael Manley (1990), two time Prime Minister and son of the Mother of Jamaican art Edna Manley, writes about the country's need for planned education in art:

Art is a mirror through which a society perceives itself: and it is the mirror that must be held up to young societies constantly if they are to achieve a sense of their separate identity in the world. Clearly, therefore, the development of the latent artistic talent of a society is important to its growth and critical to the process of psychological transformation with which we are concerned.... The educational process must first recognize art, in the widest sense of painting, sculpture, poetry, drama, literature, the theatre, music, dancing and the rest as an indispensable element in the process of transportation. Thereafter exposure to art must be planned. (p. 155-156)

The Effects of Religion on Culture

The acculturation processes as they impact themselves on religion, are invariably tied to the class system. Religious denominations which were formed in Britain were incorporated into the Jamaican society and have remained
somewhat the same way, in terms of the religious affiliations of the upper and middle classes.

Culture as guided by moral standards is to a great extent controlled by religious beliefs held in Jamaica. It is interesting to note that the opinion of the church has been the deciding factor in instituting many social and political ventures. Elections have been lost because people felt they might lose religious freedom. The church was also instrumental in aborting plans to introduce casino gambling on the island. In the summer of 1991, the Scratch and Win game was introduced in Jamaica, in the face of great opposition of the church. The Jamaica Council of Churches, as well as other church organizations, in order to protest their objections, agreed to withdraw their accounts from a particular commercial bank, engaged in the Scratch and Win game. They also suggest that their members follow suit. It is too early to tell the impact this will have on the bank or the game, but eventually it will stand to prove the ultimate power of the church in the Jamaican society.

The Roman Catholics were the first group to introduce Western religion to the Arawaks and Negroes living on the island during Spanish occupation. The British however undermined the Jews and Catholics who were on the island when they captured it, and established the Church of England (The Anglican Church) as the official church of Jamaica
(Hurwitz & Hurwitz, 1971). During slavery, missionaries were sent from England by non-conformist denominations such as Moravians, Methodists (Wesleyans), Baptists, and Congregationalists (Black, 1973). From very early the Baptists broke away from British control and set up their own Union on the island, training local men for the ministry. The other denominations believed the local people were not ready for leadership in the church so they still relied on ministers from England. All the denominations above have broken away from the "mother" church in England, but have retained all the customs and rituals and modified them with elements of African and North American religious practices. A good example is the Methodist Church which broke away from the British Conference of Churches, and formed its own conference, The Methodist Conference of Churches in the Americas. Within this conference are several districts, the Jamaica District being one of them. The original Methodist hymn books, imported from Britain, are still used in services. Although the Order of Services for baptism, communion, etc. have been modified to represent a more modern use of English, special blessings are now conferred on the Chairman of the District and the Prime Minister instead of the Queen and the Royal family. In the Anglican Prayer Book, also imported from Britain, the liturgies have remained the same. What has been developed
however in these churches is the incorporation of hymns written by Jamaican and Caribbean people, hand clapping, and congregational participation. Added to the conventional piano and organ music are the drum, tambourine, and other percussion instruments.

One major feature of Jamaican religion is the duality of membership in churches among people from the lower classes. These people, very often rural, are members of the "traditional" churches\(^\text{15}\) and a Revival church. They make an effort to attend the traditional church on "Parson Sunday"\(^\text{16}\) as it is important that the parson knows them as church members, because from time to time, the signature of the parson and the seal of the church is required on various documents. For example, for entry to some Teachers' Colleges a religion must be declared and the minister of the church is required to give the prospective student a recommendation on which the Church Seal is placed to confirm authenticity. Most local "folk" churches do not have this seal or the prestige. Consequently, a link with a traditional church must be kept in order to improve the quality of life for their children.

On most other Sundays, or during the week, many of these traditional church members can be seen "jumping" Pocomania,\(^\text{17}\) or seen happily driving by the traditional churches in chartered buses or trucks, singing and playing
tambourines on their way to a Revival pilgrimage. The claim is that traditional churches are too "dead" and that they find more spiritual power in these Revival meetings. As a result of this duality, there is a syncretism between the rituals of traditional churches and African rituals. Some of the hymns used in traditional churches are also sung by these Revivalists in their worship. Nettleford (1978) points out:

In Jamaica, as elsewhere, a wide range of syncretised religious expressions are to be found under the general nomenclature of Revivalism but Pukkumina [or Pocomania] regarded as a form more African than the Christianized Revivalism, has had a long track record dating back to the post-Emancipation period - i.e. after 1838. (p. 18)

African traditional religion has been the motivating force of many African peoples, so, it was inevitable that the Africans took their religious beliefs and practices with them to Jamaica when they were sold into slavery. On arrival those who remained entrapped in slavery were forbidden by law to practice their religion since slaves were prohibited from assembling (Williams, 1979). This was detrimental to their preferred mode of practicing their religion since great portions of it depended on communal activities. But, as Barrett (1977b) writes: "The slave master was able to claim the body of the slave, but the world view of the African was nurtured in his soul and this soul was impregnable" (p. 186). Although missionaries were
extremely successful in converting many of the slaves to Christianity before and after manumission, many aspects of African religion were not forgotten.

Perhaps the most widespread retention among slave communities was in the use of magic, which later became known as obeah in the Jamaican society. Haskins (1974) writes:

Although the white masters could forbid the slaves from meeting or congregating in groups and could keep a close watch on the slave quarters to see that their orders were obeyed, it was impossible for them to prevent an individual slave from making up a bag of nail parings and strands of hair or from mixing some potion, or from placing a silent curse upon another. (p. 73)

Haskins also pointed out the benefits of magic to the slave population:

Magic also remained very alive and vital among the slaves because it was especially adaptable to the conditions of slavery. Magic accepts the general conditions of one's life and does not attempt to change one's status. It simply helps the individual to feel protected from his neighbor, to win the affection of one he loves or to make small gains. Its main value is psychological. (pp. 73-74)

Religion was the means by which many other psychological needs were met among the Africans and their descendants in Jamaica. This confirms the notion that they only knew how to live within the religious context, for it was religion that gave them a sense of security in life. Within that religious way of life they knew who they were, how to act in different situations, and how to solve their
problems. Because it provided for them answers and directions in life, so the Africans were not willing to abandon their religion too quickly. Without religion they would have had feelings of insecurity and helplessness. So, when the Africans were converted to other religions, they often mixed their traditional religion with the one to which they were converted. This made them feel that they were not losing something valuable, but were instead gaining something from both religious systems (Mbiti, 1975).

In Jamaica, African religious practices were therefore combined with Christianity in varying degrees. Syncretism, reinterpretation, and retentions of African religious systems are evident in a number of religious groups in Jamaica which are composed entirely of Negroes. The most African of these is Cumina. Some of the other more significant forms include the Revivalist groups, namely, Revival, Revival Zion and Pocomania; Convince; and Ras Tafari. Simpson (1978) classified these Caribbean religious cults in five categories: Neo-African cults, ancestral cults, revivalist cults, spiritualist cults, and religio-political cults. With reference to Jamaica, he classified Cumina and Convince as ancestral cults, Revival Zion as a revivalist cult, and Ras Tafari as a religio-political cult. For the purpose of this paper I will expand only on the
Revivalist cults and the Ras Tafari Movement since they have direct bearing on this research.

**The Revivalists Cults.** "Revival" is the name given to a wide variety of grassroots Afro-Christian churches in Jamaica. These Revival cults sprang up in the 19th century when Protestant missionaries from Britain and the United States tried to convert slaves to Christianity. New sects known as "Native Baptists," led by local preachers, quickly emerged from within the Negro population. These independent splinter groups combined Christian teachings with African-based beliefs and practices of myal, which was a type of religious cult widespread on the slave plantations during the 18th and 19th centuries (Bilby, 1990).

Other groups closely related to Revival are Revival Zion and Pocomania (Pukkumina). These cults are similar in most respects, but the main differences lie in the location, rituals, and scriptural focus. The Revival Zion are located in the Kingston area, while Revival and Pocomania adherents are to be found all over the island. Pocomanians however, place more emphasis on singing and "spiritual" dancing and less emphasis on preaching and Biblical explanations in their conjuring rituals.

**Revival.** Revivalists believe in the Trinity and the existence of many supernatural beings. Seaga (1969) claims that in Revival the spirit world has three categories of
supernatural powers: Heavenly spirits, Earthbound spirits and ground spirits. Seaga (1969) explains:

The first category consists of the Triune Christian God, Archangels, Angels, and Saints. In the category of Earthbound spirits, are the satanic powers (Fallen Angels), Biblical Prophets and Apostles. The third group consists of all the human dead except those mentioned in the Bible. (p. 10)

God the Father, the creator of the universe, is considered the leading power in this group but never comes to services. It is believed that Jesus Christ attends services but never takes possession of a devotee. The Holy Spirit however comes and manifests itself by possessing followers. Possessing spirits can be divided into three groups: characters from the Old and New Testaments of the Bible such as prophets, evangelists, and disciples; the spirits of deceased cult leaders and officers of the group; and spirits from Cumina who are believed to come to all services but possess only on some occasions. Whether possessions are by zombies,18 Christian saints, or ancestral spirits, music and dance are the essential elements. Proper control of possession comes from an extensive knowledge of the music, rhythm, and dance patterns which enables the participants to identify each zombie or spirit which comes to the meeting.

Another important feature of Revivalism is what is called "trumping and laboring." This involves "tramping
heavily, bending from the waist, sucking in and releasing the breath" (Moore, 1982, p. 267). At the beginning of the Revival service, drums rattles, and tambourines are used to accompany the singing of Sankey gospel hymns while they dance counterclockwise around the altar. Trumpling and laboring usually begins about half an hour after, while some of the group are still singing hymns. Once trumpling begins, the musicians stop playing their instruments. When laboring begins, the force behind the body's motion and breathing is so severe that singing becomes impossible. Simpson (1980) writes that the reason given for trumpling is "to worship God and serve Him forever," while the reason given for laboring is "to prepare the way for the Holy Spirit and the saints to come" (p. 174). Simpson adds too that in Pocomania and Revival the breath is exhaled when the body bends down and inhaled on the upswing; while in Revival Zion, the process is reversed.

Healing and obeah are also an aspect of revivalism. Shepherds, as the leaders are called, heal publicly in regular or special church services, or in private consultation. Simpson (1978) writes that some techniques used in healing are:

The laying on of hands, drinking consecrated water, prayer, Bible reading, singing, fasting, 'lecturing,' giving moral support, bush teas, purity baths (consecrated water), bush baths, anointing with oil, flagwaving and swordswinging to drive away evil spirits, removing foreign
objects that the practitioner himself has placed in a sore, pouring coconut milk over a patient's head, tying a white cloth around a client's head with a piece of tuna leaf, and using perfumes, incense, nutmegs, stones, and candles. (p. 114)

**Pocomania.** In many ways the beliefs and practices of Pocomania are similar to that of the Revival groups, for they trump and labor, and use Sankey hymns and the Bible in their worship. I remember quite vividly, in a public interview with the renown intuitive artist, and Revival shepherd Mallica Reynolds (Kapo), that he was adamant in correcting people about his religious affiliation when he was referred to as being a Pocomania Shepherd. Perhaps this is because Revival and Revival Zionists refer to "Poco" people, (as they are often called), as devil worshippers. The Cumina people refer to them as "dry jump" meaning that there is nothing of the spirit in their proceedings. Pocomania is however classified as a syncretic form of Cumina and Christianity.

These Pocomania adherents form groups which they call "bands" or "societies." The head of a bands is a charismatic leader well versed in the Christian Bible, though their rituals and practices lean more toward myalism. This leader is called "Papa," and in the case of a female leader "Mother." Titles of "Shepherd" and "Shepherdess" may also be applied. Below this leader are sub-shepherds and sub-shepherdesses who have different functions within the band. For example, there is the "wheeling shepherd" who
leads the dance; the "warrior shepherd," who keeps order at the meetings; and the "spying shepherd" sees the different kinds of spirits functioning in the meeting and dispatching unwelcome spirits (Barrett, 1977b). These hierarchical offices are also structured in the same way within the other Revival groups.

Healing is also a major function of Pocomania. Usually, a balmyard is attached to the home of the obeahman or the band leader. Herbal remedies are concocted and dispensed in order to cure various kinds of psychosomatic ailments. The major function of balming is the bathing of the patient in a herbal concoction, the recipe for which is claimed to have been revealed to the healer by the spirits. Some medicines are given to the patient in liquid form or as raw herbs to be boiled and taken internally (Barrett, 1977b).

Pocomanians are not exclusively of African descent. Hogg (1965) discovered an Indian order in the Spanish Town area which began in the 1930s. Hogg claims too that Indians (meaning people of East Indian heritage) can be found in almost every urban bands and they occupy important leadership positions such as Indian hunters, Water Maids, Center Doves, Indian flag Governesses, Spinning Shepherds as well as Indian Queens and Kings.
During spirit possession the Indian Pocomanians are possessed by Indian spirits. When the bands "travels" through India the Indians take command of the band and do not allow other non-indian officers to work at this point. Hogg defines the Indian spirits:

Indian spirits include not only the ghosts of Jamaican Coolies, but also those of powerful kings and princes from India and even vaguely conceived Hindu angels and gods. Spanish Town informants put great emphasis on three such deities: Ram Pasal, Mirage, and Copalsingh. (1965, p. 361)

**The Ras Tafari Movement.** The Ras Tafari or Rastafarian movement is a politico-religious cult which began about 1930. The movement has its origins in the poverty stricken areas of West Kingston, but it has moved to different parts of the island and overseas, enticing membership from different classes of people.

The Rastafarians' main political advocacy lies in their "Back to Africa" movement and the political ideologies of Marcus Garvey. Garvey advocated a mass migration to Africa, and his slogans: "Africa for the Africans - Home and Abroad" and "One God! One Aim! One Destiny! are repeated at Rastafarian meetings (Barrett, 1977a; Simpson, 1980). They also believe that by going back to Africa they will live forever in happiness and plenty. Simpson (1980) articulates six doctrines which stand out in the Ras Tafari belief system:
The first is that black men, reincarnations of the ancient Israelites, were exiled to the West Indies because of their transgressions. Second, the wicked white man is inferior to the black man. Third, the Jamaican situation is a hopeless Hell; Ethiopia is Heaven. Fourth, Haile Selassie is the Living God. Fifth, the invincible Emperor of Abyssinia will soon arrange for expatriated persons of African descent to return to the Homeland. Sixth, in the near future black men will get revenge by compelling white men to serve them. (p. 209-210)

There are at least a dozen different Ras Tafari groups, so doctrines might vary within them. Nevertheless, Black consciousness and "Africanness" seem to be the overriding focus of their beliefs. Also, their racist attitudes have somewhat mellowed, since a large number of the now middle class adherents are able to trace White heritage.

The religious aspects of Ras Tafari have a greater link with Christianity in terms of beliefs than it does with traditional African religions. They denounce the Revivalist healers and conjurers, while witchcraft (obeah) and trances have no place in the movement. The members of this cult also "denounce ministers and their congregations, their own doctrines provide a deity (Haile Selassie), a heaven (Ethiopia), a sacred book (the Bible), a devil (the white man), sins and punishment (exile to the West Indies), a prayer, and numerous hymns" (Simpson, 1980, p. 223).

Perhaps the most significant traditional African influence evident in the Ras Tafari Movement may be found in
their music. The Rastafarians have developed their own drumming style known as Nyabingi, which could be regarded as a reinterpretation of the drum music of Africa. Three distinct African-based Jamaican traditions of Revival, Cumina, and Buru²⁰ are known to have been particularly influential in the development of Rastafarian music (Bilby, 1990). Out of the drumming and constant protest associated with Rastafarians evolved the home-bred music of reggae. Rastafarians like Bob Marley, Peter Tosh, and groups like the "I" Threes and Third World have done much to promote and spread reggae music and the doctrines of Ras Tafari on every continent of the globe.

Conclusion

Despite the ambivalence that might have surrounded racial relationship in the early molding of a Jamaican society, and the marked class structure that still haunts its daily existence, the wheel has come full circle. It has spun through the cogs of time taking with it colonial domination, the shackles of slavery, the power of self-government, the dignity of nationhood, but most importantly it has won for Jamaicans the freedom to be themselves.

The prolific Jamaican writer, dancer, and trade union professor Rex Nettleford once said that it is to the West Indian islands that the British children of West Indian
parents look for an heritage, so we have to define our
culture in purely West Indian terms without having to refer
back to either Europe or Africa. For in Jamaica, Nettleford
(1972) states: "We are neither Africans though we are most
of us black, nor are we Anglo-Saxon though some of us would
have others believe this. We are Jamaicans!" (p. 23).

We have the freedom to continue to build this type of
culture guided by the words of one of our national heroes, a
"pure" Jamaican, Norman Washington Manley as he said of
freedom in 1938:

Freedom is the expression of the creative in life.
It is neither an inherent right nor a hard-won
value. It is a law of being, lacking which there
would be no evolution, no progress, no
civilization, only primal chaos set in permanence.
(p. 384)
Footnotes

1 The non-conformist churches are those that broke away from the Church of England.

2 Dialect meaning - This is a P.N.P. baby.

3 Clinton Black writer of *A New History of Jamaica* suggests that Coromantee (also spelt Coromantyn, Koromanti etc) is the name of town and settlement area of the Gold Coast rather than of a tribe, but it is used broadly to cover the Akan-speaking peoples. Other names such as Senegalese, Whydahs, Eboes and Mandingoes generally used in contemporary accounts of West Indian plantation life which are similarly imprecise and even misleading as many refer only to the ports from which slaves were shipped.

4 Jamaican dialect meaning there are no more bastards.

5 Red Iboe - "Red" is a pejorative for "white" man in Jamaica. Iboe would represent ancestors of Ibo/Ebo or Africans in general.

6 The breadfruit is a beloved staple of Jamaican cuisine. It has a black skin when roasted but the "heart" or inside remains white.

7 Syrians - Most Arabs are known as Syrians in Jamaica. Most of them came however from Lebanon.

8 Stupid, pretentious person.

9 Chinee is the dialect term for Chinese or any one of Oriental descent. Royal would be the Negro admixture.

10 Coolie is the dialect term used for East Indians. Royal comes from the Negro admixture.

11 These are schools modelled after the British Grammar/Boarding school system.

12 All girls or all boys schools.

13 Alumni and alumnae associations attached to these traditional high schools.
14 Obeah is the spirit power used in Cumina. The obeah man is a professional practitioner of obeah and holds private sessions in his yard, using drums and music to invoke the spirits to aid some person or family.

15 The Traditional churches are those which come out of an English tradition like the Moravian, Anglican, Baptist, and Methodist churches.

16 The Sunday the minister visits the church in that village. Often the Methodist minister, for example, is in charge of six or seven churches in a circuit, so he/she is only able to visit that church once per month. On this Sunday he/she performs various duties ranging from Baptism of infants to Communion, to signing papers or fulfilling requests for recommendations.

17 Pocomania is a revivalist sect.

18 A zombie is a god, ancestral spirit, or a living cult member who has been possessed by one of these.

19 Sankey hymns originated from religious songs brought to the Caribbean in the late 19th century by Ira D. Sankey, who was a singing companion to an American evangelist Dwight Moore.

20 Buru music is played on an ensemble of three drums, known as bass, funde, and repeater along with a variety of other percussion instruments. Little is known about the history of this particular type of drumming, but it is said to go back to the era of slavery, when it was associated with work songs.
Chapter III

Methodology

Design of the Study

The research methodology I used is ethnographic, with a multi-instrument approach (Pelto & Pelto, 1978). Wolcott (1988) refers to this multi-instrument approach to ethnography as a triangulation of techniques, and recommends it as a way of strengthening fieldwork. Some of the techniques used to gather data include: key informant interviews, life history interviews, formal and informal interviews, observation, as well as supplementing data from historical documents: archival and other written resources, photographs, reproductions, films, video and audio tapes, maps, and the original works of art classified as fine art.

People everywhere learn their culture by observing other people, listening to them, and then making inferences. The ethnographer employs the same process by going beyond what is seen and heard to infer what people know. This involves reasoning from evidence (what we perceive) or from premises (what we assume). (Spradley, 1979, p. 8)

Informants/Location of Research

The initial research site was the National Gallery of Jamaica (NGJ), in Kingston, Jamaica, West Indies. The
informants there were the assistant curator of the gallery Veerle Poupeye-Rammelaere and two docent/museum educators attached to the gallery Normadelle Whittle and Petrona Morrison. Three other galleries in Kingston were used. The informants were the curators: Pat Ramsay (The Mutual Life Gallery), Helga Navas (The Frame Centre), and Tina Matkovic-Spiro (Chelsea Galleries). The Harmony Hall Gallery, in Ocho Rios, Jamaica was also a research site and its curator Annabelle Proudlock was interviewed too. This is the only rural gallery in Jamaica which was used. It was selected because it has the largest collection of Intuitive Art and contributes the widest variety of Jamaican art to the tourist market.

Sixteen artists were chosen to be key informants. They are: Carl Abrahams, Kay Anderson, Hope Brooks, Brother Everald Brown, Eric Cadien, Karl "Jerry" Craig, Gloria Escoffery, Valentine Fairclough, Christopher Gonzalez, Fitz Harrack, Sister Feea, Allan "Zion" Johnson, Tina Matkovic-Spiro, Petrona Morrison, Osmond Watson, and Stanford Watson. Most of the artists were interviewed either at their homes or studios, in fact almost all of them had their studios at home. Two artists were interviewed in galleries. A few others were interviewed during "free" periods or after work at their job locations.
Five clergymen/spiritual leaders were interviewed: Father Abner Powell, Anglican priest at the All Saints Church; Revd. Dr. Terence Rose, minister at the Providence Methodist Church; Father George Phillipps, priest at the Holy Cross Roman Catholic Church; Brother Everald Brown, self-appointed priest of the Ethiopian Orthodox Church; and Allan "Zion" Johnson who is a Revival shepherd. Brother Brown and Zion are also artists.

The clergy/spiritual leaders were chosen based on at least one of the following criteria: (1) the religious affiliations of the artists, (2) the religions alluded to by the artists in the works of art, (3) denominations in which religious fine art is used. The clergymen were interviewed in their church offices. I was taken into the churches to view the works of art and have them explained. Significantly though, I didn't feel comfortable walking into churches and just taking pictures in them as if they were galleries. I rendered appropriate soul appeasing ritualistic respect, such as genuflecting or making the sign of the cross before the altar. Prayers were always said in a pew before leaving the sanctuary.

In the case of Bro. Brown his home in St. Ann was visited on two occasions. Several altars are built in the yard, with a special one on the top of the highest mountain peak on his property. This altar is surrounded by limestone
rock formations which have religious meanings. Brother Brown holds prayer meetings, religious and cultural celebrations here sometimes. For example, Marcus Garvey Day was celebrated here with singing and drumming under the altar.

I was also privileged to interview two anthropologists and a sociologist concerning Jamaican religion and its link with culture. The anthropologists were: Dr. Charles Carnegie, Director of the African Caribbean Institute, and Dr. Barry Chevannes, a Sociology Professor at the University of the West Indies. The sociologist, Dr. Don Robotham, chairs the U.W.I. Sociology Department, and at the time was completing a paper on African religions in Africa and Jamaica. On each visit to Jamaica I tried relentlessly to interview Professor Rex Nettleford, leading author of books discussing Jamaican culture, but was unsuccessful since he always had very tight schedules.

Research sites and gallery locations were in the parishes of St. Ann, Kingston, and St. Andrew (Appendix A). In St. Ann research was conducted in the following towns: Brown's Town, Runaway Bay, Ocho Rios, and in the district of Murray Mountain. In Kingston and St. Andrew, most of the research was done in the urban areas as well as in the suburban areas of Stony Hill and Cooper's Hill.
Research Equipment and Materials

The following equipment and materials were used to collect and store data: 1 35mm Olympus OM camera and a tripod; 2 mini cassette recorders (Sanyo and Aiwa); 1 Panasonic camcorder; an IBM clone computer; a Panasonic KX-P1124 24 PIN Multi-Mode Printer; Seattle Filmworks 35mm slide/color print film; York Photo Labs color print film; Sony, Memorex, Fuji, and TDK audio tapes; Kodak and Basf video tapes; Five and a quarter inch Verbatim and three and a half inch Maxell diskettes, two memo books, several notebooks, 6" x 4" file cards, file card box, and file folders.

Approximately 400 slides were taken of works of art done by the artists interviewed, as well as works of art in the National Gallery of Jamaica and other places which had works with religious/spiritual themes or subject matter. Works of a different nature done by these artists or other prominent artists were also photographed, in order to form a contrast with work which was classified as religious or spiritual and those which were not.

Most informants agreed to be audio taped, however there were two informants who chose not to be taped. Video taping was done of the visit to Brother Brown on Marcus Garvey Day and of Cumina celebrations in St Thomas. Unfortunately, I was unable to attend the Cumina session but
I arranged to have it videotaped. One interview was videotaped, but I found it very cumbersome to travel with and operate all this equipment, since most of the time I was alone or using public transportation.

A color coded filing system was designed to keep track of information on artists. Green 4" x 6" file cards were used for male artists and yellow ones were used for female artists. They were filed in alphabetical order.

Procedure

An initial selection of artists was done by me in collaboration with the assistant curator of the National Gallery. Works in the National Gallery considered to have religious themes or subject matter were chosen on the basis of Weiss' (1963) classification mentioned in Chapter One.

These works were photographed using slide film and catalogued according to the signage available at the gallery (title, name of artist, medium, year, and owner). The assistant curator and a docent/museum educator were interviewed on religious/spiritual art in Jamaica. These were formal interviews, conducted by me at the National Gallery of Jamaica. These interviews were audio taped.

Next, the curators of the galleries mentioned earlier in the chapter were formally interviewed using the attached questions as a guide (Appendix B). These interviews were
audio taped. Religious/spiritual art was discussed with one curator informally. Most of the works in the National Gallery's permanent collection are dated between 1922 and 1986. Young artists and other artists who do not have works in the permanent collection in the National Gallery and are producing or have produced works of a religious/spiritual nature were pointed out to me by the curators of the other galleries. Religious/spiritual works that were not located in the National Gallery were also photographed as well as documented on file cards.

The third step of the data gathering process was to study exhibition catalogues in an attempt to discover additional works of art with religious themes, titles, or subject matter. This process introduced me to other artists who were not revealed through the previous channels. These were also catalogued on file cards.

Another way of seeking informants was by talking to other artists and people in general about the research. During these conversations, I was told about other artists of whom I was unaware. In some cases these people contacted the artist on my behalf or allowed me to use their names in introduction. This privilege was also extended by gallery curators.

Hazel Bradshaw-Beaumont, a textile artist and art educator was very helpful. She prearranged interviews with
six artists for me before I arrived in Jamaica. Upon my arrival in Jamaica, I contacted most of the artists by telephone, since Jamaicans are more responsive to personal contact than to impersonal contact such as a form letter. Serendipitous things happened. For example, two artists, who I really needed to interview and who didn't have telephones, just walked into the National Gallery of Jamaica on days I was there, therefore allowing appointments to be made on the spot for interviews with them.

From these various sources a list of eighty-two artists was compiled and an inventory of religious/spiritual works done by each of them was made on 4" x 6" file cards. Sixteen of these artists were interviewed at least once. Interviews/visits with artists lasted between 1 - 7 hours. There were six artists I was advised to definitely interview since they were noted for their religious work, but the others were chosen based on their willingness or availability for interviews. I tried to have at least one artist representing each of the following categories: mainstream, intuitive, male, female, expatriate, young, mature, rural, and urban.

Several places of worship were visited. Murals, paintings, and sculptures contained in these areas were photographed with permission of the clergy or spiritual leaders. I tried to find out from the clergyman/spiritual
leader the name of the artist who did the work and the purpose it served in that religious community. In some cases the artist was located and the work discussed.

Before each interview, a personal file was opened for each artist in order to collect as much background information on the him/her as possible. The files included entries on the 4" x 6" file card system and creation of a file folder containing documents pertinent to the research on each artist. The file card catalogued: Personal data on artists such as: name, date of birth, address, religious affiliation, gender, telephone number(s), list of works categorized as religious, year the works were done, and location of original work or source from which information (including reproductions of the work) was received. The file folders included: show reviews, catalogue information, feature stories, transcripts of tape recordings, and any other general information available about the artist. The interviews all had a formal component, but in most cases after the formal interviews were over, informal discussion took place. Life history information was revealed through formal or informal dialogue, as well as through written or recorded material on the artist. This information was double checked with the informant. All interviews with artists, except that with Carl Abrahams, were audio taped. I kept a notebook at all times, in which notes were taken at
every interview. Photographic slides were taken of almost all artists at work or with their work. A sample of the interview questions is attached (Appendix C).

Clergy/spiritual leaders were interviewed in order to find out if fine art is used in their religion, and if so, why and how it is used. Interviews with clergy/spiritual leaders were formal and were all audio taped. A copy of interview questions are attached (Appendix D).

Journal records were made in the notebook of daily activities on research sites, as well as observations made within the interview setting. Selected works of art, chosen as religious/spiritual and done by the artists interviewed, were also documented based on the information given by the artist. This was important in order to understand the meaning, context, and artist's intent. These were recorded with other basic information such as: technique, formal elements and principles, theme, and subject matter. Two 4'' x 6'' memo books were kept. One for recording information of slides taken and the other to keep track of appointments, directions to interview locations, and informant addresses and telephone numbers. During the course of the fieldwork, categories went beyond Weiss' categories, so criteria for selecting works changed. As long as artists thought of their work as either religious or spiritual, they were added to the list.
The grounds of Devon House proved a very conducive place to rest after interviews or a day at a gallery. It was here I thought about the day's proceedings over fruit ice cream. Oftentimes field notes or journal entries were written up by the fountain or on a park bench on the grounds.

Transcription of interviews, library searches, data analysis, and the writing of the ethnography were done mostly in Columbus, Ohio. All transcribed interviews were stored on computer diskettes and indexed for proper retrieval. Two copies were made of each interview, as well as each chapter of the dissertation, and as a safety feature, both diskettes were never stored in the same building. Informants were given the opportunity to read, make changes, and approve narratives that were included on them. Nine narratives were chosen in order to present the data. They were chosen based on the following criteria:

In the interviews with curators, the following six artists were mentioned as doing works of a highly spiritual or religious nature. They are: Carl Abrahams, Osmond Watson, Christopher Gonzalez, Bro. Everald Brown, Allan Zion Johnson, and Sister Frea, Daughter of Zion.

In the compilation of a table which showed the breakdown into categories of themes which express religion in Jamaican art (Table 3), artist's works which could be
categorized in at least six of the eleven categories found in religious/spiritual artistic expression were chosen: Osmond Watson's and Carl Abrahams's works fitted into eight categories; Everal Brown and Petrona Morrison, seven categories; and Kay Anderson, Christopher Gonzalez, Sister Feea, Stanford Watson into six categories.

In order to represent artists from a variety of religious backgrounds, the following were chosen: Tina Matkovic-Spiro, Jewish; Brother Everal Brown, Ethiopian Orthodox; Allan Zion Johnson, Revival; Kay Anderson, Seventh-day Adventist/Anglican/Baptist; and Christopher Gonzalez, Catholic (during childhood). Sister Feea, separates herself from organized religion and is more involved with spiritual powers.

Unique individual reasons, were also taken into consideration, for example: Gloria Escoffery was chosen because she was not a religious person, yet has tried to interpret aspects of Christianity and Judaism in her work. An effort was made to include at least one each rural, urban, and expatriate artist. I also sought to have artists of different ages, race, gender, and social status represented. Mainstream and intuitive artists were also included (Table 1).
Table 1: Data showing each artist's educational background, residence, Jamaican classification, nationality, gender, age, and religious affiliation.

<table>
<thead>
<tr>
<th>ARTISTS</th>
<th>1</th>
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KEY
1. Education: Primary (X)
2. Education: Secondary Education (X)
3. Education: Tertiary Education (X)
4. Education: Research Fellowships, Courses, & Workshops (X)
5. Residence: Urban (U), Rural (R)
6. Jamaican Classification: Mainstream (M), Intuitive (I)
7. Place of Birth: Jamaica (J), Grenada (G), U.S.A. (US)
8. Gender: Male (m), Female (f)
9. Age
10. Religious Affiliation: Baptist (B), Methodist (M), Ethiopian Orthodox (EO), Jewish (J).
Priority selection was given to artists with whom I had contact more that once after the first interview, either by telephone, mail, or in person. Since discussions of works of art should cover all the categories found, some artist were selected so that all categories would be represented.

The narratives of the following artists were chosen and placed in alphabetical order: Carl Abrahams, Kay Anderson, Bro. Everald Brown, Gloria Escoffery, Sister Feea, Christopher Gonzalez, Allan Zion Johnson, Tina Matkovic-Spiro, and Osmond Watson.

Artists were referred to by the names I felt comfortable calling them during the interview. For example, Kay Anderson is a personal friend, so I referred to her by her first name in the text. Gloria Escoffery and Christopher Gonzalez were my teachers at different times in my life so it was difficult to refer to them on a first name basis. Osmond Watson and Carl Abrahams are much older than I am, so I found it more comfortable addressing them as Mr. Watson and Mr. Abrahams in the interviews. For the narratives on them I used their surnames. Brother Brown and Zion were addressed as indicated, since they are referred to by those names by everyone. By using titles for some artist and the first names of other does not in any way suggest a lack of respect for some or an uneasiness with others.
The following six aspects of the artists' involvement in art, religion, and culture were presented under these headings: Background, The Art Making, Themes and subject Matter, Religious/Spiritual Expression, Cultural Influences, and Discussion of a Work/Works of Art. A profile was presented at the beginning of the narrative on each artist. The information contained in the profile is as follows: artist's name, date of birth, nationality, residence, gender, artform(s), Jamaican classification, educational background, employment history, and religious affiliation. Narratives were presented on the following nine artists: Carl Abrahams, Kay Anderson, Brother Everald Brown, Gloria Escoffery, Sister Feea - Daughter of Zion, Christopher Gonzalez, Tina Matkovic-Spiro, Osmond Watson.

Methods of Data Analysis

The data were analyzed using a combination of techniques used by Stuhr (1987) and Spradley (1979). Stuhr investigated aspects of culture conflict which arose in the production of the artforms of contemporary Wisconsin Indian artists. In order to get an overall picture she organized the data in tables in order to readily identify patterns, significant aspects, or draw relationships which exist within this particular culture scene. In order to get to the point of having data organized and categorized into
tables, aspects of Spradley's "Theme Analysis" was used. This involves a search for the relationship among domains as a means of unearthing how they are linked to the culture as a whole. This process also helps one to understand the nature of themes in cultural meaning systems. Opler (1945) first introduced the concept of culture theme into anthropology, when he used it to describe general features of Apache culture. He proposed that one could better understand the general pattern of a culture by identifying recurrent themes. Culture theme was defined by Opler as "a postulate or position, declared or implied, and usually controlling behavior or stimulating activity, which is tacitly approved or openly promoted in a society" (p. 185).

For the purpose of this ethnography Spradley's (1979) definition of a cultural theme was used. He defined it as "any cognitive principle, tacit or explicit, recurrent in a number of domains and serving as a relationship among subsystems of cultural meaning" (p. 185). A cognitive principle was analyzed as something that the informants believe and accept to be true and valid, and used as a common assumption about the nature of their existence (including culture and religion) or art. Relationships were made between religious/spiritual themes and how they were expressed through works of art. Spradley (1979) posits the belief that: "Themes not only recur again and again
throughout different parts of a culture, they also connect different subsystems of a culture. They serve as a general semantic relationship among domains," (p. 189) domains being the basic unit in an informant's cultural knowledge.

Spradley suggested eight strategies for making a theme analysis of the data. They are as follows: Immersion, Making a Cultural Inventory, Making a Componential Analysis of Folk Domains, Searching for Similarities Among Dimensions of Contrast, Identifying Organizing Domains, Making a Schematic Diagram of the Cultural Scene, Search for Universal Themes, A Written Summary Overview of the Cultural Scene, and Making Comparisons with Similar Cultural Scenes. Six of these strategies were adapted in order to make an analysis of the data.

**Immersion.** During prescribed research periods a complete immersion in the data was done with little or no intervening time spent on other activities. This served as a refresher for what had taken place during the interviews and other activities. During this period blocks of time were devoted to a particular artist, and audio tapes of their interviews listened to and transcribed. I chose to do transcriptions of taped interviews myself in order to gain greater familiarity with the data.

**Cultural inventory.** A careful, written inventory of all the data collected on each artist was made, in an effort
to: review the information the researcher had access to, point to gaps in the data, and help to bring about a deeper immersion necessary to discovering religious and cultural themes. In order to achieve this an inventory of Domains was made. Three major categories or cover terms evolved. They were classified as follows: Cover Term I, which entailed finding all the artists who have done works of art which express aspects of religion. Cover Term II, tried to find reasons artist had for creating works of art. Cover Term III, attempted to recognize themes and subject matter which expressed aspects of religion in Jamaican art. Other minor term or included terms were identified within each of the three larger categories. For example, Under Cover Term I, included terms were listed classifying the artist according to the artists educational background, place of residence, Jamaican artistic classification (intuitive or mainstream), nationality, gender, age, and religious affiliation. This information was compiled in Table 1.

Cover Term II, Reasons Artist had for Creating Works of Art, in this section some of the included terms were: communication, personal satisfaction, self-expression, self-actualization. A taxonomic analysis was made for Cover Term III, Themes and Subject Matter Expressed in Jamaican Art. This was further divided into two major subsets - Themes and Subject Matter in Jamaican Art Expressing Aspects of
Christian Religion and Themes and Other Subject Matter in Jamaican Art Expressing Aspects of Religion. The subset which represented aspects of the Christian religion had the following subsets within it: Bible Stories, Depiction of Biblical Characters, Depiction of Religious Meetings and Activities, Concepts of Religious Phenomena, Preachers and Messengers, Interpretations of Traditional Christian Art Historical Religious Themes, Events in the Bible (Figure 1). Each of these were divided into more specific subsets, for example, the subset Bible Stories was further subdivided into two other subsets: Old Testament and New Testament. Subsets of Old Testament included stories such as Adam and Eve, Balaam and The Prophet. Subsets of the New Testament included: Nativity, Resurrection, and Crucifixion.

Similarities among dimensions. Within each subset of a cover term several similarities were often evident. For example, Adam and Eve might fall under Bible Stories as well as under depictions of Biblical Characters. Within subsets, cover terms were created, for example within the subset, significant events in the Bible, themes such as Resurrection, Crucifixion, and Last Supper were placed under the cover term Passion of Christ.

Identifying organizing domains. In order to create categories artists as well as works of art were organized into domains. Eleven categories or domains evolved which
are as follows: Celebrative, Interpretive, Illustrative, Allegoric/Symbolic, Iconographic, Devotional, Visionary, Ritualistic, Historical Reconstructionism, Ancestral, and Aeolianismic. The categories evolved based on whether the religious expression was based on the reaction with the product, the work of art, or the process the artist went through to create the work of art. A table was made and an X placed beside the name of each artist who manifested aspects of the eleven categories mentioned above (Table 2)

Search for universal themes. Larger themes were recognized which indicated the role of Jamaican cultural themes in Jamaican art.

Summary overview of the cultural scene. This aspect of the ethnography deals with the conclusions arrived at as to reasons why religion is expressed in Jamaican art. Religious art in Jamaica was classified into two major streams: religio-secular or spiritual art and religio-sacred or hierophantic art. Acculturation processes are the major cultural factors which influence, encourage, and perpetuate; media of expression, styles, techniques used by Jamaican artists, as well as canons of aesthetic judgement used to criticize works of art done by them.
Figure 1: Taxonomy of Themes and Subject Matter Expressing Aspects of the Christian Religion in Jamaican Art.
Table 2: Categorical breakdown of ways in which art expresses religion in Jamaica.

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<tr>
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<td>Craig, Karl Jerry</td>
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**KEY**
1  Celebrative
2  Interpretive
3  Illustrative
4  Allegoric/Symbolic
5  Iconographic
6  Devotional
7  Visionary
8  Ritualistic
9  Historical Reconstructionism
10 Ancestral
11 Aeolianimic
Chapter IV

Presentation of Data

Introduction

Stuhr (1988) in her study of cultural conflict as viewed through the art of contemporary Wisconsin Indians, formulated an interesting way of presenting data in the form of narratives. Therefore, in this chapter the data are presented in the form of brief life history narratives. The major information given in each of these narratives comes from the "thick description" derived from ethnographic interviews with nine of the sixteen artists interviewed. In most cases information from books, catalogues, reviews and information from other informants were included.

Geertz (1973) claims that "ethnography is thick description." He expands on this notion:

What the ethnographer is in fact faced with is a multiplicity of complex conceptual structures, many of them superimposed upon or knotted into one another, which are at once strange, irregular, and unexplicit, and which he must contrive somehow first to grasp and then to render. (p. 10)

Geertz also claims ethnography as a tool for anthropological research and the aim of anthropology is "the enlargement of the universe of human discourse." This aim he thinks, is peculiarly well adapted to a semiotic concept
of culture. He further explains: "As interworked systems of construable signs, culture is not a power, something to which social events, behaviors, institutions, or processes can be causally attributed; it is a context, something within which they can be intelligibly - that is, thickly - described" (1973, p. 14).

In order to find semiotic relationships, thick description is supplied on six aspects of the artists' involvement in art, religion, and culture and are presented in the form of concise life history narratives.

A profile was compiled on each artist. The narratives were arranged in the following six categories: Background, The Art Making Experience, Themes and Subject Matter, Religious/Spiritual Expression, Cultural Influences, and Discussion of a Work/Works of Art.

The artist's profile. This included the following information: the artist's name, date of birth, nationality, residence, gender, art form(s), Jamaican classification (mainstream or intuitive), educational background, brief employment history, and religious affiliation. All the artists disclosed this information during the interviews, while some was gleaned from information sheets I received from them after the interview, or from show catalogues. The information from catalogues and other written sources was confirmed by the artists. Sister Feea preferred not to
disclose this information and preferred to have some of the information withheld. Although I had already found some of this information in a show catalogue, I chose to delete it from the profile on her in order to respect her wishes.

**Background.** This section deals with any information I thought would be vital in order to better understand what led the particular artist into the field of art. It also included any interesting information about the interview itself or my personal past association with the artist. For some artists I went into details regarding exhibitions they were involved in which bore direct relevance to religious/spiritual art.

**The Art Making Experience.** This section looked at media, style, and technique. Reasons for doing art were also discussed. The processes involved in making a work of art, such as: feelings, inspiration, rituals, stages, events, and skills were recorded. Personal interaction or critiques of works of art were explored and included in this section. Artists' comments on the reaction or interaction of the art audience with their works were also included as well as their opinions on doing commissions.

**Themes and Subject Matter.** This was the section for discussion on the main themes and subject matter artists used in their work. Religious/spiritual themes used by them were also discussed if their main themes did not fall into
the categories of religious and spiritual. Themes here referred mainly to ideology, while subject matter referred to imagery. In some cases, for example, with Stanford Watson and others who worked in an abstract or abstract expressionistic style, themes and subject matter were both ideological.

Religious/Spiritual Expression. The artist's involvement with religion was discussed as well as his/her basic religious beliefs and the ways in which religion or spirituality influenced the works of art. Definitions of religion or spirituality as well as any particular religious or spiritual ritual, process, event, or stages involved in making art, were included.

Cultural Influences. Aspects of the following were examined in this section: Ways in which age, race, gender, or social status influenced the themes and subject matter used in works of art; Jamaican cultural themes and environmental factors which influenced works of art; the relationships between artist, curators, critics, and the artworld in general. Influences of other cultures, especially the African and European cultures.

Discussion of a Work(s) of Art. The general approach I used in talking about the works of art was based on what Barrett (1990) describes as "advocacy criticism" (p. 8). This is based on a term coined by Lucy Lippard to describe
her work as an art critic. In advocacy criticism, the critic deals with the work of art from an emic perspective, (emic perspective being the insider view) therefore contextual information is sought from the artist. In a few cases however, contextual information was supplied from written materials which were gleaned from other ethnographic studies. For example, the information on Nyabingi meetings discussed in the narrative on Bro. Everald Brown, was taken from the work of Leonard Barrett (1977a), on Rastafarians.

Barrett (1990) describes criticism of any art form as "informed discourse about art to increase understanding and appreciation of art" (p. 2). Barrett and aesthetician Morris Weitz (1964) among others, feel that when works of art are criticized, critics do one or more of the following: describe, interpret, evaluate, and theorize. The critical analysis of the works discussed were based on two categories mentioned above; description and interpretation. The discussion on each work of art was structured on Barrett's mode of approaching criticism through description and interpretation. Although Barrett's work has been targeted mainly at the criticism of photographs, he claims that these categories can be used in talking about any art form.

Description, he explains, is a data-gathering process of listing facts about the work of art. The descriptive information is derived from two sources: external and
internal. The descriptive information includes statements about: the subject matter, medium, form, the works causal environment, information about the artist who made the work, times during which it was made, and the social milieu from which it emerged (Barrett, 1990, p. 12).

Interpretation, Barrett claims, is when "attention and discussion move beyond offering information to matters of meaning" (p. 34). Aspects of interpretation investigated include: artist's intent, feelings, meaning, personal significance, denotations, and connotations.

Focus has been placed on Barrett's model for critiquing works of art, from the perspective that his model conforms to tenets established as ways of looking at and talking about Western art. It is correct to say that all mainstream artists in Jamaica have been trained in a Western aesthetic, therefore on a whole create works of art which will reflect aspects of their academic involvement with it. Nevertheless, there are some artists who have exposed themselves to non-western cultures as well as to the art of non-western cultures, in particular Africa, and have sought to imitate or capture the essence of these art forms through the processes of execution, choice of themes or subject matter applied in creating a work of art. I cannot deny the fact that the ideals of Western art are in some cases different from those expressed in non-western cultures,
therefore I cannot look at these works of art solely from a Western point of view. With this in mind, and relegating all hierarchical positions, I felt it important to present two other points of view, which suggest angles from which works of art done by persons of African descent, influenced consciously or unconsciously by African art and culture, might present or express themselves. These views are founded on the research of the African-Caribbean Institute of Jamaica's art history Research Fellow, Patricia Bryan and an African-American artist and Professor, Pheoris West.

Bryan (1984) in an exploration of the possible aesthetic connections between traditional African and Jamaican Intuitive art, focusing mainly in the area of sculpture and to a lesser extent on drawing and painting, found at least fifteen different links by which these two traditions might be connected. They are as follows:
1. The cosmological relationship between the artistic material, for example, wood and the creator of the work of art. 2. The emphasis that is placed on verticality, symmetry, and cylindricality. 3. The emphasis placed on frontality. 4. The functionality of African art, such as masks being used as a part of a dance, with this essence transported into Jamaican intuitive art as an expression of movement. 5. The aesthetic code in regards to the principle of proportion; African proportion being very symbolic and
based on a 1:3 or 1:4 ratio (Odita, 1974), and European proportion based on a very naturalistic 1:6 or 1:7 relationship between head and body. 6. The emphasis placed on the feet and reproductive organs. 7. Ephebism, a principle of African aesthetic identified by Robert Farris Thompson, which is the "practice of depicting subjects of all ages at the optimum of physicality between extremes of infancy and old age in keeping with the African conceptualization of his universe," this is also apparent in the works of some Jamaican intuitive artists. 8. The great importance of the quality of the finished surface whether by embellishment or by utilizing cicatization patterns. 9. The predominant use of the colors black, red, and white as a finish to sculpture. 10. The art of carving is a family tradition which is passed down from father to son. 11. The spiritual and intellectual connection between some Jamaicans and Africa, especially expressed in the Rastafarian community. 12. The hieratic proportions applied to figures within a composition. 13. Hierarchical arrangement of figures in compositions. 14. Equal prominence is given to all components of a composition, in both the foreground and the background. 15. The magico-religious function of art in ancient Egypt and in other parts of West Africa is translated in a prophetic, visionary nature in Jamaican intuitive art.

It must be understood that in the discussions of the works of art presented in the narratives on each artist, I did not explicitly state that my discussion is based on the research of either Barrett's, Bryan's, or West's theories, but must be seen in the light that I am aware and sensitive to each of these approaches. My discussion therefore is based on a conglomeration of all three approaches using aspects of them that seem appropriate for the particular circumstance.

The information in all narratives, except that of Christopher Gonzalez, is presented in the following sequence: Background, The Art Making Experience, Themes and Subject Matter, Religious/Spiritual Expression, Cultural Influences, and Discussion of a Work(s) of Art. In the Christopher Gonzalez narrative, the discussion of the work of art was placed before the cultural influences, since it was necessary to know about the work before the cultural
influences could be discussed, as they had direct bearing on that particular work.

In Sister Feea's narrative, cultural influences were omitted since she claims that her work is not of earth, therefore it would not reflect Jamaican culture. Sister Feea gave specific instructions that the audio tape with her interview should not be brought to the U.S.A., in fact not leave the shores of Jamaica. I was instructed to leave it in the possession of another artist after it was transcribed.

Interviewing Carl Abrahams from a sheet of prepared questions was almost impossible since he has not been very receptive to interviewers lately. He told me that he was very upset about articles which have been written about him recently by persons he trusted. The last person whom he consented to give an interview, referred to him in the article as being "eccentric." He was deeply offended by this description. He also claims that too much focus has been placed on Edna Manley to the neglect of other pioneers of the Jamaica art movement, such as himself. I listened keenly to his grouses and enquired about his involvement as a pioneer in the Jamaican art movement. I eventually won his confidence, so he allowed me to make notes, but not use a tape recorder. We talked for over three hours about art in general; the art movement in Jamaica, from the early
beginnings to present; and his cadre of work religious and cultural. He allowed me to look at his works of art which currently has in his possession, but I was not allowed to take photographs. On my visit to Jamaica August - September 1991, I spoke with him on the telephone briefly, but he was unable to accommodate a visit from me because of failing health.

Narratives

Carl Abrahams

Place of birth: St. Andrew, Jamaica
Date of birth: May 14, 1913
Residence: St. Andrew, Jamaica
Gender: male
Art form(s): painting and sculpture
Jamaican classification of artist: mainstream
Education:
Secondary: Calabar College
Employment:
Past: Soldier, Royal Air Force; Cartoonist, Graphic Artist, Book and Magazine Illustrator
Present: Artist
Religious affiliation: As a child he went to All Saints (Anglican) Church, Kingston. Presently not affiliated to any religious denomination.
Background. Carl Abrahams is considered as a one of the pioneers of the Jamaican art movement and classified as a mainstream artist and master painter. He was educated at a Baptist high school, Calabar College, where he was greatly influenced by the philosophical ideas of his headmaster, Revd. Price.

Abrahams's career as an artist started in the 1930s when he worked as a cartoonist and illustrator. He did illustrations for A. T. Henry's Bats in the Belfry and the West India Review. He also created black and white labels for local products. As a cartoonist he worked for The Gleaner, a local newspaper, and contributed to other local publications like the WISCO and the Police magazines. His career as a cartoonist was halted briefly while he served in the Royal Air Force for three years during World War II. On his return to Jamaica he was encouraged by an English painter, Augustus John to develop his skills in oil painting and his peculiar cartoon-style of drawing.

Abrahams has been involved in numerous one-man and group exhibitions in Jamaica and overseas in the following countries: U.S.A., Canada, Brazil, Mexico, England, and Venezuela. For his contribution to the visual arts in Jamaica, he has received two major national awards. The Silver Musgrave Medal from the Institute of Jamaica in 1973 and the Order of Distinction (O.D.) in 1975.
The Art Making Experience. Although he works mainly in oils on hardboard, he also works with oils on canvas and sometimes with acrylcs on hardboard. He has also done a few sculptures in cement which are mainly portraits of persons on public life such as Portrait of Robert Lightbourne (1969) and Portrait of Neville Dawes (1975).

Carl Abrahams says his work and style is influenced by the works of mainly European masters. He reads a great deal, especially art history books and books about artists. In this way he educates himself in various contemporary and traditional styles and themes. He sees art as a universal matter and not as a "nationalistic expression of one's national habits and culture." He adds: "Art ceases to be purely a national affair. It seeks to unite people of different races around the world. If we work together we can achieve a universal state." Other literature which have been sources of inspiration for his work are: The Bible, in particular the Maccabees Version, Greek mythology, as well as current events local and overseas.

He sees the job of the artist as protector of the environment therefore concerns such as the ozone layer should come under the artist's scrutiny. Art, he thinks, should be aligned with science and technology and be a major part of the industrial development of a country. It is also a means by which one can visualize and control agricultural
habits and potential. Religion he believes should also play an important part in artistic life and the artist should bear the responsibility to protect what the great Almighty has created for us.

In 1975 a retrospective of Carl Abrahams' work was mounted at the National Gallery of Jamaica. In the catalogue Boxer (1975) describes Abrahams's work as follows:

And always in his work too, there is that tenseness; that tautness to the line; that finickiness in places where it is least expected; that awkwardness in the poses of the figures and above all that harshness, that brittle quality to the paint and acidity of tone to the colours. (p. 6)

Although Boxer describes the lines Abrahams uses in his work as very tense and taut, there is this illusion of freedom and fluidity to this tautness of line in certain aspects of his work. This quality is more evident in works that capture some kind of fantasy or sexuality, such as; Waltz of the Horses (1965), Chopin Polonaise (1982), Bacchus and Ariadne (1982), and Venus and Adonis (1982). Though most of the examples given here are post 1975, this quality has been evident from the 1960s, with paintings such as Waltz of the Horses. In these paintings the characters float around as if they were suspended in air. The women have long curly hair, the horses curly manes. These are represented as strong wavy lines in the paintings. Many other swirling lines are incorporated in his paintings.
Abrahams claims that he enjoys working with these swirling lines as they give movement and contrast to the work. These works he describes as lyrical abstracts.

Anyone who knows about Jamaican art would not dispute the fact that Carl Abrahams has done more paintings with religious themes and subject matter than any other artist on the island. In a show entitled *The Passion of Christ* mounted in the National Gallery of Jamaica, February 14 - April 22, 1978, sixty-six works of art with Christian religious themes or subject matter, done by fifteen artists were shown. For this show Carl Abrahams contributed 20 paintings, 30% of the total number of paintings shown.

*Religious/Spiritual Expression.* Abrahams believes in God but presently he is not affiliated with any religious organization. As a child he grew up as an Anglican, but
claims to have been more spiritually inspired by street meetings put on by The Salvation Army Church. These meeting were usually held near his house so he used to watch and listen to the services from his verandah.

In general, Abrahams feels that the spiritual side of life is more important than the material. He also feels that the ability to do works of art is a God given talent. Therefore, when one gets gifts from God they should use it to glorify Him.

In an interview with Rev. Philip Hart by Sonia Jones, in Arts Jamaica, Father Hart speaks of Carl Abrahams' religious works:

A very large body, and in my estimation, the most important, of Abrahams' work is religiously inspired. He used biblical themes but not to make social statements. Sometimes he does as in the picture of Angels in Grief. This particular work could probably be described as a political statement.... While it is true to say that Abrahams does not allow himself to be confined to a strict iconography, it is clear that his intention is a religious and devotional one. (Jones, 1982, p. 8)

In reference to Carl Abrahams' works in the The Passion of Christ exhibition, Father Hart had the following to say:

I recall the small work The Mocking of Christ showing the central serene figure of the Savior surrounded by terrifying, absurd and in some ways tragic-comic figures of mockers.... Man of Sorrows and The Grief of Mary are clearly modern icons and are totally understood in the main stream of the Christian devotional image. It is like a finger of time - a thin thread - which
traces a line right back. His many faces of Christ - numerous Crucifixions - his penetrating Last Supper (I recall three versions), his whole series of Angels, the numerous incidents from the life of Christ and his magnificent Ascension altogether make Abrahams our most important religious and devotional painter. (Jones, 1982, p. 8)

Plate II: Carl Abrahams, The Last Supper.

Examples of Carl Abrahams' religious works which illustrate biblical stories include: The Last Supper (1955), The Last Supper (1965) (Plate II), Christ of the Resurrection (1975), Agony in the Garden (1977), Thirty Pieces of Silver (1977), Pilate Washing His Hands (1977), Woman, Must I Not Be About My Father's Business? (1977), Boy in the Temple (1977) (Plate III), The Mocking of Christ (1978), and Crucifixion - Raising of the Cross (1978). Most of the works with religious themes that were done in the
seventies, dealt mainly with the passion of Christ. This could be attributed to preparation for *The Passion of Christ* exhibition which was mounted at the National Gallery of Jamaica, February 14 - April 22, 1978.


The illustrative pieces which he has been doing in the nineties, of Bible stories, deal more with the Prophets. In February 1991, when I visited him, he was completing one on Baalam, the Prophet. This illustrates the story of Baalam and his donkey (which spoke back to him), in Numbers 22: 22-35. He has done other prophets such as Nathan and Moses. He has also explored the role of other Biblical characters such as David, of the Old Testament, and Peter the fisherman
of the New Testament. Of Peter, he says, "Why do you think Jesus chose a fisherman? There is something strong about a fisherman. A fisherman not only needs physical strength but also strong mental powers."

Plate IV: Carl Abrahams, *Head of Christ.*

Abrahams claims: "Doing (paintings of) Jesus and the Prophets affects me as much as it does the viewer. Jesus' philosophy is wonderful, it hits me." Throughout the years,
interspersed with his other themes are various iconographic representations of Jesus. Some of them include: *Man of Sorrows* (1965), *Head of Christ* (1977) (Plate IV), *And Jesus Wept,* (Plate V) and *Jesus in Prayer.* These iconographic representations seem to be the ones in greatest demand by his clients. During my visit, two clients came to his house and they were placing orders for iconographic painting of Christ.

Plate V: Carl Abrahams, *And Jesus Wept.*

Another fraction of Abrahams' religious works are his own interpretations of Biblical themes. Some of these include *Hallelujah, Hallelujah, Hallelujah* (c. 1965), *Judgement Day* (1973), *Adam* (1974), *The Thirteen Israelites*


Most of these interpretive works are also filled with symbols. For example: *Hallelujah, Hallelujah, Hallelujah*, is symbolic of the singing and the shouting that must go on in heaven. In the painting, there is a marked distinction between the things above earth and those below it. Between these areas are souls which seem to be rising to heaven. Heaven is symbolized as a large area, almost like a vacuum, sucking these souls into it. At the top of this 'vacuum,' wings are attached which help to pull these souls out of the realm of earth. Below the area of earth are two cavern-like objects: one is an empty tomb, symbolic of resurrection
from the dead. The other, an open red pit, symbolizes victory over the fires of hell. In Man of Sorrows, the symbol of the cross, is used to form lines of grief in Jesus's face as well as functionally represents the mouth, nose and the eyebrows.

Cultural Influences. The Jamaican culture has influenced the subject matter of Abrahams' work in a variety of ways, even in his portrayal of religious stories. In works, such as, Jesus Feeding the Five Thousand (1990), Abrahams claims "I try to humanize the work. The baskets they are using are like Jamaican baskets. I try to let it relate to people's everyday lives." Abrahams also drew the people with different expressions on their faces. This he thinks will allow viewers of this work to find themselves in the work or find someone in the crowd with whom they can relate. Another painting in which he has used images of Jamaican people to illustrate a Bible story, is Jesus Casting out the Money Changers (1990). He illustrates a contemporary Jamaican market scene, with chickens and other birds flying out of the market place, as he enacts Jesus chasing the money handlers out of the temple.

Most of Abrahams' religious works tend to be very serious, soul searching, and devotional. On the other hand, his works which describe aspects of Jamaican culture are usually very satirical. Works such as The Backyard (1970),
Abrahams comically celebrates cultural religious practices of Pocomania. *John Canoe Invading Portland* (c. 1961), is a farcical interpretation of John Canoe in Jamaican folklore. My all time, favorite, fun-filled, Abrahams painting is *Grand Finale of the Tea Party* (1959), which is a very hilarious look at the end of a tea party. He claims that one Stanley Mair used to have tea parties all over Kingston.

The food at these events were more than just tea, sandwiches, and petit fours but curried goat and other foods that go with this dish were also served. One act at the end of one tea party was a fight between two one-legged men. This scene is humorously portrayed in this oil painting.

**Discussion of a Work of Art.** *Boy in the Temple* (Plate III) is an acrylic painting. It is a very simple illustration of Jesus, as a twelve year old boy, challenging the Jewish teachers in the Temple at Jerusalem. It complements another oil painting by Abrahams *Woman, Must I Not Be About My Father's Business?* which hangs next to it in the National Gallery of Jamaica. They were both done in 1977.

Both of these paintings illustrate the story in Luke 2: 41-51. The story is as follows: Jesus and his parents had gone to the Passover Festival in Jerusalem. After the festival they could not find Jesus. They thought he had gone with friends and other relatives, so his parents
started the journey home to Nazareth. On the way they found out that Jesus was not with the other group so they returned to Jerusalem in search of him. On the third day they found him in the Temple, listening to and questioning the Jewish teachers. His parents were astonished to find him there. They asked him why he had caused them so much concern and he replied "Why did you have to look for me? Didn't you know that I had to be in my Father's house?" They didn't understand the implications of what he said at the time, but as the scriptures say: "His mother treasured all these sayings in her heart. Jesus grew both in body and wisdom and in favor with God and man" (Good News Bible, p. 79).

In the painting, the scene is set in a Jewish temple. This is evident, based on the style of architecture used for the building. Large columns, arches, fretwork, suggestive of what the inside of the temple might have looked when Jesus was a boy.

The Jewish teachers are dressed in long robes, while Jesus is dressed as a country child in a simple garment and sandals. Jesus looks very calm and confident, while the teachers look astonished and perplexed. Jesus' divinity is symbolized with a halo over his head. The varying postures and facial expressions of the teachers add a great deal of interest. A kind of dialogue is created between Jesus and
the group of teachers as the eyes are forced to wonder back
and forth between them.

The colors used are very subtle, lines are very rigid
and precise. The total simplicity with which the work is
executed would make a fitting illustration for a child's
story book.

Kay Anderson

Place of birth: St. Andrew, Jamaica
Date of birth: May 17, 1945
Residence: St. Andrew, Jamaica
Gender: female
Art form(s): painting
Jamaican classification of artist: mainstream

Education:

Primary: Morris Knibb Preparatory School
Secondary: Queen's High School
Tertiary: Master's degree in Art Education from Rhode
Island School of Design, U.S.A. Bachelor of Arts in
History and a Diploma in Education from the University of
the West Indies (Mona Campus) Jamaica. Diploma in Art,
majoring in Painting from the Jamaica School of Art
Research Fellowships, Courses and Workshops: She did
courses in Paper making at State University College of
New York at Buffalo, U.S.A.
Plate VII: Kay Anderson.

Employment:

Past: Dean - Cultural Training Centre, Kingston, Jamaica; Education Officer - Ministry of Education, Jamaica; Lecturer - University of the West Indies (Mona Campus); Teacher of English.
Present: Artist and Lecturer, The Edna Manley School for the Visual Arts

Religious affiliation: Kay was brought up as a Seventh-day Adventist, but as an adult her membership is in the Anglican Church. Presently she worships at a Baptist Church.

Background. Kay Anderson was born on May 17, 1945 in the parish of St. Andrew, Jamaica. Kay describes herself as a young artist, but unlike most other young artists she did not develop a career in art until she was in her thirties. When she came to art she had already earned a Bachelor of Arts (B.A.) in History, a Diploma in Education (Dip. Ed.) with a major in English, and had concluded Part 1 of the Master of Arts (M.A.) in English Language and Literature.

While in the master's program at the University of the West Indies (Mona Campus), she found she had some time on her hands. She enrolled in a painting class in the Evening Institute of the then Jamaica School of Art now the Edna Manley School for the Visual Arts. The class was held one evening per week, lasting about two and a half hours. She really wanted to learn to use oil paints but because of the short duration of the class it was impractical to do so.

As a result, she started to teach herself oil painting to fulfill her dream. Her main inspiration came from the confidence her art teacher had given her while doing art in
sixth form (12th grade). Her teacher had told her then that she painted as if she would handle oils well and thought she was a natural oil painter rather than a water colorist. She first taught herself to stretch a canvas. With the help of her husband, they stretched and prepared a canvas to the best of their ability.

A few days later she was alone at home and had a medical emergency which was life threatening. She managed to call a neighbor before blacking out. While she lay on the floor where she had collapsed, she began to review her life and to focus on what was important to her. She realized she had one regret. She knew that her children would miss her but they had been brought up to be independent. She knew that her husband would also miss her however she felt he too had the strength to get beyond her death. She felt her life had been good, but she wished that the canvas she had prepared had not been left empty.

She soon recovered the medical trauma, but it took her about nine months to work out what that one regret meant to her life. On the morning she came to terms with what she thought was most important to her, she did something about it. She left her job as a Curriculum Development Officer with the Ministry of Education and enrolled as a full-time student at The Jamaica School of Art. Her main reason for doing this is explained in her own words:
I figure if something is important to you when you are dying, if that is your main regret, then it should be important to you when you are alive, so, I have scheduled my life in that way since then.

She graduated from The Edna Manley School for the Visual Arts with a Diploma in Art, majoring in Painting. She went on to study paper making under Frank Eckmair, Paul Martin, and Peter Soweski at State University College of New York at Buffalo. Recently, she completed a Master's degree in Art Education at Rhode Island School of Design.

Kay has tried to build a career in art since then as an artist, paper maker, and arts administrator. She has held prestigious positions in the arts, one of which is President of the Jamaica Artists and Craftsmen Guild. Recently she resigned the position she held for two years and ten months as Registrar and Acting Dean of the Cultural Training Centre, a tertiary institution housing the Jamaica Schools of Music, Dance, Drama, and The Edna Manley School for the Visual Arts.

Artists and Others was her first solo exhibition. This was mounted at the Frame Centre Gallery in Kingston, Jamaica, from August 22 to September 5, 1985. This show focused on portraits of Jamaican artists and other prominent Jamaicans. Her second solo show Cycle of Sorrows was mounted at Butler Library, State University College of New York at Buffalo. In this collection of works Kay sought to express the dynamics of birth, life, death, and renewal.
The works symbolize one's movement through the life cycle, emphasizing the emotions which surround these experiences. These works were done mainly with her handmade paper. It is not surprising that the special decision making canvas, which became *The End Game*, was a part of this show. Copies of her 21 copy limited edition book *Handmade Paper An Art In Itself* were also on display in this show. For this book she wrote the text, handset the type, and actually did the print run herself.

Her latest one person show, *Ancestral Whisperings* was mounted in April 1991. These works, she explained, were a quest to explore "why I am." They veered away from the earlier very realistic portraits to more semi-abstract and expressionist representations that explore symbolic aspects of Jamaica's ancestral heritage as derived through a historical context.

According to Jamaican classification categories, Kay is regarded as a mainstream artist.

**The Art Making Experience.** Her main media include her handmade paper and oils on canvas.

Apart from trying to fulfill a dream or satisfying the resolve she made after her near death experience, Kay's need to do art lies deeper. When asked why she made art she replied:

I think because I just want to. Perhaps it is more need to, because even when I don't want to I
find that there are times when I could do something else but I still have to, not because it is easy for me because it is not easy for me, because I am still learning so much.

After she took a break from painting actively for nearly three years, she recalls: "I found that (when) I was doing a lot of administrative work and not painting, then I became increasingly more miserable, increasingly miserable and depressed. Finally, I realized that I really needed to be painting. I just needed to be painting."

Once she actually gets into the act of painting, physical and mental responses to feelings became very much part and parcel of the process involved in making the work of art. These experiences she credits to being totally into her right brain at that time. For Kay it is an unfolding of unconscious, involuntary sensory experiences:

I get so involved. When I really start working, it's as if nothing else is existing outside of me, the canvas, and if I am painting somebody, that person. I become very closed off to anything else that's happening outside that environment. I had an art teacher who used to say I would lick my lips when I was painting as if I was tasting the color.... I get very wild and very focused. I don't have the words to tell you because I am really not at the point where I could be analyzing myself. I think that analytical part, that spectator part of your body, I think that cuts off.

Aspects of nature and the environment influence her paintings. The brilliant color in the Jamaican atmosphere influences her love of bright colors. She recalls: "When I hung that first show Artist and Others and I went up to the
gallery which had lots of windows, you could see right into the gallery and it was just glowing with all these colors."

One of the things that affected her, when she first went to art classes, were the works that hung on the walls of the school. She thought that many of the works looked sort of dark grey, almost as if they had been glazed down into dirt and full of patina. They made her very uncomfortable.

I find that I react to environment by feeling uncomfortable or by feeling good. I don't know if what happened with my work was as a result of my personality or a reaction to all that darkness or a reaction to all that sun and light and beauty outside. For me there is a kind of beauty in the colors and the light and so that's what I feel in my work. You will pardon me if I happen to like my work.

The end product she feels is an expression of one's inner self and how one feels about him/herself. She says:

I've come to realize, over these years when I have been here doing the painting, and sometimes not doing the painting that you have to be extremely courageous in order to paint, because you are really exposing yourself. You're really on the line and it takes a great deal of courage to paint.

Kay is widely known as a portrait painter in Jamaica. She has ceased doing them for a while because of the "heavy emotion burden" they evoked. She had quite a few a disturbing experiences as a result of subjects' reactions to their portraits. They range from a museum director who went berserk after seeing how revealingly Kay had expressed her
life secrets on canvas, to a dying artist who looked at the painting when she was through, shook his head and said "You've captured the sickness in me."

In response to her feelings about commissions, she states:

I need them, but I am not about to put myself under the yoke of what the person wants more than [what evolves through the process of the painting]. I am not going to sacrifice my integrity as an artist. That doesn't mean that I am going to maintain some sort of inflexible stance that says I am maker and I know all the answers.

Her motto is "My commodity is not a tomato and therefore it will not spoil." If the client is not satisfied or comfortable with the work, then he/she is under no obligation to take it.

Themes and Subject Matter. Kay Anderson's main theme and subject matter is faces. She explains: "I gravitate toward faces perhaps, because maybe that is the most immediate thing that gives you the feeling of a person."

She points out that even before she did art seriously, she had an obsession with faces: "Even at the University (UWI), my notes were covered with the faces of the people who studied with me. I think I had more of those than notes."

No doubt her earlier works focused mainly on faces, on portraits, hence her first show Artist and Others.

Kay disclosed that for several years she did mainly portraits. She describes her portraits:
I was not simply trying to get facial resemblance or anything like that. I was trying to make some kind of connection between what to me was the spirit of the person and the character that formed the personality of the person. I hoped that it would look like them, but I was trying to get something that was more inner to the person. What I also found happening was that there seemed to be some kind of something that was always within me which seemed to come out in the work. So, there was an expressive quality to these paintings which did not always endear them to the people that I was painting, because they weren't necessarily flattering.

Four of her portraits were discussed, two artists and two others. The two artists were Mallica Reynolds (Kapo) and Ralph Campbell. The others were of Mrs. Lynette Wilks, Director of Administration, The Edna Manley School for the Visual Arts and an unnamed museum director.

One of Kay's motives in portraiture is to "get at the spirit of the person." In this quest she finds that her expression is sometimes controlled by the way in which her spirit interacts with that of the person she is painting. This is evident in the paintings she did of Kapo and Ralph Campbell.

When Kay did the painting of Ralph Campbell in 1983, Portrait of Ralph Campbell (Plate VIII), she was well aware of the fact that he was battling cancer. Ralph died two years later. As mentioned before, Ralph's comment was that she had captured the sickness in him. Although Kay was satisfied with the portrait, she felt badly, as though she had trespassed into his life.
Plate VIII: Kay Anderson, *Portrait of Ralph Campbell*.

Kay observed that her painting of Kapo revealed another side of him, the vulnerable side. She pointed out that the typical Kapo portrait, be it painting or photograph, showed the more flamboyant aspect of his personality. At the time she painted Kapo, he had recently lost both his legs. He talked with her at great length about his life and his loves. She explains her response to the portrait:

When I look in the eyes and the face I feel a sort of vulnerability .... I don't know whether it was as if I was feeling a sort of protectiveness toward him as a person. I felt it in the work. So, although there is a highly dramatic look in terms of the turban and the red thing [robe], that is sort of a veneer. I feel that when you look at the face and the eyes there is something of the man's spirituality. After all, he was a preacher
and as a human being who had known some suffering, there's a vulnerability to it.

As an artist, one will find that the length of time spent doing a work of art does not necessarily equate with the amount of success it will have. It is sometimes those quick sketches which capture the "spirit" of the subject. In painting the museum director, which she prefers not to name, she recalls:

I was really into my right brain at the time. I did this thing in about two and a half hours, because that was about as much time as she had for me. It was a huge canvas and I just focused and painted like I was crazy and when I was finished, she just went berserk. She said something like "You have all my secrets up there. I thought I was hiding all of this from the world and there you have it up there." That work has never been shown, because she was very upset about it. It upset me in the process. I ended up a nervous wreck, bawling and so because I had so clearly made this woman distraught.

On the other end of the pendulum, her portraits were not only evoking burdensome emotions, but also conveyed messages or emphasized strength of character and personality. This is quite evident in Portrait of Lynette Wilks (Plate IX). She says she does not set out to transmit messages in her work but, when she looks at the finished pieces, she sees messages in them.

I see something that could be a message that could be read this way and that. I think to a large extent there is a lot of thinking that goes on in my work. Thinking about people and how they feel and how they operate or behave. I try to create that in the work and I would like people to see that.
As an example, she referred to the portrait of Lynette Wilks. She describes Mrs. Wilks as a woman who has rooted herself very firmly in her African traditions. She clarifies:

She is a Jamaican, but she is very strong in her African beliefs that are a part of her ancestry through her Maroon connections. She displays this in the clothes she wears, using African prints and just how she goes about it. So when I painted, her I wanted to show her as you would necessarily see her. Physically looking at her, you would see this Africany printy thing, but beyond that I wanted to try to show the spirituality that must
be there, if somebody is taking on this kind of
thing to themselves. I wanted to link that very
strongly, not just with African prints, but with
the whole notion, with the position of the hand,
with the finger pointing to the head, the thinking
stance, to me, the inwardness of the expression.
You definitely can see that this mind is actively
at work, which also talks very much about the
woman's personality. She is constantly thinking
and seeking new ways to get about doing something
or other.

In this painting, many of the messages were created
through gestures and objects as illustrated above. She
added the OUT and PENDING trays and a few other culture
specific objects that could be found in Mrs. Wilks' office.

Normally at this point I would not have picked up
words in my work, but I picked up the OUT tray and
PENDING as sort of elements of thought, because
the pending means that something is being dwelt
upon, but no action is being taken and the out
[tray] suggests that we have now finished with it
and there is some action to be taken about it. It
was part of how I saw her personality.

These objects and gestures were contrived as cultural
symbols. As well as being symbolic representations of Mrs.
Wilks in a very subjective way, these too, in a more
universal way, symbolized the strength and character of the
Jamaican woman.

Beyond the major theme of faces, is the wider sphere
of interest in people. Kay claims that in the last two
years, her work has changed somewhat from painting portraits
to looking at people in a historical or cultural context,
capturing moods and exploring the phenomena of life, death,
and the whole cycle of emotions. She muses:
I am going for a lot of moods and sometimes context. In my handmade paper I concentrated a lot on doing my castings and again creating things that speak to some sort of state of mind or state of heart. I had a whole series that was called *Cycle of Sorrows* which had a lot to do with my state of mind at the time.

Kay seems to be concerned about human conditions and her knack for capturing moods and state of mind went far beyond the last two years. One painting she remembered doing was of a child screaming under the vibrations of the awful Orange Street fire. This painting was done before she went to art school. She thought it was totally untutored but a significantly powerful work. It was so powerful that she eventually destroyed it. Each time her sister visited, she made negative comments about the horror it portrayed to her.

When asked how she thought her work expressed Jamaican culture she replied:

> When you are drawing your own people, you're looking at their character because it is molded by their conditions, their climate, their culture since you're very much into that sort of thing. Your very way of seeing is molded by the culture. I find my work is almost bright. I hope it is not garish or anything like that, but I have a brightness to it that I think has something to do with my love of the sun and being outside here in Jamaica and not outside in Providence or Buffalo, or some such place. Now, here the sun is different, the colors are beautiful, the mountains are blue and I think it informs my palette and it says something about my personality.

In her depictions of people she says "Now I am on a search into a kind of heritage." She feels pretty secure
about who she is, but her exploration lies in "Why I am."
This search goes as far back as the indigenous people of the
island, the Arawaks. Contrary to some historical accounts,
she discovered in a recently publication that the African
slaves, which were brought in by the Spaniards, intermingled
with the Arawaks, so she feels that there might still be a
trace of Arawak blood in present day Jamaicans. Because
they are a part of her island's history, she thinks of them
as a part of her heritage. She knows that as a people they
have had to face oppression, repression, and some amount of
depression.

She played chess quite frequently with her sister-in-
law, who was the national chess champion at the time.
Therefore a pleasurable activity like chess became a part of
her expression, as she started looking at the cross hatch
between life and death. Looking at life and death as part
of a cycle she comments: "I have always been fascinated,
sometimes terrified at the notion of death, sometimes at the
notion of life, and so I did a lot of work that dealt with
these kinds of things." What she describes as the most
resolved piece of work on that theme is The End Game. This
painting evolved from the chessboard she painted on the all
important canvas. A cast handmade paper face of the king
was built up on the chessboard. The king was chosen since
the whole aim of the game is to try to defeat the king.
Her response to death will be discussed with the work *The Ancestor* (Plate X).

Plate X: Kay Anderson, *The Ancestor*.

*Religious/Spiritual Expression.* Kay was brought up as a Seventh-day Adventist, but as an adult her religious membership is in the Anglican church. Presently she worships at a Baptist church. Her basic religious belief is the existence of God. Her major response to her Christian belief is "loving my fellowman."
When asked if painting was a religious experience for her, she indicated that it operates in a very subtle way and substantiated her answer by providing a definition of religion as follows:

I guess so, because it is into your head space. It is not the head space that you deal with on your day to day basis. I would define religiousness as being in touch with your inner self and also being in touch with the act of creation, because then you become creator. I would say yes, but it is not an overt thing.

She doesn't consider many of her works as religious. There is one overtly religious piece that she could ascribe to her Christian background. This piece contains universal Christian symbols like Jesus, the cross, and lamb. She claims she was never happy with it and felt it was never fully resolved.

She describes many of her works as spiritual. The one that seems most spiritual to her is *The Ancestor* (Plate X) She explains: "It is not religious in the sense of a denominational kind of thing, but talked about the connection between life and death and the passing from one to the other and the connectedness with whatever is the Great Spirit." *The Ancestor* was done after the death of her uncle, who had a Maroon heritage. She wanted to focus her painting around a cultural context, not necessarily Maroon, but one that would feature elements of Pocomania, thus giving it a Jamaican religious context.
An owl was included because she says it is a symbol she has an affinity to. She collects owl figurines and other memorabilia which have owls on them. This collection she hopes stands as a constant reminder to her to be wise. In a more cultural context owls are sometimes thought of in Jamaica as harbingers of death. In some African cultures people would not have the owls in their houses because they are considered as spirits of the passing on.

She thought *The Ancestor* was far more religious than the piece containing blatant Christian symbolism. She expounds by saying:

That piece [*The Ancestor*] is far more religious than the piece that had the Christ and the cross because that one had no spirit. That piece was dead. I used symbols that you normally associate with the Christian religion, but as a piece of art work with a connection to the maker - no.

Kay feels that for a work of art to be religious, there must be a spiritual connection between the work and its creator. It should transcend everyday things and should go inside to look at the spiritual "thing." The connections she feels cannot be anything other than the spiritual which are invisible.

In Kay's mind there is a difference between religion and spirituality. In society, she feels that to be religious one needs to know the covenant of the particular church to which he/she belongs, as well as do the "outward things" that would qualify one to be classified as a
religious person. She adds: "But, for myself, it's my soul, the part that talks to me. There might be just emptiness and I believe that spirituality is where the emptiness doesn't exist." She feels that there is a communication with the soul and with whatever one is connected to in the universe, whether one wants to call it God, Yahweh, or He/She.

She believes that she has had a couple out of body experiences. These experiences made her realize that her spirit is different from her body.

I think of my body and the world as a big illusion. It is like an audiovisual device that helps to teach you something, helps you to learn abstract principles that you need for the spirit world, like love. You learn to love your mother, father, and husband or somebody like that. The love for your mother or father might be obligatory. There is no obligation to love a stranger. You can learn to love them as yourself or better than yourself. Then you are approaching the kind of abstract quality that you need to love God, maker, or whatever it is. I believe there are a lot of these abstract principles that we need to learn and that's why we are here. We need to learn that in order to be able to live without our bodies. That is a real teaching device. It's a concrete operational example. By having a body you can reach and touch and do all those other things, it helps you to learn the abstract lesson easier.

Kay does not overtly express her religious beliefs in her work, but thinks that it is there. "I don't think it cannot be there, because it is the sum total of what you are that keeps on trying to crop up." She contemplates that her interest in death is a spiritual one, but sometimes it takes
on a secular meaning because it is not always viewed by her as a joyous experience as Christians ought to see it.

**Cultural Influences.** As discussed earlier, Kay feels her work expresses and is influenced by Jamaican culture. She claims that the colors in the environment inform her palette and that her portraits depict Jamaican people and the conditions that influence their existence. She also delves into the historical aspects of the Jamaican heritage, and takes a stand on what she believes to be more accurate depictions of this history. This is evident in her search to link the Arawaks with present day Jamaicans through lineage, rather than believe that they never intermingled with the Africans who came. She has also explored the Maroon heritage and other cultural forms like Pocomania.

In general, she does not think that she consciously deals with gender issues, but sometimes she finds herself expressing female concerns. She remarked that recently she had been painting many women, but when she did the artist series, she was painting a lot of men. She feels that there are concerns that affect females that are worth looking at, but she does not set out with the express purpose to paint these issues. She paints a picture and when she is through, she realizes that she has expressed these concerns.

In the society at large, she feels that since there are art shows dedicated to "woman this and woman that", then
there must be a need to redress something. She points out that the art history of the island focuses on a female, Edna Manley who is lauded as the Mother of Jamaican art. She makes a very interesting observation, that Edna Manley seemed to have mothered mainly sons in the arts as she did in her family. This is so true, since the early artists Edna Manley took under her wings were mostly men. Written histories she adds, have dealt mainly with male artists, although women were working at the time. Most of these women were expatriate women and that has remained very much a factor in Jamaican art. At present, most of the recognized women artists in Jamaica are White expatriates. Kay feels that in general though, these women, along with the local women artists, have been doing their art and all the things male artists have been doing to make sure that they get recognition. She is not sure to what extent that works or doesn't work, but women artists exist.

On the matter of race she says "If you are a Black person, something about the Black ethos must come out sometime in your work. If it doesn't come out, it's saying something about why it isn't coming out and I suppose it's the same reason for gender."

On age, Kay remarks that she started painting as a older person. She recalls that she could literally be the mother of some of her classmates in art school.
Nevertheless, she never felt out of place with them, since she had been a school teacher and had been accustomed to being among young people. As an art student, she saw her development in art as very immature and realized that many of her fellow student knew more than she knew about art. She says: "I see myself as a young artist, not from a chronological age but, from how much more there is left for me to learn."

Socially she thinks there is a bias against the female middle class person who goes into art. Kay states:

It is expected that they will shortly return home to their knitting or painting their little flowers and there is not much expectation of anything wonderful held out for them and so it's really a matter of hanging in there in the race and say I exist and I am a contender.

Discussion of A Work of Art, The Ancestor, (Plate X). While in the summer MAE program at Rhode Island School of Design in 1989, Kay was required to do a series of self-portraits in charcoal. She recalls being bored after doing several of them. She had reached a saturation point and she wanted to go back to painting. It was with those feelings that she rolled out her paper and started to draw. Just a few strokes into her drawing, she got a telephone call from someone in Jamaica informing her that her uncle had died. She realized that the semester was almost over, so it was inconvenient to close shop and go home. Because she was forced to grieve at a distance she reverted to her cultural
knowledge surrounding death to help her cope. She began
talking to people about her uncle and the experiences she'd
had with him. She remembers:

I was still going around doing my business here. The more I thought about him and the fact that I just wouldn't really be able to go back and deal with the things you must deal with, I realized that I wanted to put [on paper] some of the feelings I felt about him and his passing, just passing in general. This was kind of closing in on me because his wife had died three months before and I had another relative who had died some short time before that.

It was from this state of mind that she thought about
death and the spirit and was inspired to do the The
Ancestor, a charcoal and pastel drawing.

This drawing is a self-portrait of the artist. She is centrally located, poised cross-legged, and levitating above a hill that is covered by light, fine grass as would be seen in the hills of St. Mary. She is wearing a white dress which is fitted at the waist. It has sleeves and a very long wide flared or pleated skirt. Kay describes this as a "Pocomania dress," as it is similar to the kind of dress Pocomania women wear during their religious meetings. Her head is wrapped as Pocomania women often do. Her left hand is beating her breast, while her right hand hugs her waist. She tilts the head slightly to the right which gives the gesture a certain kind of strength. She is looking straight ahead, almost as if she were staring into space. She says: "It is not a vacant staring off, there is a lot of thinking
and thought and determination that I feel about it (death)."
Over her left shoulder is a death's head that rises above a
mountain and incorporates itself as one peak in this
mountain range. Immediately in front of the death's head,
perched on her shoulder, is an owl. The owl overlaps the
death's head. Over her right shoulder is a profusion of
foliage that Kay identifies as a breadfruit leaf and croton
leaves. The negative space in the area creates forms that
look like a banana leaf and the heliconia flower.

The highlights on the face, foliage, grass, and
clothing suggest that a stream of light is focused on these
objects and areas, plunging the mountainside and the death's
head into a subtle darkness. The smooth blending of the
charcoal in the top half of the picture makes it seem quite
still, while the lower section with the sgraffito highlights
of the pastels contributes a motion that allows the light,
fine grass to seem to sway beneath the levitating figure.
The strength of the figure tautly grips these two moods
together and somehow unifies the transition between life and
death, movement and stillness, the real and the imaginary.

Kay confesses that this piece is a conglomeration of
symbolism: "it is a real potluck dinner of religious
symbols from the indigenous Jamaican type Christian
religion." She started the process of conglomeration these
ideas by putting in what she terms "cliche things," for
instance the death's head that appears to be frozen into the mountainside and fusing with it in an endless rigid finality. The mountain represents Scott's Hall, a section of the mountainous terrain in which her uncle lived. This imagery was important because he was a Scott's Hall Maroon and the death's head speaks of the passing. She explains the juxtapositioning of the owl and death's head behind her as layers of the phenomenon of death: "There is the owl which is the harbinger bringing the news, telling the news on the shoulder behind the ear. Then behind is the death's head as another layer of this phenomenon and this passing."

She mentioned that this drawing was not only talking about layers in the process of death, but also about layers of grief and layers of ways of dealing with it.

The incorporation of her personal symbol, the owl, also represented death, wisdom, and in particular the wisdom of the older person who had gone on before. Kay stated that she really wanted the symbol of wisdom to be there because he'd had a tremendous effect on her development as a person. For many years this was the person with whom she had spent most of her holidays, except Christmas. She thought about the fact that she would not be able to go home (to Jamaica) to do her mourning, so she wanted to root the concept of the drawing into something that was to her visually and culturally talking about her homeland. She used symbols
from nature, Jamaican indigenous religion, culture, and history to accomplish this.

The scene is located outdoors because it speaks of the beauty of nature in Jamaica, as well as "you are nearer to God out there anyway." Objects in nature like the grass and the foliage became symbols representing aspects of the culture. Kay said the foliage was put in because she knew that in the Maroon culture the foliage was medicine and camouflage and so it was very important. The croton is a plant that was used as grave markers. The heliconia, banana leaf, and breadfruit leaf are objects that denote a tropical intent. The light, fine grass reminded her of a visit to Moore Town, a Maroon settlement, where she was shown the hill on which Nanny, the Maroon freedom fighter and National Heroine, used to fight. That hill had this same type of grass.

The symbols of indigenous religion were derived from a Jamaican syncretic religion, Pocomania and an almost exclusive Maroon cult, Cumina. The headwrap and dress for example made the figure look like a Pocomania woman. Kay sees death as a spiritual passage, so the outward symbols of the native religions are represented by the headwrap and dress. The facial expression and levitation attempted to capture the feeling of spirit possession that is an integral part of Pocomania and Cumina worship. The act of levitating
on the top of a hill physically lifts her above the worldly human feeling into a more spiritual realm. She explains: "I could have pinned it down simply by moving the baseline, but I chose not to."

Gesture of the hands depict other aspects of the culture. Kay is left-handed and she chooses the left hand to symbolize the beating of the breast which signifies deep sorrow. The right hand embraces and supports the lower chest area which epitomizes the Jamaican description of deep sorrow and helplessness "You ban' you belly and you bawl."

Kay thinks that generally things just happen while making a work of art. She capitalizes on these formations and ideas and sometimes she enhances them to make them more readable.

I think I was really contriving the symbolism .... As you are going along you see these things and you can relate them to phenomena within your culture or within your environment or within the environment you are trying to create, or you can enhance them so that they say these things.

However, she feels that when the work is finished one can also look at it and see all kinds of things that were not consciously placed there.

Kay sees this work as her most religious piece, but claims: "It is not religious in the sense of a denominational kind of thing, but talking about the connections between life and death and the passing from one
to the other and the connectedness with whatever is the
great spirit."

When asked what she wanted people to know or learn
about this work she replied:

I would like people to be able to enjoy it as a
successful visual experience. If people learnt
more about my culture by looking at it, that would
be good too. But, I think that mainly, I am
talking about human conditions which have to do
with the life passage and how to deal with
that.... That's how I feel about these kinds of
things that come as trials and crises and
challenges. You have to get in there and deal
with it. So, it is not a wanton just simply
throwing up you han' or bannin' you belly and
bawling, but this is a necessary way to go about
dealing with something to get through it. And you
know you'll get through it.

**Brother Everald Brown**

**Place of birth:** St Ann, Jamaica

**Date of birth:** November 18, 1917

**Residence:** Murray Mountain, St Ann, Jamaica

**Gender:** male

**Art form(s):** painting, sculpture, assemblages, drums,
banjos, harps

**Jamaican classification of artist:** intuitive

**Education:**

- **Primary:** Stacyville Primary School, Clarendon, Jamaica

**Employment:**

- **Past:** Carpenter, poet, entertainer, playwright
Present: Artist and Priest of the Ethiopian Orthodox Church

Religious affiliation: Ethiopian Orthodox/Rastafarian.

Plate XI: Brother Everald Brown and his wife. He is holding one of his paintings. He also has his sceptre in his hand.

Background. Art for Brother Brown is a conglomeration of his everyday life experiences. It is a religious endeavour, functional enterprise, and a fascinating family
affair. Two of Brother Brown's sons, Clinton and Joseph are artists. They have followed in their father footsteps, Clinton in painting and Joseph in sculpture. When one pays a visit to Brother Brown's home in Murray Mountain, all the family members present are summoned and introduced. One is taken on a tour of his spiritual fortress, accompanied by family members. There are beautiful, mysterious altars and shrines erected at strategic points in the yard. Interesting rock assemblages, sometimes painted, bedeck the pathway.

Most interesting is the main altar on top of the hill just above his house. The altar is erected amid an area of eroded limestone rocks. On these rocks Brother Brown is able to point out Christian religious characters such as The Madonna and Child and The Virgin Mary; animals which denote religious symbolism like the dove (Plate XII); as well as Jamaican national hero, Marcus Garvey. Some areas of the rocks are receptacles for little pools of water, while others are channels for tiny streams when it rains. Water is a symbolic element in Jamaican religion, therefore its significance is relevant on this mountain top sanctuary. This area of rocks is located on the highest mountain peak in the immediate area, therefore there is a picturesque view of the surrounding landscape. It reminds one of the mountains mentioned in the Bible, where God gave a great
deal of messages to chosen people. Brother Brown claims many messages have been revealed to him on his mountain top. Religious or celebration services are sometimes held beneath the altar on the rocks. Brother Brown hopes to erect a shrine over the rocks.

Plate XII: Brother Everald Brown, The shape of a dove's head in the rocks at his home in Murray Mountain.

Another interesting area in this vicinity is the limestone wall behind the house. This has also been eroded, forming hundreds of little holes in the rocks. Brother Brown puts candles in them on a dark night and he and his family try to identify imagery or stories they see in the rocks. There is one particular little cavern in the side of the rock, when a candle is placed in it, the reflection
formed is that of the Imperial Majesty, Haile Selassie, who is regarded as part of the holy Trinity in Rastafarian doctrine (Plate XIII).

Plate XIII: Brother Everald Brown. Weathered limestone area behind Brother Brown's home. He placed candles in the holes and images are revealed to him. The dark area is the place Haile Selassie's image might be seen.

In culminating a visit with Brother Brown, he assembles his family and the guests are treated to a musical interlude (Plate XIV). This consists of drumming and singing of African songs as well as songs and choruses used in Jamaican, mainly Rastafarian, religious services. One song, for example, was:

*Fly away home to glory, fly away home*
One bright morning when my life is over
I will fly away home.

My second visit to Brother Brown's home happened to be on Marcus Garvey Day, August 17, 1991. We were given a preview of the drumming and singing that would take place on the rocks, later that day, in honor of Marcus Garvey. We paid our respects and left, as Jamaicans would say, until such time.

The Art Making Experience. Brother Brown claims that his inspiration for making art comes from his spirituality. He claims that he was born with a spiritual gift and being able to make art is a part of it. A great deal of the inspiration he gets for his work comes through what he calls transmission. Ideas are transmitted to him through different avenues. For example, association with people gives him ideas. He says: "You have a time me and you would be talking and you say a word and after you gone, out of that word, I see a picture come to me and out of that I can make a painting." Nature can also stimulates these transmissions. He explains:

Suppose me look at a tree, the tree gone far, far far. Then I keep looking at it then it comes small, like one little thing. Then, I look on the hill and the hill just go right away. Me wasn't drinking or anything and the hill just gone so. Then I see the picture of Christ on it, the holy signs, people and other things. This is a transmission.

He worries a lot when he gets these "transmission" and something happens that makes him unable to paint them. He recalls:

One time I was travelling and a word come to me, then the picture, and I miss, and everyday I fret. Another day me had a glass and one day I see a pretty abstract painting [in it]. I didn't know abstract painting at the time. Later my daughter Myrtle look in the glass to fix her hair and mash the glass. Everyday I say to Myrtle you spoil the painting. She feel it and say, Papa me never know [you had a picture in there]. Me say I feel like a miss something.

He does not like to do his art work in Kingston because he is afraid he might pick up the violence and worldly things of the city and transmit it to his work. He
prefers to work in the hills of Murray Mountain where it is quiet, transmissions are clearer and not mixed up with other messages.

Brother Brown states these transmissions are more like visions, during which he sees beyond the physical object. Spaces between trees or shapes in mountains are transformed into recognizable people, animals, or objects which all come together to tell a story. These stories become the basis of his pictures. He admits that there are sometimes mysteries in the visions he is unable to recognize because they are not within his scope of knowledge or experience. With increased knowledge he feels he will be better able to understand these visions. Hence, he feels, that the more practise and experience he gets in producing his work, the clearer he his able to express it.

Once Brother Brown settles down to transpose his vision in the medium he chooses, he claims he gets a divine feeling. He explains:

It is a divine feeling. It is like an overshadowing. Just like a man would drink and get high. Therefore I couldn't do drugs or anything because I would get over high and explode.... Some people have to use things to make the things come out. Some man say when him want to sing, him smoke herb and him get a vision. This vision doesn't last, so, him have to take more and it spoils him. The best thing for the youth and everybody to do is to believe the story of Christ and live by fasting and prayer.
His main medium for painting is oil on canvas. He sometimes works with other painting medium such as watercolor and acrylic. His ground is sometimes hardboard. For sculpture he uses a wide variety of local woods such as cedar and lignum vitae. He also assembles stone into interesting sculptural pieces. Added to this, are his exotically decorated musical instruments; dove harps, dove banjoes, star banjoes, and drums of different shapes and sizes. In general, he claims that he will use or experiment with any material that is available to him when he gets his visions. He says: "When the experiment take you up so nice you use all kind of wood, even if it is a slab. If you in the field and you see a stone, you use it."

Themes and Subject Matter. Brother Brown's main themes and subject matter come from the messages he receives during his transmissions or visions. The subject matter reflects aspects of nature like mountains, rocks, trees, plants, animals, and people. These are usually represented in a surrealistic manner, but are not intended to connote fantasy, but instead are conduits of spiritual messages. Brother Brown explains the themes which have evolved from the rocks around his house:

The rocks have character. They have writings. Those little holes you see on the limestone rock I prove them to be signs. I once paint the Madonna and Child off the rocks. When I connect up the holes in the rocks, I get the folds in the clothes the same way. It even surprize me.... On the
rocks you see the picture of everything them doing now. All the plane and what to come, they are on the rocks. Is only to know them.

Brother Brown didn't start carving and painting until the late sixties. His earlier works are somewhat different from the ones he is doing now. Those were more representational, iconographic, and explored themes that reflected an African-Jamaica consciousness, illustrative of Rastafarian ideology. Example of works of this nature are; *Niaibingi Hour* (Plate XV) and *Ethiopian Apple*. In these works he illustrates and celebrates aspects of Rastafarian religion, depicted by drummers in a circular formations, as they would normally position themselves in a drumming session. An outline of a lion is drawn which is symbolic of Haile Selassie, whose titles include "Lord of Lords, King of Kings, and the Conquering Lion of Judah." The symbolism he uses is also culture specific. In *Ethiopian Apple*, for example, He depicts man as the tree of life. On the branches of this tree are fruits and flowers one would find in Jamaica. The apple, the symbol of man's temptation, is represented as an otaheite apple, which is a part of the Jamaican experience, instead of an "American" apple which is foreign. In *Spiritualism*, he portrays traditional religious Jamaican culture, by illustrating the pumpkin, ackee, rooster, snake, Pocomania woman with her turban and scissors, which all have particular symbolic meaning to those associated with the culture. His visionary and
interpretive expressions are reflected strongly in works such as *Bush have Ears* and *Spiritualism*.

Plate XV: Brother Everald Brown, *Niabingi Hour*.

**Religion/Spiritual Expression.** In some cases the process involved in making a work of art is a religious or spiritual experience for Brother Brown. In some cases the product itself becomes a devotional object. He states:

> I can lecture on anything while I have the spirit and the overshadowing. When I am writing my plays or painting and I transmit, I travel in the spirit. I fast and pray. I don't eat meat and I keep myself under certain orders... You see God according to your development when you are clean and perfect. God is clean and perfect, without soil. That is why I am strict with the people in the Orthodox Church because I got a warning [to be
this way] when I transmit and travel and go into the cosmic.

Brother Brown religious beliefs are the controlling forces in his life. He claims that he was born a priest. He likens himself to Samuel. Brother Brown said his mother prayed for a son and the Lord blessed her by giving him to her. He has lived a very religious life and is credited as one of the founding members of the Ethiopian Orthodox Church in Jamaica. He was once appointed as a Reverend by some officials of the church but was never ordained because he upheld the Rastafarian faith. He is not adversely upset by this since he claims to have been ordained by higher orders than those conducted by humans. He explains:

I am ordained through transmission. I am ordained under the intersatium.\(^8\) [For the ordination] me had on a green and white robe and a cross long catch me right down at me foot. Me believe in the spirit world. The last ordination me get three degrees in the spirit world. Me get Captain, Psychic and me get Throwsit,\(^9\) which is the Order of the Kings.... When I got my sceptre, I was baptized in the centre of the earth. Before me baptize, all the trees come and bow down to me. Me stand up and Him carry me and give me my sceptre. Me get up and draw it and then go back to sleep.

Brother Brown carved a sceptre based on the orders he received in his dream. He uses this sceptre as his symbol of authority in the church. The altars he has erected as well as the signs he has drawn are all based on designs he received in his visions or dreams. He states:

I get them [signs and altars] through visions. They just come to me. Is like somebody come all
the while connected to me. Sometimes I will be sitting or standing in the mission at Spanish Town Road and I see a sign. I see a light just flash and I wait until I see it the third time. When I see it the third time I get my vision. I see it on the wall. This is how I get my visions.

He claims that his signs are bona fide because they have been approved. A man came from Jerusalem and another from London showed him the signs he had drawn from his visions in a big book. Someone else showed him the signs in a "science" book, The Great Book of Magical Arts, which he had not seen or read before. A priest from the Church came and saw the signs and told him to put away some of them. He didn't give a reason for his request.

Brother Brown recalls an incident in 1970 where his daughter looked at a plum tree and saw the shape of Jesus with the crown of thorns and also one of Ruth and a little baby. He claims she was travelling in the spirit, since she is also spiritual. He saw these images also, so he did paintings of them. These pieces were a part of a show mounted in the Creative Arts Centre. The High Priest of the Ethiopian church happened to be in the island and was invited to the show. Brother Brown received a message through transmission and delivered it to the High Priest. He was asked by the High Priest to interpret it. That he did very well. The High Priest spoke in English and said: "Oh, your vision is true." This assured him that he needed
no ordination from the other church officials since the High Priest thought that his works were already approved.

He points out too that some people are born with spiritual gifts, such as gifts of healing. His spiritual gifts are not confined only to the visual arts, but he writes poetry and has also written successful plays. He mentioned that the reason he decided to give me the information he was giving was because I had a divine mind.

To me he said:

You are constructive, you have a divine mind. You can go far. You can control yourself to the upper limits. You will control yourself, so that if it is death you will go up to it before you break certain orders.

Cultural Influences. As mentioned previously Brother Brown uses Jamaican folklore as objects of symbolism in his work. In the painting Spiritualism he uses objects such as the pumpkin which he says relates to the Jamaica proverb, "Nobody knows where water walk go a pumpkin belly." This is interpreted to mean that one cannot predict the outcome of a particular happening or one doesn't know how or why something happened in a particular way. The serpent symbolizes wisdom. The rooster also shows up as a reminder of the denial of Christ.

A retention of African religious belief is revealed when he tries to explain why some of his children are spiritual and some are "fleshy." He explains: "Clinton is
spatial but Errol is my fleshy son." He says when he travels in the cosmic world, cosmic beings enquire about Clinton but not Errol because they do not know Errol since he is of the flesh. He further explains:

Some children just come in the family because they want the body, but some are spiritual. For example, Jesus Christ came through Mary but his body was different. He didn't come like the others. His body was perfect so that he could stand the meditation of the world. No other man could take that on. It's so everything develop and come into perfection. The art field is like that. Some little man just come and paint to get money. I go to the spiritual city where all the saints gather and that is where I get inspiration.

Discussion of a Work of Art. Nia Bingi Hour (Plate XV) is a 24" x 32" oil painting done on hard board. In the literature on Jamaican art it is often referred to as Nia Bingi Holy. Though filled with symbolism, it illustrates a meeting of Rastafarian brethren. Nyabingi10 is the most important meeting in the Rastafarian religion. This meeting is comparable to a convention or synod and may last from one day to a week. These meetings are held periodically in different parts of the island, and are attended by brethren representing groups islandwide. Barrett (1977a) states that "the meetings consisted of drumming, dancing, smoking the herb around a bonfire of old car tires" (p. 92). Barrett adds that feasting and singing also take place during the Nyabingi meetings. Barrett (1977a) describes a Nyabingi meeting he attended:
All around the camp the air was thick with smoke from the holy herb. Men and women were smoking and making marijuana "spliffs" up to seven inches long. Some smoked chillum pipes and, while gazing into the sunset called out "Fire!" while others simply gazed with a smile. The drums kept a haunting beat while the cultists sang songs such as: Dry up your tears and come to meet Ras Tafari.

One tune continued as long as an hour and without a break; another was started and continued on and on throughout the evening until the drummer was exhausted. His place was then taken by another and the singing and drumming continued. Many songs were new creations of the movement, but a great many had been adopted from the native religion of Christian hymns, using Rastafarian tempo and words when necessary. (p. 123)

In the painting Niabini Hour, the Rastafarians are seated as customary, in a circular formation. The meeting is outdoors in an open area surrounded by trees. The men are located at the uppermost part of the circle and most of them are playing drums. The women and children occupy the lower half. A few of them are playing percussion instruments, such as the maracas. They seem to be moving to the rhythm of the music, within the circle.

They are dressed in ceremonial garb; knitted woolen tams and long robes. Around their necks is a stole-like vestment, joined in the front, which seems to support a pendant. The colors of this vestment are arranged in stripes; green the inner color, gold in the middle, and red on the outside. Black, green, red, and gold are the predominant colors used in this painting. These colors are very symbolic to Rastafarians. Red, black, and green are
the original colors of the Garvey Movement; red, green and gold are the colors of the Ethiopian flag. Barrett (1977a) explains the significance of the colors to Rastafarians:

The red signifies the blood of martyrs of Jamaican history, including heroes from the time of the Maroons down to Marcus Garvey. The black represents the color of the Africans whose descendants form 98% of all Jamaicans. The green is the green of Jamaican vegetation and the hope of victory over oppression. (p. 143)

To the extreme left of the painting is a very dominant figure, who seems to be the leader of the meeting. He is dressed in flamboyant robes, which gives an air of authority. His arm is outstretched as if giving directions. This gesture provides a welcoming entrance into the picture and leads the viewer around the circle.

In the middle of the circle is an outline of a lion. The lion is a major symbol of Rastafari, representing Haile Selassie, who also holds the title, Conquering Lion of Judah. Within the upper body of the lion, the lion's mane is represented as a mass of blazing fire. This represents the bonfires which are part of the ritual of Nyabingi meetings and are also reminiscent of Rastafarian phrases of damnation: "Fire bun," "blood fire," and fire fi yu."11 On the lower half of the lion shape is a man playing a drum.

Drumming in Jamaica is a very important retention from African culture. All indigenous religions in Jamaica,
including Rastafari, regard this as a very important link with the ancestors or with the motherland, Africa.

For Brother Brown playing drums and other musical instruments is also an integral part of his spiritual contact with God. It also provides an apt tribute in the celebration of outstanding ancestors, for example, Marcus Garvey, who Brother Brown describes as a torch bearer, an ancestors who held the light for the upliftment of Black people. Brother Brown not only plays these musical instruments but also makes and paints them. Each instrument is treated like a canvas. Beautiful, brightly colored designs, comprised of birds, mainly doves, and stars cover the entire base of the instrument whether it is a harp, banjo, or drum. A comment on his instruments in the catalogue Black Art: Ancestral Legacy is as follows:

In the seventies, Everald Brown had a vision in which he was instructed to produce thirty-two musical instruments to celebrate the glory of God. The dove harps and star banjoes were created as part of his response to this spiritual command. Because music is an integral element in religious movements in Jamaica, such as the Revivalists, and the Ethiopian Orthodox Church, the creation of new and ingeniously shaped instruments is a testimony to the originality and the creative spirit of the practitioners of these faiths. (Dallas Museum of Art, 1989, p. 242).
Plate XVI: Gloria Escoffery in her studio in Brown's Town.

Gloria Escoffery

Place of birth: Gayle, St. Mary, Jamaica
Date of birth: December 1923
Residence: Brown's Town, St. Ann, Jamaica
Gender: female
Art form(s): drawing and painting
Jamaican classification of artist: mainstream

Education:

Primary: Private tuition
Secondary: St. Hilda's (Girls') School, Brown's Town, St. Ann, Jamaica
Tertiary: Bachelor of Arts - McGill University, Montreal, Canada. Diploma in Art - Slade School of Art, London, England. Diploma in Education - University of the West Indies (Mona Campus) Jamaica.

Employment:
Past: Art Teacher, Teacher of English, Art Critic, Journalist, Poet. As a poet her poems have been published in many anthologies (even as far away as Australia) and magazines. She has one published collection of poems, titled Loggerhead.

Present: Artist and Art Critic

Religious affiliation: none

Background. Miss Escoffery has worked as an artist, art teacher and teacher of English for many years. She is considered as one of the pioneers of Jamaican art. She has written art reviews on Jamaican art for many years in the Jamaica Journal, a journal for the arts, published by the Institute of Jamaica. For her contribution to the arts she received the national honor, Order of Distinction (O.D.) in 1978.

The interview with Gloria Escoffery was extremely interesting. At first, she was quite disillusioned that she had sent invitations to her counterparts in Kingston to visit her at her home studio in Brown's Town to look at her new works, but no-one turned up. We spent over seven hours
talking about art and looking at her works in her library and studios.

The Art Making Experience. Escoffery's main painting medium is gouache but alternately she uses oils. She thinks of herself more as a designer than a painter; her work is more practically executed in gouache. With oils, she feels, one gets carried away emotionally and she does not like emotionalism.

She does not focus much on trying to capture a three dimensional quality; her work is very two dimensional. She makes numerous sketches and drawings of objects which she hopes to incorporate in her work. Most of these sketches are placed on grids. These are either enlarged or reduced to fit into the major work. She states:

I draw a lot.... To me the most important element in my art is not sculptural, it is the realization of the shape of the paper, canvas, or board you are using. I am a designer and what counts primarily is the composition on the plane within a given shape.

Escoffery thinks of her work as original, both in technique and concept. The concepts evolve from her personal visions or view of life, which she claims has developed with maturity. The treatment of the background, in some of her works, is a technique unique to her. The background areas of these paintings are broken up by evenly spaced parallel, horizontal lines and tonal gradation is evident in the application of color. She explains: "I have
discovered for myself this way of keeping tonal grading in check.... You rule your lines and you methodically add a little more [color], and a little more. I made this my own."

In the mid 1950s Escoffery recalls that she started making pictures which were like friezes, being much longer than high. A great deal of her works are experimental volets. These panels often end up as triptychs or polyptychs, interpreting or illustrating the development of an idea or theme with which she might be working at a particular time. Others are discarded or put aside temporarily, in order to work on other ideas. She never gets back to some of them.

Escoffery's main reason for doing art at this point in her life is for personal satisfaction. Fortunately for her, financially she is not totally dependent on her art. If her work gets sold she uses the money to buy more books and art materials. She says that at this time in her life it is important for people to show an interest in her work and "to take the trouble to come over here [Brown's Town] and look at it," since she thinks she is saying something to the Jamaican society that is relevant now.

Her greatest passion and source of inspiration in the last few months has come from carvings done from tree roots by Joseph Brown, one of Brother Everald Brown's sons.
Escoffery refers to these carvings as rootsmen and owns twenty eight of them. "Every one to me is a person. They relate in a wonderful way. They are expressive. They are my company. I play with them as if they were dolls. Every one has a name." Some of the names she has given to these rootsmen carvings are: Plato, Aristotle, Bongo Man, Nyah, and Corn hand man. Corn hand man has become a ritual figure for her. She describes him as a Dionysian figure. She claims:

I love to relate the sculptural form in low or high relief to the picture plane with my Joseph Brown carvings. Every week or so, I take them down and have them enact a new relationship with dramatic or symbolic possibilities. I spend a long time with them. In arranging them they have to be perfectly placed. I get up and move a figure an half an inch until I get it right. Each arrangement forms a tableau and it has to be perfectly balanced but dynamic. This is how I compose [a painting] and if I am composing there is this formal relationship that has to be perfect.

Escoffery adds that she admires the way in which Giotto gets his dramas across by using space between groups and individual figures. She explores this concept as she chooses poses from her sketches of these carvings, often relating them to a selection of other items from her "museum" collection, or in some instances to drawings of real human beings.

Apart form Joseph Brown's rootsmen carvings, Escoffery has also been getting her inspiration from her rag doll.
This doll was made by a friend. In making it she couldn't find anything to stuff it, so she used a bottle to form the body. Miss Escoffery explains: "She became a part of me. I called her Aliveyah which means I live here." Escoffery loves toys. As well as her doll, she is very fond of her very expensive remote control police car. This she also incorporates into her work.

It is important to note here that Miss Escoffery does not stick with any one theme for too long a period of time. She keeps building up on ideas and they are always in a constant state of refinement. For example, in the Rootsmen series, she started out with the rootsmen, then added other props like the car or doll, then related them to real people. Taking this point even further, I'll quote from a recent letter to me from Miss Escoffery, about her forthcoming show:

My new work could be subsumed under the title Juxtapositions. It includes a lot more different components including buildings, furniture, flowers - and God knows what else!!! I'm always evolving, never static. Right now I am working simultaneously in gouache and oils.

After spending many years as a teacher of English, her repertoire of themes and images from English Literature often surfaces in her work. For her, European culture has roots in several early civilizations, including the Greek and Egyptian cultures. Recently she has been going back to Egyptian culture and introducing Egyptian mummies in her
work. Themes from Greek mythology frequently appear in her work. She reads widely, as well as shows interest in Jamaican culture and topical issues both at home and abroad. These often inspire her work.

Themes and Subject Matter. Escoffery’s most recent works is a series of twelve paintings done in gouache. The title of this series is Rootsmen: Theatre of the Absurd (Plate XVII). She uses drawings of her doll Aliveyah, her police car, and Joseph’s rootsmen as characters in her visual drama. After painting the rootsmen pictures she went on to write a suite of accompanying poems, ten in all. She explains that these paintings are not illustrations of the poems but are complementary to them. She adds:

I combine my literary background with my knowledge of Jamaican life and culture, producing an amalgam of ideas. My art is literary. I have allowed my love of literature and love of design to come together. In my work, there may be references to T.S. Eliot, the Bible, and to Jamaican life and culture as I know it.

The idea behind the rootsmen series is derived from Greek mythology. It originates from the story of the battle of the Centaurs and the Lapiths. The Centaurs were creatures who had the body of a horse and the chest and face of a man. The Lapiths were men. The King of the Lapiths invited the Centaurs to his wedding feast. The Centaurs got drunk and seized the women and tried to run off with the bride. A terrible battle ensued and the Lapiths conquered
and drove the whole race of the Centaurs out of the country. This was regarded as a victory for the civilization of man. The rootsmen serve therefore as the medium for a satire about the Lapiths who represent civilization.

Plate XVII: Gloria Escoffery, Corn hand man, from the series Rootsmen: Theatre of the Absurd.

Another theme within the series is Memento Mori which is a traditional religious theme in European Literature. This theme is usually represented by Mary Magdalene with the skull. The poem which goes along with this theme is as follows:

Memento Mori
Trinidad licensed Derek Walcott
Poetaster of the penitential morning
The pathos of human illusions
The unquenchable fragrance of the wilted rose
Are themes too subtle for dub deacon Lapith
Astride the skull, of an ass, he sits a-musing,
Rolling on the tongue of his ear a brain busting sermon.
His sankey soul transmits decibels of righteousness
Powerful enough to smash Aliveyah
Whore of Babylon
And blast the pagan shebang of the cavalcade out of being
The sole remainder, a trail of ash.

Many of her paintings are satires. In some of these
paintings she deals with themes based on societal issues,
for example: Third world technology, religion of days gone
by, police corruption, keeping up with the Joneses, and
relationships between men and women. She often pairs
Aliveyah with Bongo Man. Bongo Man as an attractive rascal,
who is her true love. Aliveyah is also shown in
relationships with many other male characters. This she
says reflects common attitudes towards the treatment of
women in the Jamaican society. Aliveyah's relationship with
Bongo Man clearly represents the ideal.

Some paintings are tributes, for example, Tribute to the Intuitives is in recognition of Jamaican intuitive artists. Other themes come from a wide spectrum of
activities like sports and card games. Miss Escoffery
believes cards can be great educational tools. She is a
very keen bridge player and spends a lot of time playing
cards with her two grandsons. She says of cards:

I have played with cards since I was a tiny tot.
I attribute them to my lifelong addiction to pictures. They are so pretty and orderly....
Cards came into one of my muralistic compositions,
A jigsaw Life, as emblems of good and bad fortune.
Miss Escoffery describes herself as a Post-modernist since the themes and subject matter for her work is so much a patchwork of allusions, zeroing in on ideas or objects from different eras. She defines Post-modernism as "the ability to synthesize anything from anytime to pick and choose from the whole of culture and put it together." She claims that is exactly what she is doing when she creates a work of art.

Her themes which have reference to religion illustrate religion as it is expressed in a cultural sense. She did a series which focuses on a preacher who frequently conducted open air religious services in Brown's Town. As well as being illustrative in her representations, she presents her interpretations of religion too. This is evident in the series called, Mirage, which seeks to interpret the story of the Jewish people. This theme is close to Miss Escoffery's heart since she has among other ancestral lines, Jewish ancestry.

Religious/Spiritual Expression. Escoffery is not affiliated with any organized religion but claims that she believes in God. She states: "I believe in God but cannot define the God I believe in because that God is indefinable in human terms." She goes on further to explain that she cannot believe in a God who people believe is "a great old man, with a big white beard who created human beings and is
only capable of rewarding or punishing." Or, the idea of people praying to God to achieve their limited ends. These ideas she believes are not compatible with her beliefs since they are "limited." One of her observations about religion is that she does not like to be pressured into group activities. She says:

I don't care for going to church and kneeling when everybody is kneeling or standing when everybody is standing. That puts a lot of pressure on me to act contrary to my nature. However, I realize that this is one chief attraction of religion. People need communal experiences. Maybe that is my weakness, I am too individual, I might have been better off if I had more sense of community.

Despite her personal feelings toward organized religion, she feels that the ritual of religion has produced great beauty in the world, which in turn has enhanced Western culture. She claims: "Religion has produced so much beauty. When you think of Western culture, it would be nothing at all if you were to take from it the religious part of it."

Religion is defined by her as the mystery of the way in which the mind works. To her, a significant part of this mystery is communication and language. She believes in mystery, though, because of the advancement of man's mind, many things in the universe are no longer mysteries. Man is now able to conquer more and more of the unknown, taking it out of the realm of mystery. She concludes that there are
still so many more unravelled mysteries in the world that there will never be a shortage.

In general, Miss Escoffery does not think of her work as religious but if one defines religion in a "wide open sense of showing respect for life," then she would regard her work as religious. She adds that her work is too Post-modern to be religious in an everyday sense and describes it instead as non-materialistic. The part religion plays in her work is mainly to provide information about its relevance in a particular cultural or religious setting. For example, Mirage, which focuses on the Jewish religion.

**Cultural Influences.** Jamaican culture is one of the foremost themes and subject matter in Miss Escoffery's work. Her earliest works attest to this. Many of her paintings portray people of all ages engaged in activities common to Jamaican life, such as: school children; rural folk working in fields, or building houses; or people standing around idling. Her triptych Gateway in the National Gallery describes country life.

All kinds of comments on Jamaican society are expressed in her satirical paintings, for example, fondness for protest by means of roadblocks. A recent work, *Old Time Religion*, part of the Rootsmen series, is one of her satires on Jamaican culture. This painting depicts an aspect of the missionary work of a historic religious character, Alexander
Bedward. It is not intended to illustrate the story of Bedward, but is a satire on popular credulity. Bedward encouraged his followers to sell all their belonging, because on a designated day they were going to fly to heaven. They believed him. On the appointed day Bedward went up into a tree, he attempted to fly, but fell to the ground.

Discussion of Works of Art. Mirage is a series of works done in five panels, each measuring 48" x 32". They depict aspects of Jewish religious history as portrayed in the Bible and as recorded in contemporary accounts of the early establishment of Israel. In particular, Escoffery was greatly influenced by the monumental work of Thomas Mann in his book Joseph and His Brothers. Mann (1948) wrote about the Jewish religion starting with Joseph and focusing mainly on the central story of Joseph and Potiphar's wife. The background to it goes back to Abraham which he saw as God's edict against human sacrifice.

Each panel deals with at least one aspect of Jewish religion. This is represented by a symbol and becomes the point of entry as well as the focal point(s) in the painting. The background of each panel is divided into tonally gradated bands, each about an inch wide. These are confined within a rectangular area in four of the panels, and placed within a colorful border which echoes the tones
used within each of these rigid bands. The tonal progression from light to dark, of each color used, in most cases suggest height, depth, and distance. A ram's horn silhouette is repeated throughout the work in each panel. This motif is repeated to create new shapes on the border areas.

In creating these panels, Escoffery says she started from the premise that the Jews were essentially nomadic, land hungry people. Land hungry in the sense that they were always seeking a bit of fantasy where there was an oasis of things which could be grown, like grapes brought back from the promised land. A very important aspect in these panels is the symbolism of Abraham who represents the common origins of the Muslim, Jewish, and Christian traditions. She adds that the significance of Ishmael, the banished, illegitimate child of Abraham should not be undermined, since he was the important forebearer of the Muslim religion.

Mirage I. (Plate XVIII) The background area is an abstracted depiction of sky and land. The land was represented as being both flat and mountainous. The major Jewish symbols used are The Star of David and The Hand of God. The Hand of God is placed within the Star. These symbolic Jewish icons were used, since traditionally imagery was not permitted in Jewish religion. The other religious
symbol is that of the ram caught in the thicket. This is a very realistic representation of a young, white ram encaged in the ram's horn silhouette. The symbolism of the ram caught in the thicket is used to depict the ritual substitute for human life sacrifice. Escoffery feels that human sacrifice is not yet over since there is much warring and uncertainty over land and rights for Jewish people.

Plate XVIII: Gloria Escoffery, Mirage I.
Plate XIX: Gloria Escoffery, Mirage II.

Mirage II. (Plate XIX) It depicts the journey across the desert during the flight of the Israelites from Egypt. The Red Sea is also included, represented by an area of orange tones. The major religious theme used is the depiction of "the pillar of cloud by day," which as Exodus 13: 21 states, God placed in front of the people during the day to guide them on the route across the desert. Within the pillar of cloud are two stars, one white and the other
black. This panel also has a border created from the ram's horn silhouette. Tones of orange pervade in this panel.

Plate XX: Gloria Escoffery, *Mirage III*.

*Mirage III. (Plate XX)* This is the central panel. The main focus is on the foundation of the belief held by the Jews in respect to the ownership of the "promised" land, which might be a mirage. This is represented in the painting through imagery portraying Jacob's ladder. This
represents Jacob's dream (Genesis 27: 12:14), where God promised, in a dream to Jacob that he would give him and his descendants all the surrounding land as far as his eyes could see.

Plate XXI: Gloria Escoffery, Mirage V.

The ladder is slanted diagonally within an octagonal shape. Echoing that shape is an area which has the ram's horn silhouette repeated and brightly colored in tones of
orange, blue, and brown. Beyond the octagonal shape, filling the rest of the composition, are zigzag bands of color mainly in tones of brown and blue which depict the flood spoken about in Genesis 7 & 8. Within this area which symbolizes the flood, in the top right hand corner, is a small dove which seems to signify hope and peace.

Mirage IV. The menorah is the symbol used in this panel. This panel also depicts the Exodus 14, Crossing of the Red Sea. Also highlighted is the pillar of fire at night as mentioned in Exodus 13:22 - "The pillar of cloud was always in front of the people during the day, and the pillar of fire by night." This panel is dominated by tones of red and orange.

Mirage V. (Plate XXI) The swastika, superimposed on the Star of David, is the major symbol used in this panel. An altar for sacrifice is also suggested. This panel, Escoffery says, relates more to present day Palestine. She uses the swastika as a reminder of the continual persecution of the Jews. Unlike the other panels, lighter tones of color are used in the border areas, while darker tones are used in the inner sections. This suggests the "dark period" the Jewish people are experiencing at this time, with hope of a better life just beyond the borders. The ram's horn silhouette seems more abundant and arbitrary in this panel. This motif is superimposed over an abstracted landscape.
This too could indicate an attempt to convey the confusion and uncertainty that the Jews must feel as they try to find a homeland.

Sister Feea, Daughter of Zion

Residence: Cooper's Hill, St. Andrew

Gender: female

Art form(s): painting

Jamaican classification of artist: intuitive

Employment:

Past: Secretary, Nurse

Present: Artist, poet, and spiritual healer.

Religious affiliation: none

Background. At the beginning of my interview with Sister Feea, she played a tape with what sounded like African music. I forgot to ask the name of the music, but it provided background music for a very stimulating and inspiring interview. It is really very difficult to describe this session as an interview, since there was very little verbal interaction between us. There was indeed a kind of spiritual connection which is extremely difficult to define in words. Sister Feea, spoke at length, uninterrupted for at least half an hour, and at the end of that period, almost all the questions I had prepared were answered. Totally mesmerized, I discarded my questions and
tried to find clarity in sections of this lecture/sermon that seemed vague or out of my realm of comprehension.

Before speaking to me Sister Feea, spoke a few sentences in a language she calls The Ancient Universal Language, which is the ancient language of the Prophets. This was necessary in order to ask the spirits permission to talk with me. I seemed acceptable to the spirits so permission was granted for me and the use of my tape recorder, but the request to take photographs was denied.

In 1973, the name Feea was given to her spiritually. Soon after her name change, one morning she woke up speaking the language of the ancient Prophets, uncontrollably. She felt like writing and the sentence that was penned read as follows: "And now Daughter of Zion, Feea, you will be speaking in the language of the Prophets from this day forth." She only speaks this language when she needs to communicate with the spirits since they can better understand her in that language.

Before she became Feea, she worked in nursing and in secretarial positions. After her "awakening" she started realizing her talents and this is when her artistic endeavors began. She states:

My being Feea started in 1973 and it takes stages. You start off by doing certain things, but you have to be disciplined enough to receive the different talents that are coming for you. It is over a period of time that you get each talent. If I want to write a song, it takes me a second to
write a song, but it takes another person time to think. I don't think when I am going to write a song. I just say I want to write a song and I get a song. So, when the art started, it started off with just a line, a little bird, but I stayed with it. Then, a lot of people could see nothing, but now some people say WOW! look where it has gone.

Sister Feea has received no formal "earthly" training in art. She claims that she has never sat with an artist and watched what he or she is doing. She claims: "All my teachers are all spiritual teachers and those spiritual teachers have enabled me to do all the work that I have done in whatever form it may be." Sister Feea includes writing stories, poetry, songs; cooking; healing; language; drawing and painting as some of the things she has been taught by her spiritual teachers.

Art Making Experience. The process of making art is therefore totally spiritual for Sister Feea. She declares modestly: "I take no credit for it because I don't do it. Because you don't put your mind to something you can't say you do it. It is only my hand, it is not my mind." She explains:

I allow my mind to go blank and to be controlled by an entity which is not of earth, but is from our great ancestry line. I do not at anytime work with earth spirits. That means people who are dead today and yesterday. I work with spirits that have been masters for many, many, years gone by.

When she draws she does not think about a theme. She further explains:
The mere fact that when you are working spiritually, you are so well controlled by that spiritual entity that you don't have to put yourself in it to make decisions on what you are drawing, so, I don't say I am going to draw a man or dog or a cat. I just take up the paper and I leave the thing to go on and do the thing it has to do. If I had something else to attach the hand to, then I could be doing something else.... I could be talking on the telephone or talking to you here and the hand would still be working.... I turn it [the painting] upside down, sideways, I don't do anything to put myself into that picture.... I am only the individual who holds the pen.

When that process is completely finished, Sister Feea says her input comes at this time. She automatically sees where faces should go, if it is a "face picture." She puts a circle around where the faces should go. Sometimes she fills in features; eyes, nose, and mouth. Other times, she leaves the spaces blank or fills them in as a solid shape.

Sister Feea uses any material or equipment available to her when she feels the need to draw. As a ground she works mainly on paper and fabric. Her earlier works were customarily done with a pencil on some type of paper. Her work has changed drastically this year; she now works primarily with fabric pens on fabric. She uses her fingers as a painting implement sometimes.

During the period in which she is controlled by the spirits she uses one material only. If she is using a pencil, shading is done during that time. She tells about the process:
I use only one pencil, although you might see some parts dark and some parts light, it is the same pencil.... Sometimes when I feel my hand get heavy, you will find more paint coming down, if my hand gets light then the work gets lighter.

Most of Sister Feea's recent works are done with black fabric inks on medium weight white cotton fabric. She sometimes uses color in her work but prefers to work in black and white, her reason being:

I don't use a lot of color, because earth is color, and you focus on the colors of earth. Other dimensions do not see the same coloring. Once you are not just working here you don't need color.... The mind sees all, the mind knows all. Color is not the criteria for our being. People on earth make such a big fuss about what color goes with what, what color I am, that is not important. It is the being of whom the being is. Take away the color and it's not the point of the problem. That is why my most important work is not in color. Color is sometimes thrown in for frequency and change, but the historical part of it is captivated in black and white, whether it is in pencil or it is just paint and cloth.

Sister Feea does not like working with oil paints or paint brushes because they slow her down. Another reason she doesn't use oil paints is because her work is very detailed and she finds it very difficult to put in details with this medium. When she starts a work of art she does it quickly and she has to work at the same speed throughout the work. She never erases anything from her work. She adds that owing to the speed in which her work is done, when it is priced, the amount of time spent on it cannot be taken into account.
Once the work of art is completed, it is intended to tell a story. She does not like to give her work a title because, she thinks, naming tends to restrict one's interpretation of it. She explains:

When you start naming things that's when you start telling people what it is. If you don't want to control anything, then you don't name it.... If I am not telling you to look for anything in the work, why should I name it. It is your spiritual being which will tell you what that picture means to you. It is not your physical being that is telling you to own it [if you choose to buy it].

The owner of the work is therefore free to name it based on the meaning it relays to him or her. However, depending on the period in which the works are done, she might refer to them as tributes to a particular movement or person. For example, Winnie and Nelson Mandela visited Jamaica for a day in July of this year. A group of works she did during that time were in honour of Winnie Mandela. Her latest works were in honor of Marcus Garvey, in observance of Marcus Garvey Day which was celebrated a few days before I visited her. She did a few works which she said related to the plight of youth and their involvement with drugs.

Sister Feea thinks no one is qualified to judge another person's work of art. On this matter she says:

Who are the judges of art? There are none. Somebody says Picasso this and Picasso that, lines here and depth and dimension here. As far as Feea, here, Daughter of Zion is concerned, it is bulls. What they see in my work, they see it, but
they don't dictate to me what should be there and what should not be there, because they didn't put it there. They didn't show me how to put it, so, they can't tell me if it is right or wrong. My work has no right or wrong, because all is right. I see other people's work the same way. We should not judge people's work by saying this is good art and this is not good. Each individual can only put forth what he can acquire. An individual might take up his paint brush and get one line. That is all he needs to get because only one line is speaking to him. Another will draw a whole village of people but that is just as important.

She does not put a price on her work. She gives away most of them. I was the grateful recipient of one of my choosing. When she decides to take a work to a particular gallery for sale, (she only allows her work to be handled by a few art dealers) she does not suggest a price and the dealer is not allowed to place a price on it. It is left up to the purchaser's conscience to give a contribution. She claims: "It is a God given talent that you can't pay for. That is why art should be looked upon with respect. Treat it as you are treating a special piece of something around you."

In a few cases she has had to take back works of art from purchasers because she hadn't give the art dealer permission to sell them. She only wanted the work exhibited. She claims that her work means more to her and her people (Black people), than money. She is able to part with a piece only when she is told to part with it. Otherwise she packs them away because she knows a time will be coming when they will be needed and she does not want her
people to be robbed of its valuable messages and treasures as have happened in the past. In order to own her work, she believes: "When you own a piece you own it because you need to own it or the work chooses you to own it."

Her work, she claims, is not just for "making coins." She does admit that she needs money to buy her equipment and to fly around the world. She has lived in London and visited Europe, Africa, U.S.A., and different parts of the Caribbean. An article on her in *The Intuitive Eye*, a catalog of the National Gallery of Jamaica, states that in February 1979, she was instructed to produce and leave a number of drawings in Guyana and Trinidad. She obeyed the call and returned to Jamaica in August that year.

**Themes and Subject Matter.** The themes Sister Ferea deals with are celestial. They are not intended to represent any earthly phenomenon. Nevertheless, that which the human eye can see and the human brain or mind can process, resembles waterfalls, mountains, villages with people of different ethnicities. In general, they are usually detailed, abstract, line paintings, modified in some cases to reveal people. The works in which she uses color are the ones with large spaces between the lines. She uses color to fill these spaces. The pieces done with pencil on paper often have a number of angelic creatures floating
around within a detailed mass of lines, some areas are shaded. In explaining her work Sister Feea states:

My work is a spiritual message.... It deals with the awakening of a people, that means Black people. Why the awakening? because for many years we have been sleeping spiritually not physically. We have been sleeping spiritually because we have disobeyed the great masters. We came to planet earth to be and not to become a part of planet earth. We then took on the woes of planet earth and got trapped here. Because of that, we have to go through a period of confusion. This period has lead us through different dimensions of confusion, through the time of slavery to the present. Therefore we as a people have not known our true being for many, many generations gone by. We need now to reexamine who we are as a people, what we are about, where we are going. This has been given to me spiritually to pass on to my people throughout planet earth, and also the totality of mankind. This means that even though it is for the awakening of Black people, we are not discrediting other races, we are in no problem with them. We will love, share, and care but we must be ourselves if we are to become the people we ought to be.

Sister Feea asserts that her work tells stories, which describe "a part of a people's greatness." She likens her work to taking a photograph of particular happenings, with the lens being the drawing implement she is using. She expands on this by saying:

I am pulling back the past. So, the ancestors are coming through the paper or through the print to show themselves as they were, and telling the story as they come. In time to come, just like how I a normal person can get this without anybody telling me, there will be interpreters that in years to come, the children who are born outside of the predicament that we had, will be able to come and read it, [interpreting the stories].
Religious/Spiritual Expression. Sister Feea is not affiliated with organized religion because religion is of the earth. However she feels she cannot disagree with anybody's religion. She expounds on this:

I leave all individuals to be themselves and to claim and worship the gods they choose. I do my own thing in my way. If you choose to be a part of it, you are a part of it as long as you have love.

In order to uphold her beliefs she obeys the spiritual orders of the ancestors. The major part of this she feels is to be disciplined in order to follow and live by certain principles. She says:

I am only a vessel that the water is coming through. I try to keep that vessel clean to enable me to do better work.... So, I tie my hair from 1973. I don't go outside with my hair uncovered. I don't deal with red meat. I don't eat it. I don't cook it or have it in my house. You don't come in my house smoking or with your shoes on. It is my principle and what makes me who I am.

She comments that because she has been following the principles by which she is directed to live, it has allowed her to grow spiritually. She claims that it has enabled her to break through the spiritual barriers of languages of different races and creeds, as they each have their own spiritual language.

Sister Feea points out that one has to go through different stages of development in order to develop spiritual knowledge. At each stage there are tests and if
one passes them, then he/she is rewarded with greater
spiritual powers or insights. In her development she has
reached a level where she is able to detect illnesses in
one's body. She claims: "I have got enough sensors in my
body that I can detect in your body what is wrong." She
says she is able to do this because she will not disobey any
orders to please any being. She proceeded to tell the
person who accompanied me about a health problem she was
having, as well as problems her husband (who was not
present) was having. She gave advice on how these problems
should be dealt with. My companion confirmed, that of late,
she was indeed worried about these medical problems and her
husband had also been complaining about the ailments Sister
Feea described.

Sister Feea believes that all human beings are on
earth for different reasons. We are all given spiritual
gifts in varying degrees, but we have to be able to
recognize them. She claims that the abstract spiritual part
of our being has been neglected because of confusion on
earth. She thinks that in order to learn about this part of
us, we have to get back the spiritual part of our being
through caring, sharing, love, discipline, and being able to
listen. Spiritual teachers, she says, are speaking to us
daily but we refuse to listen. She adds:

When we hear that inner voice, and people say "My
mind did tell me," that's the spiritual teachers
telling you something, but you refuse to listen. As long as you cannot listen, you cannot hear. If you cannot hear then you will not know. So, you have to learn to listen, learn to be silent, learn to be tolerant. You have to learn to be acceptable in the sight of other beings.

She thinks that there are others who claim that they work with the direction of the spirits but one has to be careful about the kind of spirits they work with. The spirits she works with have been masters for many years. Some of them have never been to planet earth. Because of this belief, she is assured that there is another home which is not on planet earth, which is called Mount Zion. Some people call this home Zion or heaven, or other names. Earth she claims is not our first home and it will not be our last, therefore her work does not relate to earth. She explains:

Earth is trees, seas and birds and things that you have down here. I do not do that. What I am doing is tracing back to our past, through many decades of time. [In my work] you will see people that look like people that you do not know. The clothes they wear will be totally different, their features might even look different.... Sometimes I don't put faces on because that might not be important. Each part of my work represents something beyond our understanding just now, but in time to come, there will be many who will be able to interpret my work in the truest way. Now, it is for people to look, see, feel, and decide for themselves what [the works] mean. When you look it shall fill your mind. That mind should be attached back to what we ought to be. Some people will see nothing, some will see a whole lot, but it is left to the individual.

Art, she claims, is only a small part of the spiritual work she has to do on planet earth. In time to come all the
pieces will be attached to the other parts of what makes Feea. It is at that time her work will be more meaningful. She foresees that:

You are dealing with one part and someone else will be dealing with another part but in time to come, when probably I am dead and gone, all the pieces that I have done throughout planet earth will be a part of the awakening and will symbolize what it all meant.... In time to come, when the whole thing comes out as a package it shall be a big statement on planet earth.

Sister Feea affirms that in March this year it was revealed that the gates of Zion were opened once more to black people and that the awakening has happened. She is assured that the sentence is over and as a people, Black people can now wake up and deal with who they are. She claims there are many things Black people can do to attach themselves back to their spiritual being. She is saying to people:

This is not a time of questioning. It is a time of accepting who we are. It is a time to let the spiritual part of us come through and dictate to us, because the spiritual is stronger than the physical.

Discussion of a Work of Art. Sister Feea gives various definitions of art and becoming an artist. I will include these pronouncements in this section.

Art should not be confined only to canvas and paint or ink on paper or whatever. One should be inspired to be an artist, no-one should be taught to be an artist. Everyone who comes to planet earth has got a talent which can be utilized in whatever way that person wants it to be utilized.
So often we are told that we need to go to school to be taught to become [an artist].

Art is beyond the normal understanding of human beings. Art is a spiritual thing which is given to man. Art is not just paintings. Natural art is all around us. People like us in this land do not need pictures of nature to tell us that is art, because we are art ourselves. Everything around you is art, I call Jamaica the Garden of Eden because everything is here which tells you you’re art. You are [a work of] art. The creator must have been the greatest artist of all for creating us so unique, each human being different from the rest. There is no limit to the depth to art. Art is coming from the soul. Art is coming from within. Art is coming from a dimension that you don't know. That is true art as far as I am concerned.

The work of art I will describe is the one given to me by Sister Feea. I called it, *Tribute To A Spiritual Experience* (Plate XXII). It was so named because of the ecstatic experience I had the day I visited with her. This work is one of the black and white pieces done by her this year.

This work of art was executed on white fabric with a black fabric ink pen. It is made up of a number of curved lines when joined together reveal a very ethereal landscape. The central area looks like a waterfall cascading off huge rocks. A few areas are darkened, which add depth to the composition in those areas. Usually in her work these filled in areas are enhanced to look like celestial beings. In this case they look like caves in the sides of mountains.
Plate XXII: Sister Feea, *Tribute to a Spiritual Experience.*

Christopher Gonzalez

Place of birth: Kingston, Jamaica.

Date of birth: March 15, 1943

Gender: male

Art form(s): sculpture, drawing, and painting

Jamaican classification of artist: mainstream

Education:
Primary: Alpha Primary
Secondary: St. Martin's High School
Tertiary: Diploma in Art, Jamaica School of Art, Kingston, Jamaica; Master of Fine Arts, California College of Arts and Crafts, (U.S.A.).
Research Fellowships, Courses and Workshops: Artist in residence at an institution in Denmark
Employment:
Past: Lecturer, Jamaica School of Art, Kingston, Jamaica; Visiting artist and lecturer in sculpture and creative drawing, Spellman College, Atlanta, U.S.A.
Present: Artist
Religious affiliation: Catholic until about age 17. He says that although he does not belong to a religious organization at present, he belongs to God - "I am a child of God."

Background. Christopher Gonzalez could be described as the artist who has produced the most controversial work of art in the history of Jamaican art, but though it all, he has maintained the respect and integrity that others lose when they are the center of controversy. In fact, he has actually produced two highly controversial works. One was The Bob Marley Monument, commissioned by the government of Jamaica. The other, The Risen Christ, commissioned by the
Roman Catholic Church in Jamaica. The Bob Marley Monument will be discussed in greater detail later in this paper.

Interviewing Mr. G., as he was fondly called, when he was my teacher, was a thrilling déjà vu experience. It was a refuelling of the inspiration I got from him when I was one of his students, one which fostered humility and a great deal of spiritual strength.

The Art Making Experience. Gonzalez makes art for four main reasons. Firstly, "to satisfy a certain urge in me to express myself."

Secondly, he feels strongly that artists create ultimately for people. As a teacher, he has always expressed this belief to his students, and tried to emphasize the importance of an audience to works of art.

Thirdly, Gonzalez adds that he creates works of art to inspire people. He explains: "I get inspired to do a piece of art work, which in turn inspires people, whether artists or regular people." He claims that he enjoys the feedback between audience and artist because it inspires him and gives him a sense of satisfaction. He says: "It gives me satisfaction when people are touched or inspired by my work. If I didn't get that satisfaction, it would make me feel like I am in a vacuum. It is like not wanting to eat alone." Gonzalez sees this as a vital exchange between artist and audience.
His main aim in this respect, is an ongoing commitment to inspiring people spiritually. He states: "I am getting more conscious of doing things to uplift people into spiritual thinking and actions. It is even getting more so with age and the times." He adds that in some paintings he recognizes evil in the world, but also offers ways of dealing with these forces.

Fourthly, Gonzalez makes work of art for economic reasons, especially now that he is working full time as an artist and has to take care of a young family.

Nevertheless, although survival is an important factor for selling his work he also feels: "Art is a necessity for society to grow wholesomely. [Therefore], I sell them when I create them."

In Jamaica, Gonzalez is known mostly as a sculptor, but has been gaining more and more respect as a painter. He claims: "Painting was really my first love, but I decided to go into sculpture. It was a choice between two teachers, I preferred the sculpture teacher. I am glad I made that decision."

Most of Gonzalez's paintings are watercolors. He has not worked with oils lately, because he doesn't want to expose his young children to turpentine. He claims that although he has seen very good work with acrylics, he does not like to use it because it "gives a plastic look." He
has also done numerous very proficient drawings with charcoal. He adds: "Many of my charcoal drawings deal with spiritual themes, or themes with man and woman relationships."

His two most recent shows of paintings were: In the Spirit of Christ, mounted in May 1990, at the Makonde Gallery, Wyndham Hotel; and The Erotic Series, which was up for a day, January 25, 1991 at the Mutual Life Gallery. Of the 25 pieces shown 17 were sold.

For sculpture, Gonzalez's favorite medium is clay. His clay works are usually cast in bronze or ciment fondu. He states that in the last five years he has concentrated more on copper and wood as media for sculpture. He has also done a few works with welded steel. He describes his feelings about sculpture:

I love painting, but sculpture gives me my deepest satisfaction because of the physical involvement with it, more so the clay.... Sculpture gives you a wholesome kind of thinking and you have both a physical and spiritual involvement. You are not dealing with optical illusions (as in painting), although you can create them.... With sculpture, you actually hold on to it. With painting you don't have that closeness. Sculpture is almost like lovemaking. With painting it is that same kind of love, but the interaction is with the colors and the things you cannot attain in sculpture.

Gonzalez feels that doing both sculpture and painting provides a kind of balance, "I need to strike that balance," he says. Because both fulfill his creative urges in
different ways, they don't compete, except for time. He confesses that sometimes he gets carried away in one medium to the neglect of the other. At this point in time he has been living off miniature paintings, since these sell quite regularly, so he has been doing more painting than sculpture.

His inspiration sometimes comes from his personal experiences as well as the experiences of others. He focuses on the experiences he thinks people in general can relate to, especially those which have common elements with which they can identify. He claims that his relationships, for example, with a woman, can be a motivating or inspiring factor in his work.

Nature plays a great role in Gonzalez's work, but not always in a representational sense. He explains this:

I often go to a set of rocks on the beach past Pear Tree River. Sometimes when I go there I sit and meditate or pray.... Rocks carry all kinds of vibrations. You sometimes get a real mystical feeling.... [Being there] fosters harmonious thinking, but, I find that sometimes I don't even get involved in any kind of great thinking, I go there to sit and enjoy the view. I go there [sometimes] not feeling to work, but when I return it is just amazing how motivated I feel. I am not saying that is the answer to blue moods, but there are times it rejuvenates the creative forces.
Gonzalez has always treated with reverence and awe the "roots" of huge trees.\textsuperscript{12} It was a theme he explored religiously with each batch of students. This obsession he has transmitted to many of his drawings and sculptures.

Plate XXIII: Christopher Gonzalez, The Couple.

He is also inspired by music and books. Gonzalez says he constantly listens to a great deal of "good quality"
reggae music, mainly the works of traditional reggae artistes such as Bob Marley and the Wailers. Most of the time he listens to music while he is working. He says music is a great inspiration and stimulation for him. He adds: "My father was a musician, so there is that spirit of music in me. I have always wanted to play an instrument. My father died a year ago and I am the custodian for all his instruments."

Gonzalez claims that books have been an influential source in his work from the 1960s. He got turned on to a whole series of works, after he read the book Conversations with Ogotemméli, written by a French anthropologist, Marcel Griaule. This is what inspired the wood carving The Sage - Tribute to a Dogon.

Themes and Subject Matter. In general, Gonzalez claims that his most common themes are those involving the relationship between a man and woman. Two outstanding works in the National Gallery of Jamaica, which were also a part of the thematic exhibition, Male and Female Created He Them, hung at the National Gallery of Jamaica August 28 - October 29, 1983 are; The Couple (Plate XXIII) and Tree of Life. Gonzalez states:

From my early stages of development I have always been attracted to the man and woman themes because that is where it all began. It is the root of the human drama. It is the basis of the family structure.
Gonzalez describes the human drama as being very complex. He claims there is so much one could focus on in the variety of relationships that exist, so when he uses it as a theme in his work, he tries to do it in such a way that there is a satisfying feeling. Because of this fascination with these human relationships he has maintained a continual interest in themes of this nature in his work. He substantiates his convictions:

As a human being I see it necessary to carry on the traditional divine order. God created us in his own image, so when we create art, we can create human images. Some people do not agree with me on that, they say it is idolatry.... I am not creating things for people to worship. I make them to raise people's consciousness, inspire people and make them more aware of the evils that exist.

Another theme Gonzalez said that one might find in his earlier works is that of the skull. He claims people think of it only as a death image, but it carries many meanings. He states that he has used it as a reminder that "we will move from the point of death to another realm, so we must not be afraid of death, but deal with it as the natural order of things." Gonzalez feels that if a person has an understanding of the spiritual part of his/her being, then death should not be looked upon with such finality, but as a passing from this world into the next. He adds:

When we die, all we are left with is our soul and the attributes we develop with it. We alone know what attributes we develop in our soul. If we develop attributes like kindness, understanding,
and tolerance; we will leave with those. If we deal with evil; we will leave with evil.

The ideas mentioned above are part of Gonzalez's interest in the inner self. He said this interest started first as a kind of narcissism, which developed by drawing a lot of self portraits. He claims that as he drew more and more of these self portraits his interpretations matured and became a looking into his inner self. Often times critics of Gonzalez's work comment that most faces in his work resemble him (Plate XXIV). He clarifies this:

When I do my work my inner self is reflected in it. Whatever an artist does reflects who he is whether [the work] looks like him or not. Whether it reflects who he is or not, it is a conglomeration of his own experiences.

Owing to the fact that the inner self is important in his work, Gonzalez declares: "I love to use religious themes. I love iconographic work." He adds that he was greatly moved by the recent show of iconographic works by Stefanos René at the Mutual Life Gallery. This show, he said, made him more conscious of icons, icons used as spiritual symbols, and more aware of creating pieces which can be used as icons. He says, creating icons is his current interest, though not a new theme for him. In 1990, when he mounted the show In the Spirit of Christ (Plate XXV), he did not focus on traditional Bible stories but "talked instead about that Christ essence that all of us have." He recalled having three portraits in the show
representing his interpretation of Christ. He got the inspiration for these portraits from a picture which appeared in the newspaper of an Ethiopian icon, from the Ethiopian Orthodox Church.

Plate XXIV: Christopher Gonzalez
Gonzalez states that he has always had an interest in spiritual subject matter, in particular themes related to prayer and meditation. He has also delved in the tension between the interest and desire for spiritual growth and how this interacts with the sexual self. He posits the view that the sexual self needs to get satisfaction too, just as the spiritual self. He also feels that the creative forces help to create that tension too between the spiritual and the sexual. Gonzalez says he has always had an interest in both his spiritual and sexual self and has done many works, mainly drawings, playing with those themes. He states:
"Traditionally, people want to divorce them because they cannot deal with it. Paul said it is better to marry than burn [with passion]. I have never divorced sexuality from spirituality."

Plate XXVI: Christopher Gonzalez, Crucifixion (Christ Triumphant).

Gonzalez has also worked with representational religious themes. This type of work is represented in two
commissions he received from churches. *Crucifixion (Christ Triumphant)* (Plate XXVI), is a sculpture done in beaten copper. It hangs above the altar at St. Jude's Anglican Church, in Stony Hill, St. Andrew. The other is *The Risen Christ*, which was commissioned by the Catholic Church, for the Holy Cross Church, at Half Way Tree. *The Risen Christ* was supposed to work along with Edna Manley's *Grief of Mary*. The sculptures should have been placed in the front of the sanctuary, on either side of the altar. Gonzalez's sculpture was rejected by the Archbishop and officials of the Church because the penis was protruding under the cloth Christ was wrapped in. Gonzalez explains:

The stage they told me they wanted Him at was when He resurrected. They wanted the resurrected Christ. It was when He came to His mother and said "See I told you I would arise." He arose from the dead.... I must have misunderstood them. I depicted him in the burial cloth they used to bury their dead in those days. I had Him with His hand on His heart and one foot stepping slightly forward. The cloth on his shoulders is torn. Think of a man who has arisen and torn off this cloth. The rest of his body was still wrapped up, so it is only an impression of a penis you could see. They told me He came as a man, so I tried to represent Him as a man. It was done in no vulgar way. It was done as if any body part was protruding, like the shoulder or the knee cap. There was nothing lustful about it.

Gonzalez continued to explain that the Archbishop came to look at it while it was in clay and asked that he should do alterations to the sculpture so that the penis wouldn't be so obvious. Gonzalez saw nothing lustful or anything
wrong with it, so he decided to leave it as he had created it. It was cast in ciment fondu. On completion, the Archbishop decided that it could not be accepted for the Church, so it was sold to art collector, A.D. Scott of Olympia International Art Centre, Papine, Jamaica.

**Religious/Spiritual Expression.** Gonzalez was christened, Roman Catholic, but claims he went his own way at about age 16-17. He said he was greatly involved with religion in his youth and at one time entertained thoughts of entering the priesthood. He professes that his Catholic background taught him a lot about religion and he often reverts to this in his approach to his work and to life in general.

The main difference Gonzalez sees between religious art and spiritual art, is that spiritual art is an expression of the inner self. Religious art, however, is more structural, since it has to conform to the religious rules of each religion or denomination.

In general, religion and spirituality Gonzalez sees as basically parts of the same thing. Religion, in his opinion is created by man in order to fulfill spiritual needs. He explains:

> God never gave us religion, as far as I understand. There is nowhere in the ten commandments that says, Thou shalt be a Catholic, Presbyterian, Anglican, or whatever; or [anything that says], thou shalt go to Church. It [the
commandments] says we must praise God and love God.

Gonzalez defines spirituality as "that sense of godliness or God consciousness you have within you, whether you go to church or not." He also feels that spirituality is having the love of God and the sense that one is a part of God. He thinks that all human beings have God within them; but it is important to harness, nurture, and be productive with the godliness they have within them if they are to utilize their spiritual self. His convictions dictate that it is not enough to know about God from just reading a book or believing what one is told, one has to "feel God in his/her heart and soul."

He recognizes the importance of fellowship which all religions emphasize, but claims that this fellowship has not got to be confined to religious or more specific denominational rules. He makes reference to the Bible:

There is a part in the Bible that says wherever two or three are gathered together in my name, there is my church. As long as you have fellowship with human beings about the inner things of man, then you are speaking in Christ's language.

Gonzalez affirms his faith in God and explains his convictions as follows: "I do not believe in God, I KNOW there is a God. When you say you believe, then there is a chance of doubt. I don't just believe. I know and feel Him constantly."
Gonzalez says that he takes a more religious approach to doing sculpture than he does painting. He reflects on his experiences:

I could easily do sculpture in a church. I can become very ritualistic and ceremonial about my sculpture. When I am into my sculpture, certain people cannot come into the area in which I am working, because I become very sensitive to any conflicting vibrations.... Also, when I am doing any major sculpture, for example, the Bob Marley piece, I never start without prayers. I never do any work without prayers, prayerful Psalms, or read something from the Bible. I meditate and pray and ask for creative guidance and creative powers. If I don't ask for God's guidance I don't feel right.

Gonzalez claims that his ability to create works of art is a gift from God, therefore he must communicate with Him so that he can continue to receive inspiration from God. He adds:

There are artists who don't believe in God. I pity them. You can see it in their work. If you have artistic talent then you cannot deny God, you have to recognize that there is a greater force than you. For example, when you look at nature you see an abundance of design. Underneath all this design there is a consistency, like the work of one artist. That one artist is God. So if you are an artist dealing with creativity, you must recognize God. If not, you must fail because your work cannot carry that power.

Because of his religious involvement with sculpture, Gonzalez states that he cannot mass produce his sculpture. The only works Gonzalez does in large quantities are his miniature paintings, because the process of doing them is
quicker and doesn't require the long hours need for doing sculpture.

I asked Gonzalez what he thought made his work religious or spiritual. He explains:

It's the manner in which I create the expression or the countenance of the people. It is also the lines I use and the themes I work with. My work is still very realistic, though people might think it old fashioned to be still working with human compositions [in the day and age of abstraction]. I try to capture the inner quality of a person. When I do a portrait, people say they don't see the full photographic image, though it looks like them. They say they see or feel their inner self.

Plate XXVII: Christopher Gonzalez, The Bob Marley Monument.
Discussion of a Work of Art. The Bob Marley Monument (Plate XXVII) is a bronze sculpture, seven feet nine inches tall. The figure of Bob Marley, legendary reggae superstar rises like an ethereal being from a tree trunk anchored in a mass of undulating roots. He is without clothing to the waist and a guitar is stung over his shoulder. His right arm is tautly outstretched, revealing every vein and muscle; at its end is a pointing index finger. In his left hand he holds a rod, make shift microphone, which blends into the mass of roots. His head is tilted slightly up in the air, his deep-sunken eyes are closed, his mouth opened wide, his lips slightly curled as if he was singing the word "cry" from his famous song No Woman No Cry. His dreadlocks crowns his head and flows down his bare back. His face is completed with a wooly beard.

Gonzalez states that the stance was taken from a video he had seen of one of Bob's California concerts. Also, that stance was chosen because it made him appear like a preacher. He explains:

His songs were like he was preaching. That is why they called him a prophet. Some of the things he was saying touched people's souls. He spoke of situations that people would have to give serious thought to. He was really a reggae prophet. He took the music to heights that nobody has taken it yet. The man had a spirit. He had charisma.

Gonzalez recalls Bob's dynamism on stage and the way in which he captivated his audience when he was in concert.
He thinks many reggae artists have produced great music but they don't have the presence Bob had.

The whole concept of the roots came from the importance of ancestral roots to the Rastafarian religion, of which Bob was an adherent. Gonzalez said he wanted to depict Bob Marley as a traditional Rastaman, "not as a slick sweet boy Rastaman." He wanted people to remember when the Rastaman represented the conscience of society. Therefore, Gonzalez's philosophy behind creating this sculpture in a more symbolic way, was not for Bob to be remembered as a reggae singer with a guitar, but that generations to come would associate it with the things Bob stood for, such as; equality, justice, freedom from mental slavery, and spiritual upliftment. He claims that although Bob's music was very political and social, there was a lot of spirituality to it. It was Bob's philosophy and the spirituality in his music that attracted him to do the commission.

He therefore tried to encapsulate the philosophies Bob Marley held in his life time by interpreting them in the sculpture. He states: "I worked very hard at getting a likeness, but the focus was not on his physical self.... I didn't think Bob would have wanted a true to life photographic image of himself." Gonzalez added also that he had listened to and watched video tapes of many interviews
and performances that Bob had done. Based on what Bob had to say in these interviews, he felt Bob would have preferred a tribute which reflected his inner self, rather than the representation of his physical self.

Gonzalez states that the process involved in doing this work was a very religious one. He explains:

Throughout the whole creation of it, it became a religious thing because I always prayed before every session I worked on it. That piece cemented my religious approach much stronger. I used to keep records and diaries of all the various things that happened as well as the development of it.

Gonzalez recalls an unusual experiences he had while working in his studio in Atlanta, U.S.A.18

I had my earphones on and I was playing a tape with Bob's music. I don't know if it was my involvement with the work and everything. It was like something came into me. I don't know if he [Bob] came to me, if he touched me, I don't know. But, I got so involved with the work that I got to a point where I couldn't help myself. During this process of creativity, heightened by the music, tears flowed.

Interpret this incident in whatever way you wish, but it seemed quite significant to Gonzalez. He felt Bob's spirit was with him throughout the creation of the piece.

Gonzalez recalls the spirit in which he did the work:

If that sculpture is no good, then God is no good. God helped me with that sculpture. Bob's spirit helped me with that sculpture. Believe you me, is not me one do that sculpture.19 I do not take full credit for that sculpture. It is an icon.

Cultural Influences. Although Gonzalez recognizes the richness of Jamaica culture, he is not led to express facets
of it in his work. Interestingly though, cultural tastes have strongly dictated in the past whether his work is accepted or rejected. The public response to The Bob Marley Monument is a perfect example of this, and almost a decade later the controversy still continues. Should it be placed at the airport round-a-bout in Montego Bay or should it remain in the National Gallery? Gonzalez reminisces about the onslaught of public opinion in 1983 which took place while an attempt was made to erect it in Celebrity Park, Kingston:

I don't think any other artist in Jamaica has suffered that kind of humiliation over a piece of work. Even though budget debates were taking place at the time, the response to the sculpture dominated the news. It was the subject of debate on every radio talk show. It was in the newspapers. I was in Cross Roads one evening when The Star was out. A picture of the sculpture was plastered over the front page. People were just buying it up and openly making all sorts of comments. It wasn't nice.

Gonzalez explains his feelings to an Atlanta journalist, Catherine Fox in an article she wrote on the controversy: "I thought that it would take (the Jamaican people) a while to appreciate it - the people are very literal in their thinking, and they wanted to see Bob as he was - but I didn't expect the outcry of objection (Fox, 1983).

The experiences surrounding The Bob Marley Monument commission has upset him somewhat. He seemed more upset
with the fact that the people were not adequately educated about the philosophical concept behind the work, than with their reactions. Gonzalez explains to Fox why the vitriolic remarks which ensued could have been avoided:

They shouldn't have brought the sculpture to the site beforehand. The grounds weren't even prepared, and the cement base was too low. It was like putting the sculpture in a garbage dump.... If the sculpture had been presented better, if it had been unveiled during the pomp of the dedication and accompanied with positive speeches, the public might have responded differently. (Fox, 1983)

Being able to talk about the *The Bob Marley Monument* seemed quite cathartic for Gonzalez, nevertheless, after all these years, I could still detect a great deal of pain and unresolved grief that the controversy caused him. This is understandable since he explained that before he took the commission he had written a letter to the government stating that if they wanted a photographic image of Bob Marley, then they should find another artist, because he was prepared to deal with the monument in a more symbolic way. He promised to get some likeness, but it wasn't going to be photographic. He adds:

They know my work so they should not be expecting something photographic from me. It should not surprise them that I would do something more symbolic. [They know] my whole involvement with the tree and root forms, even from the time I was a tutor at the Jamaica School of Art. I thought I had gotten an opportunity to explore it. It is interesting to note that soon after the whole thing [the controversy] died down, a song by Bob was release titled *I am the Roots.*

Anyone who knows anything about Christopher Gonzalez and his work should expect that he would be interested in capturing the spirituality of Bob Marley and aim at transmitting Marley's philosophies in the work. On the matter of roots, Jamaicans are always interested in knowing about their heritage. One of the main emphases of the
Rastafarian faith is the quest to find their African roots (heritage), so it was really in character to have Bob symbolically evolve from the roots and trunk of a tree.

Another sore point, for Gonzalez, is the way in which the controversy was handled by the government officials. They didn't seem to come to his defence. He claimed that the public got the impression that he just did what he wanted to do. After all, the curator of the National Gallery of Jamaica, was sent to Atlanta, U.S.A., where Gonzalez was working on the piece, as the government's representative to inspect it before it was completed. The curator gave him the permission to continue it. Many Jamaicans also saw the work in progress and no-one voiced disapproval. The, then Minister of Culture also saw it and spoke favorably about it.

Gonzalez's Bob Marley Monument was never erected in Celebrity Park, as it was scheduled to be on May 11, 1983, but was placed instead in the National Gallery of Jamaica. Ironically, it is the first work one sees on entering he gallery. Another sculpture was commissioned and renown sculptor, Alvin Marriot, was commissioned to do it. This one has been erected at Celebrity Park (Plate XXVIII). It is very realistic representation of Bob Marley. Although, it was accepted by the Marley family (which opposed the Gonzalez sculpture) and the public there is another faction
of society which will continue to dispute that Gonzalez's Marley is a more appropriate tribute to Bob.

Gonzalez consoles himself by saying the controversy was maybe inevitable, since Bob's music was so controversial during his life time, as Bob's songs often represented the conscience of the people. So, he feels that it couldn't just be accept from the beginning, it had to disturb people, like Bob's songs did. Now Bob's songs are regarded as inspirational songs and songs for meditation. Bob Marley is also regarded as a prophet before his time. Gonzalez's sculpture has been described as being before its time too. Gonzalez states: "I don't regret anything I did with that Marley piece. I regret what happened. It affected me more than I thought it would. It is just one of those things."

He then looked straight at me and said to me quite emphatically: "That piece of work is going to be an icon for this country." My reply was: "It already is and will continue to be, an icon, for this country."

Gonzalez states that he has not received a major commission, public or private, since the Marley monument controversy. He says he really loves commissions and really wants to do commissions, but when he does them he must be allowed full creative freedom. Recently, he has been invited to submit sketches for a monument the government wants to do of Nanny of the Maroons, Jamaica's,
only national heroine. He is considering it, but, if he doesn't end up doing it, its understandable, since some wounds have not completely healed.

Plate XXVIX: Allan "Zion" Johnson.

Allan "Zion" Johnson

Place of birth: St. Andrew, Jamaica

Date of birth: May 28, 1930

Residence: August Town, St. Andrew, Jamaica

Gender: male

Art form(s): painting

Jamaican classification of artist: intuitive
Education:

Primary:

Research Fellowships, Courses and Workshops: Attended art classes at the Creative Arts Centre at the University of the West Indies (Mona Campus), Kingston, Jamaica.

Employment:

Past: carpentry, house-painting, field hand (laborer)

Present: Artist

Religious affiliation: Zion Revival

Background. Allan Johnson is fondly known in the Jamaican art circles as Allan Zion or Zion. He took onto himself the name Zion in response to his religious conviction in the Zion order of Revival. He explains "I just give myself Zion. I take up the last letter of the alphabet and I read my Bible [which says] the Lord loveth the gates of Zion and all the dwellings of Jacob."

Allan Zion is regarded as an Intuitive artist in Jamaica. He is one of those self-taught artists from a lower-class background, who started painting in the late 1960's. He dropped out of school at an early age. At about age eleven he went to learn the trade of carpentry and through the years took on other occupations: shoe making, house-painting, and working as a field hand. In the 1970s Allan Zion started painting signs in houses such as "Bless this House" and "In God We Trust." He also made ludo
boards. On the ludo boards the four `homes' had special color significance: black signified love; yellow, joy; red, grace; and green, hope (Waugh, 1987, p.248). During this time, Allan Zion experimented with a wide range of media: cardboard, hardboard, glass, tin, and enamel.

He went to trade school and learnt carpentry, however he quit this career because he didn't like working with varnish. He claimed that as a shoemaker he would often hammer his "nail head rather than the nail head." He also took a course in house-painting at Papine Secondary School's evening classes, but this did not satisfy his search for a gratifying career. In 1979, he attended art classes at the Creative Arts Centre (CAC) at the University of the West Indies (UWI), and it was after this experience he took up art seriously.

He describes his development as an artist in a hierarchical way. He claims he started as a self-taught artist, then after taking the course at CAC he was called a primitive artist. Finally, after a show at Harmony Hall he was endowed with what seemed like the ultimate label, intuitive artist. By coincidence this seems to have occurred simultaneously with the name changes that occurred over the years in the classification of non-mainstream Jamaican art.
Allan Zion has participated in many major group exhibitions featuring Jamaican intuitive art. The following are places where his work has been shown: The Waggoner Gallery, Chicago; Commonwealth Institute and Wolverhampton Art Gallery in Great Britain; Harmony Hall Gallery, Ocho Rios, Jamaica; Creative Arts Centre, Kingston, Jamaica; as well as several Annual National Exhibitions at the National Gallery of Jamaica. Zion also produces painting for the tourist market that he sells mainly through Harmony Hall, an art gallery in Ocho Rios.

The Art Making Experience. Zion's main reason for going into art came from a dream to go to Devon House, which at that time housed the National Gallery of Jamaica. In his dream he said he saw a fair-skin lady dressed in full white, on the roof of the building calling him and saying "Come here, come here." The person insisted that he should go to Devon House. He went, and assured me that from that day until today, he has been working and showing his work.

Allan Zion focuses mainly on drawing and painting. His favorite grounds are hardboard and canvas. His choice of paint is enamel. He has been encouraged to use acrylics and has done work in this medium, but doesn't feel comfortable with it. He has stuck with enamel, which is the medium he started with. He said someone advised him to stay
with enamel paints by saying "Just keep on doing what you doing." This assured him that he didn't need to change.

Allan Zion paints according to his mood, but adds that he doesn't think that in order to create works of art, he needs any particular stimulation or inspiration. Mostly, he would just like to be "steady to study," meaning that he must be in a frame of mind that is conducive to working. While working he will listen to the radio or a good argument.

Waugh (1987) describes Allan Zion's painting process as working from "loose to tight." Zion has continued this technique. In March 1991 when I visited him, he was working on The Sepulchre. He started with a piece of hardboard painted white. Masses of color were mixed on his palette, then placed loosely at strategic points. These points suggested the placement of objects like the hills, the sepulchre, and landscape. Based on his other works it is predicted that it will "tighten" as details are meticulously included. Waugh (1987) states: "Allan Zion's formula proceeded in stages analogous to reality: fields were planted, buildings and roads built and, at a late stage, the painting was peopled" (p. 240).

Waugh and others feel that Allan Zion's work has changed somewhat due to the pressure to produce smaller, more decorative works for the tourist market. On
commissions he is content to do whatever subject matter people wish him to do, though in some cases he has reservations. He mentioned an American man who bought a piece called *Sign of the Cross*. The customer liked that painting so much that he sent him some board and asked that he paint a resurrection scene. This he did. However, there was another request that he was unable to comply with.

"Somebody tell me to draw dancing but up to now I don't go up to the dancing business yet," he said. This does not mean religious dancing in Revival, his religion, but secular dancing like reggae, calypso, waltzing, and others. In general, I feel that the sphere of subject matter that he his willing to express in painting conforms to those pertaining to religion and nature.

**Themes and Subject Matter.** Boxer (1987) sums up Allan Zion's choice of themes and subject matter in the following paragraph:

Richly coloured and highly detailed, his works delight the eye with their fanciful cubistic citiscapes and with their askew perspectives and disproportionately scaled figures and animals (some of those early roosters towering over the buildings!) always full of the jostling rhythms of life's hustle and bustle. Even his one *Crucifixion*, the only potentially 'tragic' subject I know of in his work, although less crowded than usual, and somewhat subdued in tonality, remains an essential 'hymn of praise'. (p. 8)

Allan Zion explores mainly religious themes in his work. He thinks of himself as a very religious person. He
illustrates, as well as celebrates aspects of his religious experience, such as: baptism by the riverside, resurrection of Jesus, street meetings, and candlelight ceremonies.

Allan Zion is by nature a very jovial and happy person. Most, if not all his works radiate an aura of happiness and an almost utopian view of the world and nature, some of these include: *Lonely Road* (Plate XXX), *Fishing, Running Water, Life Goes on*, and *My Dog*. This is not only evident in the pure, vibrant colors he uses, but in his choice and arrangement of objects. Everything seems ecologically balanced. Fish are provided healthy, flowing rivers. Fruit trees are put in so that the birds and people have food to eat. Hills and valleys echo the rhythm of nature and the cycle of life. Rivers maintain the brilliance and lushness of the herbaceous domain. People, cows, dogs and other animals coexist in an Eden-like peace. Clean streets are lined with rows of cheerful flowers, while birds fly around singing and eating. An oversized rooster is perched in a strategic place which beckons that within this utopia evil lurks. Zion claims: "I specialize in the rooster, because it is religious. I have the rooster as a symbol or trademark. It is the remembrance of Peter and Christ. The rooster crow thrice, Peter deny Christ."

Though optimistic by nature Allan Zion appears realistic in the portrayal of his experiences. Therefore,
he paints life as he knows it could be and adds the rooster as a sign that evil is ever present in the world.

Plate XXX: Allan "Zion" Johnson, Lonely Road.

With a background in carpentry it is only natural for Zion to be inspired by buildings. He has done many variations of The Ferry Inn and Moscow. The first record of Moscow I have found is entitled Moscow USA (Plate XXXI), done in 1986. Boxer (1986) says of Allan Zion:

'Zion' is a Zion revivalist and feels his art must praise God - and so it is that every technical device, every formal invention (one of the cleverest inventions is his 'breadfruit' domes inspired by the 'onion' domes of Russian architecture such as we find in Moscow, quite innocently placed in the U.S.A.!) operates towards this end, the creation of works that are forever bright, cheerful, and above all, ecstatic. (p. 8)
Plate XXXI: Allan "Zion" Johnson, *Moscow.*

He uses features, such as the hip roofs of The Ferry Inn and the bulbous domes of Russian architecture, to create intriguing cubistic designs of buildings that float in the middle of what seems to be an aerial view of plantations and mountains neatly sectioned or outlined by black dotted lines. Each plot or mountain is colored in tones of green, ranging from a very blue-green to an almost brilliant golden yellow-green. He uses an earthen brown or a pavement grey to form pathways that radiate from the building, and link it to the land below. The building itself is sectioned into different compartments, with depth suggested by the
direction of lines controlled by a vague understanding of one point perspective. Each segment is colored in bright tones of pink, red, orange, yellow, and blue which also adds depth. Areas are painted white or placed in door or window areas to capture light that enlivens and intensifies the other colors in the painting.

The hills are perched near the upper portion of the painting. These hills are rhythmically fused with the sky that is represented as wide zigzagged bands of white and blue. Zion refers to the hills as the "curtain of the sky." The sky in these paintings looks almost like a valance above the "curtains." It seems to function as a finishing touch deeming the picture complete, fully dressed.

**Religious/Spiritual Expression.** Allan Zion was baptized in the Apostolic Church of God, but when pinned down to claim a denomination, as is evident in the literature on him, he chooses Revival Zion. When asked if he went to church, he stated quite adamantly:

> We are the churches. I go to Assembly Hall, Meeting House or Mission, but I say we are the churches because the building don't blow breath. We are assured that the body is the building of God, so we claim that we are the church of God through the fresh air.

In this light Allan Zion doesn't see religion or spirituality as a church. He claims: "Church is a building but the Revival [the spirituality or religion] you have it in you."
Allan Zion definitely regards his work as religious and chooses to do this type of work because he is religious. In the Jamaican artworld Zion is regarded as a religious artist and as a painter of religious themes. Waugh (1987) in her dissertation claims "Allan Zion's painting 'celebrated' rather than illustrated Revivalism" (p. 245). Personally I feel that Allan Zion's paintings both celebrate and illustrate Revivalism. I will try to show why I hold this opinion when I discuss the painting Candlelight (Plate XXXII).

Plate XXXII: Allan "Zion" Johnson, Candlelight.

Allan Zion's religious paintings glorify and celebrate his religion in a holistic manner, the emotions, as well as images and customs of it. When looking at Candlelight, for example, one can feel the camaraderie, joy, and glory expressed by the women about their religion. Zion tries to
capture and record these feelings in a communal, as well as personal way. This exalts his own concept of religion, which is an expression of himself being a part of the body of God. "We are the churches .... we are the church of God through the fresh air," he says, which includes all of nature.

In the composition of a work with religious themes he illustrates aspects of Revival by using subject matter that exists within it. In the painting he places objects like candles, altars, and thanksgiving tables; or records events like baptism, candlelight tables; portrays his understanding of the Bible through depictions of the crucifixion, the burial of Jesus; and creates symbols from Biblical references such as the rooster to symbolize denial and the dove, peace.

Cultural Influences. Allan Zion's main focus is on the Jamaican landscape, people, animals, and the culture of Revival. In the landscape he illustrates people's dependence on nature through the depiction of the fruit, fish, and flowers needed to satisfy people's physical and aesthetic needs. He tries to paint humble folk, that he might interact with from day to day, as well as animals one would find in a Jamaican community. In his work he shows rituals within Revival and the hierarchical structure and
roles of the people. These are evident to those familiar with Revival by the clothing they wear.

He says the highest position in any order of Revival may go to either a woman or man. The titles given to each are gender specific. Some of the terminology such as Captain, Bishop, and Minister are similar to those used in Christian denominations like The Salvation Army and Protestant groups. In Zion's order of Revival, people are appointed to various positions by others within the band. Roles and functions are also gender specific. Women after membership, could be appointed as watermaids or nursemaids. Men are appointed as Shepherds.

The highest position a woman can hold is that of Leadress, Governess, Mother or Minister and within this position, she could achieve the title of Reverend. For men, the leadership corps consists of different kinds of Shepherds, for example the Wheeling Shepherd. The male leader is called either Shepherd, Captain, or Leader and can function as head of the band in the same role as the Leadress or the Mother. Beyond the title of Leader or Shepherd the man may be "crowned" Bishop. Zion claims that in order to acquire any of these leadership positions "the people have to crown you Bishop, or crown you Mother or Shepherd." To acquire these positions, he says, the man or woman has to "develop his/her thinking" pertaining to Bible
teachings, as well as the rituals and philosophy of Revival. Only men may become Bishops, because a man would have more time to serve in that role than a woman, since in the Jamaican society the woman has more chores and sometimes has to act as the sole parent or guardian, of her children as well as bread winner for her immediate or extended family.

Allan Zion feels that his art work sells well under the classification of intuitive art. He says that since Kapo passed on, people who used to buy Kapo's work are now coming to him since he is "under the order of Kapo, and because Kapo was a Revivalist." Zion says people speculate that he will be the next Kapo. He also claims that his work is sought for because "the average person likes religious painting and they seek it".

Discussion of the Work of Art. Candlelight (Plate XXXII) illustrates a religious ceremony in Revival. A candlelight or a Revival table is a meeting planned to celebrate an anniversary, a special event like a thanksgiving, or an important Christian religious period like Easter. The meeting is usually held at a mission, assembly hall, or outdoors within the confines of the mission. The meeting starts with preaching by the person in charge and in this case it seems to be the Mother. As Zion says: "After we preach, dem sing, then light the candle, and then it gone spiritual." He explains that during and
after the candle lighting there is singing and dancing and people get "into the spirit." The dancing he talks about is not a secular dance, but is a rhythmic movement done by the Revivalists. They move in a circle around the Revival or thanksgiving table. Some of them sing, while others

trump. There is also food. Curried goat, mannish water, or gungo soup is served. To defray the cost of this, the members are paid to dance. "'Cause when they dance, they will beg like folk dance Johnkanoo on the street, but they stay inside the mission." A monetary collection might also be taken at the meeting.

Candlelight is done on hardboard with enamel. It is brightly colored and detailed as is typical of all Zion's work. He says he uses bright colors "to make it look up," meaning to make it pretty. In the middle of the painting is one of his elaborate, fictitious buildings, which does not look like or represent a mission or an assembly hall. Instead, it is in his Ferry Inn architectural style. In reality a mission would not be held at or near Ferry Inn, but its inclusion might be wishful thinking on Zion's part to convert his mission into a grand cathedral.

The bottom half of the painting is thickly peopled. Next to the building, a few people are sitting on chairs. Allan Zion identifies them as the visitors or admirers. Outsiders are always welcome and are free to participate in
the meeting. All the others seem to be the Revival people. They are in an upright position and they appear to be singing and moving to the rhythm of the song. This is characteristic of Revival. One woman in a yellow dress in the lower right area of the painting is "in the spirit" and she is being attended to by the nursemaids. The nursemaids are wearing pink. The Revival people are wearing the traditional clothing of Revivalists.

The clothing for each Revival band might differ slightly, but the major colors worn are white, blue, and red. In this picture the colors worn are white, blue, pink, and yellow. The general membership are clothed in white, while the leadership corps is in pink, yellow, and blue. Allan Zion identified these people: The two women in blue at the bottom right hand corner of the painting are Governesses or Mothers. They conduct the meeting. The women in yellow or pink are watermaids or nursemaids. The watermaids are the women who put the person in the water at baptism and the ones who take them out. The nursemaids attend to the people who are spirit possessed, so that they do not hurt themselves while in that state. He explains that the watermaid might do the job of the nursemaid or vice versa. The women are clearly in control at this meeting, since all the men represented are in white and are interspersed with the other members.
Some of the Revivalists are carrying cream-colored candles. Zion explained that each color candle has a different meaning. Cream candles mean prosperity, red represents the fruits and the foliage, blue is for the sea and sky, and white is for peace. He adds that other colors are used too. The symbolism used in other orders might be different from those used by his order, Zion. The people who have candles bow before the Revival table, then place their candles on the altar. According to Zion, the burning of the candles is derived from Catholic rituals. The members or visitors may bring their own candle or pay to light a candle. One might bring several candles and give the unused ones as a gift to the Captain or Leadress or whomever is in charge. When I asked Zion how one would choose a candle he explains:

It leave to which one you want. Certain time dem have the candle on the table ... line.31 It's their movements.32 You pay to light a candle. It leave to your intentions and will. If I light a candle and move around the table, it make me feel more lively and more happy. It run away evil.

In the right-hand corner of the painting, next to the watermaids and Mothers, there is the altar and the thanksgiving table, which is a type of Revival table. The candles are placed on the altar. The Revival table has fruits like oranges and apples and other foods.

To the left of the painting is Allan Zion's trademark, the rooster, symbolizing the denial of Christ. The position
the rooster is in could also suggest evil lurking outside
the confines of the mission, or in the world at large.
Beyond that are two large fruit trees, an apple tree and an
orange tree, laden with fruit. Past the trees are the hills
which he describes as the curtain of the sky. The sky is
represented as zigzagged bands of white and blue. Birds are
flying around in the sky; red, orange, and white birds. The
orange and red birds he says are looking for fruits and
berries. The white birds are doves and they are messengers
which carry peace. Flowers are neatly arranged all over the
picture, and placed in spaces that seem empty. They are
also used as edging on the banks of streets. He explains
that the flowers are there to beautify the place, thus
cheering the viewer. Three cars are parked at the bottom
left hand corner. These belong to the visitors.

In general this painting is a conglomeration of Allan
Zion's three major themes: buildings, nature, and
depictions of religious events. Along with these elements
he adds his trademark, the rooster. A strange thing about
this painting is that the Revival people didn't have their
heads wrapped, which is traditionally an important part of
the clothing they wear. Zion explained that while one is
"in the spirit" the head gets "light," so Revivalists
usually wrap their heads "to hold the pressure." Wedenoja
(1978) explains it this way:
When one gets off in the Spirit it is said "you are taken out of your natural self by the Spirit who tells you things." The Spirit is understood to assume control of the person's mind as he loses awareness. It is felt to make one very emotional, therefore those who are in the Spirit wrap their heads in turbans to "keep their nerve." Some say the failure to "wrap head" can result in "madness." (p. 272)

Allan Zion describes Kapo as a "wrap head Revival."

He claims that he doesn't wrap his head, because it confines his movements when he is trumping. More than likely the omission of the turban is due to his personal preference, though it may be that he is conforming to a schema he has adapted for painting people.

For me this was a very informative and extremely happy and entertaining interview. Allan Zion sang and danced for me. When asked what he wanted people to know about his work, he said, "Tell them Zion is an intuitive artist who does spiritual work. People classify me as glorious and visualizing. Keep happy!"

Tina Matkovic-Spiro
Place of birth: New York, U.S.A.
Date of birth: March 20, 1943
Gender: female
Residence: St. Andrew, Jamaica
Art form(s): painting and sculpture
Jamaican classification of artist: mainstream
Plate XXXIII: Tina Matkovic-Spiro.

Education:

Primary: Buckley Country Day School, Westbury Elementary

Secondary: Friends Academy

Tertiary: Bachelor of Science - Skidmore College,
          Master of Fine Arts - Pratt Institute. Other tertiary institutions attended: Stanford University and New York University.
Employment:

Past: Lecturer, Jamaica School of Art; Taught design at Creative Arts Centre, UWI; Art Teacher, Hillel Academy; Art Critic, Journalist

Present: Curator Chelsea Galleries, Art Adviser, Artist

Religious affiliation: Jewish

Background. Tina is an American by birth but claims that her background is European, since her parents were from Yugoslavia. She is regarded as a Jamaican artist, since she has been living and working in Jamaica for twenty-one years. Her children are Jamaicans, so that breeds greater kinship with the island. Tina is also owner and curator of the Chelsea Galleries in Kingston.

The Art Making Experience. Tina works both in sculpture and painting. She majored in sculpture in College and Graduate School, but has concentrated more on painting in her professional life as an artist. She used to work in oils but now her preference lies with acrylics. She has also painted with egg tempera and interlaying techniques with casein. The casein technique she learnt from a German artist, Kmati Klarwein, who now lives in Spain. Kmati Klarwein learnt this technique from a Viennese surrealist, Ernst Fuchs. She also experiments with a wide range of media. Sometimes she uses earth, a combination of media or "anything that works."
Color and illusion are the elements Tina enjoys most in painting. She states that a great deal of her work is involved with illusionism. This she finds very challenging. She adds: "In sculpture there isn't much illusion. It is what it is." She thinks sculpture is mechanical in execution and the technical skill involved in the finishing aspects of it could be equated to sanding a kitchen cupboard. She thinks this facet of the process in doing sculpture is quite boring and often stifles creativity. Although she likes the end result when the sculpture is completed, she is not willing to sacrifice the amount of time it requires to attain a good finish. She states that she would be willing to create a piece of sculpture and then employ a competent person to do the finish. She claims she used to paint her sculptures, but achieves greater richness of color in doing paintings.

In Jamaica, her work is usually classified under Surrealism. She objects to her work being called Surrealist since she does not subscribe to any philosophy of Surrealism. She admits that she has had works with surrealist elements in it, but it was purely coincidental. One critic described her work as Magical Realism, which is the only category that she find acceptable.

When asked why she makes art she replied:

I have no choice. I think some people are born to be artists. It is innate. From I was five years
old and I did my first original drawing with a crayon I knew I was an artist. I have seen it in some of my students too. They don't have a choice. They didn't select it, it selected them.

Most of Tina's painting are done on very large canvases. For these she will do a small study before hand so that she can organize the placement of objects and choose the colors to be mixed for the large work. She explains her routine:

I just get up and go to work. I usually start very early. Once I start working the hard part is to stop, in order to come down to the office or go to the supermarket. I would say that at times it is more intense than others. But, it doesn't bother me if the phone rings and I have to have a conversation, it doesn't take away anything from what I am doing.

Tina claims she is able to do this since she has mastered the technical aspect of the media she uses. This mastery of technique comes from experience and confidence with the media of choice. She also feels that when one is using a new technique, it is a learning process, therefore one has to concentrate a great deal on the technical aspects of it. As an example she states: "When I started learning the airbrush, I had to teach myself. It took about two years to be really good at it."

She finds it difficult to even consider doing commissions. Tina explains:

To put the amount of effort of work and love and agony that goes into doing a large work, most of my works are very large, takes many months of sustained effort. You really have to feel it to believe it. It is very hard to feel and believe
[in what you're representing] as well as getting worked up over certain amounts of money to finish your commissions. I am not inspired by the sum at the end. I am inspired by the message that goes into the work. I have to be convinced of that to put so much effort into it.... If you are doing something spiritual it has to come from the gut, straight from the heart. Dollars don't necessarily summon up the spirit.

Themes and Subject Matter. The main theme Tina works with is transcendence. This belief in transcendence, she clarifies, is based on the notion that "Transcendence is an alternative to extinction." She expounds on this by saying:

Some people will say: why is your art so beautiful? The world is so ugly, there is so much misery. Why don't you describe the misery? and so on. It is not that I deny that there is ugliness in the world, but I think it is a waste of time to dwell on it. I don't think our energies should be directed that way. I have made a deliberate choice to use my art as a form of prayer or as a form of magic to make people think more constructively.... If you will, you might call it propaganda for God.

She finds it very challenging to create works of art which focus on the transcendence theme. Tina explains:

Transcendence, it takes a lot of technical hard work to achieve that and on the other hand the results should look effortless. And the way it uplifts people when they look at it should also seem effortless and like any great work of art the contrivance that goes behind that effortless effect should be imperceptible.

Tina has also explored a wide range of other themes and subject matter. Some of the themes she has worked with include: women, the power and beauty of womanhood, peace, freedom, oneness with the universe, transcending violence
and aggression, and questioning the existence of the unknown.

She also puts a lot of messages in her work. She thinks that many of these messages are urgent warnings. Some of the messages are: Stop being destructive. Save the environment. Respect yourself. Be at one and at peace with the rest of the world. These are some of the messages she wants people to see in her work. She states: "I want to influence them with my work, with those ideas, and give them understanding and enlightenment."

**Religious/Spiritual Expression.** Tina considers herself a spiritual person with a culturally religious slant. She is Jewish but claims that she is not overtly involved with specific religious beliefs. She explains:

> There are certain cants you don't buy and certain things that stretch your imagination too far so you just ignore them. You just have to zero in on what you believe. I have my own religious philosophy, which is probably a version of religion.

Tina adds, that she believes in God, but finds the formal aspects of religion to be merely "window dressing." However, she thinks these aspects of religion are necessary in order to make the doctrines "palatable, familiar, and easy to digest." She suggests that whatever beliefs suits an individual, he or she should abide by them.

Religion she defines as being organized and specific, for example, Christian, Jewish, Muslim, or other established
faiths. Spirituality she believes has no specific institutions, but relates more to "the relationship of the individual to the universe, the Creator, the rest of humanity, and nature."

Her works she claims are religious because they relate to God or a creator. This creator she doesn't claim to be He, She or It. In general, though, she sees her work more as a spiritual experience than a religious one. She claims:

At times when it [the work of art] is really going well, it seems as if some force other than yourself is moving you. You don't try to analyze it when it is happening because it is a precious experience. It certainly doesn't happen everyday when you get up to work. Sometimes it is gone for weeks at a time. But, this doesn't stop me from working. I don't need that to work. But there are times when you get up to work and you have such brilliant insights and feelings of infallibility. You feel propelled by some forces completely outside of yourself. There have been times I have felt the presence of deceased artists. That can be my imagination, or not. I don't rule anything out, but they can just be your own sensations. They can be completely interior feelings, but they are compelling feelings all the same.

Tina says she has had this experience with deceased artists, with whom she had a very close relationship. She names Edna Manley and Eugene Hyde as two such artists. She states:

For example, many other artists who were close to Edna Manley can tell you the very same experiences. Her presence was very strong in my studio for a very long time after she died and occasionally still occurs. I feel a strong attachment to Eugene Hyde, especially since I have had the privilege of doing restoration on his
damaged pieces. Whenever I am doing that I swear he is there saying; not too much of this, not too much of that, now ease off there.... When you do a restoration you try to be true to the particular artist.

Tina also feels that it is her inner belief and inner drive that makes her work spiritual. She expounds on this by saying:

Whatever forces are out there in the universe I let it flow through me and let it flow into my work. I feel like I am a sort of a conduit. I don't see myself as the creator but as the channel. At those times when you feel it moving through you, you definitely are a conduit, but it is not there all the time. It's like picking up a remote radio station. You don't have it all the time, it comes and it goes. The rest of the time you are creating, you are definitely the creator and you are much more aware of yourself as being the creator.

**Cultural Influences.** Tina thinks her work is greatly influenced by Jamaican culture but more so by the Jamaica environment. She sees Black culture as a very strong source of inspiration in Jamaica, but states that since she is not Black, it has not been her experience. Nevertheless, she claims, that she is very attuned to Black culture and it influences her in subtle ways. She points out the influences of reggae music and Rastafarianism.

Jamaica is a very spiritual place. In many different ways, for example, the Rastafarianism, the music. I spend most of the day listening to reggae music and I really like old time heavy reggae; Burning Spear and Mystic Revelation [of Rastafari]. I think that's very spiritual music, very deep music. So in a way that's subtly creeping into my system all the time.
In painting, Tina deals a great deal with environmental issues, but the Jamaican landscape is Tina's primary subject matter. She explains:

I paint the landscape of Jamaica - it's my primary subject matter. For many reasons, the people have always clung to the land - it's been their survival. It's very beautiful number one. I think it's a metaphor for the beauty of nature that mankind should not destroy, should make every effort to save, should curb his greed and destructive impulses so he doesn't destroy it.

She feels that the cultural institutions in Jamaica are very important, vital, and unique. Apart from that, she also feels that there is very dynamic art and a strong art movement on the island which will get stronger and stronger as time goes by. She attributes this to the Jamaican atmosphere:

The light in Jamaica is of a particularly exquisite quality for artists. That occurs in various other places in the world and where you have had it occur, it has resulted in very strong art movements; South of France, Mexico, and Paris. Paris has wonderful light diffused by the clouds. I must say that the quality of the light [in Jamaica] does lend a spiritual cast to the landscape because it is very luminous, very luminous light, sort of a silvery light.

When Tina was asked about discrimination on the Jamaican art scene she had this to say:

The only thing I can say which is a rather controversial topic and I shouldn't even mention it is I have found from time to time in Jamaica I get excluded for not being Jamaican born. Although, technically I shouldn't use the word foreigner for people like me who have been here for twenty something years. My children have been born Jamaican so I don't feel very foreign, but
there is sometimes a line drawn which excludes me. I accept and I rather understand, because throughout the cultural history of Jamaica, people have suffered a lot of abuse and have been excluded from things and been discriminated against. Nobody is perfect, but sometimes there is the temptation to administer that treatment to others. I won't say that it has been punishing treatment but it has been snubs and cold shoulders some of the time which are painful and they hurt, but on the other hand I understand.

Discussion of a Work of Art. The work of art chosen was one with a transcendental theme, called Answer (Plate XXXIV). It is the second in a series of two works. The first was called Hide and Seek. The first painting, Tina claims, is a questioning work, which deals with questions of why there is a coincidence of forms and like forms in nature. The second is based on the same grid as the first and strives to answer the questions asked in it. She claims that, in a sense, the answer is unknowable.

Answer is an extremely large painting. It is comprised of nine square panels, joined together by a grided wooden frame. The largest panel is placed in the middle of the grid work, this represents light. She explains the significance of this light:

The center of it is just pure light. That is the kind of light people describe when they have ecstatic experiences or they're in the process of dying. They say they see this wonderful light. At the height of meditation you are also supposed to see this wonderful light. I think that is the unknown, the all powerful, whatever the hell it is. But, it [this power] strongly influences and guides us. It's the reason that everything is here. I don't think we are ever going to comprehend it, we can just respect it.
Plate XXXIV: Tina Matkovic-Spiro, Answer.

Two panels are placed within the grid work, diagonal to each corner of the middle panel. The inner panels are smaller than the outer ones. Tina explains that the four corners of the painting move out in four directions, representing the four elements in nature; earth, air, fire, and water. She claims that these elements are tangible forms that the celestial forces have produced for us to see, touch, and sustain life.

The vacant spaces of the grid work become a part of the work of art. These empty squares and rectangles enclose the shape created by the wall or area in which it is hung. She said she chose to make the grid from wood, because the Japanese and other Oriental people regard wood as a fifth
element. She feels that wood does not belong with the other elements, so she used it as the grid, which holds the other elements together.

Tina describes this work as a revelation. She states: "The idea for it came just like a light bulb going on in my head. It was so clear. Not all works proceed in that manner." Since her works carry messages, she claims that the messages she tried to relay to her audience are; they should become peaceful human beings, respect the creator, and respect all aspects of nature.

Osmond Watson

Place of birth: Kingston, Jamaica
Date of birth: June 13, 1934
Residence: Kingston, Jamaica
Gender: male
Art form(s): painting and sculpture
Jamaican classification of artist: mainstream
Education:
  Primary: North Street Congregational School
  Tertiary: St. Martin's School of Art, London, England;
            Jamaica School of Art, Kingston, Jamaica.
Research Fellowships, Courses and Workshops: Attended courses offered at the Junior Centre of the Institute of Jamaica when he was a child. Private research in museums and art centers in Paris, Spain, Italy, and Britain.

Plate XXXV: Osmond Watson.

Employment:

Past: Art Teacher at Wolmers Boys School, Clarendon College, Ardenne High School, Munro College, Morant bay High, and Holmwood Technical High School.

Present: Artist

Religious affiliation: None
Background. Osmond Watson's earliest recollection of involvement with art dates back to about age nine when he started doing spontaneous drawings. At age thirteen he came to the realization that he wanted to be an artist, "nothing more, nothing less." As a teenager he attended art classes at the Junior Centre of the Institute of Jamaica and there he met Ralph Campbell.33 Ralph, took a liking to him and invited him to his studio, promising that if his parents could afford to keep him there he would pass on to him whatever he knew about art. Osmond loved Ralph's paintings, especially his landscapes, so he took up the offer and became Ralph's apprentice. Osmond attended Institute of Jamaica workshops and later went on to Jamaica School of Art, then later studied overseas.

Apart from being a full-time artist Osmond Watson worked as a high school art teacher for many years. His work is represented in the National Gallery of Jamaica and it has been chosen to be part the gallery's annual exhibition. He has had several one-man exhibitions in Jamaica and participated in numerous group shows on the island and internationally. His work has been shown in Brazil, Canada, Cuba, Germany, London, Mexico, Trinidad, and the U.S.A. Osmond Watson has not mounted a one-man show in Jamaica since 1981 mainly because of malicious criticism meted out to him by the main critic of the leading
newspaper. Watson explained his withdrawal from the local art scene to me.

This is predominantly a Black country and you have a White man in charge of the direction of art in Jamaica by way of criticism. He is not thinking in terms of Africa. He puts down everything that reflects Africa in order to promote Europe and America. Why do you think I live almost like a hermit? I have actually withdrawn myself from the mainstream of society because I am sick and tired of the whole thing that is happening.

Watson's recent works have been confined to his home studio, however, he still participates in the Jamaica Annual exhibitions and sells his work to non-exploitive art dealers and art lovers. Recently his work has been a part of the exhibition Black Art - Ancestral Legacy: The African Impulse in African-American Art, which was organized by the Dallas Museum of Art, Texas, U.S.A. This exhibition travelled to four different U.S.A. museums (Dallas Museum of Art, Dallas Texas; High Museum of Art, Atlanta, Georgia; Milwaukee Art Museum, Milwaukee, Wisconsin; and Virginia Museum of Fine Arts, Richmond, Virginia) between December 1989 and March 1991.

The Art Making Experience. Osmond Watson is a renown sculptor and painter. In 1972, he received the Silver Musgrave Medal of the Institute of Jamaica for his contribution to art. He received formal training as a painter but is a self-taught sculptor. He states:

Sculpture is something I stumbled on. When I left art school in 1958 my work had fallen into a kind
of rut. I couldn’t feel the planes in canvas painting. I wanted to actually work with them in wood, so this is how I got involved in sculpture.

For his wood sculpture he uses mainly mahogany and cedar. His paintings are done with oils on canvas or hardboard. He has also created some mixed media sculptures.

In terms of style, he thinks of himself as a modern primitive. According to European categorization he is classified under the genres of cubism, symbolism, and surrealism. Because of his educational background in art, he admits that his style reflects European influences. He explains:

I grew up in colonial times so we were more or less brainwashed in an English and European way of thinking. You’ll find that most artists in those days, apart from the ones who can be truly called primitive, their work including my own reflect White values. I migrated to Britain in 1961 for the sole purpose of studying and having a wider look at what was done in the world of art and came upon African sculpture for the first time in my life. As luck would have it, I lived practically next door to the British Museum so I was there every single day studying the works of art. As a result, I formulated my own opinion about what I think art should be.... I was 27 when I left here and steeped in the British culture. You just can’t kick out 27 years of upbringing, so I realized that my work would always reflect Europe, but I started to try to create a fusion between Africa and Europe.

Osmond Watson achieves this fusion by using European styles and techniques to express African retentions in Jamaican culture. These he uses constantly as his theme or subject matter.
He sees art making as a process of self-actualization. He says: "The fact that I say I am an artist I have to justify that conviction, so that is why I work. I have to justify this if not to anybody else but to myself."

When doing a work of art Osmond Watson asks for help from God. He states:

When I was much younger I was under the impression that it was I who was doing this and doing that. As one becomes older and hopefully more mature, with deeper understanding one realizes that one is really nothing without the blessing or the grace of the Father, so, I usually ask for guidance.

He tries to interpret his feelings in his work, whether he is working in wood or oils. This interpretation he feels goes beyond the obvious and expresses feelings and thought which cannot be articulated. The example he gave is:

The canvas I am working on now is more or less a Christ image but I am not necessarily thinking about Christ. As I get deeper into the work this quality that makes Christ what he is more or less comes out in the work. It is extremely difficult to put into words. I guess if I could articulate as well about my work I wouldn't bother to do them.

One policy concerning his work revealed his incredible high personal standards and integrity. He works on a piece and if he is not satisfied with the spirituality it radiates, no matter how technically competent, he discards it. This happens to more than a third of his work each year, hence, only a small percentage of his work survives.
He is sometimes encouraged by his contemporaries to sell his "rejected" work. However, it is his opinion that:

Money is OK, but if I am not personally satisfied I am not going to put my signature to it, neither am I going to allow it to go out into the world to represent me. At the same time I might be sending something out into the world that I think the world of which nobody likes, that would not disturb me because I am quite happy with it. Once I am not satisfied, I destroy it.

Osmond Watson has done a few commissions for churches, but in general he does not do commissions. He will not flatter people. He wants to be able to be true to his artistic integrity. He explains: "The people who are considered great portrait painters they flatter people and the people they are portraying want to be flattered, so that is a nice combination. I have to be free to reign."

Themes and Subject Matter. Straw & Robinson (1990) give a synopsis of Osmond Watson's work:

Following his acceptance of a scholarship to study at St. Martin's in London, he became convinced of the relevance of his own black heritage within his work. In the face of opposition and misunderstanding at the school he began to delve deeply into African art forms and incorporated them into his pieces. Although Watson is today renowned for his painting, in his early years he devoted as much time to sculpting, with both forms showing Cubist influences. Today he is a master of miniature portrait paintings, especially his black Madonnas with their strong African features in rich blue-black tones. And on the larger scale his subject matter presents powerful African archetypes in variations ranging from the spiritual - as captured in his icon-like depictions of Christ - to the festive. (p. 32)
Osmond Watson enjoyed working from nature when he was much younger. He did a lot of landscapes, but as he grew older he found people more interesting.

People remain my first love and I try to express God, hence I paint a lot of Madonnas, because to me a woman is either a Madonna or a Magdalene, but whether a Madonna or Magdalene she is still a reflection of God.

He has explored the mother and sexual roles of womanhood through his Madonnas and Magdalenes in paintings like Virgin of the Rocks (1983), Virgo (1990), Mother and Crying Child (1990) and the sculpture in the Kingston Parish Church Madonna and Child. Other aspects of womanhood were depicted in the following works: The Lawd is my Shepherd (1969), woman in the role of provider; Afrowak Madonna (1990) and Madonna of Accompong (1990), women reflecting heritage.

Iconographic representations of Christ seem to be the theme Watson is working with at the moment. He is working on larger canvases than he is used to. Some are between four and five feet tall. The title he has given to this series of paintings is Enlightened God Man (Plate XXXVI).

Watson sees the adherents of the Rastafarian religion as the true aristocrats of Jamaica. It is interesting to note that he is not Rastafarian. He has sought to interpret Rastafarian ideology through iconographic portraits of the Rastaman. Among these are Peace and Love (1969), The Mystic
(1980), The Master Drummer (1983), Hymns in Praise of Jah, and Ras Irie (1990). The most intriguing of these is his 1990 work Blood of Jah, where the Christ image on the cross is that of a Rastaman. He uses the symbolic Ethiopian/Rastafarian colors: Ites (Black), red, green, and gold in a flag-like tribute. This seems like a cultural modification of his 1979 Ecce Homo, which had the Christ head as a Rastaman.

Plate XXXVI: Osmond Watson, Enlightened God Man.
Aspects of the Jamaican culture are recorded in paintings like *City Life* (1968) and *Rainbow Triptych* (1978). Ancestral heritage is explored in the painting *Secret of the Arawaks* (1977), and through carvings such as *Ogoun, God of War and Metal* (1976), *Revival Kingdom* (1969), and *Hallelujah* (1969). The last two were in the *Black Art - Ancestral Legacy Exhibition*. Osmond Watson's *Hallelujah* was described in this manner in the catalogue:

This low relief carving of Watson's suggests the spiritual ecstasy associated with the revivalist religion as practiced in Jamaica. Watson here attests to the communal impact of spirituality upon a people, hence there is a deliberate concentration on the visual interpretation of the mass energy and movement of people who together have received spiritual enlightenment. His simple title, *Hallelujah*, attests to this unanimity of recognition of spiritual force. The single tonality of the wood, and the manner in which the artist has imposed figure upon figure in his tightly contained composition adds to the visual impact of the work. The density of the carving and the movement of the multiple figures calls to mind the narrative scenes of Yoruba house doors, in which entire histories of the village are carved upon wooden panels. (p. 246)

Another theme which runs through Osmond Watson's work is that of masks. He states: "Some of the works I am doing now-a-days strongly reflects the past and just strips down people to masks, because to me people are just masks. Everybody's hiding behind his or her mask." He has played on this mask theme through the years in the depiction of Johnkanoo masks in paintings such as *Horse head Masquerade* (1970) (Plate XXXVII).
Plate XXXVII: Osmond Watson, *Horsehead Masquerade.*

Osmond Watson's profound interest in Africa and Africanness, whether tacit or explicit, is a very important theme which runs through his work. This interest he claims is based on his close ancestral link with Africa. His grandmother was from West Africa and his mother was born in Sierra Leone. He remembers being told about Africa by his mother from a very early age. He also took great interest
in the work and ideology of Marcus Garvey and recalls reading most of his works by age thirteen. These experiences stand to strengthen his philosophy of life and art.

In general, Osmond Watson concentrates on a particular theme and does a series of works expressing various versions of it. When he starts a particular work, ideas come to him from that work which lead to another work. While he is doing that second piece more ideas come and this process goes on and on until he feels he has exhausted it. It is at this stage he takes a rest.

Maybe the most important thing Osmond Watson wants people to know about his work, whether it is a series or not, is that:

Once you as a spectator can recognize a quality that is almost like handwriting, like a signature which runs through the work so that you can relate it to me the artist, I am quite happy. To me this reflects development and a kind of maturity.

Religious/Spiritual Expression. Osmond Watson does not regard himself as a religious person, but sees himself as a spiritual being. He states:

I am convinced that I am not just an ordinary flesh and blood man, and I think all men are not. I see myself as a divine person and as a result of that I see art as spiritual achievement rather than a money making affair, so if my work reflects any spiritual or religious quality, this is as a result [of my being a spiritual being]. The man who sells the sno-cone and cornbread you couldn't call him an artist. So art is something beyond making money. If you happen to make money, give
thanks, but to me it is a spiritual achievement and we should do our best to express it in such terms.

He doesn't go to church, except for weddings and funerals, but he does not see himself as a lesser person than a practising Christian. He is not attached to any religious body, but over the years he has done much philosophical reading, mainly mysticism and metaphysics. He has been involved with the Rosicrucians for over thirty years. In recent times, he has been exposed to the teachings of a man in India, Sai Baba, who millions of people think is an incarnation of a divine personage. He asserts his spiritual belief this way:

Self-actualization is what art and life is all about. There are many people I have taught in various institutions who have asked me the secret to art, but there is no secret. All you have to do is just express your own self. This is also tied up with religion. All of us are looking for God, but we are looking outside of ourselves while he is really inside, but we are looking outside. People like Jesus and all the other great masters who have trod this earth, what they have actually done is to experience a self-realization.

Cultural Influences. Osmond Watson is a true believer in his country. He draws his source and strength from Jamaica. He states:

Too many Jamaican and West Indian artists look to Europe and America for their inspiration. There is no need to do this because we have our own folklore and even if we live to be 200 years the source cannot be exhausted. Why do you think I have not run off to America like a lot of others. No man, I would be cutting myself right off from my roots and once you do that you are dead.
He contends that intellectuals posit the belief that, if one does not expose him/herself to external influences, he/she will stagnate. He refers to Cezanne to argue against that position. Cezanne he claims, didn't set foot outside of his own province, yet, he was able to formulate the idea which led to cubism and modern art.

As a patriot, Osmond Watson is very selective in the way he sells his work. He recalls an art dealer from New York who was interested in his work, as well as that of Albert Huie. He told him that he represented some old ladies, who tired of looking at old masters' work, were now interested in Caribbean art. The dealer mentioned that money was no object, Watson could call collect anytime he wanted to sell his work. Osmond Watson declined the offer because he saw it as a prostitution of his work. His stance is this:

America is probably the richest country in the world. They can buy anything they want. They rob the other countries of great works of art just based on the strength of their pocketbook. So why should a poor, underdeveloped country like Jamaica sell our treasure to these people and leave our country more poverty stricken.

I should make it very clear here that Osmond Watson has nothing against selling his work to foreigners because he has foreign clients. What he is opposed to is the U.S.A. commercialization of his work as an investment in a popular art trend, or primitive curiosity, rather than for a true
appreciation of his work. He feels he has a responsibility to the Jamaican society, and to a greater extent children yet unborn. Also, if he exports all his major works he would be doing a disservice to his own people. He claims:

You wouldn't know the thrill I used to get when I was a youngster going to the Junior Centre and to see the John Dunkley painting hanging on the wall. There was one, Jerboa, which sticks in my mind, because of the funny little creature.... And to sell my painting just because a rich American wants it, I won't do it. They don't care.

Osmond Watson is not only selective when it comes to foreign investors, but is also quite leery of the local art dealers. He says a great number of art galleries are springing up all over Kingston. He does not want the people of these galleries to handle his work, because most of them are only exploiting the artists. He feels they don't care about the development of the artist, since artists are oftentimes encouraged to have exhibitions two and three times per year. An exhibition takes more than one or two months to prepare for, so he believes that with this kind of pressure to produce the artist's work cannot reflect any kind of growth. The focus of these galleries is on making money. He feels that the pressure to produce is destroying many young promising students coming out of the art school because these artists will burn out before they are fully developed.
In general Osmond Watson does not see any kind of discrimination in terms of gender on the art scene in Jamaica. He feels both men and women have an equal chance. He says artists are not victimized or put at an advantage because of their race, in terms of being selected for shows, or where their work is shown. The only hint of racism is evident in the way the leading art critic deals with works that express African sentiments. He sees the biggest problem as social, mainly the interaction of art dealers with the young artists since they are not given the opportunity to grow, but are constantly pressured to produce and service what seems like a thriving market for art.

Discussion of a Work of Art. If I were given the option to own one piece of work in the National Gallery of Jamaica, the one I would choose would be The Lawd is my Shepherd (Plate XXXVIII) thus, this is the work of art by Osmond Watson which I will discuss in depth.

This oil painting was done on canvas. The imagery captures a market woman sitting in front of a basket of fruit which appears to be either mangoes or oranges. To her left is a basket of red peas with a quart can, for measuring, perched conspicuously on top. She is wearing simple clothing, a skirt and blouse. The graphics involved in creating the chequered design on the blouse are amazingly detailed and seem geometrically precise. The skirt folds
thickly and drapes protectively over her strong, heavy thighs. Her legs sprawl apart, enveloping her goods in a typical market woman manner. She leans against a barrel appearing to support sticks which in turn brace the protective tarpaulin over her head. In the background is a wire fence, and a sheet of zinc, which I assume, is nailed to a post in front of the fence to break the wind.

Plate XXXVIII: Osmond Watson, *The Lawd is my Shepherd*.

She wears two silver bangles and a gold wedding band. Her fingernails are short and suggest rigorous manual work. These strong hands penitently grasp the *Holy Bible*, and hold it in a warm protective manner in her lap. Like most market and Revival women she wears a tie-head.34 Her facial
features form an expression that is most intriguing. Her nostrils are flared. One cannot tell if her lips are smiling or smirking. Her eyes gaze out penetratingly, but appear to be seeing something beyond her worldly view. What she is thinking is anybody's guess.

This painting is an iconographic representation of the strength of the Jamaican woman. Osmond Watson reflects on this painting:

I like it because of the strength the woman reflects. It goes far beyond just ordinary painting, because I see the market woman as a terrific source of strength. She is a mother, a father, everything to her children. Do you know the amount of children who go to high school and college, even university out of the market basket? All she has to fall back on is her God. Sometimes you often see them reading their Bible during slow periods. I have actually seen this, so that's what this painting is about.

Osmond Watson adds that the inspiration for this painting was simply an admiration of the woman, especially for her strength and what she does for her children. He says too that the symbol of the market woman as provider and protector of her children is part of the African heritage.
Footnotes

1 Lucy Lippard is an independent art critic. Barrett (1990) claims that:

As an advocate critic Lippard is openly leftist and feminist and rejects the notion that good criticism is objective criticism. She wants criticism that takes a political stand. She seeks out and promotes the unheard voices, the unseen images, or the unconsidered people. She chooses to write about art that is critical of mainstream society and which is therefore not often exhibited. (p. 8)

2 Father Philip Hart, until the time of his death, was Rector of the Kingston Parish Church. He had a great interest in art and was instrumental in acquiring works of Jamaican art for that Church. He did beautiful embroidery on the seats of chairs in the sanctuary and often did the embroidery on his vestments.

3 Sonia Jones as an attorney at law, art lover, and art patron.

4 Me can be used interchangeably with I, me, or my. It is sometimes spelt as m’

5 Mirrors are sometimes called glass, shortened form for looking glass.

6 Means that she was upset by it.

7 The word writings could also be interpreted to mean messages.

8 Intersatium, Bro. Brown explains, is the name of a spiritual book.

9 Thowsit, he said is the Order of the Kings. He was unable to give the correct spelling for this word so he suggested that I spell it as it is pronounced.
10 Two spellings of Nyabingi are used in this text. I am not sure which is the correct spelling. The first Niabingi, is the spelling used in National Gallery of Jamaica catalogues to describe the painting and it is also used on the signage at the National Gallery. The second, Nyabingi, is the spelling used by Barrett. Interesting additional information on Nyabingi meetings can be read in Leonard Barrett's book, The Rastafarians, pages 92, 120 – 128.

11 Fire bun, means that it is hoped that one would burn in the fires of hell. Blood fire, means revenge by blood and fire. Fire fi fi yu, means fire for you and also has the same meaning as fire bun.

12 This section of the tree that is referred to in this case as roots, are the thick, chunky root parts that surface above the ground. This is typical of large trees in the tropics, such as the Poinciana. Mr. G's Foundation Year, sculpture classes were sometimes taken to Hope Gardens to draw these roots and huge tree trunks. This lesson was designed so that students could get a better understanding on how to translate form to a two dimensional surface.

13 This book is an ethnographic report of Professor Griaule's work on Dogon religious ideas and Dogon cosmology. The book was originally written in French and published under the title, Dieu d' Eau: Entretiens avec Ogotemmêli (Griaule, 1965).

14 Reference to I Corinthians 7:9. "But if you cannot restrain your desires, go ahead and marry - it is better to marry than to burn with passion" (Good News Bible, 1976).

15 Edna Manley's, Grief of Mary was accepted by the Catholic Church, and took its assigned space in the Holy Cross Church. There was also some amount of controversy surrounding this sculpture among the church members because some of them thought it was not a racially true representation of Mary. They thought the facial features were to Afro-centric, while others thought it was just too black and ugly.

16 Reference to the words of Jesus recorded in Matthew 18:19, 20 (Good News Bible, 1976).
And I tell you more: whenever two of you on earth agree about anything you pray for, it will be done for you by my Father in heaven. For where two or three come together in my name, I am there with them.
17 The word, KNOW, was said with such great emphasis and conviction, so I capitalized it, in order to add greater effect.

18 Gonzalez was living in Atlanta at the time he was commissioned to do this sculpture.

19 Believe me, I didn't do it all on my own.
20 The Star is an evening newspaper in Jamaica. It is sometimes regarded as a scandal sheet.

21 Catherine Fox is a staff writer for the The Atlanta Journal, The Atlanta Constitution. Gonzalez said she had written an article on the Marley sculpture while it was still in clay. The title of the article is Calling of the Spirits.

22 Ludo is a board game played mostly by children.

23 Band or bands is the body of members which form an order or group of Revivalists.

24 Kapo was a bishop in Revival. He was the most famous and most celebrated Jamaican Intuitive artist. He died in 1989.

25 Meeting refers to the religious service held by Revivals.

26 A mission is the building or area in which Revival meetings take place.

27 People are spirit possessed.

28 Trumping is the rhythmic dance movement which goes along with groaning during Revival or Pocomania meetings. The groan is a kind of hyperventilation, which is basically overbreathing with a harsh, rasping sound usually while spirit possessed.

29 Curried goat is curried goat meat. Mannish water is the soup made from the goat's head, tripe, and intestines. Gungo is a bean like pigeon peas.

30 Johnkanoo is a traditional costumed dance done on the crowded Grand Market streets in towns. Grand Market is on Christmas Eve or the last shopping day before Christmas.

31 It depends on the one you want. At times many candles are lined up on the table.
32 That's how they do it.
33 Ralph Campbell is considered as one of the pioneer of the art movement in Jamaica.

34 A tie-head is a rectangular cloth, usually made from the bandana fabric, used for tying the head.
FINE ART AS AN EXPRESSION OF RELIGION
IN THE JAMAICAN CULTURE: IMPLICATIONS FOR ART EDUCATION

Volume II

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

Nadine Althea Theda Scott M.S.Ed.

* * * * *

The Ohio State University
1991

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Chapter V

Analysis of Data

Introduction

Spradley and McCurdy (1972) claim that "ethnographic field work in any cultural scene provides flesh for a great many conceptual and theoretical skeletons" (p. 4). Therefore, with the presentation of thick description in ethnographic research one might approach the analysis of it by applying the information given to a variety of theories or perspectives developed in one or more disciplines, for example; history, anthropology, sociology, philosophy, or psychology. I have chosen to deal with it from an anthropological perspective, that of cultural relativity.

Cultural relativism, Peoples and Bailey (1988) describe as: "viewing other ways of acting, thinking, and feeling as just as valid as those of our own cultural tradition" (p. 7) and requires the "search for the sensibility and rationality of actions and beliefs that seem puzzling (p. 8). One might argue here that the fact that I am Jamaican, a stance of cultural relativism might be unnecessary since I would be dealing with the data from an emic perspective. I do believe in Peoples and Bailey's
(1988) holistic definition of culture as "the socially transmitted, shared systems of knowledge characteristic of some human group" (p. 445). Nevertheless, my argument is based on the premise that supports Spradley and McCurdy's (1972) opinions on doing ethnographic research in one's own society. They claim that it is a widely held view that "culture is something a group shares and something that integrates its total way of life." This they feel is an adequate assumption when examining culture in small scale possibly homogeneous societies, but, "in complex societies people do not share their culture with everyone else and that, on one level at least, culture does not integrate their total way of life" (p. 23). With that in mind and the fact that Jamaica is regarded as a complex society, the holistic approach to a definition of culture might prove inappropriate for the analysis of the fieldwork. This ethnography therefore, represents a culture scene, that of religious/spiritual art, within the wider complex Jamaican culture. A culture scene is described in this paper as "the information shared by two or more people that defines some aspect of their experience" (Spradley & McCurdy, 1972, p. 24).

One reason for presenting thick description in this ethnographic study, is to present apposite information on religious/spiritual art in Jamaica, from which anyone
reading this paper could use to generate their own hypotheses based on their own individual interests. My analysis therefore will be based on my interpretations of this cultural scene. In offering my interpretations, I seek to answer my research questions as well as recognize any patterns or particular phenomenon which might have evolved from the fieldwork.

Owing to the fact that I interviewed only sixteen artists (Table 3), I do not see it fitting to make interpretations about the culture, religion, or art of Jamaica based on quantitative assessments of this data. Therefore, tables included are only intended to supply general information at a glance. As Wolcott (1988) suggests "a preoccupation with method is not sufficient to validate ethnographic research. Ethnographic significance is derived socially, not statistically, from discerning how ordinary people in particular settings make sense of the experience of their daily lives" (p. 191). It is my belief, therefore, that the validity of the occurrence of any one phenomenon imperative to defining an aspect of religious/spiritual expression in art, is just as legitimate as if the phenomenon were applicable to several occurrences, works of art, or artists.
Table 3: Showing the artists interviewed doing painting, sculpture or both.

<table>
<thead>
<tr>
<th>ARTISTS</th>
<th>PAINTING</th>
<th>SCULPTURE</th>
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<tbody>
<tr>
<td>Abrahams, Carl</td>
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<tr>
<td>Anderson, Kay</td>
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<td>Brooks, Hope</td>
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<td>Brown, Everald</td>
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<td>X</td>
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<tr>
<td>Cadien, Eric</td>
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<td>X</td>
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<tr>
<td>Craig, Karl Jerry</td>
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<td>Escoffery, Gloria</td>
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<tr>
<td>Feea, Daughter of Zion</td>
<td>X</td>
<td></td>
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<td>Fairclough, Valentine</td>
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<td>Gonzalez, Christopher</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Harrack, Fitzroy</td>
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<td>X</td>
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<tr>
<td>Johnson, Allan Zion</td>
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</tr>
<tr>
<td>Matkovic-Spiro, Tina</td>
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<td>X</td>
</tr>
<tr>
<td>Morrison, Petrona</td>
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<td>X</td>
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<td>Watson, Osmond</td>
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<td>X</td>
</tr>
<tr>
<td>Watson, Stanford</td>
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</tbody>
</table>

Artists Who Have Done Works of Art Which Express Aspects of Religion in Jamaica

In order to decide which artists could be categorized as doing works of art classified as religious or spiritual, definitions of spiritual art and religious art were sought from the informants. It was generally agreed among them
that religion is a communal entity, while spirituality is more individualistic in nature.

In an interview with the priest at All Saints (Anglican) Church, Father Abner Powell, his view on religion indicated that from birth human beings realize that they do not exist by themselves but believe that there must be some purpose or meaning to life and to being part of the universe. He claims that "most persons at some time or other in their life believe that there is some other out there, a part of themselves, that they need to relate to which they call the Supreme Being, God, or Allah." He defines religion in a universal way as "the whole way of life, the way you relate to your environment and most importantly how you relate to those you find yourself with in community." Father Powell's convictions endorse those of Reverend Dr. Terrence Rose, minister of the Providence Methodist, as he enunciates what he thinks religion ought to be, particularly from a Christian perspective:

Religion is the worship of God that would enable us to come to a fuller knowledge of Him and what He would want us to be and to do. It is for our own spiritual growth and development. I feel that religion is personal in that sense but you cannot have true worship merely on a personal level. Because on another level religion is not a personal issue, in that, one grows and becomes enriched as one shares with others. Therefore, it is not an exercise that one can conduct on his/her own. There is nothing as a solitary Christian. So, we need the fellowship of other people and they need our fellowship in order to carry out their religion. In another sense too, I do not
regard religion as separated from the rest of life. Religion is a part of life, the whole of life, and when we try to separate religion from the rest of life we are perhaps making it a Sunday event. (Scott, 1991)

All the artists interviewed said they believed in God. They were all exposed to Christianity in the form of at least one denomination, namely: Catholic, Baptist, Methodist, Salvation Army, Revival, Ethiopian Orthodox, Seventh-day Adventist, and a few others to Rastafarianism, Islam, or Judaism. The artists' definitions of religion seem to be more consistent with a universal definition of religion as a way of life. They also see it as something relating to church or some other organized institution.

Spirituality was often described by the artists as an individual expression of the inner self, manifested as an entity of God. Spirituality they feel is something that each person possesses whether it is developed through communal relationships in organized religious institutions or through a self awareness of God. It was felt that one could be spiritual and not religious, or religious and not spiritual, though both can be aspects of each other.

It is from these definitions works of art were categorized as either expressing religion, spirituality, or both. A list was generated containing names of the artists who have expressed aspects of religion/spirituality in their works of art (Appendix E). Due to the fact that it was totally impossible to interview or investigate the works of
every artist in Jamaica the list of artists is not in any way an absolute assessment of Jamaican artists who have expressed religion or spirituality in their works of art. Nevertheless, it shows a list of eighty-one artists whose works have been described by art critics, gallery curators, the artists themselves, other artists, and in some cases other informants interviewed, as having religious or spiritual elements. Many of the artists were revealed through a survey done of works of art represented in exhibition catalogues, in particular those mounted at the National Gallery of Jamaica. In these cases works of art which bore religious titles, themes, and subject matter were included. By not having personal interaction with the artist or even being able to see some of the works of art in there original form it was more difficult to tell from catalogues the works of art that were spiritual, since spirituality was often revealed through the process of making the work of art or the interaction of the viewer with it, and not necessarily through the titles, themes, or subject matter contained in the final product. Petrona Morrison's opinion sheds more light on this as she explains the interaction of the product and process as she discusses her assemblages and other works of art. She thinks her work is spiritual or religious because "it is a combination of the process and the product. The process - the doing - is in
itself like a ritualistic act. Sometimes when I look at the product itself, it has an effect on me quite outside of myself."

**Artists' Reasons For Doing Works of Art**

Although most artists interviewed have their own individual reasons for doing works of art, most of them produce works of art because they feel compelled to, don't have a choice, and or cannot see themselves doing anything else. Reasons ranged from art being used as a form of communication, personal satisfaction, self expression, and self-actualization to recording the history and culture of a people. For artists like Allan Zion it was to fulfill a dream and for Brother Brown, a fulfillment of a spiritual gift. Making art for economic reasons was tacitly implied by most artists but was emphatically rejected as the main reason for making art. Pecuniary gratification from the sale of art seems to be used in many cases primarily to purchase equipment and materials needed to create works of art. Below are some detailed statements gleaned from my recent interviews on reasons why these artists do works of art:

Anderson avows: "If something is important to you when you are dying, if that is your main regret, then it should be important to you when you are alive." Morrison
justifies her reason: "I have no alternative, I have always wanted to do this and never wished to do anything else."
Stanford Watson says: "I don't have a choice. It is just that there is something that's within, I just couldn't do anything else." Brooks claims: "It is a form of communication I enjoy most, more than talking or writing."
Cadien recalls: "I started doing art work from basic school as this was one of the recreational activities students took part in. Basically, it is the manner in which I express my inner feelings." Harrack's says:

It is a very personal thing. I just happen to be doing it. It is something I inherited, something I have a lot of respect for. I enjoy the whole process of constructing, carving, molding, and modelling things. I like the creative feel. I like every aspect of creativity, including the performing arts as well. (Scott, 1991)

Fairclough does not separate art from life so his reason is all tied up in his personal philosophy of life themes which inspire his art. He explains:

I see art as life and life as art. Art is not just the picture you make.... When projecting certain ideas and themes involving people it is their lifestyle that I depict, not just the visual part of their life. I aspire to create an emotional impact, rather than a visual one, because the emotional impact is more lasting than the visual one, though it [emotional impact] takes longer to create. Art is also my means of recording history or culture; where we are now, and where we intend to go." (Scott, 1991)
Themes and Subject Matter Expressing Aspects of Religion in Jamaican Art

The religious themes and subject matter used in Jamaican art are varied. Most of them promote aspects of the Christian religion. This is not surprising since the predominant religion in Jamaica is Christianity or religions which are syncretic with Christianity such as Revival, Pocomania, Rastafarianism, and other indigenous religions. Apart from the use of Christian themes aspects of other religions, the reverence held for ancestors, the appreciation and celebration of nature, as well as concern for the environment are regarded as content of religious or spiritual expression in Jamaican art. The next two sections will deal with the themes and subject matter which express religion in Jamaican art in detail under the following headings: Themes and Subject Matter in Jamaican Art Expressing Aspects of Christian Religion and Other Themes and Subject Matter in Jamaican Art Expressing Religion.

Themes and Subject Matter in Jamaican Art Expressing Aspects of Christian Religion

The works of art which relate to Christianity are expressed in the following ways through: Bible stories, depictions of biblical characters, depictions of religious
meetings and activities, concepts of religious phenomena, preachers and messengers of the gospel, interpretation of traditional art historical religious themes, significant events portrayed in the Bible, and in general the most widely used themes depict the Passion of Christ.

Bible stories. Various biblical stories have been illustrated or interpreted to relate to a more Jamaican experience. Edna Manley did works such as: The Fiery Furnace, Father Forgive Them, and Cain and Abel in the 1940s. Bryan (1990) claims that Edna Manley in order not to make blatant political statements with her art, which would embarrass her highly political family, used instead themes such as The Fiery Furnace as biblical metaphors as a way of expressing the political antagonism that was brewing between her husband, Norman Manley and his cousin and political rival Alexander Bustamante. Other works by Edna Manley that are metaphors for life experiences and likened to their biblical counterpart are: Jacob Wrestling with the Angel (1982) and Moses Parting the Red Sea (1982). In an interview with Easton Lee, a few hours before her death, she declared that she had been struggling with the concept of the resurrection and eternal life for a long time and she had finally understood it. This she tried to explain in the studies of the work she was working on that day, The Raising of Lazarus (1987). She died in her sleep that night.
Albert Artwell, a Rastafarian artist, did paintings such as *The Flood* (1983) and *Judas Betraying Christ* (1986). *The Flood* portrays the scene of belated unbelievers attempting to board the ark, after they realized that the threat of the flood was imminent. The ark however was represented as the ship the Black Star Line, which has been used repeatedly in Artwell's work. The Black Star Line is symbolic to the Rastafarian religion, since it was a shipping company Marcus Garvey founded in order to aid the repatriation of Black people to Africa. In relation to the works with religious themes done by Albert Artwell, Bryan (1984) suggests:

> Artwell's paintings are not employed in the service of the church but rather spring from his revelation of Rastafari, combined with his individual cosmology, and put to the service of mankind to inform them of things revealed to the artist/prophet in visions. (p. 13)

Plate XXXIX: Ralph Campbell, *Sea of Galilee*. 

![Image](image-url)

Depictions of biblical characters. Many biblical characters are focused on in Jamaican art. Usually there is a duality of purpose in interpreting these works of art. There are literal as well as contextual meanings, sometimes explicit or implicit, which can be applied to these works. For example, two Bible characters, Adam and Eve are more often than not coupled together and form the basis of the popular religious theme, Adam and Eve. Paintings titled Adam and Eve are not only illustrations of the creation story as told in the Bible, but are usually allegoric statements of creation, temptation, and romantic relationships between men and women. A thematic exhibition at the National Gallery of Jamaica, mounted August 28 - October 29, 1983, entitled Male and Female Created He Them had David Boxer commenting: "This exhibition celebrates what perhaps is the most persistent theme in our art - the 'Adam and Eve,' which elaborates on the basic attraction and union of the sexes." In this show pieces were showing using the Adam and Eve theme by: Edna Manley Adam and Eve (1930), Adam and Eve (1972); John Dunkley Adam and Eve (c. 1940); Zaccheus Powell Adam and Eve (1972); and two paintings called Adam and Eve by William Rhule in 1981. In that show, Mallica Reynolds (Kapo), had both a sculpture and a painting titled Adam and Eve. The sculpture was done in 1987, there was no date on the painting.
Kapo's 29" high sculpture, *Adam and Eve* was made from lignum vitæ. The subjects are two people, male and female, embracing each other. The woman is the dominant figure, almost enveloping the man in the embrace. They are joined at the head, with the faces looking away from each other. The woman's head is significantly larger than the man's and towers above his. A serpent evolves from the place the man's hands meet behind the woman and stretches over the woman's head. The serpent hangs accusingly over the man's head. Kapo, in an interview with Rosalie Smith-McRea (1982) explained that this *Adam and Eve* sculpture was an autobiographical one. It evolved as an expression of tension and worry, during that period of his life, as he went through an emotional separation between himself and his second wife. Kapo told McRea that he wanted to "live a quiet life, as in the garden, but Satan had entered in the
form of a serpent above my head." Satan, he says, "can enter the garden of men and women at any time; one has to guard against such an entry" (p. 18). Another work found, but not in the show mentioned above, with the Adam and Eve theme was a painting done by Albert Artwell, *Adam and Eve* (1986).

Adam and Eve were sometimes represented separately. Carl Abrahams' *Adam* (1974) is a satirical 'laid back' representation of Adam, which was influenced by Michelangelo's *Adam* on the Sistine Chapel. In comparison Edna Manley's *Eve* (1929) shows the colossal strength of womanhood. Brown (1975) mentions that this work was titled *Eve* by Edna Manley's husband Norman Manley, "an apt title, since for all its rooted massiveness this seven-foot mahogany figure of a woman, startled to look over her shoulder, is the image of nakedness surprised" (p. 158).

Edna Manley also did a pencil and ink drawing of Adam which was part of her Creation series in the seventies. She also did a sculpture *Study for Adam* (1978) which was cast in ciment fondu. A *Study For Heads of Adam and Eve*, was done in 1972 with charcoal on masonite, by Edna Manley. These studies of Adam by Edna Manley, like the one done by Carl Abrahams, were cultural adaptations of those on the Sistine Chapel, modified to have more Negroid features.
As with Edna Manley's Eve, the titles given can be as a result of the personal interaction between the artist and the work, or the interaction of others with the work. In the case of Woody Joseph's works it is the ritual of naming the piece which will evoke religious connections. William "Woody" Joseph's sculptures of Barabbas (1976), Moses (1980), Jacob and His Family (1984), Amos (1985), Samuel and His Wife (1986), and Elijah (1987) represent characters in the Bible. Boxer (1987) describes these sculptures as portraits and the rituals involved in naming them. He states:

Woody's 'portraits' are not portraits in the traditional sense - his titles are given to the works after they are done - they are simply evoked presences whose features strike some chord of submerged memory and generate a name. It is a 'christening' process that takes place - and it is marvellous to behold. (p. 7)

Bryan (1984) says "William Joseph (Woody) constantly speaks of his work as being "creation" and he explains that the Father shows him the creation" (p. 8). Bryan also sees the affiliation which Woody has with the wood he uses for his sculptures as being similar to the relationship the African sculptor has with the wood. The wood being "symbolic of the African's cyclical view of creation in which man lives, dies, and is reborn" (p. 7). These archetypal sculptures done by Woody relate to symbolic and ritual aspects of African religious beliefs as models for
behavior as well as models of thought. Ray (1976) describes archetypal symbols in African religion as:

sacred images, whether they be gods, ancestors, sacred actions or things, which make up the traditional universe. Such images, enshrined and communicated in myth and ritual, provide a network of symbolic forms, uniting social, ecological, and conceptual elements into locally bounded cultural systems. (p. 17)

Carl Abrahams' Balaam the Prophet (1991), Moses the Prophet (1990) and his representations of other prophets or biblical characters such as David and Nathan are created as icons, not only to depict the deeds that elevated them to prophetic status, but as examples to humans in the society of ways in which other human beings dealt with triumphs and failures in the past and lesson they might learn from the outcome of their deeds as relayed in these Bible stories. Other works depicting prophets and other biblical characters include: Edna Manley's Cain and Abel (1940), Moses (1954, 1980), Moses Parting the Red Sea (1980), Jacob and the Angel (1982), and her last work Raising of Lazarus (1987); Brother Brown's Imprints of Time, King Herod (1982); Allan Zion's Joseph in Deep Meditation (1982), Solomon Triptych (1985); and Arthur Thompson's David and Goliath (1987).

Depictions of religious meetings and activities. Religious meetings and religious activities are recorded in Jamaican art mainly as a celebration or description of aspects of a particular religion. Themes explored tend to
focus on the activities of indigenous religions such as: Pocomania, Revival, and Rastafarianism. *Candlelight* (1991) (Plate XXXII) by Allan Zion Johnson, celebrates as well as illustrates the candlelight meeting conducted by adherents of Zion Revival. Brother Brown also illustrate and celebrates Nyabingi through his painting *Nia Bingi Hour* (1969) (Plate XV). Both paintings carry symbols which relate to Jamaican culture as well as having religious significance. Some of these symbols include the rooster, lion, and drums.

Most other works of art which portray religious activities tend to express these themes through realistic compositions. They also seek to describe religion from a cultural context, hence could be used as records of Jamaica's heritage, depicting what religious meetings looked like at particular periods of its history. Five versions of Pocomania were found: An oil painting of a Pocomania meeting, *Pocomania* (1982) by David Pottinger, Another painting by Barrington Watson, *Pocomania* (1981), a woodcut by Albert Huie, *Pocomania* (1940), a Hopton Woodstone sculpture by Edna Manley, *Pocomania* (1936), and a bronzed polyform sculpture, describing an aspect of Pocomania 'ritual' called *In the Spirit* done by Susan Alexander in 1982.
Barrington Watson's *Pocomania*, which was referred to as *Prayer Meeting* in one catalogue, is an oil painting depicting Pocomania women at a prayer meeting. By looking at the painting one can get an idea of some of the things that take place at a meeting of this type. From the painting, the obvious activities realistically portrayed are five women singing and hand-clapping accompanied by the rhythm of a tambourine, played by one woman. One woman seems to be "in the spirit." They are moving in a circular formation to the rhythm of the music. The worshippers are wearing white dresses and their heads are tied with scarves. This could be a fitting illustration to Moore's (1954)
description of a part of what takes place at a Pocomania or Revival meeting:

The dance, or posturing, peculiar to Revival cults (which include Revival Zion and Pocomania) is called "trumping." It is done counter-clockwise around an altar, or the center of a ring and has the appearance of a forward moving two-step stomp. With the step forward, the body is bent forward from the waist so sharply as to seem propelled by force. At the same time, the breath is exhaled, or inhaled, with great effort and sound.... Trumping is accompanied by the singing or humming of a hymn. (p. 70)

Another work by Barrington Watson which describes Jamaican religion is The Baptism which could describe any Jamaican religious denomination which celebrates the act of baptism by emersion in a river or by the sea. Albert Huie also has a woodcut called The Baptism which was done in about 1940. Charlie Bird did an painting in 1987 called Parish Church which captures a Sunday morning scene of worshippers going to the Kingston Parish Church, in downtown Kingston.

Concepts of religious phenomena. The two most popular themes interpreting religious phenomena are, prayer and angels. Prayer is an very important aspect of Jamaican culture, religious or secular. A belief in the power of prayer is a common factor across all Christian denominations and religions which are syncretic forms of Christianity on the island. A popular chorus "Why worry, when you can pray" sums up the general attitude toward prayer in Jamaica.
Prayer meetings or prayer groups meet in churches or in the homes of church members usually about once per week. People meet and pray for each other especially during times of illness, sorrow, trouble, joy, and whenever one receives some special 'blessing.' Some homes have family worship at least one per week. In many homes grace or blessing for the food is offered at each meal. Children are encouraged to say prayers before going to sleep at night. Prayers start most meetings and public gatherings. Prayers are said in all Primary schools at the beginning and end of each school day. Most school also have children say a prayer or grace before they go to lunch and another prayer when they return from lunch. In high schools, Christian worship is conducted at least once per day. In Teacher's Colleges, and in some other professional colleges periods are timetabled for religious activities, ranging from twice per day to once per week. On the church calendar, one Sunday each year is assigned as the National Day of Prayer.

On the theme of prayer the following ten works were found, five paintings: Supplication (1945) Vera Cummings; Petitioner (1945), Henry Daley; Jesus in Prayer, Carl Abrahams; Talk with God (1990) (Plate XLII), Roy Reid; Prayer (1990) (Plate XLIII), Stanford Watson; and five sculptures: Prayer, John Dunkley; Prayer (1937) and
Kneeling Figure (1937), Edna Manley; Boy in Prayer (1954), Dorothy Payne; The Prayer (1978), Fitzroy Harrack.

Plate XLIII: Stanford Watson, Prayer.

All the paintings except for the one done by Stanford Watson, are iconographic representations of people in prayer. Carl Abrahams' painting shows Jesus with an halo and his hands clasped on his chest. Vera Cummings depicts two people, a man and a woman in prayer. Their heads are penitently lifted up to heaven and the man's hands are clasped below his chin. Henry Daley's Petitioner, was done as a self portrait. His head is tilted upward, his hand raised to the sky, he wears a Latin cross pendant hanging
from a chain around his neck. Roy Reid also shows a man looking up to heaven with both hands turned up to the sky. Stanford Watson's painting is more in the abstract expressionist mode, depicting a stylized human in a very empyreal setting. The sculptures mentioned are also representations of people in the act of prayer.

Angels have always been important 'personnel' in the Christian religion. In the Bible they appear both in the Old and New Testaments. They manifest themselves in different ways and have different functions. Some of them function as agents or messengers of God, some are guardian or guiding angels, while others are referred to as angels of destruction or angels of the devil.

Many artists used angels as themes in their work. Most artist created impressions of good angels; performing guiding services for the departing spirit of the dying, being protectors from evil, and also in the roles as messengers and agents of God. Edna Manley and Kapo have the largest body of works exploring the angel theme. In the exhibition Edna Manley: The Seventies, which was mounted at the National Gallery of Jamaica, then at Devon House, April 14 - June 30, 1980, her popular theme during that time was the Creation. Angels became an integral part of the Creation theme. In that show there were six ink and pen on paper drawings done in 1972, called Study for Angel and The
Angel (1970) (Plate XLIV), is a mahogany sculpture she did for Kingston Parish Church. She also had a maquette for The Angel which was done in terra-cotta (1969) and two other drawings; Head of the Angel and Drawing of the Angel, both done in 1970.

During this period of her life, Edna Manley was struggling with the death of her husband, Norman Manley, which happened September, 1969. While her husband was ill she did the maquette for The Angel. It is of an angel with a huge wing. A mummified human being nestles under the angel's wings. The head of the angel is turned toward the wrapped up figure. Boxer (1980) states that Edna Manley said her reason for doing The Angel during this time of her husband's illness was "I wanted to put him in safe hands" (p. 8).

Edna Manley completed the carving The Angel on August 20, 1970. Her diary entry on that day is as follows:

I finished the carving [The Angel] this morning. Like all great efforts it is a great failure. But it was a tremendous journey to take and these strange little lines keep running through my head:

I will not see the shadows
I will not feel the rain
I will not hear the nightingale
Sing on as if in pain.

I couldn't carve the drawing of the head again — not with the figure below it. I couldn't. I know I am a minor artist, but no one, is a better wood carver. No one can bully, cajole, coax, batter, trick or beguile wood like I can! (Manley, 1989, pp. 94-95)
Edna Manley used the carving of the angel as a kind of catharsis during her period of grieving. She couldn't mold the head as she had done in the maquette because of the deep emotional feelings as well as memories of her husband's passing, that it evoked. Instead she raised the body higher and placed the head under the chin of the angel, depicting a more tender mother and child guarding relationship.
Kapo on the other hand illustrated death as a joyous occasion, when one might be swept through the air with a bevy of angels. This is evident in his 1970 oil painting, *Be Still*. An angel is the focal point in this painting, forming points of entry and exit in the picture. The angel and four other celestial creatures hover over the body of a human being who seems to be dying. A small angel rises from the outstretched body. Close to this body is the figure of a half-clothed human being with a tail, representing Satan. The large angel soars toward the body pushing Satan aside. A group of people have congregated around the body, seemingly praying for the spirit's safe journey into
Abrahams' bosom, when the ill person dies. On a cultural basis, especially in religious communities, this is a true depiction of the seen and unseen support systems that go along with death and dying in Jamaica.

Plate XLVI: Mallica Reynolds (Kapo), Revivalists Going to Heaven.

Kapo in an interview with Ena Campbell (1982) explains the function of angels in his religion, Revival:

The labouring of the spirit is inspired by angels Michael, Gabriel, Raphael and Uriel. Each sound that is uttered from the trumpers and spirit dancers are the names of God. Visions are given on those under the spirit to prophesy things to come, to heal, to discharge evil spells of the devil.... (p. 11)
Other works with the angels as the major theme or have angels included in the subject matter of works of art are: Carl Abrahams' *Angels are Weeping*, (1977); Allan Zion Johnson's *Angels in the Garden*, (1986) and *Angels Descending* (1987); Mallica Reynolds' (Kapo) *The Angel (The Winged Moon Man)*, (1963) (Plate XLV) and *There She Go, Satan*, (1974); John Dunkley's *Angel Blessing Woman* (c. 1938); three of William "Woody" Joseph's sculptures depicting angels *Angel* (1982, 1983, 1986); and Michael Parchment's *Kapo Among the Angels* (1989).

Other religious phenomena explored include concepts of the Resurrection, the day of Judgement, hallelujah, heaven, and the devil or Satan: For example, depictions of heaven and hell are attempted in Roy Reid's *Devil's Disciples* (1975) and Kapo's *There She Go, Satan* (1974) as well as his *Revivalists Going to Heaven* (1968) (Plate XLVI). The Resurrection theme was explored by: Christopher Gonzalez *The Risen Christ* (1968); Carl Abrahams *The Resurrection* (1977); and Alexander Cooper *Resurrection* (1977). Concepts of what Judgement day might be like were illustrated in: Carl Abrahams' *Judgement Day* (1973); Ralph Campbell's *Judgement* (1974) (Plate XLVII); and Albert Artwell's *Judgement Day* (1979). Carl Abrahams with Hallelujah, Hallelujah, Hallelujah (1965) (Plate XLVIII) and Osmond Watson Hallelujah have tried to interpret the essence of
hallelujah, a word shouted by people "in the spirit" or by Christians in many denominations to express praise to God.

Plate XLVII: Ralph Campbell, Judgement.

Preachers and messengers of the gospel. Street preachers and local prophets can be regarded as part of the religious culture of Jamaica. These preachers can be seen on local city buses, trains, the ferry boat to Port Royal, and wayside pulpits in towns and cities. These preachers conduct a full religious service with Bible readings, singing, praying, testimonies, sermon, and of course
collection. They don't seem to be bothered if people do not singing along or participate in their worship but often welcome the support when they do. A great deal of interest is paid to the monetary rewards when they pass their hats or containers along the 'pews' of the bus, train, or ferry.

Plate XLVIII: Carl Abrahams, Hallelujah, Hallelujah, Hallelujah

Most of the paintings which depict these people show them mostly in the context of the wayside pulpit. Gloria Escoffery has done a series which is focussed on a preacher
who had a wayside pulpit in Brown's Town. She has also explored the religious activity of Bedward, a local religious 'hero' in her work.

Plate XLIX: Osmond Watson, *Blood of Jah (Cruciform).*

Lester Hoilett, did a cedar carving in 1985 called the *Deacon.* This carving highlights the significance the church plays in society as well as the deep respect the people have for the leaders of the church, especially the deacon in a rural community. The deacon, in a rural Baptist Church, for example, has a great deal of responsibility in the community since he is in charge of the church in the absence of the minister. Since in many cases the minister pastors many churches within a geographical radius and often lives in a town or village in close proximity to these churches. The
deacon, therefore, is highly respected by people in the
district or village because of his position in the church.

Interpretation of traditional Christian art historical
religious themes. Owing to the fact that most if not all
mainstream artists in Jamaica have been exposed to Western
art history, including Christian iconography and symbolism
in Christian art at some time or the other, one will find
works such as the Pieta, Ecce Homo, and Madonna and Child
images among collections of Jamaican art. These themes have
kept their original Christian significance but are often
translated to fit the artist's objectives or done in the
context of the artist's own experience.

Ralph Campbell's Ecce Homo (1955) I feel is his most
moving religious work. This sentiment was seconded in an
article by Kay Anderson (1983) endorsing that same statement
which was also made in a Sunday Magazine article. As a
Catholic it is within Campbell's religious experience to be
surrounded by iconographic imagery of the Church, in
particular Ecce Homo. Therefore this painting relays the
deep spiritual conviction of the artist and encourages the
viewer to contemplate the sorrow and pain that was
associated with the Crucifixion.
Osmond Watson's *Ecce Homo* (1979) is a very small oil painting about 11" x 4" surrounded by a very huge frame. It is the head of a Black Christ. Osmond Watson always depicts Christ as a Black person, more specifically as a Rastafarian. His 1990 painting *Blood of Jah (Cruciform)* (Plate XLIX) could well have been called *Ecce Homo* as it aptly represents that theme.
Plate LI: Stanford Watson.

David Boxer, curator of the National Gallery of Jamaica, an art historian with a Ph.D. from John Hopkins University, often takes an extremely intellectual approach to his art. In order to understand the context of most of his works, one has to have a very wide knowledge base ranging from mythology of various cultures, classical music, Western art history, literature, as well as current events. His use of these themes have often inspired younger artists.
He has done at least two versions of the Pieta. *Pieta* (1978) a very surrealistic representation of that theme and the other is *Pieta in Memory of Philip Hart* (1986). Philip Hart passed on in 1984. He was an Anglican priest who had a profound interest in art. The Pieta theme was also explored by Carl Abrahams *Pieta* (1977) and by Stanford Watson *Pieta* (1991) (Plate L).

The *Madonna and Child* theme has been explored by a great many artists in Jamaica, mainly by male artists. All of these depict the relationship between the mother and child, especially the mother and her son in the Jamaican society. Some are presented in the original format as seen in Christian art, which depicts the mother holding her infant child in her arms. In an interview conducted by Sonia Jones, Father Philip Hart who was a priest at the Kingston Parish Church discusses the religious significance of the *Madonna and Child*, a sculpture in the Kingston Parish Church which was done by Osmond Watson in 1972.

He portrayed the Madonna as a negro peasant woman with a bandy legged child.... You have his wonderful standing figure of the Madonna with the child clutching to her bosom. If you look very closely the child has its tiny hand up in the traditional form of blessing; it's also a Christ of the Passion, because there are great tears rolling down this child's eyes - a most poignant and moving piece. (1982, p. 9)

As is evident in Osmond Watson's *Madonna and Child* (Plate LII) the artist pays attention to traditional religious symbolism as he creates the sculpture. Nevertheless, one cannot deny the immediate duality of purpose, because it also represents the significant role mothers play in the Jamaican society. Henry-Wilson (1989) claims that women comprise 51% of the Jamaican population and head 39% of the total Jamaican households. She adds:
In middle-class households, men are seen as the economic provider. The woman assumes the role of nurturer and home-maker. Her earnings if she works outside the home are secondary. In lower-income female-headed households, the man has a transient role and is not seen as the primary income earner. (p. 232)

One can assume from these statements that the mother or woman in the Jamaican society provides the greatest amount of emotional support for her child. This explains the great affection and sanctimonious respect the Jamaican child, especially son, has for his mother. It is maybe one reason why the tribute to mothers, in the form of Madonnas, is given mainly by male artists. This high regard and respect for women by these artists, especially Brother Brown and Osmond Watson come through in the way they depict women in their work. I recall the love and respect Brother Brown constantly showed to his wife and how fondly he spoke of his daughters each time I visited him. The expression of womanhood by these two artists represent the more spiritual aspect of womanhood, the Madonna type. Whereas Kapo, for example, does many works depicting women, some even of Revival women, but in general he seems to focus more on the sexual aspect of womanhood, the Magdalene type. Yvonne (1980) comes to mind as a good example as if got a great deal of attention in a recent show (September 1991) called Genesis mounted at the Frame Centre, a gallery in Kingston.

Osmond Watson has expanded the Madonna theme beyond the contemporary representations of motherhood and has paid
tribute to the line of ancestral motherhood. This is
evident in his recent works *Madonna of Accompong* and *Afrowak
Madonna*. *Madonna of Accompong* pays tribute to the Maroon
mothers, women such as Nanny, recognizing the part they
played in Maroon history. In *Afrowak Madonna*, Afrowak is a
term he coined to represent the indigenous Arawak woman and
the African woman as being part of the historical presence
of the woman or mother in Jamaica.

*Events in the Bible.* Significant Christian events and
holy days are recognized and celebrated in Jamaica as
national holidays. These include: Ash Wednesday, Good
Friday, Easter (Easter Sunday and Easter Monday), and
Christmas Day. On the liturgical calendar: Ash Wednesday
marks the beginning of the Lenten season; Good Friday is the
anniversary of the Crucifixion of Jesus; Easter Sunday the
anniversary of the Resurrection of Jesus; Easter Monday,
celebrated the day after Easter Sunday, is a more secular
holiday with its origins linked with the joys and triumphs
of Easter. Christmas, though becoming very commercialized,
celebrates the birth of Jesus.

The most explored religious theme in Jamaican art
depicts aspects of the Passion of Christ. This period
covers the events that led to the suffering and death of
Jesus, and His triumphant Resurrection. The preoccupation
with this theme is not surprising, since the belief in the
Resurrection of Christ is the basis of Christian theology in most denominations within this religious body. It is the thought and hope that Jesus died to save mankind from sin. It is also believed that through His Resurrection, believers can have hope for everlasting life, which is a much better life than one could ever experience on earth. This empathy with the suffering of Jesus has helped many Jamaicans throughout time to bear suffering, poverty, and oppression. This belief helps them to cope with life's challenges. Consoling statements about a better life after death often form parts of songs or choruses sung mainly at prayer meetings or during times of personal trials and tribulation. A line from a chorus is as follows: One bright morning when my life is over, I will fly away home. Fly away home to Glory, fly away home ---." Another popular chorus goes as follows:

It soon be done with troubles and trials
When I get home on the other side.
I'm going to shake my hands with the Elders
Tell all the people Good Morning
I'm going to sit down beside by Jesus
I'm going to sit down and rest a little while.

This well deserved rest is something these people really look forward to, a time when they don't have to work so hard to survive. I might add too that most of these choruses are not recorded in hymn or song books, but are usually learnt by air, therefore, depending on the community, different words might be substituted at different
points. For example, in the fourth line sometimes the word people is replaced with saints or my Jesus.

Throughout the years in almost every National Annual Exhibition one might find at least one work of art depicting some aspect of the Crucifixion or the Passion of Christ. February 14 - April 22, 1978, a thematic show was mounted at the National Gallery of Jamaica titled The Passion of Christ. Sixty-seven works were entered in that show. The artists represented in that show were: Carl Abrahams, Susan Alexander, David Boxer, Sam Brown, Ralph Campbell, Alexander Cooper, Christopher Gonzalez, Fitzroy Harrack, Mallica Reynolds (Kapo), Edna Manley, Karl Parboosingh, Seya Parboosingh, David Pottinger, George Rodney, and Osmond Watson.

Most of the works in that show focussed on the Crucifixion. Works of art in the show depicting aspects of the happenings before the Crucifixion include: Three versions of The Last Supper, two by Carl Abrahams (1955 & 1965) and the other by Sam Brown (1975). Man of Sorrows (1965), The Agony in the Garden (1977), The Denial of Peter (1977), The Kiss of Judas (1977), The Mocking of Christ (1978) by Carl Abrahams; The Disciple (Peter) (1977), The Mocking of Christ (1977) by David Boxer; Gethsemane (1978), George Rodney; As Thou Wilt (1978) Susan Alexander; Confrontation (Christ and the Centurion) (1965), Road to

Twelve other works, titled Crucifixion, were in the show. These ranged from paintings by Carl Abrahams, Crucifixion (Raising of the Cross) (1978) and Kapo Crucifixion (1967) to sculptures done for churches such as Christopher Gonzalez's beaten copper sculpture Crucifixion - Christ Triumphant done for the St. Jude's Anglican Church and a photograph of Edna Manley's Crucifixion (1951) (Plate LXV) in the All Saints Anglican Church.

Interpretations depicting the grief of Mary, Mother of Jesus, and women in general were represented in two sculptures: Mary (1968) by Edna Manley and Woman of the Crucifixion (1977-78) by Fitzroy Harrack. Mary was also represented in the painting Grief of Mary (1965), by Carl Abrahams and a charcoal drawing by Edna Manley Study for Mary (1968).

The Resurrection and Ascension of Christ were portrayed in paintings such as: Resurrection (1977) by Alexander Cooper as well as The Ascension (1977), and
Resurrection (1978) by Carl Abrahams. A photograph of the mural Christ of the Resurrection (1975) done by Karl Parboosingh, in the Church of the Resurrection in Duhaney Park, Kingston, was also included. In sculpture, the Resurrection and Ascension themes were illustrated in the following two sculptures: Christopher Gonzalez's The Risen Christ (1968), the sculpture rejected by the Catholic Archbishop; and Edna Manley's bas-relief Journey (1974) a concept depicting Resurrection. Boxer (1980) in discussing Journey states that the hollowed-out recesses in the face, the sunken eyes, the deep hollows in the cavernous chest which catch the shadows all add up to give the figure its remarkable emotive quality. "These shadows speak of the reality of death and the most intimate feelings of loss" (p. 15). This work is Edna Manley's last carving and also stands as a turning point to her attitudes toward death. In her diary entry on April 22, 1974, she had just completed the figure in the carving and only had the finishing touches to complete it. She muses:

What a journey it has been. I think I have been the whole gamut of experience over it. Somehow I knew at the start that this was an effort that was truly beyond me. There are so many battles.

One, the struggle between the concept of the Resurrection figure, with all the glory and the triumph that that involved - the sense of arrival, radiance. And my - to me - strange concepts that I met that night in the garden, under the blazing stars - the sense of movement, going on-ness - the sense in very truth of a journey. It has
revolutionized my concept of death. I mightn't like the actual process, but I'm not afraid of death anymore. I couldn't understand so many things about the drawing, but it has proved valid the whole way - at least a root like inspiration. (Manley, 1989, pp. 125-156)

Some of the artists, such as Edna Manley and Fitzroy Harrack, who depicted aspects of the Passion of Christ theme, were trying to cope with very personal emotional feelings, such as grief after the death of a loved one. This is symbolic of the impact the Stations of the Cross had on the sculptor, Fitzroy Harrack.

In Harrack's experience of doing the Stations of the Cross, he became a member of the procession mentally and emotionally as he worked on each Station. During the period of creating the carvings his mother passed away. All his feelings of grief were transferred to the grief he thought Mary might have felt in losing her son. He adds: "At this point, a lot of extra feelings went into them [the carvings]. My original concepts of grief went. Everything with the sculptures changed. They got over-personalized - over-emotionalized, so I had to stop for a while." He claims that this experience made him better able to sympathize with mothers who had lost their sons to the political violence that was taking place at the time.

Twelve of the fourteen relief sculptures depicting the Stations of the Cross were included in the Passions of Christ show. These carvings were commissioned by Holy Cross
(Roman Catholic) Church. It is typical for Roman Catholic Churches in Jamaica to have plaques depicting the Stations of the Cross displayed along the side and back walls. I was informed that these plaques were usually made overseas, from plaster of Paris often inlaid with gold. Hence, these yoke wood carvings by Fitzroy Harrack were meant to add local flavor and in turn Jamaicanize the religious significance of the Passion of Christ. These too, it was hoped, would complement the other local sculpture already in the Church, Grief of Mary, done by Edna Manley.

In discussing the process involved in doing the Stations of the Cross (Plate LIII), Harrack pointed out that the commission took him about three years to complete, (1975 - 1978). He did over 100 versions of different aspects of the Passion of Christ before he chose the fourteen which would be submitted to the church. He claims: "Some were discarded because there was no feeling of spirituality in them. That transfer of thoughts, that transfer of spiritual feeling to material just was not working the way I thought it should in some of them."

In creating the sculptures, Harrack decided to concentrate on representing only the head, as he thinks it is the most sensitive part of the figure. He says some people look at the carvings and comment that "they don't look nice." To clarify, he explains that during the process
of researching and doing the sculptures he came to realize that the Crucifixion wasn't a "nice" experience, so he couldn't make them look "nice." He states:

On a whole, what occurred to me at certain points during the development of the Stations was that the Crucifixion was not a nice thing anyway. There was nothing nice about it, it was a terrible thing, an awful thing. At one stage I stopped working on them for about six months in order to answer the question I kept asking myself, Why am I making or creating that part in the life of Christ - The Crucifixion. (Scott, 1991)

Plate LIII: Fitzroy Harrack, Two panels from Stations of the Cross: Third Station of the Cross (Jesus Falls the First Time) and Ninth Station of the Cross (Jesus Falls the Third Time)
Harrack claims that when doing works of this nature, the artist cannot separate his/her personal feelings from the ultimate meanings the works are supposed to portray in the settings for which they have been designed. In the case of commissions the artist has to have a spiritual relationship with the work, but his/her interpretations must also be compatible with those of the person/s commissioning the work. So, in creating a work of art depicting, for example, the Crucifixion, if the artist does not believe or cannot relate to the happenings surrounding the Crucifixion, or even empathize with the sufferings of Christ, then it might be difficult or even impossible to express that spiritual quality in the work of art if the artist does not believe in the content and context of what he/she is supposed to portray. However, Harrack feels that it is possible for an artist who is a good craftsman to produce a technically competent work of art, but, the spiritual essence more often than not might be missing. Therefore, in order to relay that spiritual essence to the viewer the artist needs to have a spiritual interaction with the work of art, in order to create that spiritual aspect of it.

The importance of the compatibility of the artist's expression and the wishes of persons commissioning the works of art was made clear, especially to Christopher Gonzalez through the reaction to his works when he tried to create
his interpretation of the risen Christ in the sculpture that was commissioned by Holy Cross Church. Although the work radiates a great deal of spirituality; physical symbolic relationships were not in accord with the Church's visions of the risen Christ. Gonzalez's spiritual interpretation of the Bob Marley sculpture was also an expression of a religious interaction with the work during the process of creating it. In Jamaica as in most art communities there is always a dynamic interplay between the artist and the work, the work and the audience, and the audience and the artist. The ideal situation is that each should co-exist within a sphere of harmony, which in reality is often a far-fetched dream.

Though I have focussed mainly on the works submitted in the Passions of Christ show, a great number of works depicting the Passions of Christ exist at different eras throughout the history of Jamaican art. In the review of the 1989 National Annual Show Escoffery (1990) comments:

The year 1989 may well be remembered as the year of the Christian apologists. No fewer than four artists, three who might be termed sophisticated, though one was self-taught and one was in the intuitives' room, proffered works dealing with the theme of the Passion of Jesus Christ. We are used to seeing a smattering of such works from the grass roots level of the intuitives, but this was surely an exceptional concatenation of sombre religious feeling coming from the more sophisticated mainstream.... As, for instance, Milton George's Crucifixion of 1985 and David Boxer's Pieta in Memory of Philip Hart of 1986. (p. 23-24,31).
The works Escoffery is referring to here are: the wood sculpture in the round by Dennis Minott called Golgotha. A monochromatic wall panel titled Christ Series, I, II, III done by Hylton Plummer. Two "essays" on the Crucifixion theme by expressionist Nelson Cooper; "one a large moving pastel 'portrait' in the tradition of the Veronica image of the 'Face of Christ,'" the other Escoffery describes as a "small scale serial triptych in oils, depicting three Stations of the Cross and titled The Three Last Hours of Christ" (p. 24). Escoffery also commented that the works were intensely traditional within the context of Christian art, also, inspiration seemed to have come through a cross-fertilization of traditions linked with the work of David Boxer and others in the local art movement.

I will mention two other works which were not in the shows mentioned above. They are Albert Artwell's Entry of Christ into Jerusalem and Lester Hoilett's The Heart of Man. Bryan (1983) describes Entry of Christ into Jerusalem as depicting "the procession by means of rows of isocephalic figures appearing one above the other" (p. 12), the process of execution, being similar to the system of vertical perspective used in Egyptian art. Lester Hoilett's The Heart of Man, shows the dying Jesus on the Cross, with a man praying steadfastly below it. Just a little below the focal scene of the Cross, three men are gambling. Jesus and the
three gamblers are represented as Black people while the man
praying at Jesus's feet has Caucasian features.

The painting described above is quite representational
of the way Jamaican artists have represented Jesus and
people in general in these Crucifixion paintings and
sculptures. In almost all the sculptures, Jesus is
represented as having Negroid features. While in some
paintings, he is represented as a long, curly-haired bearded
man of mixed descent. It is my opinion this is a more
conservative approach in order to avoid adverse criticisms
from the viewers since the "inbetweenness" that Nettleford
(1972) talks about with regards to Jamaican racial identity,
usually strikes a happy medium in the mind of most Jamaican.

Some artists have not taken the middle of the road
attitude but have either depicted Jesus as White or Black.
I don't recall seeing any paintings of Christ depicted as a
the blonde, blue-eyed man as is often seen on business
calendars. If He is represented as Caucasian, He is
presented to resemble a White person of North African or
Middle East origin. Kerr (1952) in her study of personality
conflicts in Jamaica makes reference to a woman's
explanation of her acceptance of Jesus as a White person:

Miss Fanny said the Lord was a white man because
"All the pictures I have seen of the Lord and
others are white. I am not degrading my colour
but I know by the pictures drawn that they are
white." (p. 122)
From a knowledge of cultural habits I could assume that most of the pictures of Jesus Miss Fanny might have seen would have been those of The Sacred Heart used a great deal on business calendars or from pictures in the literature on Jesus coming from overseas, mainly Britain and the U.S.A. Miss Fanny might appear to represent the personage of a lower class Black woman, but her opinion could well apply to Jamaicans in all strata of society. What with the objection to Edna Manley's representation of Jesus as a Black man in the sculpture she did for All Saint's Anglican Church in 1951, or the objection to her Negroid representation of Mary in the sculpture she did for Holy Cross (Roman Catholic) Church in 1968? The members of these churches, both now and in the 1950s and 1960s were definitely not all lower class uneducated people or on the other hand White people. Therefore, one cannot write this off as a racial ploy to undermine Black people or to conclude that Jamaicans are insecure with their color or race. However, I would attribute this response to the fact that Jamaicans have been acculturated to think that God, Jesus, Mary and a great many people in the Bible are White, so for some of them to see Them as otherwise is almost blasphemous. This is so because they feel the pictures they have seen of Jesus and the others are true photographs of Them and not just artists' impressions. The same objection
would take place if a stature of Nanny, Jamaica's National Heroine, of whom no photographs are available, were to be represented as a Caucasian woman, since historically she has been portrayed as a wispy, Maroon woman. My experience is that most Jamaicans are not as preoccupied with color as people in some other countries are, therefore the color or race of God doesn't seem that important.

There are those artists however who prefer to present God or Jesus in their own image, or an image that better represents them. So, artists such as Osmond Watson has often represented Jesus as a Rastaman. This is strongly portrayed in works such as the cruciform Blood of Jah where the person on the cross is Rastafarian. Watson's respect for the Rastafarian movement could have influenced this expression. By using an image of the oppressed, it could have been his way of expressing the oppression he must feel in his self-ostracism from society; out of anger caused by biased, insensitive criticism of his works which are very European in technique but are governed by a more African aesthetic.
Other Themes and Subject Matter in Jamaican Art Expressing Aspects of Religion

Three other aspects of religion expressed in Jamaican art include explorations of aspects of Non-Christian religions, nature and the environment, and ancestors.

Explorations of aspects of Non-Christian religions.
The other religions explored are Judaism and Islam. The population census for 1982 indicated that of over two million people living in Jamaica 412 were Jewish and 2,238 were classified as being either Moslem or Hindu.

The presence of Jews in Jamaica predates the arrival of the British, Africans, Chinese, and East Indians. Most of them were Portuguese merchants who arrived in Jamaica during the period of Spanish occupation. In the 19th century there were over 2,000 Jews in Jamaica but the number has declined drastically over the years. Originally, most of them settled in the parish of Kingston but have now moved to the residential areas of St. Andrew. However, the Jews have traditionally controlled a major part of the Kingston commercial district, in particular downtown Kingston. The only Jewish synagogue in Jamaica is located in downtown Kingston. The Jews have also established a school in urban St Andrew, The Hillel Academy. This school is regarded as maybe the most elite school in Jamaica, catering to whomever is able to afford the fees. On the other hand, as a
religious body they have not been missionary in their outreach to the community, so the Jewish community has remained predominantly White.

Among the artists interviewed only one artist embraced the Jewish faith. This artist, Tina Matkovic-Spiro, claimed that her main reason for her artistic expression is to relay messages. Therefore her messages are not related to Judaism as a religion, nor does she use Jewish iconography in her work. The major work which explores aspects of Judaism was Gloria Escoffery’s polyptych *Mirage*. These were based on an exploration of the beginnings of the Jewish religion. This is discussed in-depth in the narrative on Gloria Escoffery.

The Hindu and Moslem religions do not comprise a large body of adherents in Jamaica. The Hindus are confined mainly to people of East Indian origin. The Moslems community is comprised mainly of Black Moslems. Neither of these religions have had any great impact on the Jamaican society at large.

Two artists have explored aspects of the Moslem religion. Hope Brooks, a Methodist by religion has explored the writings of the Koran. Her inspiration came from early Kufic manuscripts and the abstract symbolism of Islamic art. This series was called *The Old Book Series*.

Petrona Morrison who also grew up as a Methodist, but is not an ardent church goer anymore, has done a series of
works influenced by Islamic architecture. Her works however were not influenced by the Moslem religion in Jamaica, but instead was a response to her exposure to that religion when she lived in Africa. Petrona spent a year in Kenya as a part of a research fellowship she received while doing her M.F.A. at Howard University in Washington, U.S.A.

Her recent show at the Makonde Gallery at the Wyndham Hotel in Kingston, Jamaica, March 7-21, 1991, which I had the pleasure to watch being mounted by David Muir of the National Gallery of Jamaica, had a few works which were influenced by Islamic architecture. Most of these works were assemblages made primarily from found objects, particularly weathered pieces of scrap wood and iron. Most of them were architecturally structured compositions which symbolically represented personal totems for the artist. Veerle Poupeye-Rammelaere, assistant curator of the National Gallery of Jamaica in the show catalogue suggested that in the monumental assemblages one could detect "an affinity with African artforms, the Dogon masks in particular, which have a similar frontal and vertical structure" (1991, p. 2).

There were also some mixed media compositions in the show which employed a mixture of celluclay and plaster to create moulded surfaces. The subject matter in these compositions are "enigmatic hieroglyph-like signs." These
Petrona explains have Islamic influence but are not true symbols of Islam.

Plate LIV: Petrona Morrison, *Altarpiece I* and *Altarpiece II*.

The works in the show she explains are a delayed response to a visit to Lamu, an island off the coast of Kenya, as well as visits to the heavily Islamic areas of West Africa. While in Lamu, she was captivated by the beautifully carved doorways and the color of the walls of buildings. She recalls: I remember very strongly the color
and texture of the walls. The light too in that whole area sort of whitened everything and turned everything to ash."

In terms of creating the works Morrison explains in the exhibition catalogue for the March 7-21, 1991 show:

The work in this exhibition reflects an ongoing concern with creating images which become symbols, which evoke memories on an emotional level. Much of this in terms of "content" is ambiguous and only revealed to me after I have made the images. My own intent is secondary - it is the evocative power of association of objects and shapes which interest me, and their impact on the viewer. (p. 1)

Some of the works in the show include Altarpiece I (1991), Altarpiece II. Both works are shown together in Plate LIV; Of Beauty and Endurance (1990), (Plate LV) and Of the Past/New Messages III & IV (1990), (Plate LVI).

Nature and the environment. Works of art depicting nature and the environment are not in the traditional religious vein of illustrating or interpreting aspects of a prescribed religious sect or denomination. These works will neither have titles or themes relating to a particular religion nor have subject matter typically representative of traditional religious iconography or symbolism. On the other hand, they are sometimes however symbolic representations of what exists in nature, mainly the beauty of nature and man's reaction to and with the environment.
The important religious aspect of these works of art is the spiritual nature of them. The spirituality in the work might be manifested in the process of executing the work, which is a religious experience for the artist. Another aspect is the viewer's interaction with the work which might transmit feelings which arouse a spiritual or religious relationship with the work. What is more applicable to the interpretation and appreciation of the work is not the visual or tangible aspects of it which might be represented as studies of form, textures, shapes, lines,
or color but the underlying feeling it transmits to the 
viewer or the artist. It is therefore the whole interaction 
of the inner self with the work of art and the reaction of 
the inner self to the work of art.

Plate LVI: Petrona Morrison, *Of the Past/New Messages III & IV.*

Eric Cadien in a description of his work claims:

My art is a spiritual reflection which goes deeper 
than the senses. It is a conscious and sub-
conscious reflection of my inner life and the 
world. The forms that come, represent the 
structure of my existence and my thinking, the 
reflection of my experience, the time and my 
influences; it is my truth and my being. 
(1988, p. 3)

Hope Brooks adds:

Art is man's first way of connecting that whole 
mystery he felt about himself and the world....
Art expresses the spirit of man. As an activity it is religious because it requires complete dedication and discipline and it is an activity you never get too old to do. You are always worshipping, paying homages, dedicating yourself. (Scott, 1991)

Plate LVII: Hope Brooks.

In terms of style most of these works are represented in forms of expressionism, abstract expressionism, surrealism or magical realism. There are a few works however, like the works of Allan "Zion" Johnson which describe aspects of nature in genre scene, such as Fishing Lonely Road, and My Dog. Zion also uses flowers and birds to make the scene "look up," in other words, for beautification.
Plate LVIII: Hope Brooks, Panel from *Garden Series*.

Hope Brooks (Plate LVII) describes herself as a nature worshipper. She deals with her nature and environmental themes as a development of a thought pattern, presented in the form of a series. Most of her works are subtly painted abstracts which represent meticulous studies of the textural aspects of nature and the environment. Series she has explored include *The Window Series* (1982-1983) and *The Garden Series*, (1987-1989). *The Window Series* was part of the work she did for her M.F.A. at the Maryland Institute College of Art in Baltimore, U.S.A. This was in response to the beautiful stained glass windows in that particular environment. *The Garden Series* (Plate LVIII) however was inspired by her own lush indoor garden at her house in
Kingston, Jamaica (Plate LVIX). It is interesting to note that Veerle Poupeye-Rammelaere in a statement in the show catalogue links Brooks's garden theme with other religious garden themes. She states:

Garden imagery is found throughout art history and tends to be associated with specific ideas: the relationship between man and nature, sacredness, secrets, intimacy, love, sensuous delights, even sin and leisure. One only need to think of the Garden Versailles; the Late Gothic Jardin Clos (a symbol associated with the Virgin Mary); the Garden of Eden and Garden of Love, imagery which was so popular in European painting from the Gothic to Rococo period; the garden imagery in the Persian miniatures of the Mongol era or the leisurely gardens of the Impressionists. (1989, p. 2)

Whatever one's interpretation of The Garden Series might be, Hope Brooks links this series with her other nature studies as a continuation of early studies of the natural beauty of Jamaica. She comment that it wasn't until she left Jamaica, at age 18, to attend art school in Edinburgh, Scotland that she realized the difference in the landscape between the two countries. She states:

It made me realize a great deal of things about here [Jamaica] that I would not have, had I not left. When I was there [Scotland] I started to talk about the place [Jamaica] not the people. I talked about the mountains, the sea, the moon, things about the night, the different kinds of flowers, birds, trees, shells, stones, and colors. (Scott, 1991)
The man-made environment of Baltimore had the same effect on Hope Brooks. Kay Anderson recalls the same kind of experience when she lived in Rhode Island and Buffalo. During the interviews with Kay Anderson, Jerry Craig, and Tina Matkovic-Spiro they commented on the remarkable quality of light in Jamaica. Most of the artists who have lived overseas constantly commented on the natural beauty of the island, which they seemed to appreciate more when they were away from it. Karl "Jerry" Craig and Sister Feea likened the island to the Garden of Eden. Matkovic-Spiro and Craig mentioned the spirituality of the country, not only in its
culture and religious expressions, but also in its reggae music and its art.

Karl "Jerry" Craig, artist, lecturer and chief examiner in Art and Crafts Education at the University of the West Indies (Mona Campus) makes an observation about spirituality in art.

Our [Jamaican] artists in the professional category are probably saying something that is beginning to disappear from American art and that something is called soul in art. It is a spiritual thing. You don't see a lot of it anymore in the U.S.A., but in the Caribbean we still tend to be very spiritual in the way we approach our art. (Scott, 1990)

Craig also expresses his concern for the environment through his abstract expressionist works. He concentrates mainly on transmitting his spirituality through the use of texture and a range of colors; from vibrant, through to subtle. Within these works he uses a great deal of symbolism. Some he claims are conscious while other are quite unconscious. His works expresses global concerns such as the hole in the ozone layer and man's general destruction of the earth. He uses the circle as symbols in almost all his works, an example of this is from a series of works based on the mandala. The mandala he sees as a very spiritual symbol whether it is used by Indians or by children. He uses the circle to represent the sexual self and aspects of sexuality such as the womb. He also uses elements of nature such as mountains, vegetation, and water.
Water he claims to use as a conveyer of time or to depict passage of time. This is interesting since water is a very important element in religions in Jamaica. In Christian denominations it is the symbol of the acceptance of the religion mainly through baptism in or with water. Revival people always have water on their altars. Brother Brown puts it on his altars to represent the spiritual as well as the physical aspect of man. The spiritual meaning the cleansing of the spirit through Baptism. The physical meaning is that it fulfills physical needs such as quenching thirst. In Jamaican culture, water is given to a person while he is dying in order to take him peacefully through the journey of death.

Matkovic-Spiro in her landscape painting tries to express the ultimate beauty of the earth and the elements in it in works such as Torch Lily, (1982), Messenger (1982-83), and Beyond (1990). She has also addressed societal concerns through messages in her work such as: Stop being destructive. Save the environment. Respect yourself.

Stanford Watson, like Jerry Craig, uses circles in his work. But for Stanford, the influence of the circle, used as a symbol, comes from African cosmology. He says: "The circle is a symbol that you find in almost all my work and that is a Black symbol. I use it every time, because I feel very strongly about being a Black person." In an African
context, Stanford sees life in cyclic manner - through the process of birth, childhood, manhood, ancestor, and eventually to God, with the cycle repeating itself. In a purely human sense he also sees life ideally in a cyclic sense, hoping that everyone will get their fair share eventually. Religion for Stanford Watson (Plate LI) is "an ongoing involvement between me and the work." Though most of his works have very religious titles such as Pieta (Plate L); Gold, Frankincense and Myrrh (Plate LX); and Last Temptations of Christ (Plate LXI), they all relate to aspects of contemporary life on earth. These Christian themes might be used to represent current events, local and international; or day to day experiences people have such as injustice, whether to him or to someone else.

Ancestors. The religious involvement of ancestors in Jamaican art is also spiritual in nature. There seems to be a curious pursuit in rekindling the spirit of the ancestors. In a very fundamental way, aspects of art as described in the links between Jamaican intuitive art and African art is found in the research of Patricia Bryan (1984) which calls to mind what Robert Farris Thompson terms "flash of the spirit." Thompson (1984) defines flash of the spirit as:

The visual and philosophical streams of creativity and imagination, running parallel to the massive musical and choreographic modalities that connect black persons of the western hemisphere, as well as the millions of European and Asian people
attracted to and performing their styles, to Mother Africa. (p. xiii-xiv)

Plate LX: Stanford Watson, Gold, Frankincense and Myrrh

While the 'flash of the spirit' has been evolving in a very unconscious way in the work of the intuitive artists, mainstream artists are making a conscious effort to rekindle the African elements of artistic expression, in order to better understand their ancestral heritage. In the works of artists such as Osmond Watson and Valentine Fairclough a spiritual syncretic relationship has developed between their very Western styles, techniques, and often subject matter and the more intrinsic aspects of African consciousness in the context, content, and meaning expressed in their work.
Plate LXI: Stanford Watson, Last Temptations of Christ.

In Valentine Fairclough iconographic works, which are his spiritual expressions of Black divinity, he creates works such as Ptah I and Ptah II. One is able to deduce aspects of the symbolism in these works but keeps questioning who or what is Ptah. Ptah, Fairclough defines as a God of the pre-dynasty. He uses objects such as the comb and fern in his work which are historical symbols for Black people.
Plate LXII: Valentine Fairclough, Black Thanks.

In Black Thanks (1991), (Plate LXII), Fairclough, used a very contemporary form of expression to pay homage to Black ancestors and living heroes such as Marcus Garvey, Malcolm X, Bob Marley, Queen Dahia, Im Hotep, Peter Tosh, Beethoven, and Boukman. The imagery in this painting is a silhouetted profile of a Black person, wearing a gold turban and an African garment which has the names of some of the outstanding heroes of Black history worldwide, forming the garment. On another level Fairclough is trying to highlight
the achievements of the Black race throughout the ages. He feels that all aspects of creation are images of God, therefore when people have done great works they are usually elevated to the status of gods. He claims that the Jamaican society has failed in properly educating its people about the positive aspect of African civilization and the achievements of Black people universally. He sites that "religion has played a great role in convincing Black people that they have been cursed by Jehovah, so they have to look to other races." This subjugation is achieved by using metaphors such as "a person's heart must be white as snow" in order to inherit eternal life. In general the things that are good are often ascribed to whiteness, and the things that are evil to blackness. This attitude is also reinforced in political labelling, as people from underdeveloped and developing nations are referred to as Third World Nations while developed democratic countries are regarded as First World.

Osmond Watson's work however does not carry such heavy African, ancestral, historical context; but instead interprets the African pride in his canonizing of the Rastaman, the Rastaman representing the conscience of oppressed Black people in Jamaica. The ancestral link therefore is the Rastafarian's hope of repatriation to
Africa, mainly Ethiopia, or other areas from which he has been uprooted from his ancestors.

Ancestral links are also part and parcel of the spiritual works of Sister Feea and Kay Anderson. Sister Feea says her works are messages and are parts of a puzzle of the history of Black people. Her religious life is controlled by the laws laid down by the spirits of her ancestors long gone since she doesn't deal with spirits recently departed from this earth.

Kay Anderson, however, used the ancestral theme in a cathartic way to deal with a death in her family, because she was out of the country and unable to attend the funeral. It was therefore her way of paying homage to the memory of a family member in absentia. Also, she had tried to use her art to promote historical reconstructionist ideas about the life and culture of the aboriginal peoples of Jamaica, the Arawak Indians. Kay is convinced by recent historical accounts of Jamaican history that there was interbreeding between the Arawaks and the African in Jamaica during the time of slavery. This notion is contrary to original historical reports. Kay feels akin to Arawaks not only as a part of what might be direct blood-line heritage but also from the fact that they are the part of the heritage of her country and that they had to face oppression and repression as her Black ancestors did. This empathy with the plight of
her ancestors, and the results it has produced in this era prompted the theme of the show she mounted at the Mutual life Gallery March 22 - April 6, 1991, which she called Ancestral Whisperings. In her artist statement Kay explains her theme:

This body of works is a response to the promptings of the memories which inform our behavior. My mother-in law's version is that we smell the blood. We know who and what we are and the quest is to know why we are.

Ancestral memories linger in our minds and through their whisperings prompt us to come to terms with why we do what we do, how we do what we do, and why we feel how we feel. Our language, dance, and musical forms all show evidence of retentions from our African heritage. Visual retentions should be more obvious but perhaps for this reason are not seen. They are accepted as part of the now culture rather than as evidence of the presence of our rich African inheritance. I have chosen to listen to the whisperings and to shout them out in my paintings. African art intensifies spiritual energy: it evolves and it endures. (1991, p. 1)

The Classification of Themes/Subject Matter as They Express Religion in Jamaican Art

Paul Weiss in presenting the Aquinas Lecture (1963) at Marquette University on Religion and Art explored seven categories of relationship between art and religion:

a) They are independent, each providing an answer to man's basic need to be perfected. Each can have the other as a subdivision.

b) Sacramental works - art in the service of religion.
c) Secularized religion - religion as a subdivision of art each completed by the other.

d) Consecrated art - art completed by religion.

e) Liturgical art - religion completed by art.

f) Religion as ceremonial - religion qualified by art.

g) Religious art - art religiously qualified.

Weiss concluded that:

Just as a religious art, while exhibiting the essentials of art, tells us something about God, so a religious ceremonial, while exhibiting the essentials of a religion, tells us something about Existence. He who is interested primarily in portraying Existence or in reaching God will look askance at both. Religious art offers us only a qualified art, and religious ceremonial offers us only a qualified religion.

If we wish to grasp the nature of pure Existence and see what this imports for man, we can do nothing better than practice secular art. If we wish to reach God we can do nothing better than be religious. If we wish to grasp the nature of God as meditated by Existence, we must practice a religious art. If we wish to grasp the nature of Existence as meditated by God we must share in religious ceremonial. (1963, p. 96)

In a Jamaican cultural context eleven categories were found in which art expressed aspects of religion. Some of the works were classified based on the fact that the product, the work of art, expressed an aspect of religion as depicted in the title, theme, and or subject matter. In other cases classification was based on what the artist saw as being a religious/spiritual experience during the process of creating the works of art. In some cases the
classification came about based on the fact that both the process and product expressed an aspect religion. Spirituality was referred to as a religious experience by the artists, whether it was to be understood on a personal individual basis or referred to in a communal or denominational sense. Therefore the term religion will be used in a more universal sense, meaning a way of life which acknowledges the existence of a Supreme Being, controlling all forces in the universe, sacred or secular. Within this section therefore spirituality and religion will be used along side each other or used separately when necessary. The following are the eleven categories found in Jamaican art as it expresses religion: Celebrative, Interpretive, Illustrative, Allegoric/Symbolic, Iconographic, Devotional (Liturgical/Consecrated), Visionary, Ritualistic, Historical Reconstructionism, Ancestral, and Aeolianimic. Table 2 shows the classification of artists interviewed, tabled into each of the categories based on the product they have produced as a work of art as well as the process experienced in creating all or particular works of art, in order to express religion.

Celebrative. Works of art categorized as celebrative, are works which take a very religious or spiritual approach to the depiction of nature; religious or cultural activities; human conditions such as love, injustice, birth,
death, life, etc. The celebration could be manifested during the process of creating of the work, or the final product could be deemed celebrative as seen through the eye of the viewer or the artist. Works which express aspects of celebration include: Carl Abrahams' *Ascension* (1978), a celebration of Christ's Ascension into heaven; Kay Anderson's *Rites of Passage* (1991), celebrates the spiritual passage through life and the acceptance and formalization of responsibilities which arise as one approaches each milestone in life; Hope Brooks' religious celebration of nature in the exploration of components of it such as works in *The Mountain Series*; Karl "Jerry" Craig in the *Mandala Series*, spiritual celebration of birth, life, and sexuality; Allan "Zion" Johnson's celebration of nature and his religion, Revival, in the work *Candlelight*, (Plate XXXII) discussed in detail in the narrative on him; Tina Matkovic-Spiro's continual religious celebration of the beauty of nature, Jamaica in particular, and her frequent pleas to save and protect the universe, *Dawn Over Seville* (Plate LXIII).

**Interpretative.** These are works depicting artistic expressions which have been influenced by one's personal interpretation of religion. Processes of abstraction, expressionism, abstract-expressionism, or essentialization are the main styles used in creating these works of art.
The theme or subject matter in some of these works of art are not overtly representative of religious dogma but are interpreted as a religious theme through the title or artist's statement. There are those artists who explore through their work, religious dogma such as the concept of prayer, as well as present subject matter representational of religious accounts one might find in religious literature such as the Bible.

Plate LXIII: Tina Matkovic-Spiro, *Dawn over Seville*.

In general these works have a duality of purpose, the religious and the social or emotional function. The explicit meanings might relate to some religious content while the underlying meanings of these works might
manifested themselves as objects of social comment, condemning the ills of society or as a cathartic responses to emotional trauma as one would associate with death or the loss of a loved one. This interpretative quality might be arrived at through emotional processes which govern the feelings of the artist, serving as a catalyst for the ideas, themes, and imagery presented in the work of art. Interpretation can also be made by the artist or the viewer based on the emotional reaction the completed work evokes.

The reduction to essentials in the essentializational expressions of Hope Brooks is interpreted as a reflection "on the temporal, ever-changing elements, as well as the eternal, the intrinsic harmony in nature, which is the underlying concept of the Garden Series" (Poupeye-Rammelaere, 1991, p. 3).

Works such as The Risen Christ and The Bob Marley Monument (Plate XXVII) are sculptures by Christopher Gonzalez which have been surrounded by great controversy. These controversies originate from people's concept of interpretation. Unfortunately, these two works were rejected by factions of society based on the incompatibility of the interpretations of what the subject matter or theme ought to represent in the mind of the artist, the mind of the persons who commissioned the work, or the mind of the audience for which it is intended. This thought is
developed in further detail in the narrative on Christopher Gonzalez.

Plate LXIV: Edna Manley, Journey.

Stanford Watson's works Pieta (Plate L) and The Last Temptations of Christ (Plate LXI) relate well to the concept of duality of purpose which works of art might have, since one could classify them as expressionist portrayals of symbolic Christian events, while on the other hand they speak of global suffering, injustice, human temptations, and sacrifices made by people in society.

Biblical themes and concepts were used as a way of dealing with the emotional trauma of death by Edna Manley in
her work *Journey* (Plate LXIV). The emotional 'baggage' of the loss of a loved one, her husband Norman Manley, through death, plus the constant struggle with the notion of death itself, was ever present throughout the process involved in creating the work of art, *Journey*. The carving *Journey*, conceptualized as a crucifixion figure was never intended to illustrate an artistic conception of Christ's crucifixion, but instead was meant to be a symbol of her own struggle with all the parameters that surround the movement from one phase of existence to another. She knew her husband was gone physically, but believed his spirit remained with her. In Edna Manley's diary entry on April 22, 1974 when she completed the figure on the carving, her response to her interpretation of the feelings she had are expressed in the following statement:

> Now, all I can say is - I tried, I put everything in it - one night it was so bad I prayed and called on Norman to guide my hands - to take charge. As I look back I can't believe that I lived through all that. (Manley, 1989, p. 126).

**Illustrative.** These works are mainly illustrations or depictions of religious dogma, events or rituals, for example, Bible stories and religious events such as: The Last Supper, Crucifixion, Adam and Eve, and Creation scenes. These works are usually presented as realistic, impressionistic, or expressionistic representations. Intuitive artists have done many religious works especially
around the Crucifixion theme. Because the ulterior motive of many of these works will never be known, one has to deal with them solely as they present themselves as works of art which have illustrated religious themes. Also, as a result of the dual nature of some of the works classified as interpretive, without the contextual knowledge of the process and meanings attached to these works of art, they could also be placed in this category. In general though, works of art classified as illustrative can only be categorized as such based on the product and not on the process.

Carl Abrahams seems to have done the largest number of religious works which could be classified as illustrative, without wondering if he had an ulterior motive. Some of these works are so vivid, yet simple, that they could make ideal illustrations in children's Bible story books. This might be attributed to Abrahams' background as a book illustrator, one book he illustrated was A. T. Henry's Bats in the Belfry. The major works by Carl Abrahams which illustrate Christian religious themes include: Boy in the Temple (Plate III) and Woman, Must I Not be About My Father's Business? The latter is discussed in detail in the narrative on Carl Abrahams. Some of Carl Abrahams' illustrations are of religious aspects of culture, which is indicated in works such as Backyard Preacher (Plate I).
A large body of works depicting religious themes done by intuitive artists are illustrative. Most of them make use of hierarchical composition as they present the subject matter they are trying to depict. These include works by: William Rhule such as *Nativity* (Plate XLI), *Agony in the Garden, Adam and Eve*, and *Healing the Sick*; Albert Artwell's *Judgement*; Brother Everald Brown's *Niabingi Hour*; and Allan "Zion" Johnson's, *Candlelight*. *Niabingi Hour* (Plate XV) and *Candlelight* (Plate XXXII) are discussed in detail in the narratives on Brother Brown and Zion respectively.

**Allegoric/Symbolic.** These works become allegoric or symbolic when pictorial devices are used in which characters, objects, and or events are represented by symbols which illustrate or communicate religious principles or ideas. In many of the works established Christian religious symbols such as crosses, halos, serpents, and the dove might be used with the intent to transmit religious meaning. In some cases animals or objects become cultural religious symbols. Some of these include the rooster, water, scissors, lion, and the pumpkin. Allegoric works can only be classified based on the visual symbols present in the work of art, these symbols are interpreted in order to reveal intrinsic meanings.

Symbolic representation such as the lion and pumpkin pertain mainly to the doctrine of Rastafari. Haile Selassie
is usually represented as a lion since a part of his
coronation name is Conquering Lion of the Tribe of Judah.
Throughout Jamaica Rastafarians usually have a drawing or
painting erected at their gates, over the front door of
their houses, or in some visible place in their yard or
camp. The focal point of Brother Everald Brown's painting
Niabingi Hour (Plate XV) has the outline of the lion.
Another painting by Brother Brown titled Spiritualism
depicts many aspects of Jamaican religious culture. The
pumpkin in this work symbolizes food for development of the
physical body since it is a staple food for Rastafarians, a
vital ingredient in their ital (food without salt) dishes.
It also has an air of mystery since it is linked with the
Jamaican proverb: "Nobody know where water walk go a pumpkin
belly. The serpent and the rooster are linked with Bible
stories. The serpent is the symbol of temptation as it
represents the temptation of Eve in the Garden of Eden. The
rooster is symbolic of evil and betrayal, linked with the
denial of Jesus by Peter. Although Allan "Zion" Johnson's
work are mainly illustrative he uses the rooster in most of
his painting. He claims that it is symbolic of evil which
is always lurking around in the world and it is also a
personal 'trademark' he uses in his work. The dove is used
a great deal by Brother Brown and Allan Zion as a symbol of
peace.
Gloria Escoffery in her series *Mirage* (Plates XVIII - XXI) used various symbols of the Jewish religion to express the plight of the Jews, from the time of Abraham, in their quest to find a homeland.

Carl Abrahams uses traditional Christian symbols such as the halo and cross in many of his work. The halo symbolizes the divinity of Christ or a sacred person. The cross is a symbol of Christ and is the most holy of all symbols in the Christian faith. Maybe his most clever and effective way of using the cross, is the symbolic, yet functional use of it in the painting *Man of Sorrows*. The cross he uses double in one instance to create features such as eyebrows, nose, and mouth as well as stand as a symbol of grief. Strudwick (1982) comments on this work:

Though we the viewers hide, as it were, "Our faces from Him," repeatedly the artist [Carl Abrahams] holds up before us for consideration and contemplation however painful. *Man of Sorrows* (1968) depicts the deep emotions of a suffering Christ. The symbol of the cross recurs in the portrait: the cross on the forehead and the mouth as well as the crucifix at the base of the neck help to convey the passion of Christ at an almost subliminal level. (p. 2)

**Iconographic.** Icons have always been a part of the repertoire of Christian religious art. Traditionally iconographic works have been classified as paintings or sculptures of a sacred person. This idea has been expanded to encompass paintings or sculptures of a person which represent the common sentiments of a particular group.
These paintings or sculptures maybe of an identifiable person with a very outstanding personality, created to represent the strength, struggles, spirituality of a defined group, for example, womanhood, motherhood, manliness, the worker etc. They have a sacred aura about them, transmitting this ethereal quality either to the viewer and or the artist.

The most popular example of a work of art of this nature is Negro Aroused, a sculpture done by Edna Manley in 1935. Negro Aroused, epitomizes the political struggles of the Jamaican people in the 1930s as they strove toward a nationalism that would have the artist's husband, Norman Manley and their cousin Alexander Bustamante create a labor movement and political parties which would later lead to independence. Edna Manley captured the spirit of that era in the sculpture Negro Aroused. This work has become and is often referred to as the icon of Jamaican art.

Another work which is often classified as iconographic in Jamaica art is Osmond Watson's The Lawd is my Shepherd (Plate XXXVIII). This work represents womanhood, motherhood, and in particular the woman as the bread winner for her family. The religious link is revealed in her obvious quiescent belief in God, depicted in her gestures, especially in the way she holds her Bible. The title and the mood of the painting suggest that she might be reading
from some Psalm, such as Psalm 27: "The Lord is my light and my salvation; I will fear no one. The Lord protects me from all danger; I will never be afraid" (Good News Bible). Many women in the Jamaican society rely a great deal on God to help them through their life's problems and to help them cope with the task of child-rearing. Osmond Watson encapsulates all this in the painting *The Lawd is my Shepherd* which stands as a work of art representing all working women, all mothers, all female bread winners.

There are artist such as Carl Abrahams, Christopher Gonzalez, Osmond Watson and Reverend Philip Hart who have retained the purely sacred aspect of iconography. The great many works by Carl Abrahams which have been iconographic representations of Christ or other prophets are too numerous to count, much less document. Some of these works are completed with halos and some without but they all purport the empyreal nature of Christ. Examples of these works include: *And Jesus Wept* (Plate V), *Christ With Folded Hands*, and *Ecce Homo*.

Reverend Philip Gordon Hart was an Anglican priest. After his death in 1984, an article was published in the *Jamaica Journal* (17/2) in his remembrance. It states that he had been accepted by a major Art School in England, but went instead to the University of London, and was subsequently ordained in the priesthood. His talents as
priest and artist often confluenced and as a result brought creativity to his priesthood and deep spirituality to his art. He translated in the artforms of gold leaf painting and embroidery, works which reflected a strict Byzantine iconographic tradition. Some of his works include: a gold leaf painting, *Head of Christ*, and embroidery works *The Rainbow Eluesa*, and *John the Baptist*. My personal encounter with Reverend Hart was during a field trip in about 1977, while I was a textile student at the Jamaica School of Art. He spoke to us about his liturgical art and showed us examples of vestments he had decorated with embroidery, using cultural symbols in a religious context. The seat of the chairs in the altar area of the Kingston Parish Church, where Father Hart was the priest, were designed and embroidered by him.

There are some iconographic works which have been developed from self-portraits. Henry Daley did a few of these, his *Petitioner* is most outstanding. But, the master of this type of iconography is Christopher Gonzalez. Gonzalez said he started doing these self-portraits as a kind of narcissism and as he drew more of these self-portraits, the obsession became more of a looking into his inner self. He doesn't claim to be canonizing himself but admits that these works resemble him because they reflect
his inner self. Plate XXV shows one of his iconographic works which was a part of his show, In the Spirit of Christ.

Although a few of Osmond Watson iconographic works also have a slight resemblance of him, most of them are canonized portraits of the Rastaman. Often in his works he represents Jesus as a Rastafarian. Examples of these works include: Blood of Jah (Plate XLIX), Peace and Love, Ecce Homo. Many of his other religious works such as the series of works called The Enlightened God Man (Plate XXXVI) can be classified as iconographic.

August 13, 1990, The Mutual Life Gallery presented the works of a British iconographer Stefanos René, in a show called Contemporary Icons. His teacher was an Egyptian iconographer, Dr. Isaac Fanous Youssef. The show was opened by The Rt. Reverend Neville DeSouza, Archbishop of the Anglican Church in Jamaica. Stefanos claims he does iconographic work in order to introduce sacred art to a secular audience and more importantly to foster the establishment of Coptic iconography in the Western world. Stefanos in his artist statement explained the significance of icons:

Icons are about ourselves, representing the inner landscape of the soul, presenting the whole scheme of salvation in a visual and symbolic language. They reveal the transfigured world and reflect a spiritual reality - the ultimate hope of every believer, to be like Him........ (1990)
In terms of classifying works of art as iconographic, the qualifying parameters lie in the presentation of the subject matter, therefore categorization is arrived at from the product and not from the process.

**Devotional: Liturgical/Consecrated.** Devotional art is divided into two sections, liturgical and consecrated since liturgical art is usually consecrated, but consecrated art is not necessarily liturgical. Liturgical art is art regarded as religious paraphernalia for a particular religious organization. Therefore, liturgical art is usually found in churches or places of worship. Consecrated art is art that has been blessed or consecrated by some religious ritual. All works of art in places of worship are usually consecrated, but there are art patrons or artists who have had their work of art blessed. For example, during the course of my research I met an art patron who bought a work of art from the show of iconographic works done by Stefanos René. He confided to me that the work he bought, he had it blessed by his priest. He is a businessman and an ardent collector of iconographic and religious works. At the time I met him, he was beseeching Carl Abrahams to sell him an iconographic representation of Christ.

Works of art may be classified as devotional for the artist based on the process involved in creating it. The product, the work of art, may be deemed devotional for a
religious group or the owner of the work based on its religious significance or the religious associations and interpretations it communicates in the setting in which it is placed.

In Jamaica, liturgical works of art are represented mainly as murals in the altar area of churches or over the baptismal pools, or on the walls outside of churches. Two examples of murals include: Karl Parboosingh's Christ of the Resurrection in the Church of the Resurrection in Duhaney Park, Kingston; and the mural illustrating the life and works of St. Luke, located on the wall outside the St. Luke (Anglican) Church in Cross Roads, Kingston.

In churches such as Holy Cross (Catholic) Church, Kingston Parish Church (Anglican), St. Jude's (Anglican) Church, and All Saints (Anglican) Church examples of liturgical works of art many be seen. In the Holy Cross Church, one will find the Stations of the Cross done by Fitzroy Harrack and the sculpture Grief of Mary by Edna Manley. There is a mural in one alcove of the church as well as paintings hanging on the front wall in the church. Kingston Parish Church has The Angel, by Edna Manley; Madonna and Child by Osmond Watson; a triptych by Susan Alexander; and the embroidered chair seats by Father Hart. St. Jude's Church has as its main altar piece Christopher Gonzalez's Christ Triumphant and among other works are two
sculptures by Osmond Watson. The All Saints Church in its renovation, changed the pulpit. The new pulpit is decorated with a band of relief design around it. The subject matter of the design on the pulpit includes birds, fruits, and some other traditional symbols of Christian religion such as the grapes on the vine. This was done by sculptor Alvin Marriott.

Plate LXV: Edna Manley, Crucifix in All Saints Church
Maybe the most historically interesting liturgical work of art is the Crucifix (Plate LXV) done by Edna Manley in the All Saints Church. The National Gallery of Jamaica in mounting the Edna Manley retrospective May 30 - October 27, 1990, asked the Church to loan them the crucifix for this monumental show. The church committee refused to loan the work, because they thought it would be sacrilegious to remove the work from the church and place it in a secular setting. Also, the cruciform was actually carved in the church and it has never left it. In an interview with the priest of All Saints Church, Father Abner Powell, I was informed that the Crucifix was commissioned in 1950 and dedicated in 1952 in honor of a church warden, Joseph Francis.

In order for Edna Manley to create this work, she attended services and looked at the church surroundings. This church is located in the heart of the downtown ghetto area. Edna Manley's aim was to try to conceptualize the faith and worship of the congregation of this church, as well as depict the Christ crucified and the Christ risen. The work is a crucifix, approximately 30" x 15" and made from Jamaican yoke wood. It depicts the body of a Black Christ on the cross. The symbol of the cross is very central to the Christian faith and is the most holy sign of the religion. The Black Christ was intended to symbolize
the racial origins of the people who worship there. A dove is placed at the feet of Christ which is symbolic of the holy spirit.

Edna Manley decided to depict a Black Christ, on the cross as she thought it would be a suitable image of suffering which she thought the people of the area could identify with. At the time the work was erected in the church it caused a great furore since the members couldn't accept the depiction of Christ as a Black person. It is interesting to note that most of the members of the church at the time were Black. Presently, the congregation is still predominantly Black, and it is remarkable to see the great affection and sanctimonious regard that this work has represented for the congregation in the 1990s.

Biblical scenes on stained glass window in churches can also be categorized as devotional, liturgical art. There are also some objects made by Brother Brown which could be classified as devotional objects. These include his staff, signs, altar, and musical instruments as they are used in religious ceremonies. They are regarded as devotional objects since they are used as part of religious ritual or are hieratic symbols.

Colors also have liturgical significance in most churches. Each liturgical season the color of the vestments worn by the priest as well as the colors used in the altar
cloths which decorate the lectern, pulpit, and communion table are changed. The colors used for each liturgical season in the Methodist Church are similar to those used in the Anglican Church. The following are the liturgical colors used in the Anglican church. Purple is used during penitential seasons such as Advent and Lent. White is used at Christmas, Epiphany, Easter, and Ascension Day. White is the symbol of purity. It is also used for marriages and for Saints' Days commemorating those not martyred. Black is used on Good Friday. Black symbolizes mourning and is used for burials. Red is used on Whitsunday and on Saints' Days of those martyred since red is the color of blood. Red not only symbolizes the blood of Christ, but it also symbolizes the Holy Spirit. Green means hope and growth. It is the color used for Trinity and all the Sundays after Trinity. It is also used during Epiphany except for the Feast day itself and the first Sunday after that day which is the Festival of Christ, so white is used. During Epiphany gold is sometimes used in place of white. (This information is courtesy of Father Abner Powell).

**Visionary** Works in this category are inspired by dreams, visions, or divine inspiration which are regarded as religious. Works of art done while in a trance or altered state of consciousness are also included in this section. The purposes of the works in many cases are intended to be
prophetic, since they are direct messages from God, sent to people, which the artist must express in the form of works of art. Categorization in this section is dependent on the processes involved in making and generating the content of the work of art. All the artists I have found who have produced visionary works are Intuitives. It would be interesting to find out if mainstream artists ever produce works based on visionary experiences, or one might wonder if any kind of intuitive expression could be termed visionary. Nevertheless, for the purpose of this paper I will restrict the definition of visionary works to that mentioned before.

One artist whom I didn't get a chance to interview and would be an excellent example of an artist doing works which can be categorized as visionary, is Errol McKenzie. Boxer (1987) claims that McKenzie's work like that at Brother Brown and Leonard Daley, make use of constantly shifting metamorphic imagery which involves a high degree of automatism. He further describes Errol McKenzie's works as follows:

He usually begins with the root of the cedar where the twist and turns of years of organic maneuverings through the earth have produced forms that the artist can read and interpret allowing for a full interplay as he carves, between conscious and unconscious imagistic associations. (p. 10)

McKenzie states that his work is directed by divine powers. In an interview with David Boxer, he explains that
"Christ is the 'precious vine' and, consequently, divine - de vine and has been ordained to 'give unto the people in works and in faith'" (p. 10). Works of this nature include the following sculptural pieces from roots: Two Roots of the Human Being (1986), Heart of the Man Cut From the Vine (1987), and Sketch From the Heart of the Vine (1987). Boxer (1987) states that Sketch From the Heart of the Vine is equivalent to a "surreal 'mapping' of the brain in terms of good and evil, and is clearly an elaboration of Jesus's parable of the Wheat and the Tares (Matthew 12:24-30 and 36-43)" (p. 10).

Brother Brown claims that the ideas for his paintings come from transmissions. He claims that during the period of transmission he can, for example, "look at a mountain and see in it a whole city." Sometimes these 'visions' are evident in rock formations. Once he looked in a mirror and he saw imagery for a painting. These visions can come at any time and in an place, so he has to be always prepared to receive these transmissions. There have also been times when family members have had transmissions and they have explained them to him and he has transferred them to paintings.
Plate LXVI: Brother Brown, Musical Instrument.

The designs for devotional objects made by Brother Brown, such as his staff, signs, altars, and musical instruments came to him in either dreams or visions (Plates LXVI & LXVII). Brother Brown says the design for the staff, for example, was given to him in a dream. Soon after he had the dream that night, he got out of bed, made sketches of it, and then went back to sleep. The designs for the spiritual signs that he received in dreams and visions or transmissions as he prefers to call them, he claims have been approved, since they have been found in books. However some of these signs might represent evil since he was told by a Priest at his church, The Ethiopian Orthodox, to put away some of them. Works of art by Brother Brown which
could be regarded as visionary include: *Spiritualism, Bush have Ears, and Tree of Jesse.*

Plate LXVII: Brother Brown, A sign revealed in a vision.

Sister Feea claims that her works are not influenced by her visions or dreams but I have classified them as visionary since her works are the visions of other entities, with her being the conduit of their visions. She claims that when she does works of art she allows her mind to go blank and to be controlled by another entity. She also refers to these works as messages which have been given to her spiritually to be passed on to people on planet earth.
Ritualistic These are work of art produced after rituals and meditation, or the process of creating the works of art becomes ritualistic. One cannot look at a work of art and deem it ritualistic, one has to know of the processes involved in creating it in order to consider it ritualistic.

Throughout the ages rituals have always been an important part of religious expression. Reverend Dr. Terrence Rose points out in an interview that the "high church" is very liturgical, symbolistic, and ritualistic in its worship. Denominations in Jamaica which he refers to as high church are the Catholic and Anglican in which liturgy, symbolism, and ritual are of great importance to worship. Some of the rituals include bell ringing at certain points in the mass or liturgy, burning of incense and candles at certain times and in prescribed places in the church, symbolism of elements such as the bread, wine, and cup in communion. Reverend Abner Powell explains that these rituals are important to worship since they are sensory stimuli. Reverend Rose further explained that Protestant churches such as the Methodist, Baptist, and United Church are more puritanical and opt for more simple forms of worship. Although these denominations might not adhere to as many forms of ritual, symbolism, and liturgy as the high church they too have elements of these in their worship.
The major ones include baptism, communion, and standard orders of service for particular events.

Indigenous religions in Jamaica, namely The Revival Cults and Cumina tend to have more ritual than the puritanical denominations. This is as a result of the syncretism which took place between African forms of religion and the Christian religion. The retention of rituals seemed to have had major importance in the development of these religions. Allan "Zion" Johnson, a Shepherd in Revival Zion and an artist, explains that the burning of candles in Revival, for example, is from the Catholic tradition.

Sensory experiences are also important in indigenous religion, especially in terms of feeling. Because in order to be religious or spiritual one must feel the spirit. Many rituals surround being spirit possessed. Wedenoja (1978), in his study of religion in rural Jamaica, in particular Revivalism, claims that the spirit is manifested in different ways. He explains this from an emic definition of spirituality as used within Jamaican religions, as follows:

Manifestations of the Spirit refers to the diverse types of being in the Spirit, which include visions, dreams, 'trance,' a 'touch,' moving in the Spirit, being led by the Spirit, laboring in the Spirit, speaking in tongues, and preaching in the Spirit. (p. 278)

In terms of rituals in fine art in Jamaica, this is expressed mainly in the ritualistic approach the artist
takes in order to produce a work of art. In a more trivial way, rituals in religion are also described in works of art. The most popular descriptions of rituals are in works which describe baptismal ceremonies and Revivalists in the spirit.

The ritualistic approach to producing works of art is manifested in different ways and for some artists it is a religious experience. Gonzalez says that when doing major works, especially sculptures, before he begins work each day he prays and reads Psalms. This made producing works such as the Bob Marley Monument (Plate XXVII) a religious experience.

Plate LXVIII: Petrona Morrison
Petrona Morrison (Plate LXVIII) describes the process of creating her assemblages as a ritualistic act as well as a religious experience. She claims that although her inspiration might come from African art or works from Papua, New Guinea, she does not try to imitate these works. Instead it provided a spiritual link with her psyche which does not happen when she looks at Western art. This kind of ritual she experiences between herself and these African or Papuan works of art is similar to the interaction she has with her work during the process of creating it, as well as with the work of art when it is completed. She says:

"sometimes when I look at the finished product itself it has an effect on me quite outside of myself." She adds:

I call these works my personal totems. The experience of putting them together has a certain ritual quality to it and therefore it is akin to a religious experience, especially when you are doing larger pieces. I think the material has an effect on you and what you are doing especially when you are putting it together. (Scott, 1991)

In a show earlier this year, March 1991, she did assemblages using "old, battered, worn, discarded objects." These are objects she thinks people regard as worthless, no longer having functional or aesthetic value. In creating these works she did not work from sketches, but chose objects for inclusion based on a kind of textural and spiritual relationship between the objects. She explains the selection as an intuitive feeling which dictates to her
"what should go where." Sometimes this process of selecting an object might take a long time and at other times they can fall in place quickly. The ritual involved in creating Altar Piece I and Altar Piece II for the March show she explains:

In one of them things sort of happened in every instance. The material was there, it was just at my foot and I said this piece of wood must go here and I pressed it into the celluclay. Then I found myself pressing into it and making four marks without knowing what I was making. Then I decided that the wood must stick right there. So it came about in that way. Just doing that was a kind of religious experience. (Scott, 1991)

The process of creating these works by Petrona are just as important to her as the product. This seems true for most artists who are ritualistic in the way they produce art. In some cultures, for example, the Tiwi of Melville Island, the process of making their burial poles is an important part of the burial ritual. Therefore in, this case the processes of making the object is more important than the product (Goodale & Koss, 1971). For some artists such as Stanford Watson and Leonard Daley the process of creating a work of art might be even more important than the final product, as the process of creating it is a cathartic experience.

Stanford Watson, claims that before he starts doing a painting he goes through a period of depression. He says:

At times I walk around with all the ideas in my head, if I get lazy and don't act on it then I get
very, very depressed. Sometimes I feel like I am going crazy, but when I feel that terrible I know that it is time to put it on canvas. (Scott, 1991)

He adds that once he starts painting he feels ecstatic and relieved:

It is like releasing some kind of energy I have inside of me. At first I feel all tense, but putting it on canvas is a release, when it is over I feel drained. I can now go ahead and relax, maybe after a painting or a series of paintings. (Scott, 1991)

Stanford Watson adds that he also prays for strength to be able to achieve his goals in creating the work. He says: "I do pray. When I pray I sit on my doorstep, I don't like to pray indoors because I don't think God will hear in there."

Leonard Daley is very ritualistic about his work. David Boxer says Leonard Daley only paints when he is disturbed, therefore his work is essentially cathartic. In an interview with David Boxer, Daley explains the processes he goes through to create a work of art:

I close my eyes and I pray a lot. Sometimes tears fall down.... Sometimes I sit down and look at the plain wall, and I can't penetrate it so I will use some water in my mouth and spew it on the wall and whatever way it dries it comes out as a picture.... I read it and next thing I look at the sunset and look at the moon and sometimes when I am concerned about certain situation I meditate. I don't eat much food. (1987, p. 9)

In doing a large painting called the Map which Boxer thinks might be one of Daley's most brilliant works, Daley explains the process:
Really to be truthful, this map come out of pressure, it come out of pressure ... and the pressure that I was under. Sometimes I just sit beside a tree and I didn't know what to do sometimes I just hungry, I didn't have any food to eat and I PRAY - a pray loudly in myself and my tears fell from my eyes could fill up this drum ... out of that it flickers to me what to do.... (Boxer, 1987, p. 10)

Many artists I presume go through some kind of ritual whether they are conscious of it or not. If it doesn't happen while doing the work it might happen during the process of naming the work. The process Woody Joseph goes through to name his sculptures when they are completed is described by Boxer as a "christening process."

**Historical Reconstructionism.** Artists using art historical religious themes as a basis for constructing their own interpretations could be regarded as approaching the concept of their themes from a historical reconstructionist angle. The works might be translated into personal or cultural terms with religious connotations. For example, the exploration of religious art historical themes such as *The Pieta* and *Ecce Homo*. Another way of expressing reconstructionism is by using art to express reconstructionist ideas in history, but seeing this process as devotional or an expression of one's religious belief or spirituality. For example, exploration of current literature on African culture and religion which was hitherto unavailable and using this material as context for
artistic expression. This classification can be based both on the product and the processes involved in creating it.

In terms of the exploration of religious art historical themes such as *Pieta* and *Ecce Homo* artists such as David Boxer have used the *Pieta* theme as a tribute to his deceased friend Philip Hart. Stanford Watson reconstructed the theme to represent people helping each other. Watson says that although he is not a Christian he called the painting *Pieta* (Plate L) because it was motivated by the Crucifixion of Christ and in a general way expresses "the need for man to help man."

Plate LXIX: Valentine Fairclough.
Valentine Fairclough (Plate LXIX) states that "a man needs to have knowledge of the past and present in order to move on to the future." He therefore studies African civilizations, especially of Egypt, Ethiopia, and Nibia. He claims that for many hundreds of years people have been taught negative things about Africa. He claims that the information Black people have been given about their heritage has entrapped them into mental slavery, which in turn fosters an inferiority complex or an insecurity about themselves.

In his readings he has found that there was Christianity in Africa before the Europeans brought it as it has been alleged. He has also been informed that there were sixteen crucified saviors, Jesus being the last. This savior's name was Jeshu Ben-Pandara but the Greeks renamed him Jeptus Cristus from their god Zeus. He says the concept of Christianity was changed in 322AD when the Roman Emperor Constantine called a conference at Nicaea, (now known as Turkey) The Nicene Conference of the Bishops. At this conference the information surrounding Jesus' birth was changed from Jesus being born in a cave in Ethiopia to a manger in Bethlehem. He claims that the books of the Bible which have this information have been taken out of the present version of the Bible. His paintings are therefore one way of relaying information about these civilizations.
Therefore, he creates works such as Ptah I & Ptah II in order to enlighten people about ancient Black civilizations. Works such as *Black Thanks* (Plate LXII) is a symbolic 'roll call' of past and present day Black heroes who have contributed to the upliftment of Black people.

**Ancestral.** These works glorify ancestral heritage and at the same time capture or depict the spirituality of the ancestors. The classification of these works are based on the themes and subject matter of the final product.

The importance of the spirit of the ancestors is an important part of African religions. Mbiti (1969) objects to the term "ancestral spirit" as an encapsulating term to describe this type of belief among African peoples. He suggests that it should be abolished and replaced with "spirits" or the "living/dead" whichever is applicable to the particular situation. He thinks the term ancestor spirits is limited since it gives one the feeling that it relates only to the spirits of members of one's family. Mbiti informs too that the concept of the living/dead goes far beyond the family unit and encompasses generations of people. Spirits and the living/dead are on different levels in the ontology of African religion, Mbiti claims that the realm of spirits is made up of superhuman beings as well as the spirits of men who have died a long time ago (1969, p. 16), whereas the living/dead are classified as the departed
up to five generations and are in a different category from
the ordinary spirits (1969, p. 83). Mbiti (1975) expands on
the spirit concept claiming that spirits were created by God
with their status falling between that of God and people.
The two main types of spirits are nature spirits and human
spirits. Nature spirits can be divided into sky spirits and
earth bound spirits, while human spirits are divided into
long dead spirits (ghosts) and recently dead spirits
(living/dead). There are numerous types of spirits within
these groupings. The spirit and the soul are thought to be
one and the same.

Rattray (1954) states that the Ashanti thinks of
himself/herself as possessing three distinct souls: Mogya
or abusua, a blood or clan soul transmitted by the female
only; Ntoro, a male transmitted soul or spirit; Kra, the
gods or spirits of the seven days of the week. It is
believed that a person's kra comes from the day of the week
in which he/she was born.

In Dahomey all persons have at least three souls, with
adult males having four. One is the "guardian spirit" of
the individual, which is inherited from an ancestor. The
second is the personal soul, while the third is the small
bit of the Creator that lives in every person's body. The
equivalent in Euroamerican thought to the first concept of
the soul could be conceived as the biological aspect of man,
the second his personal soul, and the third his intellect and intuition. The fourth soul of the adult male is paralleled with the concept of destiny (Herskovits, 1948).

Moore (1954) states that religions in Jamaica which are adaptations of African religion believe that an "individual is made up of flesh, blood, and spirit" (p. 34). In Cumina, Moore states, the adherents agree that Cumina came from Africa. The Cumina adherents also believe that most of the gods in Cumina are from Africa, although some of them now stay in Jamaica. Each tribe or group, has spirits which are called ancestral zombies. If they become powerful they rise to the status of a god (p. 123). In Cumina there are three ranks of spirits which are referred to broadly as zombies, they are: sky gods, earth bound gods, and ancestral zombies.

I have included the above concepts of the religious perception of the spirit in Africa and its Jamaican adaptations in order to explain the role of spirits in Jamaica. Although none of the artists studied are Cumina adherent there are those who believe in general concepts of an African ontology. Brother Brown at one stage mentioned that when he travels into the spirit world, the spirits ask him about his son Clinton because he is more of the spirit and they do not ask about another son Errol because he is more of the flesh. This indicates that people such as
Brother Brown believes in the African philosophy that a person is made up of flesh and spirit as well as blood, but the flesh and spirit are endowed in varying degrees. Sister Faea insists that she does not work with earth spirits which means "people who are dead today and yesterday. I work with spirits that have been masters for many, many, years gone by." In Mbiti's context therefore this would mean that Sister Faea is not guided by the living/dead. Many other artists such as Christopher Gonzalez and Osmond Watson believe like the Dahomey that there is a bit of the Creator in every man.

I have chosen to defy Mbiti and use the term "ancestral" to cover all types of spiritual relationships with the spirit of those who have gone on before. In so doing I have chosen to use its emic meaning, as it relates to Jamaican expression, which is an encapsulating term to cover all levels of spirits throughout an unlimited period of time. For example when Kay Anderson speaks of the ancestors she includes everyone of Jamaican ancestry as far back as the aboriginal people, the Arawaks, through to peoples in the African diaspora, other peoples who added to the Jamaican melting pot, up to recently departed blood relatives. The most recent works by Kay Anderson, though having a strong leaning toward African ancestral heritage, has this type of ancestral focus.
Aeolianimic. Aeolianima is a word coined by Marian Templeman (1983) which means in its widest sense, spiritual expression through the arts. It was coined from the Latin name for the god of the wind, "Aeolus," and the Latin word for life or spirit, "anima." She claims that aeolianima denotes "a kind of metaphysical energy, a spirit in the wind that quickens human creativity and pervades cultures" (p. 1). Templeman goes on to explain the concept of aeolianima as:

Aeolianima is that element of intellect which understands and expresses realities which cannot be seen but are acknowledged by a given culture to be real. The aeolianimic aspect of the mind is a display of respect and wonder which makes us sing, dance, make symbols, build temples and communicate about and with entities beyond our understanding in an attempt to make them more perceptible. There is aeolianima wherever there is a striving to express the transcendental quality of beauty, which is to say that aeolianima can be everywhere. (p. 1)

Templeman also claims that aeolianima is wherever there is an attempt to communicate on a supernatural level. So, in a very general sense most of my categories, could be subsumed as subsets under the classification 'aeolianima.' I have chosen to separate them in order to emphasize the elements inherent in each category. Under the umbrella of aeolianima I have included artists who have expressed in a more philosophical way aspects of religious artistic expression. These include artists who regard their works as transcendental. Also, I have included artists who aim at
capturing the spirit or spirituality of the subject or create works which have a dynamic spiritual interaction between the viewer and the work of art. This interaction is a powerful transmission of a distinctive emotional aura or atmosphere capable of being instinctively sensed or experienced, which allows feelings to supersede attention to the actual imagery when the work is viewed.

Aeolianimic works in a philosophical sense are the type of works Sister Feea and Stefanos René talk about when they say "the work chooses the owner." It is the kind of work that when one walks into a gallery or museum, the only word one can echo is WOW! or just stand before it, holding one's breath in a reverent, dumb-founded silence, then slowly exhaling. This is also what an aesthete would call having an aesthetic experience. An American aesthetician E. Louis Lankford, gives one definition of the art spirit as "an appreciative understanding of and commitment to free and creative human endeavor as manifested in aesthetic perception and expressive artifacts" (1987, p. 14). Lankford's personal aesthetic experience with Simon Rodia's The Watts Tower, led him to use it as an example of a work of art with "an embodiment of the art spirit." He describes the work as fantastic structures created single handed by Rodia, from cast off pipes, wire, mortar, and embellished with pieces of broken glass. All these structure were
erected without power tools in the backyard of the Italian immigrant tile settler, the artist, between 1921 and 1954, in the heart of Watts ghetto, Los Angeles. The artist claims that he wanted to do something for the United States since there were so many "nice" people there. Lankford claims that in its own way the Watts Tower is as significant a monument as the Statue of Liberty. Lankford adds: "There is love in it - and effort, ideals, and an inherent conviction in the power of art to move us" (1987, p. 14).

Plate LXX: Valentine Fairclough, *Forbidden Flower*. 
An interesting aspect of the aesthetic qualities of aeolian mimic works is that they don’t move everyone in the same way, neither do they choose everyone. Only two of the artists, whom I interviewed, did not in my aesthetic view produce works of art which were aeolian mimic. Some of the works which fell in this category for me were: Tina Matkovic-Spiro’s Torch Lily, Osmond Watson’s The Lawd is my Shepherd (Plate XXXVIII) and Blood of Jah (Plate XLIX), Carl Abrahams’ Grief of Mary and Man of Sorrows, David Boxer’s Pieta, Edna Manley’s Journey and Negro Aroused, Christopher Gonzalez’s Bob Marley Monument (Plate XXVII), Hope Brooks’s Four Pomegranates, Ralph Campbell’s Ecce Homo, Robert Cookhorne’s (African) Two Horses, Eugene Hyde’s Croton Series, most recently Valentine Fairclough’s Forbidden Flower (Plate LXX), as well as Petrona Morrison’s entire show, New Works, in particular the altarpieces and the totems.

Expression of transcendentalism is the forte of Tina Matkovic-Spiro and Eric Cadien. Transcendentalism is expressed through nature by Tina Matkovic-Spiro, while the interplay of human figures in Eric Cadien’s work creates that "other-worldliness" quality.

Osmond Watson often talks about the importance of capturing the spirit of the subject in a work of art. He explains that he has destroyed about a third of his works
each year because they lack "spirit." Kay Anderson sees success in her portraits more in terms of the spirituality they express. She thinks likeness is important but is only secondary to spirituality contained in the work. For her this spirituality is a part of the process of creating the work since the spirit of the person sitting for the portrait must interact with hers. One example of the spiritual connection between her and the person posing for the portrait, is evident in her representation of Ralph Campbell. She had been very close to Ralph and when she did the work she knew that he was battling with cancer. After the work was completed and Ralph looked at it he said to her "You've captured the sickness in me" (see Portrait of Ralph Campbell, Plate VIII).

In categorizing these works to a large extent the onus is more on the interaction of the final product with the viewer, (including the artist) than on the processes involved in doing the work of art. Nevertheless, in some cases the process can be applicable to artists who claim that their work is a reflection of their inner self, or it is a spiritual process, or it is directed by powers quite outside of themselves, or their consciousness. Tina Matkovic-Spiro thinks that in doing works of a transcendental nature it is technically difficult to execute but the results should look effortless. Hope Brooks and
Petrona Morrison claim that sometimes things just happen with the media and it fits into the concept of the piece, so whatever it is, it is left to be.
Chapter VI

Conclusions, Implications For Art Education, and Recommendations

Conclusions

The most challenging aspect of this study was to decide which works of art were religious and which ones were not. The more involved I got with the study, my perceptions expanded. In my original concept of religious art, my classifications were based solely on an etic perspective (outsider view), therefore, I judged a work of art as being religious based on the title, or the subject matter; since the title and or subject matter would explicitly denote some aspect of organized religion. This concept was also expanded to include very "elementary hierophany," which Eliade (1959) defines as "the manifestation of the sacred in some ordinary object" (p. 11). This hierophany in works of art are evident, for example, in works with sacred iconographic images, or works with an ethereal connection or explicit expressions of religiosity. Also, devotional works which are housed in a religious setting such as a church, are symbolic representations of "supreme hierophany" [for Christians it is the incarnation of God in Jesus Christ,
(Eliade, 1959, p. 11)]. The missing link in this investigation was the importance of the creator behind the creation.

Later, approaching the research from an emic perspective I discovered that works which might not have titles or subject matter pertaining to traditional religious themes could also be religious expressions. The religious aspect therefore is in the process of creation, the contextual information provided by the artist, or even in the absolutely personal expression of one's inner self. Religion was defined by my informants as a way of life. Life is divided into two major categories: the sacred and the secular. Based on the information given to me by my informants I was able to draw the line between the sacred and the secular in religious expression. I reverted to Spiro's (1969) definition of religion as: "an institution consisting of culturally patterned interaction with culturally postulated superhuman beings." The culturally postulated superhuman being was accepted by all the informants as a Supreme Being, usually defined as God. Artists who recognize, glorify, symbolize, illustrate, and or express the existence of a Supreme Being as a contributing force in the creation of works of art can be classified as creating works of art which are religious. Works which serve religious purposes, which describe
religion, or seek to communicate aspects of religion can also be regarded as religious. Some religious works are represented by very secular subject matter, but were produced as a result of 'sacred' processes such as prayer and meditation, or some kind of spiritual connection in the form of dreams, visions. Some works contained very sacred symbols or subject matter, but the ulterior motive was to convey secular messages. In order to achieve this the artists used religious titles, themes, and subject matter as metaphors to convey personal, religious, social, or political sentiments. These works I termed religio-secular art, although some artist prefer to refer to these works as spiritual art. There are other works which portray sacred themes and subject matter, also, the process and the motives involved in creating the work are essentially sacred. There are also ecclesiastic or devotional works of art which are religious paraphernalia. These are the easiest to detect and I call them religio-sacred art or hierophantic art. If the process and the work of art are both secular in appearance and concept, then works of that nature are clearly non-religious.

The enculturation processes involved in the development of art in Jamaica have developed in an almost evolutionary manner. It has moved from stages of intuition, through to being influenced by processes of acculturation,
assimilation and syncretism. Within the two streams of Jamaican art, mainstream and intuitive, changes may or may not take place and when they do, they happen at different stages and paces.

Traditionally, the intuitive artist in Jamaica is essentially self-taught and his/her expressions are controlled by intuitions, therefore a regard for formal composition rules is of little or no concern to these artist in their artistic expression. They are more obsessed with selected elements such as line, color, shape, form, texture, imagery, and content than with the principles that govern these expressions. The early intuitive artists such as John Dunkley used whatever materials he had to create art, so he worked with a variety of media, mainly house paints on cardboard, plywood, canvas, as well as the walls and chairs of his barber shop. His sculptures were made from a variety of wood. The artists now referred to as intuitive, continue to work on intuition in terms of their expression but in terms of materials they have assimilated into mainstream, using oils, acrylics, and canvas. They have however opted for less expensive or sophisticated equipment and materials therefore one will still find intuitive artists painting with enamel on hardboard or plywood, than experimenting with equipment such as the airbrush. Artists such as Joseph Brown and Errol McKenzie continue to work with inexpensive
available material such as wood roots. Most of them opt to or are encouraged to continue to work in an intuitive manner. Brother Brown, for example, told me that he is not really keen on visiting current exhibitions because he does not want these works to influence his work.

Mainstream artists in Jamaica have been acculturated into a very Western mode of thinking about or creating art. For most of them intuition is confined to childhood artistic experiences, with schooling imposing Western standards. Education in art in Jamaica is based on formalist traditions. Works of art are judged based on canons of Western aesthetics, therefore Western terminology has been assimilated into the jargon used to describe works of art. When one goes into the National Gallery of Jamaica, for example, one will see labels such as: Realist and Symbolist Trends, Abstract and Expressionist Trends, and Surrealist Trends. Exhibition reviews will classify artists as: impressionist, cubist, minimalist, classicist, zeitgeist, and the like. Some artists feel like Osmond Watson, who in his narrative, says that he was born in colonial times therefore he was brainwashed into an English and European way of thinking so he cannot throw out those years of learning. In my interview with Kay Anderson she encapsulates well the acculturation process that took place in Jamaica and its effect on Jamaican culture:
Going to England was very strange. When I went, there were so many familiar things, so many things that you knew that you understood. It is really a strange kind of thing because when you are feeling so at home in a place you had never been to there must have been a very strong acculturation process that had taken place that would make you remember things you had never seen and feel at home, and have the ahaa syndrome and all that kind of thing. I thought that there was something a bit wrong about the fact that I should feel so comfortable in England with certain things. Some of them were stupid little things. You knew all the poetry, the history, you loved the literature and you had cried because of some of it, [you knew] the geography of it. It was just like you had been hearing a play on radio and you got to see it in the cinema. It was just that kind of difference. You were so familiar with it. This is what I think the colonial experience really is, where they really took a part of what was their culture, because it wasn't the whole of their culture that they gave you, perhaps they took of the finest and this is what they gave to you and said this is what we are. They gave you their aspirations about themselves and then they tried to make you into little Englishmen. One day I was with someone dark skinned and the person said I am really an Afro-Saxon and that really jerked me up and I had a little problem dealing with it, but in a sense those of us who had come up under the whole British system [should understand]... for example, from I was born up until age 16 I held a British passport, and I sang *God save the Queen* with great gusto and fervor and thought it was all pretty wonderful. My right and due was a British subject and you are encouraged to lose the other part of the ancestry, because the Anglo-Saxon part is there since you have the Irish relatives and the Scottish relatives and some of you might even look like them but by and large there is a majority of the African relatives that you don't talk about them being African relatives, and African descent, we still don't. On certain occasions, if we go to a place and the Nigerian Ambassador or so and so is there, we might trot out our garb or something which will let us remember we are of this thing, but in general we don't [acknowledge it]. I read this thing The Song of Ocol and the Song of Lawino by Pbitek and when I was reading that poem, especially the Song
of Lawino when she was trying to get her husband to come back to her as against his westernized lover by showing him all the things they share in the traditional heritage. I realize that so many of those things she was talking about as being absolutely traditional African elements were things that were part of our culture that we were trying to stamp out from way back or you didn't acknowledge in polite circles or outside of the home or the district. These things that we thought of as essentially Jamaicanisms, therefore of lesser and lower [values] than the English values, a lot of these things were African things and valued and valuable and it does great things for your sense of self worth. (Scott, 1991)

Most of the mainstream artists, especially the pioneers of the art movement were trained overseas mainly in Britain and other European countries. From the 1960's artists began attending art schools in U.S.A. so the trek to Britain lessened. With the development of an art school in the island, the only art school in the anglophone Caribbean. Jamaican artists didn't see the need to go overseas to study art while other Caribbean artists opted to come to Jamaica to study.

Another aspect of acculturation and assimilation is evident in the composition of art programs in the school of art and in public education in general. The instructional concept of the art school, for example, was founded on the ideals of the European Academies. In this art school, as in many European art schools through time, the focus of the Foundation Year is on life-drawing, painting, and sculpture. Up to the present, all students are required to take and complete courses in life-drawing, painting, design,
sculpture, and art history before they are admitted in their
departments of specialization. This is congruent with
policies of European institutions. Efland (1990) claims
that in the 19th Century, the art school at Lyon, Académie
des Beaux Arts, based its program on life drawing, and goes
on to say:

In the early stages of the training there was only
minimal difference in the studies pursued by the
fine arts student as opposed to one entering
textile design. In effect, then, the French
response to the problem of furnishing industry
with artisan designers was to adapt the
traditional academy program to such purposes, with
the core of such studies rooted in life drawing.
(p. 55)

In Jamaica, based on the recently revised programs in
the education of art students at the art school, The Edna
Manley School for the Visual Arts, there is a syncretism of
education models which are formulated on European and
American concepts of art education. In terms of course
layouts, especially, American formats had to be adopted so
that students applying to American universities would get
proper accreditation for courses taken. Presently, the
growing trend is to do graduate work in the U.S.A. and other
places overseas since the facilities for this type of study
is not available in Jamaica.

Another root of acculturation is that traditionally,
most of the lecturers at the The Edna Manley School for the
Visual Arts are North American or European expatriates or
graduates from overseas institutions. This explains the adaptation of Western styles and techniques into the mainstream of Jamaican art. Recently, the art school has employed African lecturers and courses in African art are taught at that institution. Many lecturers at the art school as well as other practicing artists have been doing short term courses or graduate work overseas in countries such as China, Mexico, Colombia, also in various countries in the continents of Africa and South America as well as the more traditional places of study such as North America and Europe.

With this kind of exposure to a variety of art forms and techniques a great syncretism of ideas take place. Therefore someone looking at Jamaican art will find a conglomeration of recognizable trends from various sources in terms of styles and techniques. The main ingredient that makes Jamaican art unique, is the individualism of execution created by each artist which is comprised of the syncretism of styles favored by individual artists, and blended with his or her own intuitive conceptions. Some artist however confine themselves strictly to the tenets of particular trends in art, but Jamaicanize their work by the choice of culture related themes and or subject matter. To a point, this syncretism of thought, leads to a great deal of experimentation, until the artist finds a comfortable,
unique form of expression by which he/she can be identified. Then, there is the aspect of spirituality, which is the complete opening up of the inner self, in a more intuitive rather than an academic way. Therefore, religious art, religio-secular or religio-sacred, spans a wide range of techniques and styles, done with a variety of materials, and are part of the artistic repertoire of both mainstream and intuitive artists.

Implications for Art Education

Spradley in his 1979 and 1980 works suggest that "the writer needs to select an audience, identify it clearly, and then keep in mind throughout the writing who that audience is" (1980, p. 168). My intended audience however is very diverse, both culturally and in terms of academic stature. In presenting this research I tried to fulfill the expectations of an American dissertation committee, while constantly keeping in full view the needs of eager high school students groping through whatever raw data they can find in order to complete a successful Illustrated Paper for the Caribbean Examinations Council (CXC). My findings therefore will focus mainly on the study's relevance to art education in the Caribbean, in particular Jamaica, as well as the implications it might have for cross-cultural, multicultural, and multiethnic art education.
Art education in Jamaica is compulsory in all government owned or operated schools to the ninth grade. Beyond the ninth grade it can be pursued as an elective in an academic art program in high, technical, or comprehensive schools; or as a specialist area, and in a more vocational manner, in new secondary and vocational schools.¹

I see this study as having implications for the development of syllabi for all levels of art education in Jamaica, elementary through to art school. My greatest focus however is with the preparation of students for the Caribbean Examinations Council, therefore implications will go beyond the boundaries of Jamaica, into the wider anglophone Caribbean, in particular the countries in which this examination is administered.

The Caribbean Examinations Council is a regional examination which in 1973 replaced Oxford and Cambridge as the body examining students at the end of high school (Miller, 1989). The main purpose of the examination was to make its content and procedures more applicable to Caribbean culture. The examination questions are set and graded by Caribbean teachers and educators, however, the questions are sent to England in order to fulfill accreditation requirements.

The CXC headquarters is located in the Caribbean country, Barbados. CXC centers extend over most of the
English speaking Caribbean with regional offices and marking centers in Jamaica, Trinidad, and Guyana. Certification in the CXC is based on two levels of proficiency, Basic and General.

Under the umbrella of Art and Craft, CXC offers three syllabuses: Art, Craft, and Art and Craft. Each of the three subjects is designed to be covered in the final two years of the secondary school program and candidates may enter this examination at either the Basic or General Proficiency levels. The requirements for the Basic and General Proficiencies are summarized as follows: Basic Proficiency includes Production Paper 1, Production Paper 2, and School-based Assessment. General Proficiency includes Production Paper 1, Production Paper 2, School-based Assessment, and The Illustrated Paper.

Production Papers contain the questions candidates are given in Art, Craft, or Art & Craft. These instruct candidates on the themes or content of the pieces to be produced under examination conditions. Each Production Paper is divided into options, with Art having five options; Craft four; Art & Craft consisting of nine options, which is a combination of the Art and Craft options. Candidates are required to answer one question from any two options within the particular syllabus of focus, except that they must
answer one question from the Art option and the other from a Craft option, if they pursue the Art & Craft syllabus.

The School-based Assessment is a portfolio of work consisting of a sample of six pieces, three from each option chosen together with preparation studies. The pieces should be prepared by the candidate over the first five terms of the two-year course. The pieces are graded by the teacher and the grades submitted to CXC with the portfolio.

The Illustrated Paper is a written, illustrated paper on a topic in Art & Craft selected by the candidate. This paper may or may not be based on the course offerings selected for the Production Paper. The candidate may select a topic based on a work of art, architecture, a style of painting, craft, art material, an artist, or a craftsperson. The topic should be related to the Caribbean or adjacent territories. This paper is a requirement for all candidates who pursue the course for General Proficiency certification.

Both Basic and General Proficiency candidates sit the same production papers and fulfill the same requirements for the School-based assessment component. The differences between the two proficiencies lie in the requirement of the written Illustrated Paper for General Proficiency candidates and the percentage weighting of its components.
Table 4: Showing percentage weighting of components in General and Basic Proficiency levels in the CXC examination.

<table>
<thead>
<tr>
<th>COMPONENTS</th>
<th>GENERAL</th>
<th>BASIC</th>
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<tbody>
<tr>
<td>Option 1</td>
<td>25</td>
<td>33</td>
</tr>
<tr>
<td>Option 2</td>
<td>25</td>
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<tr>
<td>School-based Assessment</td>
<td>25</td>
<td>34</td>
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<tr>
<td>Illustrated Paper</td>
<td>25</td>
<td>34</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100</td>
<td>100</td>
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The criteria for assessing candidates performance are as follows:

**Craftsmanship.** The ability to apply knowledge related to technical skills and processes.

**Design and Composition.** The ability to organize materials and elements to create aesthetically satisfying work.

**Originality.** The ability to demonstrate personal expression and creativity.

Marks are allotted in the ratio of 5:3:2 for Craftsmanship:Design/Composition:Originality.

**Enquiry skills in the theory of Art/Craft (Illustrated Paper).** The use of vocabulary of art, artistic judgement - appropriateness of illustrations, research, and presentation.

Based on my experience as an Assistant Examiner for the CXC in 1987, 1988, 1989, and 1990 and having
participated in the marking of the Illustrated Papers in 1987 and 1990, it was found that the content of the Illustrated Papers served as the main weakness in this section of the examination. Most candidates wrote about an artist or craftsperson and a few about architecture and even a fewer number on the other suggested areas. It was the general consensus of the more experienced examiners that candidates chose to write about the same set of artists or craftspersons, year after year.

Some of these artists/craftspersons have been complaining about or were getting tired of students interviewing them at different times within a few months of the due date of the Illustrated Paper, yearly. So, to counteract this problem, some artists prepared biographical data sheets which include their philosophy of art and maybe an artist's statement. These they hand out to the candidates when they arrive. In interviewing some of these artists myself, I was told that candidates often approached them with irrelevant questions which focussed more on their private life than on their work as artists.

Jamaica is the country with the largest volume of printed information on the life and works of artists, so, Jamaican candidates tend to acquire books on particular artists, often transcribe information verbatim, and then add illustrations. This defeats the purpose of the examination
since the Illustrated Paper was included as a part of the requirements for the General Proficiency candidate who is being prepared for further study. And, the candidate is expected to master the following in this paper: the ability to conduct simple research and investigation in the study of some aspect of art or craft; and to express a knowledge of some aspects of Caribbean art or craft as well as record the contribution of outstanding artists and craftspersons in the region.

Each year CXC sends a report of the overall performance of candidates to each of the schools which participated in the examination. Based on the school reports of 1988 and 1989, the fourth and fifth sitting of the examination, a synopsis of the report is given below as it described candidates' performance on the Illustrated Papers.

The following is from the 1988 school report. There was evidence of original research, expressions of personal opinions in making critical analyses, and in some cases candidates expressed themselves very well. There were also some excellent examples of good calligraphy. The major shortcomings include: illegible sources, scrawled writing, no link between the illustrations and the written materials, too much emphasis on biographical and historical accounts, and lack of personal assessment. It was also observed that
students used terms such as 'acknowledgement' and 'bibliography' incorrectly. In some centers candidates submitted a transcript of the interview verbatim, without any type of personal assessment.

The 1989 examination report indicated the main weakness to be the long winded biographical reports on the artist's personal life and not enough evaluation of his/her work. Some candidates offered profound descriptions of elements of works of art but offered very little critical analyses or reference to the aesthetic, historical, or social aspects that influenced or characterized the works. It was suggested that in order to critically assess the works of art "the candidate should represent a good balance between: description of the work, analysis of the pictorial elements, and evaluation of themes and techniques used" (CXC, 1989, p. 10).

It was also observed that many candidates lacked the "specialized vocabulary used in the criticism of art" and when they did, used terms loosely or in a way that showed a lack of understanding of the particular terminology. Some candidates were commended for the way in which they related various styles of artistic expression to the works of art studied as well as the genuine interest shown by them in the degree to which they investigated their particular topic. In general candidates adhered to the required format
indicated in the syllabus and presented at least the required minimum of content and illustration.

It can be deduced from the school reports mentioned above that candidates seem to be able to adequately handle the illustrative aspect of the Illustrated Paper. However, the major problems lie with the research process and the content of the research.

To be fair to the artists, it is often difficult for them to break away from their work to attend to these examination candidates. As is seen in the narratives, for example, there are artists who do not like to be disturbed while they are working, since the process of the production might be a very important in order to achieve the desired results.

On the other hand, since very little information is available on most artists, especially in the smaller islands, students are compelled to undertake this type of qualitative research. Although Jamaica might have more written material than the other territories as well as have more artists and a more vibrant art movement than maybe most of the islands combined; the materials that exist are usually very brief commentaries or artist's statements in exhibition catalogues. Therefore, there is always scope for qualitative research.
Techniques of ethnographic research are therefore very suitable in order to conduct research of this nature. Candidates therefore could use the methodology chapter of this study as a guide in conducting ethnographic research. The narratives presented in Chapter IV will also provide information as well as sources from which data might be obtained on particular artists. The format used in the presentation of the data in Chapter IV could be applied to other cultural systems and topics such as: the effect of politics on Jamaican art, art and the economy, the relationship between visual arts and other arts such as poetry and music, or the symbolism of death as used in Jamaican art. Parameters of social status, age, gender, and or race could be looked at as they are evident in aspects of the narratives. Cultural symbols could be identified as well as the exploration of the role of cultural themes in Jamaican art.

Chapter V provides eleven different categories under which religious art can be classified. Candidates could select one category and write about works of art which they have found which could be included in that particular category. Similarities and differences can be drawn across categories, as well as among the religious art of two or more artists. The concepts of religio-sacred and religio-secular art could also be explored. This could be looked at
by cross-referencing the works done by intuitives and those
done by mainstream artists. In years to come, with a
greater volume of published work on Caribbean art
comparisons could be made across islands.

In general, a great deal of raw data has been
presented in the paper on a few artists which has a wide
scope for hypothesis generation. This therefore would be
quite valuable to candidates who are unable to meet with
artists to conduct interviews. On the other hand this study
could also supplement available as well as new ethnographic
research.

In terms of this study's applicability outside of the
Caribbean area, a few implications could be made of its
relevance to multicultural, multiethnic, and cross-cultural
art education. It is often said that there are more
Jamaicans living outside Jamaica than there are on the
island. Many of these emigrants have migrated to North
America. Schwartz and Exter (1989) predict that in the
U.S.A. by the year 2000, 34% of children under 18 years old
will be minorities. By the year 2010 minority children will
become the majority in states such as California, New York,
Texas, and Florida which happen to be among the largest
states. In response to those statistics, Daniel (1990)
posits the view that:

Given the changing face of America and the
increased probability of interacting with people
from diverse cultural and ethnic backgrounds, this country is faced with an educational imperative: Children whose ethnic and cultural histories do not coincide with the Eurocentric, middle-class, mainstream standard must not be miseducated. Specifically, curricula in art must be corrected to include the diverse cultural, ethnic, contextual, and historical content that contributes to a more truthful and comprehensive art education for all children.

Corrected art curricula will assist children in determining their relationship to people representing diverse histories who share similar humanistic concerns. The mode of expression may reflect similar or different aesthetic systems. However, these are the distinctions that vivify the processes of perception and appreciation. (p. ix)

This sensitivity to culture is important because it is often taken for granted that all peoples who were caught up in the African diaspora have a similar way of life, needs, and experiences. Considering Jamaica's motto, "Out of many, one people" its culture could well fit into the melting pot theory, therefore racial differences might mean little or nothing to a Jamaican child arriving in a country such as the U.S.A. where racial difference is an extremely significant factor in the life and culture of the people. Armstrong (1990) suggests that in the U.S.A. "the challenge is not to propagate the melting pot concept but to help all students understand and appreciate the diversity - commonalities and differences - of the present American patch quilt" (p. 97). This awareness of diversity is necessary, for example, in order to understand the Jamaican child who is coming from a marked class-conscious society as
well as a society with its own unique, rich cultural and religious heritage. The American teacher, for example, might seek to be more sensitive to cultural differences and try to accommodate in lesson planning this Jamaican child who is exposed mostly to representational art and canons of European aesthetics; or try to understand that performance art, for example, might not be within the Jamaican child's artistic experience, therefore might respond to it in a different way from the average American child. In general, the information given in this paper can provide valuable content for teachers preparing lessons on Jamaican or religious art.

Art educators such as Adams (1990), Hoard (1990), West (1991) talk about a Black aesthetic in African-American art. The commonalities between the art of the Caribbean and African-American art was evident in the exhibition Black Art: Ancestral Legacy as well as the spiritual link between these regions and Africa is well documented in the exhibition catalogue. This exhibition pointed out the common ancestral link with Africa evident in the works of Jamaican intuitive artists Everald Brown, David Miller Jr., David Miller Sr., and William "Woody" Joseph as well as the works of mainstream artists Osmond Watson and Kofi Kayiga. Bryan (1984) found various similarities between Jamaican intuitive art and African art. In this paper therefore, I
have tried to look at works of art not only from a Western aesthetic, but acknowledge the Black aesthetic which governs some of the works studied by using canons suggested by Bryan (1984) and West (1991).

**Recommendations**

My main recommendation is to suggest the development of an art program in Jamaican and Caribbean schools which will address the need for the development of research techniques, especially the ethnographic methodology as a way of collecting data for Illustrated Papers. If candidates do not understand the research process, then it will be difficult for them to present their findings.

It is my hope that the research into Black aesthetics will be used and considered in the evaluation of Production Papers as well as in the criticism developed in Illustrated Papers.

One ethnographer once said that no ethnography is ever complete. I do agree and feel that this work is just begun. There are many things I feel I must do, many questions are still unanswered in my mind. This volume, therefore, could not in anyway deal with all the issues raised throughout this paper but I hope that those I dealt with will shed new light on the importance of religion in art as it is
expressed in Jamaican culture, and in turn might be applicable to other cultures.
Footnote

Secondary education in Jamaica begins at different ages. The determining factor is largely academic. Between the ages 11 and 12, elementary and preparatory school children take the Common Entrance Examination. On the basis of the scores attained in this examination, children win free places to high schools (former grammar or traditional high schools) and comprehensive high schools. Each child has two chances at this examination. If they fail this examination they are sent to new secondary schools or they remain in all-age schools. They may take the Technical High School Examinations at age 13 or 14, if they are successful they go on to technical schools. At Grade 9 in the new secondary and all-age schools students may take the Grade 9 Achievement Test and if they are successful they will get a place in the 9th grade in a traditional high, technical, comprehensive, or vocational school.

Elementary education spans Grades 1 - 6. Secondary education, Grades 7 - 12A & 12B. Within secondary education high schools and comprehensive schools go from Grades 7 - 11 or 12. Grade 12A & 12B are equivalent to the colonial sixth form, which is a pre-university preparation class, with the main objective of sitting the GCE A level London or Cambridge examinations. This grade is equivalent to the freshman year in American four-year colleges. Most high school students leave school after Grade 11 and go on to tertiary institutions such as: Teachers' Colleges; Nursing Schools; The College of Arts, Science, and Technology (CAST); College of Agriculture; The Cultural Training Centre (housing the Schools of Art, Music, Dance, and Drama); Commercial Schools; or join the work force.

New secondary schools go from Grades 7 - 11, with Grades 10 and 11 geared toward vocational training. The technical high schools are four year schools spanning Grades 8 - 11. These schools provide both academic and technical education. The vocational schools are more specialized three year boarding schools which offer a mixture of academic and vocational education. There are three schools of this nature in the island, with two specializing in agriculture and the other, for girls, specializing in home management, food and nutrition, and art and crafts. All-age schools are schools which span Grades 1 - 9. Students in the Grade 7 - 9 are those who did not get a place in new secondary schools for various reasons. Some all-age schools are in remote geographical areas therefore they are not feeder schools to new secondary schools.

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Appendix B

Questions for the Curator

1. Please give me some examples of works of art that you would call religious?

2. Is there a difference between religious and spiritual art?

3. Do you presently have work you would consider spiritual/religious on show in your gallery? If so, please identify it (them) and the artist(s).

4. Which Jamaican artists can you think of who have exhibited works with religious themes and or subject matter recently?

5. Were these exhibitions mounted in your gallery? If yes, when? If not, where were they mounted?

6. Which Jamaican artists would you consider as having produced religious/spiritual works of art?

7. Are you able to contact any of these artists?

8. Would you be willing to assist me in arranging interviews with these artists?

9. How do you think the cultural background of these artists influence religious themes in their work.

10. Are there other artists (persons) who you think might be doing religious art and are not showing their work in galleries?

11. Do you think religious/spiritual art is generally done by a particular gender/age/race/social status of an artists? If so, why?

12. Are there any marked differences or similarities between the religious art of intuitive and mainstream artists?

13. Who are the main clients of religious art?
14. Who are the main viewers of religious art?
Appendix C

Questions for the Artists

1. Do you consider yourself an artist?
2. What kind of art do you make?
3. Why do you make this kind of art?
4. What themes do you usually work with?
5. What subject matter do you usually work with?
6. Describe the kinds of feelings you have while you paint/sculpt?
7. Is painting/sculpture a religious/spiritual experience for you? If yes, in what ways? If no, describe your experience?
8. Is there a difference between religion and spirituality? Explain.
9. What would you consider to be the major differences between religious and spiritual art?
10. Would you consider any of your works as religious/spiritual?
11. What makes your work religious/spiritual?
12. Why do you create these religious/spiritual pieces?
13. What medium/media do you use to create these pieces?
14. What is your source of inspiration for these pieces?
15. Do you consider yourself a religious/spiritual person?
16. What are your religious/spiritual beliefs?
17. Do you project your personal religious/spiritual beliefs in your work?
18. Are you affiliated with any religious organization?
19. Does this religious affiliation influence the art you make?
20. Are there any other reasons for doing religious/spiritual art works?
21. Are there any other stages, events or processes involved when you make religious/spiritual works?
22. Were these works done at significant periods in: your life?
23. Have any events in Jamaica's history influenced your work?
24. Have any world events influenced your work?
25. Do you think your work is influenced by or expresses Jamaican culture?
26. Do you think your age, race, gender or social status affects or influences your work in general?
27. Is art in Jamaica focused on or discriminated against based on the artist's age, race, gender, or social status?
28. Do you accept commissions? If so, why? If not, why not?
29. What are some of the things you want people to learn or know about your work (secular/religious/spiritual)?

The artist would be asked to choose a work(s) of art he/she has done and would define as religious/spiritual art OR I would refer to one piece or a group of works the artist has done.

30. Why did you make this work?
31. What does this work represent?
32. What inspired you to do this work?
33. What significant things were happening in your life or in the country/world at the time you did this work? (If relevant).

34. What do you want people to know or learn about this work?

**Supplementary Questions (If not found in the data collected on the artist, if found, double check the following with the artists).**

1. When and where were you born?

2. Where and to what levels were you educated? (An information sheet could be requested which would answer Nos. 1 & 2).

3. Are you considered a mainstream or intuitive artist in Jamaica?

4. In which of these categories do you place yourself? (mainstream/intuitive). Why?

5. How have your educational experiences influenced your work?
Appendix D

Questions to the Clergy/Spiritual Leaders

1. What is your definition of religion?

2. Describe what you consider to be religious art?

3. Do you have works of art like murals, paintings, and sculptures in your house/area of worship? (If no) Why not?, (If yes) a) What is the purpose of these works  b) Do you know who did these works? c) What effect do these works of art have on the members of your religion?

4. Are there any objects used in your religious ceremonies or rituals which you would classify as art?

5. In terms of the doctrines of your church or organization, how does it view sculpture and painting in:
   a) a cultural sense?
   b) a religious sense?

6. As a religious leader, how important is visual imagery in religion/religious activity:
   a) as it applies to you?
   b) as it applies to the congregation?

7. What are some ways in which visual imagery is used in your religion?

8. Is art or visual imagery used as a way of education your congregation about aspects of your religion? If yes, how? If no, why not?

9. Is it important for works of art in public places to have religious themes or subject matter, why or why not?
Appendix E

List of Artists Who Have Done Works of Art With Religious/Spiritual Themes or Subject Matter.

Mainstream
Carl Abrahams
Susan Alexander (f)
Kay Anderson (f)
Stanley Barnes (D)
David Boxer
Hope Brooks (f)
Eric Cadien
Ralph Campbell (D)
Robert Cookhorne(African)
Alexander Cooper
Cecil Cooper
Karl "Jerry" Craig
Keith Curwin
Henry Daley (D)
Gloria Escoffery (f)
Laura Facey-Cooper (f)
Valentine Fairclough
Rachel Fearing (f)
Albert Garel
Christopher Gonzalez
Fitzroy Harrack
Albert Huie
Eugene Hyde (D)
Kofi Kayiga
Brian McFarlane
Desmond McFarlane
Edna Manley (D) (f)
Alvin Marriott
Tina Matkovic-Spiro (f)
Cleveland Morgan
Petrona Morrison (f)

Judy McMillian (f)
Hylton Plummer
Karl Parboosingh (D)
Seya Parboosingh (f)
Dorothy Payne (f)
George Rodney
Judith Salmon (f)
A. D. Scott
Samere Tansley (f)
Barrington Watson
Osmond Watson
Stanford Watson

KEY
(D) deceased
(f) female. The names of persons without an (f) beside them are male.
Appendix E (contd.)

**Intuitives**
Albert Artwell  
Deloris Anglin (f)  
Charlie Bird  
Clinton Brown  
Everal Brown  
Joseph Brown  
Sam Brown  
Nelson Cooper  
Leonard Daly  
John Dunkley  
Lawrence Edwards  
Feea, Daughter of Zion (f)  
Milton George  
Allan "Zion" Johnson  
William "Woody" Joseph  
Lester Hoilett  
Errol McKenzie  
David Miller Snr. (D)  
Dennis Minott  
Courtney Morgan  
Michael Parchment  
David Pottinger  
Zaccheus Powell  
Shawn Pringle (f)  
Roy Reid  
William Rhule  
Gaston Tabois  
Vernon Williams  
John "Doc" Williamson  
Sylvester Woods  
Morais Wright

**Others***
Andre Archambault (Irise)  
Leslie Clerk  
Vera Cummings (f)  
Leonard Daly  
Philip Hart (D)  
Paul Perkins  
Namba Roy (D)  
Arthur Thompson

**KEY**
(D) deceased  
(f) female. The names of persons without an (f) beside them are male.

**Others*** The artists I have listed under this category are those artist I have been unable to prove falling into either the intuitive or mainstream categories.
LIST OF REFERENCES


Scott, N. A. T. (1990, August 3). [Interview with Karl "Jerry" Craig, Jamaican Artist].


Scott, N. A. T. (1991, March 2). [Interview with Father Abner Powell, Priest, All Saints Church].


