

The Arts of Guyana

**A Multicultural
Caribbean
Adventure**



**Inter-American Development Bank
Cultural Center Gallery**

June 1 to August 11, 2006



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The Arts of Guyana

A Multicultural Caribbean Adventure



**Inter-American Development Bank
Cultural Center Gallery**

1300 New York Avenue, N.W.
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On the Cover: *Windows to the Caribbean*, 2004
by **Carl Anderson**

This page: *Signs of the Zodiac*, 1993
by **Winston Strick**



A



B



C



D



E

Akawaio fans

- A. tiger design
 - B. man standing design
 - C. cross design
 - D. bird design
 - E. caterpillars design
-



Presentation

The Arts of Guyana: A Multicultural Caribbean Adventure pays tribute to Guyanese artists and culture.

The exhibit recognizes the cultural contributions made, from pre-Columbian times to the present, by so many men and women of varied ethnic and cultural backgrounds, including regional indigenous Americans, Africans, Indians and Europeans. Their combined influence, at different times in history, have made culture part of a sustained effort to advance development in the country.

At the IDB we are fully aware of the challenges posed to the Caribbean nations by a constantly changing economic, political and social environment, each year more globalized than before. But we are also aware of their accomplishments and potential, and of the role that culture plays in defining and clarifying them, as it does in the construction process of any great nation.

That is why the IDB Cultural Center has placed special emphasis on Guyana. Over the past decade the Cultural Development Program has cofinanced nine different cultural projects there, including the development of the Amerindian populations of Wai Wai in Masekenyari, Takutu and Upper Essequibo; the Guyana Women Artists Association to encourage young women from Essequibo, Berbice and Demerara to develop their artistic talents; the Ministry of Culture, Youth and Sports for training in Museum Studies and the Rio Grijalva Archaeological Research Project; and University of Guyana workshops designed to train teachers to manufacture art supplies using local resources for educating children in the arts, thereby eliminating expensive imports of supplies.

The Concerts and Lectures Program has featured the Indo-Guyanese calypsonian called Slingshot, and the award-winning novelist Fred D 'Aguiar. In addition to all that, young Guyanese writers have benefited from cash awards and Web publication of their creative writing, thanks to contests organized by the Center.

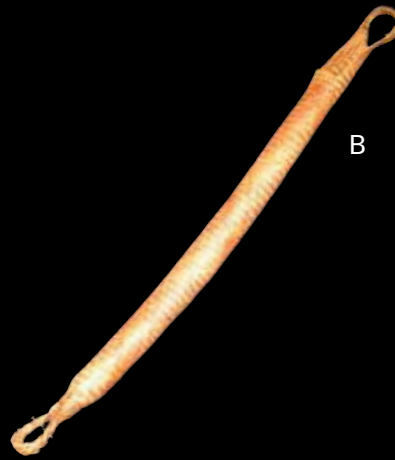
The Guyanese artistic Diaspora, more than other Diasporas from the English Caribbean perhaps, is well spread out all over the world. Great geographic and cultural distances dilute their contributions to their native land.

For the Office of External Relations, it is rewarding to encourage those artists that still live and work in Guyana. This exhibition acknowledges their effort, and gives the IDB an opportunity to join in the 2006 celebrations of Guyana's 40th year of independence and the commemoration of Caribbean American Heritage Month, which was declared for June by the U.S. Congress.

Mirna Liévano de Marques

External Relations Advisor

Inter-American Development Bank



-
- A. ceremonial weapon
 - B. *matapi* (cassava strainer)
 - C. ceremonial *makusi* paddle club
 - D. circular sifter
 - E. cylindrical basket
 - F. pegall basket
-



The Arts of Guyana

A Multicultural Caribbean Adventure

Guyana: A Historic Overview

The Guianas coast was originally discovered by Christopher Columbus during his third Atlantic voyage in 1498. Other Spanish explorers such as Alonzo de Ojeda and Juan de la Cosa ventured into the area the following year, and Vicente Juan Pinzón came in 1500.

The earliest account of the territory known as the Guianas, a region of South America bounded by the Orinoco, Amazon, and Rio Negro rivers and the Atlantic Ocean, to which **Guyana** belongs (known as British Guiana until independence in 1966), was written in 1593 by Antonio de Berreo, Spanish Governor of Trinidad, to the Royal Council of Spain, describing his expedition down the Orinoco River. The same year, Spain took possession of the territory in the name of Phillip II. The word Guiana has had, over the years, many interpretations, but the most widely accepted origin is associated with Arawak words, meaning *Land of Many Waters*.

Following the encounter between the Americas and Europe, Spain was quite busy trying to consolidate its hegemony in the Greater Antilles, due to the strategic relationships of the Caribbean islands with the wealthy Viceroyalty of Mexico, which included a great part of Central America. That was just one of many problems the Spanish had to confront in those days. For that reason, perhaps, the Guianas were neglected, allowing other adventurers, among them the Englishman Sir Walter Raleigh, to advance exploration of their own. England and Spain were archenemies; Raleigh's undocumented chronicle about the region created a sensation in Europe and intensified rivalry between Spain and England.

Meanwhile, in Europe, the autonomy of the Low Countries was still contested by the Spanish throne. The Spanish had claimed it as part of their empire since the time of Charles V, although they were at war with the Dutch for forty years. It is believed that the Dutch, who were fighting the Spaniards with the help of the English and French, made the first voyage to the Guianas in 1598, the same year Phillip II of Spain died.

The first Dutch settlement was established in Essequibo in 1616, and in 1621 the merchants took control of the region with the creation of the West India Company (WIC). Another Dutch settlement was established in 1627 in Berbice, and in 1657 the WIC was reorganized into the Nova Zeeland. Sugar, which continues to be one of the main exports of Guiana, began to be cultivated in 1658. The Dutch brought African slaves to work on the sugar plantations starting in 1640. Demerara, a third Dutch settlement was established in 1741, and was opened to British immigrants in 1746; in 1773 the three settlements were granted the status of Colony. The first known slave revolt against the Dutch is believed to have taken place in 1763 at the Berbice settlement, led by Cuffy.



A



C



B



D



Faces of Guyana

A. and C. East Indian immigrants.

B. Vendor of cakes.

D. Portuguese immigrant children.

In 1781 the English took control of the colonies appointing Colonel Robert Kingston as military administrator. He established Fort St. George in the area presently known as Georgetown, where the current capital of Guyana is located. The French intervened the following year (1782) demolishing Fort George and replacing it with their own fort, only to have it regained by the Dutch two years later (1784); they renamed the place Stabroek.

The Dutch consolidated the settlements of Demerara and Essequibo into a United Colony, separating them from Berbice, and promulgated the first constitution of the colonies in 1792. In 1796 the English again seized the territory (until 1966), with a brief interruption in 1802-03, when the Dutch were given control of the colonies under the Treaty of Amiens. The English abolished the Dutch constitution in 1812 and Stabroek was renamed George Town in honor of George IV of England. After the defeat of Napoleonic France, England consolidated the ownership of the United Colony and Berbice in 1815, as agreed by the English, Prussian, Russian, French and Spanish at the Congress of Vienna.

In 1823 there was a rebellion of slaves who were under the impression that the English were withholding the freedom granted to them by the King of England. It was a bloody rebellion which resulted in the killing of 200 slaves in two days. In 1831 the United Colony, comprising Demerara, Essequibo, and Berbice (names that are still used to identify the counties) were proclaimed as British Guiana, and Sir Benjamin D'Urban was appointed as the first Governor. In 1834 slavery was abolished under the Emancipation Act; it was replaced by a period of apprenticeship during which former slaves and their descendants over six years old were required to serve their former masters for seven more years. Apprenticeship was abolished in 1838.

Around 1870 geologists Barrington Brown and James Sawkings were in charge of surveying the colony. Brown was the first foreigner to see Kaieteur Falls. Gold was discovered and by the end of the nineteenth century, diamond and gold mining were thriving industries, reaching record highs in 1893, along with rice cultivation. In 1914 the mining of bauxite began.

In 1928 British Guiana became a Crown Colony and a new constitution came into effect allowing women to vote. A series of social disturbances affected all British territories in the Caribbean during the following years, and the Moyne Commission was in charge of reporting on the regional situation; however, the Second World War broke out and it was only after 1945 that the British Guiana Constitution Amendment Order in Council allowed women to become members of the legislature.

General elections were held in 1947 under limited adult suffrage. Universal suffrage was introduced in 1952, as a result of the Waddington Constitution Commission. The first elections with such a system took place the following year, but the British government decided to suspend the British Guiana Constitution, and for several years a limited constitution was imposed. By





Self Portrait, 1957
by **Patrick Barrington**

then several political parties had been formed, such as the Guiana Independence Movement, the People's National Congress, National Democratic Party, National Labour Force, and the United Democratic Party. The University of Guiana opened in 1963. British Guiana became an independent State on May 26, 1966, within the British Commonwealth of Nations, under the Independence Act of the British Parliament, and joined the United Nations the same year. The name adopted was **Guyana**.

About the exhibit

This exhibition has been organized with the idea of showing the multicultural composition of Guyanese society today, to give credit to the many people that have participated in the cultural definition of its nationhood as represented by architecture, and to recognize in general those contemporary artists who continue to work in the country no matter how difficult the practice of the arts may be.

The Amerindians

Guyana is also called Land of Six Peoples for the multiracial composition of its society. In reality it is much more than that, a land of many cultures, traditions and faiths from countries in all continents. The Spanish may have been the first to arrive there from the Old World, but the **Amerindians** had occupied the territory for many centuries. In fact, the Spaniards encountered the Arawaks and the Caribs, but it is also believed that the Guarani traveled that far all the way from the south. The exhibit includes a number of objects created and manufactured by the descendants of the original inhabitants. The selection covers a variety of functions, and the exhibit wishes to highlight their aesthetic and visual aspects.



Vase, 1981
by **Stephanie Correia**

Architecture

The first Europeans to colonize the Guianas were the Dutch, followed by the English, and the French.

Right after the abolition of slavery in 1834, British Guiana colonists were confronted with the need to replace the labor force in the plantations. Indentured laborers were brought in from Germany (1834), Portugal (1835), and South India (1838). Most of the Germans and one thousand Portuguese could not adjust to the tropical environment and perished from tropical diseases. In 1939 another four hundred German Rhinelanders and Wurtembergers arrived in Guyana, most of them falling to the same fate as their predecessors. In 1840 the indentured labor system was suspended and immigration was permitted, allowing the Chinese to arrive for the first time. The first Chinese contract laborers, however, would not arrive until 1853. Immigrant tensions among



Traffic Lights and Banana Trees, 1978
by **Stanley Greaves**

the various groups increased and in 1856 the riots in Georgetown provoked the destruction of property owned by the Portuguese. The first female Chinese arrived in 1860, aboard the “Whirlind.” In 1917, India abolished the indentured labor system. It is appropriate then to include in the exhibit documentation regarding some of the extraordinary legacy left by these diverse ethnic groups and cultures, as represented by **Architecture**.

Very little remains of the early Dutch (Fort Zeelandia), English (Fort George) and French (Fort Dauphin) fortresses built in the earlier days of colonization to secure the territory. Today it is not unusual to find in Georgetown street vendors offering glass bottles from another time, extracted from the river beds. More lasting proved to be the sluice-gates or *kokers* built by the Dutch in the eighteenth century to prevent flooding. Since a great part of the area is under sea level, the *kokers* were synchronized to work with the high and low tides. The *kokers* pump out the water that accumulates in the mainland from an abundance of creeks and streams, as well as from the rain, which registers one of, if not the highest index of rainfall on the planet.

In the capital, Georgetown, the English built the seawall in 1882 as a barrier against flooding, serving also as a promenade, where a bandstand —which has survived up until today— was erected in the early twentieth century with voluntary contributions from the colonists. One of the most visible structures is the 103-foot-tall, red and white striped lighthouse, erected by the English in 1830 at the mouth of the Demerara River, replacing a similar one built completely out of wood by the Dutch in 1817. With the declaration of Georgetown as a city, a number of buildings were constructed reflecting Gothic, Renaissance and Tudor styles, among others. Construction on the Parliament Buildings, originally conceived as the Public Buildings, began in 1843. The Stabroek Market, inspired by Dutch architecture, was built in 1880 and is still in use, being easily recognized by its central clock tower and balconied roof. The Town Hall or City Hall dates from 1889. Saint George Cathedral, built in 1892, is in all probability the largest religious building made of wood in the entire Caribbean.

Examples of Christian, Hindu and Muslim faiths, and Indian, Middle Eastern, Chinese and European cultures abound. Residential architecture is particularly important. Many old houses have been taken over by insurance companies and other businesses, preserving them for future generations while making convenient use of them due to their strategic urban location. Most of them bear the Demerara window, a trademark feature of Guyanese colonial architecture. Among the most impressive buildings is the residence of the Prime Minister, and the Guyana National Gallery which bears the name of Cesar Castellani (who designed it), the famous architect of many



*The Bandstand (then and now),
Promenade Gardens, Georgetown,
built in honor of Queen Victoria.*



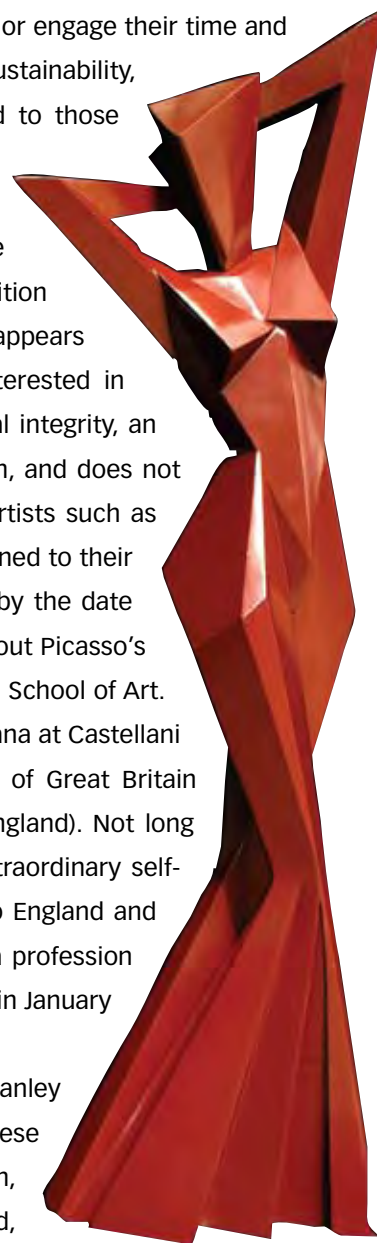
Sugar Estate B. G., 1956
by **Hubert Moshett**

structures built in the city of Georgetown during the 19th century. Although fire and the elements have damaged and destroyed many wooden structures over time, Guyana's remaining examples of colonial Caribbean architecture are unique.

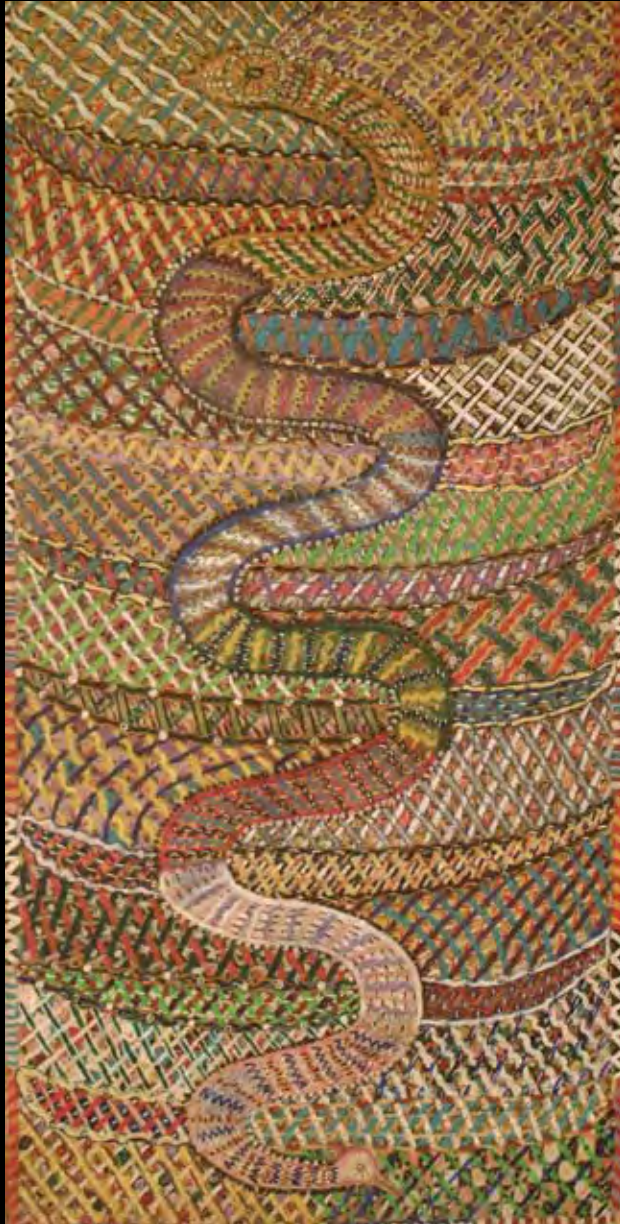
Contemporary Art

In a conversation with Bernadette Persaud at the Arts Faculty of the University of Guyana last fall, the artist could not hide her dismay about the trend that appears to exist among talented artists who prefer to leave the country in pursuit of better opportunities, or engage their time and effort in commercial activities that guarantee their economic sustainability, since the practice of the arts alone cannot secure a livelihood to those who want to dedicate their lives to **Contemporary Art**. Patrick Barrington (b. 1931) is a good case in point. His self-portrait of 1957 (included in the exhibition) is one of the best within the genre ever painted in the Caribbean. Although the overall composition resembles that of Picasso's 1906 portrait (in which the Spaniard appears quite "Africanized" coinciding with a time in which he was interested in African and Oceanic art), Barrington's solution possesses a visual integrity, an expressionistic core and a color structure that stands on its own, and does not humble when compared to the work of recognized Caribbean artists such as Trinidadian Sybil Atteck or Barbadian Golde White, who are so attuned to their personalities and well-schooled modernistic mannerisms. Going by the date of the painting, it is not possible for Barrington to have known about Picasso's portrait at the time, unless it was through a book at the Borrowes School of Art. (As Elfrieda Bessimber, the Director of the National Gallery of Guyana at Castellani House has noted, the piece appeared in a 1960's Arts Council of Great Britain Picasso exhibition catalogue, when Barrington was already in England). Not long after Barrington executed the piece, demonstrating both the extraordinary self-ability and sensibility to pursue a career as a painter, he went to England and preferred to be trained as an electrical engineer because such a profession could assure him a stable future. He returned to Guyana on a visit in January of 2006, after an absence of some forty-seven years.

Persaud's comment seems to corroborate what artist Stanley Greaves, a long-time resident of Barbados and himself a Guyanese expatriated at various times and a contemporary of Barrington, wrote in 1994 in the newsletter of the Barbados Art Collection Fund, in reference to Guyana's arts scene: "The development of art in Guyana has been of a mosaic rather than of linear nature. Over the years there has been a continuous departure of major talent to England and the United States, depriving succeeding generations of witnessing the maturation of their vision. It seems as though each generation must begin afresh to create what one would call a national vision of school."



Geometrica II, 2003
by **Winslow Craig**



Serpent and Dove, 1965-67
by **Philip Moore**

Guyana's artistic Diaspora is spread all over the world, and previous exhibits in Washington have given ample testimony of this fact, featuring the work of many artists, some of whom live in the United States. **This exhibit is focused on artists currently living in Guyana.** An additional component has been added to represent the work of Stanley Greaves, Patrick Barrington, Hubert Moshett and Ronald Savory, to give an indication, and nothing more, that some art pioneers existed at the time of emancipation from England, helping to establish a perspective for those deprived visions Greaves refers to when narrating the "official" history of the arts in the country.

It is the lack of a more comprehensive history that Persaud goes on to lament. Artists and intellectuals in general are so concerned about making a living, which is not guaranteed by the practice of the arts, that Guyana is the only country in the Caribbean without a written art history. In Persaud's opinion, the lack of a document of such a nature has contributed to lessen the appreciation of the Guyanese people for their own artists, making the support given by the official and private sectors weak, meager or nonexistent. This discourages graduates of the Faculty of Arts of the University of Guyana, many of whom have gone to teach far away, in Africa, because they get better remuneration.

Greaves has been an outspoken voice throughout the years, regarding the "limitations of a financial nature as well as the general failure to recognize the spiritual and intellectual power of art," as he clearly stated in his article "The Sustainable in Art," published in the *Stabroek News* on May 9th, 1999, an article in which he highlights the "sterling and significant contributions made to art in Guyana" by artists Denis Williams (1923-98) and Edward Burrowes (1903-66).

There are signs of improvement nevertheless. The recent book on Stanley Graves written by Rupert Roopnaraine, and the articles by the same author on a number of artists such as Philip Moore—one of the most extraordinary Guyanese artists (and Caribbean for that matter), who is amply represented in this exhibit— may serve as the platform for others to follow. To that, one must add the tireless effort displayed by the curator at Castellani House, Elfrieda Bissember, and her lucid awareness about recovering the memory misplaced in time, a memory that is crucial to understand the development of the arts in a country that still must come to terms with many issues. They are not the only ones, of course, and the time is right to enhance whatever support has been given to the arts so far for the country's sake, and to undertake the long overdue evaluation of those talented Guyanese artists who still work in their country and whose work is part and parcel of the extraordinary creativity demonstrated by the peoples of Guyana. The IDB Cultural Center is glad to contribute with this grain of sand, helping to disseminate it internationally.



Pray for the Babies, 2003
by **Winston Strick**

Félix Ángel

Curator of the exhibition

IDB Cultural Center



Preserving Our Indigenous Cultures, 2003
by **Desmond Alli**

The Making of Tradition in Guyanese Art

Until the death, at the age 101, of the remarkable painter and graphic artist Hubert Moshett, in January 2003, it was possible to be in the presence of all three generations of Guyanese-born artists in the twentieth century who fostered the reality of art and assured its continued existence in present-day Guyana. In a country where such traditions and institutions had not yet had time to exist, and before universal adult suffrage had been established to begin to deal with the rights of all citizens, the first generation began their efforts in the early decades, daring to pursue that most individualist of activities, that of the creative artist.

Moshett (b. 1901) and his boyhood friend, E.R. Burrowes (b. 1903), were founding committee members of the British Guiana Arts and Crafts Society in early 1931, thus beginning their lifelong involvement in organizing classes, committees, and exhibitions promoting the interests and activities of artists in Guyana. The December 1930 open exhibition preceding the founding of the Arts and Crafts Society (ACS) in fact began a tradition of annual exhibitions which, under various auspices and with only some disruption during the war years, would provide a focus for the talents of artists until the early 1990s in Guyana.

Burrowes was a larger-than-life, multi-talented man, a master tailor at nineteen and a bass singer who had refused a singing scholarship to Italy, and, above all, a lifelong educator. Founding a children's class in 1931, one of his young pupils in 1936 was Denis Williams, the brilliant polymath and artist who became the most influential figure in Guyanese art from the late 1970s to the early 1990s. Williams became the Director of Art and Anthropology at the Department of Culture, which administered the National Collection of Art. He then received the first British Council scholarship to study art in Britain in 1946, and his teacher Burrowes received one in 1949. *Human World*, the centerpiece painting of Williams' London debut exhibition in 1950, was later purchased by public subscription in Guyana to found the country's nascent National Collection of Art.

The work of the ACS was continued by the Guianese Art Group (GAG), founded in 1944, with Burrowes and Moshett again on its committee, and Moshett its Secretary. A later Secretary of the GAG, Marjorie Broodhagen (1912-2000), trained at Columbia University Teachers' College and was a teacher for four decades in Guyana. She organized the first exhibitions of women's art in the 1960s and was later, in 1987, elected as founding President of the Guyana Women Artists' Association (GWAA), an association in which all the leading women artists in the country, including Stephanie Correia (1930-2000) and the younger Bernadette Persaud, were involved. Half- Arawak Indian herself, Correia's meticulous research on the beliefs and practices of Amerindian culture, and the forms and designs of its artifacts, led her to produce austere but beautiful works. She single-handedly promoted ceramics as a Guyanese art form and the usage of indigenous motifs in the work of a new generation of Guyanese decorative and fine artists.

A most notable development, however, was Burrowes' 1948 founding of the Working People's Free Art Class (the 'Free' later dropped for convenience), possibly as an alternative to the institutionalized artists' group in the country. The WPAC became the focus of an extraordinary group of young artists who were to become the leaders of the second generation of Guyanese





Historic buildings in Georgetown, Guyana include, among others, Saint George Cathedral (center left), the Parliament buildings (upper right), and the house of the Prime Minister (lower right).

art – among them, Stanley Greaves, Patrick Barrington and Ronald Savory, in this exhibition - characterized by accomplished technical skills, confidence and vision. Barrington remembers himself and Greaves, both teenagers, on high-spirited sketching and painting expeditions on Saturdays in the lush Botanical Gardens, and on Sundays, meeting at Burrowes' house to debate the merits and demerits of the European masters of art.

Into this Georgetown-centered arena was to come the unique and truly phenomenal Philip Moore, a self-described 'woodcarver' who, from his earliest appearance, referred to visions, dreams and spiritual guidance as the foundation of his work. Lauded with many awards and



Left: *Bowman*, 1967
by **Ronald Savory**
Above: *The Birth of the Lotus*,
1990
by **Bernadette Persaud**

tributes in a long career which included a period as Artist-in-Residence at Princeton University, and still painting with remarkable fertility and agility of mind in his eighty-fifth year, the well-read and highly articulate Moore is the guide and inspiration for younger generations of self-taught 'woodcarvers' in particular, who embrace his principles of self-belief and inner strength in their own forms of self-expression. His prodigious output is allied to his belief in the potential of art

to enrich and empower man's existence, and in the continuity of time and culture from past to present to future. "Man is an ancient soul in a modern body" is one of his guiding aphorisms, and he is established as undoubtedly the leading master of Guyanese art.

Moore's entire collection of work was purchased by the National Collection of Art in 1988, which now holds over 130 of his paintings and sculptures, forming the core of the National Collection and contributing significantly to its distinctive character.

In the post-independence period and in the aftermath of the first Caribbean Festival of Creative Arts (Carifesta) held in Georgetown in 1972, Guyana was to see a flowering of activity in cultural life, with Denis Williams founding Guyana's first art school in 1975, then only the second in the English-speaking Caribbean. An instinctive decision was to memorialize the name and legacy of the great and indefatigable teacher, Burrowes. The Burrowes Art School (BSA) has become the training ground for some exceptionally talented and technically gifted artists, most notably Winslow Craig, who graduated in 1989, and Carl Anderson, the youngest student ever accepted at the school at age 16 in 1979, who left the BSA to absorb the lessons of Latin American kinetic and other art forms in Venezuela for several years before his return to Guyana.

After a distinguished career lecturing at the Slade and Central Schools in London and at African universities, Denis Williams returned to Guyana to focus on archaeological and anthropological work, founding as a result the Walter Roth Museum of Anthropology in 1977. His acute sensibilities and scholarship nevertheless guided and supported many artists, including the academically trained and highly literate Winston Strick, as he shaped the National Collection, additionally curating and promoting Guyanese art in the region and internationally.

The Department of Culture's presentations of national competitions, called the National Visual Arts Exhibition (NVAE), in the 1970s, became a useful method of identifying and honoring promising and leading artists with the highest national art awards. Bernadette Persaud became the first woman to win the National Visual Arts Award in 1985, with a second prize in 1989, for her paintings exploring cultural ambivalence and displacement. Similarly, the distinctive works and vision of Oswald Hussein, drawing on the traditions of Amerindian life and beliefs, won two such awards in his early career, as did the politically committed Desmond Alli, forming a group of young artists for the purpose of exhibiting together and promoting art to the Guyanese public.

The National Gallery of Art, housing and administering the National Collection since its founding in 1993, now continues a tradition with biennial competitions in watercolor and drawing, aiming to encourage the growth of new achievement while celebrating the richness of past legacies and current endeavors.

Elfrieda Bissember

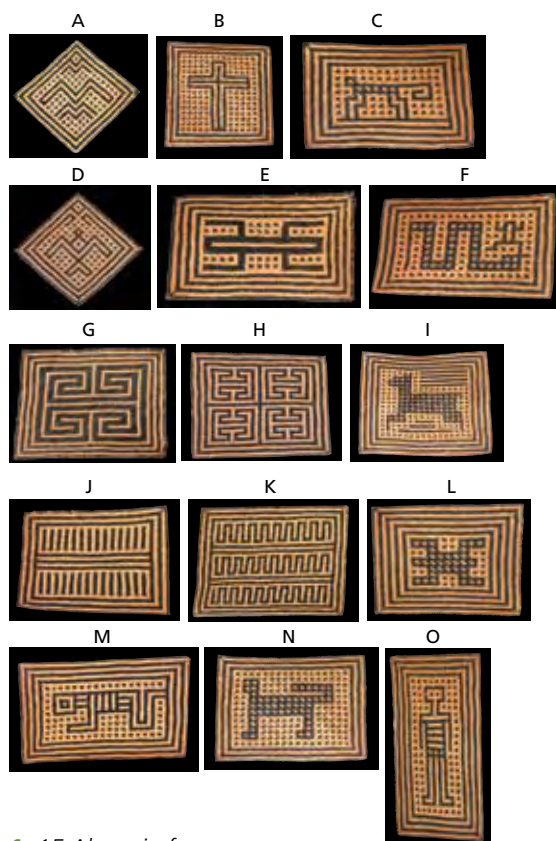
Curator and Director

National Gallery of Art, Castellani House

Georgetown, Guyana

List of Works

I. From the Collection of the Walter Roth Museum of Anthropology, Ministry of Culture, Youth and Sport, Georgetown, Guyana



1. 15 Akawaio fans

planted mukru, black dye

- A **bird** shoulder 21.5 l. x 21.5 w. cm
- B **cross** design 28.8 l. x 25.7 w. cm
- C **monkey** design 29.4 l. x 21.3 w. cm
- D **bird** design 21.4 l. x 20.8 w. cm
- E **beetle** design 29 l. x 19.4 w. cm
- F **snake** chasing frog 29.7 l. x 21 w. cm
- G **butterfly** design 36.6 l. x 27 w. cm
- H wild **nutmeg** design 26 l. x 23.7 w. cm
- I **deer** design 34 l. x 29.5 w. cm
- J **caterpillars** design 26.5 l. x 22.6 w. cm
- K **snail** tracks design 33 l. x 32.6 w. cm
- L **turtle** design 28.5 l. x 25.5 w. cm
- M **man** kneeling in prayer design 33 l. x 22.5 w. cm
- N **tiger** design 32 l. x 25.1 w. cm
- O **man** standing design 38.7 l. x 22 w. cm

Collected by Faye Case in 1977; donated to the Walter Roth Museum of Anthropology

These fans are examples of Akawaio basketry from the upper Mazaruni Region. They are used for purposes such as applying grated cassava meal to the baking pan, turning over baked cassava cakes, and fanning fires. Larger fans are used to cover big cooking pots.

Fans are made from split mukru, which is a long bamboo-type material frequently used in Amerindian craftwork. They are started at the lower left corners and built up into a twilled weave. These types of fans (square and rectangle shape) are very difficult to build up strand by strand as you can easily end up with a diamond shape should the strands not be firmly woven together. Fans such as these often display motifs which represent aspects of the Akawaio's environment and modern culture.



2. Grater 1 (cassava utensil)

stone

80.3 l. x 40 w. x 1.7 d. cm

Collection of the Guyana National Museum

Grating cassava

The process of preparing the bitter cassava (manioc) involves first peeling the cassava tubers then grating the tubers using a stone grater. After the tubers are grated the resulting cassava meal is further processed and used to make cassava cakes, farine (a type of cereal made from cassava) or one of several drinks.

The grater is usually a rectangular board into which hundreds of sharp stone chips with resin are embedded. The stone grater is sometimes painted with red and black dye to decorate it.

Stone graters are only made by the Wai-Wai Tribe as theirs is the only area where this type of characteristic color is found.

Stone chip cassava grater

The making of a cassava grater can be divided into four parts. The preparation of the board by men, the making of the stone chips by women, and their decoration by men and women, and the final touches by men. To get the board a man will fell a tree (one of the *simarukas*), cut off a block 2 or 3 feet long from the outside part, and square it down to a piece from 15 to 20 inches wide and about 1 inch thick, making the front and back slightly concave and convex.

Afterwards a diagram is drawn on the front of the board with a finger dipped in a vegetable dye. A particular type of stone (porphyry) is used which only comes from an outcrop that runs across the bottom of the Essequibo River, and that can only be obtained in the dry season. After breaking the stone into chips they are inserted in a diagonal pattern into holes drilled into the board with a pointed bone chisel.



3. Grater 2 (cassava utensil)

stone

79.2 l. x 31.2 w. x 2 d. cm



4. Matapi (cassava strainer)
From the Yupukari village,
region No. 9, southern
Guyana
171 l. x 9.8 w. cm
Collection of Gerard Pereira

Matapi

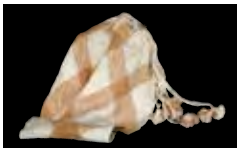
The cassava squeezer, or matapi, which is its true Carib name, is found throughout the Guianas as far west as the upper Rio Negro. The matapi, which consists of a head, mouth, body and ankle, is made of itiriti or mukru. In Suriname the *matapi* was known as the *Carib snake*.

One legend says that the first Arawak man who observed the motion of a snake while swallowing its prey and the direction of the lines upon its back, formed the matapi for expressing the poisonous juice of the cassava (manioc). A miniature form of matapi is used for extracting the oil from the crab wood (*carapa Guianensis*) nut and the kokerit (*maximiliana regia*) seed.

The matapi and its use

The staple diet of the Amerindians is the bitter cassava or manioc. To prepare cassava it must first be peeled then grated. However, the grated cassava meal contains a high percentage of cyanic acid, of which the main constituent is cyanide, a deadly poison. This poisonous juice must be extracted before the cassava meal can be used as food. Extracting the juice can be achieved in two different ways, the most common of which is with the matapi.

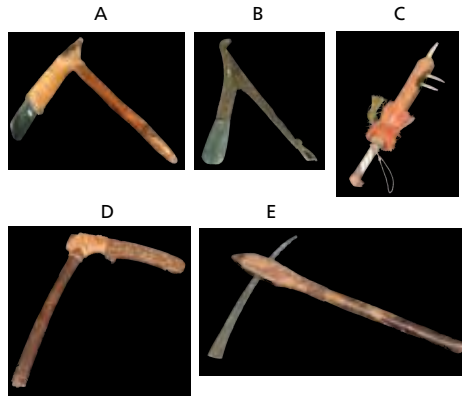
The matapi is a plaited basketware tube with a loop at each end. One loop has an opening just below it, through which the cassava meal is packed inside. When full the matapi is suspended from a horizontal beam, which passes through the top loop, while a long pole, which is anchored at one end, is pushed through the bottom loop. A person, usually a woman or a young girl, will then sit on the end of the pole causing the matapi to stretch downwards so that it becomes long and thin, squeezing the cassava meal. The poisonous juice then oozes through the sides of the matapi and runs down to be collected in a bowl underneath.



5. Baby sling
From St. Ignatius Village,
Region No. 9
woven with natural brown
and white cotton with large
diamond shaped patterns
61.5 l. x 29 w. cm
Collection of Gerard Pereira

Baby slings

Baby slings are used by Amerindian women to carry their infants across their hips or slung behind their backs. The sling is worn either across the mother's shoulder or over her head. Baby slings are made by weaving cotton thread on a rectangular shaped form which has two cross pieces shaped in an x.



6. 5 stone tools

unknown provenance

A stone hoe, 58 l. x 7.1 w. cm

B ceremonial stone ax, 70 l. x 26 w. x 2.2 d. cm

C ceremonial weapon (with fish bone), 40 l.
x 3.9 d. cm

D ceremonial wooden sickle, 36.5 l. x 19.8 w.
x 2.2 d. cm

E ceremonial ax, 51 l. x 50 w. x 52 d. cm

Collection of the Guyana National Museum

Stone tools

Among the tools used by the Amerindians of Guyana, some of the most important were made from one of the most abundant materials found in nature: stone. In fact, stone tools have been used by Amerindians from Paleo-Indian times (11,500-700 B.C.) until comparatively recent times, 1901 in the case of the Wai-Wai of southern Guyana.

Stones were used as axes, hoes, knives, hammers, grinding tools, wedges and scraping tools. Stone tools were manufactured by two methods: 1) flaking and grinding down fragments chipped off rocks; and 2) grinding down water-worn cobble already possessing the contour or size required by the artisan. These tools were further ground on very smooth rocks with the help of water to give them the final polish, shape and edge. Axes were frequently grooved for the purpose of securing them with plant fiber onto a wooden handle.

Ceremony

Among the Amerindians, as with other peoples around the world, frequent use was often made of ceremonial items and implements. They were mainly utilized during dances, festivals and ceremonies, mostly by persons in authority such as village leaders or shamen. Occasionally, as with dances and festivals for example, ordinary people would have used some kind of ceremonial costume or implement.

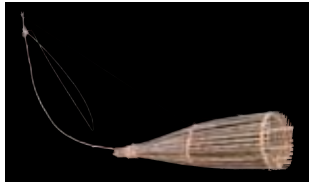
Ceremonial items include such things as stone pendants and tools, costumes, body adornment, effigies, wooden tools and pieces of furniture, among others.



Trap No.1



Trap No.2



Trap No.3

7. 3 fish creels (to catch fish)

weaving a basket out of a flexible kind of twig called *bejuco* or other materials such as split *mamuri* (fiber), *nibbi* (natural fiber string) and split bamboo

Trap No. 1, double funnel creel, 88.5 l. x 27.5 w. cm, Collection of Guyana National Museum, unknown provenance

Trap No. 2, single funnel, 81.5 l. x 19 w. cm from Faye Case Collection, Akawaio creel

Trap No. 3, Wapisiana spring trap, 63 l. x 18 w. cm, Collection of George Mentore, Kamina

Fish creels

Amerindians at one time frequently fished with basket fish traps (*creels*). Of these there are several types: single funnel, double funnel, cone shaped and spring traps, among others. Creels work on the principle that the fish will swim into them through the open end or funnel but be prevented from returning the way they entered. Spring traps work on the idea that the whole trap has a moving door suspended by a strong flexible sapling and vine, which in turn are held in place by the bait. When the bait is disturbed, the vine and sapling will spring upwards, suspending the trap and closing the door.

The depth of river and the species of fish to be caught all help to determine the size and type of trap to be used. Fish creels are made from weaving a basket out of a flexible kind of twig called *bejuco* or using other materials such as split *mamuri*, *nibbi* and bamboo.



8. Ceremonial makusi paddle club

From southern Guyana
74 l. x 23 w. cm

Paddle-shape club

The paddle-shape club, with one end pointed and the other flat, is found among the Wapisiana, Makusi, Arawak and Warrau. Some of these weapons are quite large and required both hands to wield them. They were occasionally used as canoe benches by some tribes. These paddle-like weapons vary from almost

straight side, to highly convex and concave; even double concave edges were made from suitable hardwood.

These clubs were often highly ornamented with incised designs, and used for dance or ceremonial purposes by the Makusi, Wapisiana and others; more recently, this was the main use for paddle-clubs.



9. Ceremonial makusi paddle club

From southern Guyana
81 l. x 10.2 w. cm



10. 3 strainers

square base sifter, 15 h. x 46.5 w. cm, Collection of George Mentore, Wai-Wai Tribe

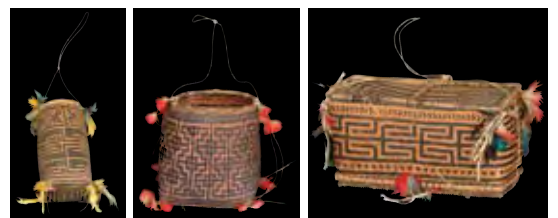
circular sifter, 24 w. x 50 d. cm, Collection of Guyana National Museum, Wai-Wai Tribe

farine sifter, 56 l. X 54 w. cm, Collection of the Walter Roth Museum of Anthropology, Makusi Tribe

Sifters

Sifters, which come in several varieties, are primarily used to sift cassava or ite' flour. The flour is then collected in a tray, miniature canoe or other container before it is used for cooking. Sifters also serve the secondary function as a strainer for several of the cassava drinks made by the Amerindians. A special type of sifter has large holes to sift lumps from farine.

Sifters are made from weaving mukru using a twilled weave. They often have round wooden frames tied together with natural fiber string (*kraua*). These examples were made by the Wai-Wai who are noted for decorating their craftwork with macaw feathers.



11. 3 baskets

mukru woven in twill weave with motif designs and decorated with macaw feathers

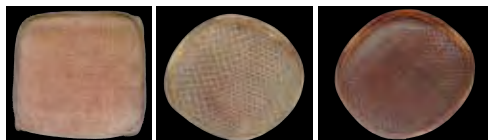
cylindrical, 30.8 l. x 21.2 w. cm, Collection of the Guyana National Museum, Wai-Wai Tribe

cylindrical, 27.5 l. x 13 w. cm, Collection of George Mentore, Wai-Wai Tribe

pegall, 27.5 l. x 13 w. cm, Collection of Walter Roth Museum of Anthropology, Arawak Tribe

Cylindrical and pegall baskets

The rectangular shaped *pegall* (vanity) basket and the larger cylindrical basket were both used by Amerindians to store household items, and for ceremonial occasions. The name *pegall* is the Creole pronunciation of the Carib terms *pagarra* or *pagala*, which means a basket used to store arrow points.



12. 3 baskets

4-rail square, 81.7 d. x 81 d. x 6.5 h. cm

circular tray, 68 d. x 9.5 h. cm

circular tray, 61.5 d. x 10 h. cm

Trays

Closely braided trays come in two main types, rectangular and circular, with several varieties of each. Some of the rectangular trays also have legs attached on all four corners to form a miniature table.

Trays are made from mukru to form a twill weave. Nibbi, natural fiber string, and dyes are also used in their manufacture. They commonly display Amerindian animal motifs.

Trays are primarily used to hold food; however, they are also used as sifters for cassava flour.

II. From the Collection of The National Gallery of Art, Castellani House, Georgetown, Guyana

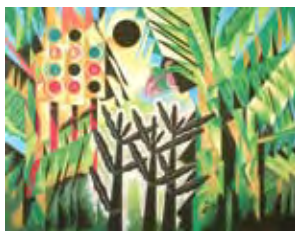


13. Self Portrait, 1957

by Patrick Barrington,
b. Georgetown, Guyana,
1931 –

oil on masonite (hardboard)
108.3 h. x 92.7 w. x 4 d. cm

This confident self-portrait of the artist presents him in a poised and direct stance, palette in hand as he prepares to paint, in one of the artist's smocks that his mother used to make for him. Its strong drawing and post-impressionist color detail elements of the artist's world – a clutch of brushes, the large leaves of a banana tree in the frame of a window. "I was thinking of Cézanne then," he said, "but [on seeing the painting again after five decades] now I instantly see Picasso."



14. Traffic Lights and Banana Trees, 1978

by Stanley Greaves,
b. Georgetown,
Guyana, 1934 –
oil on canvas on
masonite
96 h. x 124.3 w.
x 4 d. cm

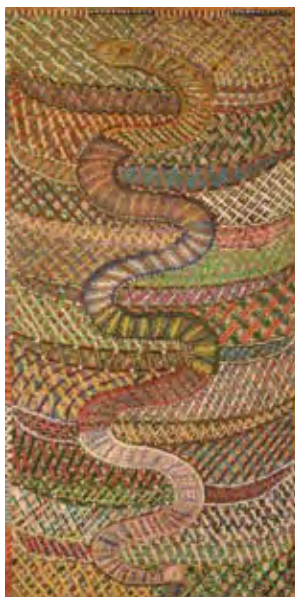
Mid-way through the artist's career, a renewed sense of direction was found after a period spent in the Mazaruni River region, in the upper western area of Guyana's interior. The 'Mazaruni paintings' that followed from the late seventies to early eighties were an exercise in contrast and pattern, repetition and rhythm of line, shape and color. This painting originated from an actual busy intersection in Georgetown where the traffic lights were flanked by the large leaves of a banana tree. The artist noted the incongruity of man-made technology juxtaposed with the natural world.



15. Swamp Birds, 1981

by Stanley Greaves,
b. Georgetown,
Guyana, 1934 –
oil on canvas on
masonite
124.3 h. x 91.5 w.
x 3.8 d. cm

Lyrical and yet with a disciplined rhythm, this painting, with its repetition of the main motif of the swamp bird against a background of curving branches, leaves and other echoing lines, from the artist's Mazaruni period, again reflects his meticulous interest in natural forms and elements which have been the starting point of so many of his works. The palette of soft and subtle harmonies adds to the effectiveness of the image.



16. Serpent and Dove, 1965-67

by Philip Moore,
b. Manchester
Village, Corentyne
Coast, Guyana,
1921 –
acrylic on plyboard
129 h. x 67.7 w.
x 4 d. cm

"Be wise as the serpent and harmless as the dove" is the artist's exhortation, interpreting the biblical text of Matthew 10, Verse 16: *Behold, I send you out as sheep in the midst of wolves. Therefore*

be wise as serpents, and harmless as doves. Moore's undulating, patterned serpent form, in its field of contrasting color and patterns, has the tail of a serpent and the head of a dove. The knowledge, wisdom and understanding of the serpent, he says, goes wriggling up to merge with the purity and simplicity of the bird of peace. The practice of love and humility, and the exercising of wisdom, he urges, should be the aim of all men.



17. Joe Cabongo, 1967-81
by Philip Moore,
b. Manchester
Village, Corentyne
Coast, Guyana,
1921 –
acrylic on plyboard
124 h. x 62.5 w.
x 7.5 d. cm

The painting depicts the real-life character Joe Cabongo, a man whose attributes and habits became the stuff of legend handed down in tales told by the artist's grandmother and uncle. The eponymous Joe was an African man who used to work for a rich

Indian businessman. He was "a giant of a man [who] spoke in a high, little, squeaking voice," and who would steal cows in the night, lifting them bodily and taking them to his master. He ate a bucket of food once a day.

The horns of a cow are seen held above the figure of Joe who, like many in Moore's work, is multi-limbed, in this instance with a second pair of arms akimbo; the cow's tail is seen below. The pairs of repeated faces represent Joe's nieces who, according to Moore's accompanying poem, plead with their uncle to leave the Indian, Mr. Seetahal, and instead help their grandmother on her farm, whose produce will make him stronger than the food from his master.



18. Sugar Estate B.G., 1956
by Hubert Moshett,
b. Georgetown,
Guyana, 1901 –
d. Georgetown,
Guyana, 2003
oil on canvas
90.5 h. x 103.3 w.
x 4.5 d. cm

The strong diagonals of this painting's composition create a sense of dynamism even as a world of order and harmony is suggested by the neat rows and shapes of estate houses. The enlightened paternalism of the Bookers company, which owned the majority of the estates in British Guiana (the *B.G.* of the title)

in the colonial period, meant that land was allocated for churches and schools, and housing, medical care, sports clubs, training and scholarships were also provided.

The flourish of a puff of smoke hovering over this bird's eye view, with its counterpoint of the curving waterway reflecting the brilliant sun and the blue of the sky, adds to the air of confidence and security of the scene, at a time when Guyanese were agitating for social and political change in the country's pre-independence period.



19. Shrimping, 1972
by Hubert Moshett,
b. Georgetown,
Guyana, 1901 –
d. Georgetown,
Guyana, 2003
oil on canvas
90.5 h. x 103.3 w.
x 4.5 d. cm

At the age of 71 the artist gives a masterful rendering in the palette knife technique of light reflected in water and shadowy dark tones, as rural Indian women bend to catch shrimps. They use a *gira gira*, a small, hooped net held under the water to catch the 'sweet water' shrimps found at the edge of rivers. They wear the traditional head tie of the *ruhmal*, a white or madder-patterned bandana folded and tied like a cap.



20. The Birth of the Lotus, 1990
by Bernadette
Persaud,
b. Bush Lot, West
Coast Berbice,
Guyana, 1946 –
oil on canvas
114.5 h. x 146.5 w.
x 3 d. cm

This work comes late in the series of this artist's paintings on the theme of the lotus, drawing on its symbolism in Indian philosophy and belief and its personal resonance for the artist. Revered by Hindus and Buddhists as a symbol of beauty and timelessness and a manifestation of God, for the artist the flower represents the fragility and transience of nature. As a symbol of the Eternal, the painting represents "the birth of the cosmos, the birth of consciousness." The cool greens, blues and yellows of the earlier paintings in the series culminate here in the warmest and most vibrant hues of gold, pinks and reds.

In the earlier sequence of lotus paintings the artist comments on pain and loss as part of the cycle of life and death – a contrast to the apparent beauty and delicacy of the revered flower. These works have been presented with quotations from the poetry of Rabindranath Tagore in counterpoint and echo of this contradiction: *...the joy that sets the twin brothers, life and death, dancing over the wide world...the joy that sits still with its tears on the open red lotus of pain...*



21. Bowman, 1967
by Ronald Savory,
b. Georgetown,
Guyana, 1933 –
acrylic on plyboard
84.5 h. x 64.3 w.
x 3 d. cm

Ron Savory was one of the first Guyanese artists to employ Amerindian petroglyph and pictograph motifs in his painting, after his work as a civil servant

from 1959 to 1962 sent him to the Mazaruni region of Guyana's interior, where sites of these prehistoric markings survive. A trend began which continues to the present day, in which artists incorporate elements of these biomorphic, zoomorphic and geometric designs into their paintings, ceramics, and decorative arts.

Savory was stationed for a second time in the Guyana interior in 1964, this time in the southern Rupununi region where an important petroglyph site also exists. The delineated figures of human and animal forms in their graphic shorthand are echoed by Savory in the reduced, stick figure stance of his bowman, surrounded by thick white lines, in a textured, broken field of color. They are descriptive and resonant of a presence, but not representational, like the petroglyphs with their mysterious echo of past existence.



22. Oriyu Banka
(Bench of the Water Spirit), 1995
by Oswald Hussein,
b. St. Cuthbert's
Mission, Mahaica,
Guyana, 1954 –
samaan wood
74 l. x 51 w.
x 26 d. cm

Lokono (Arawak Indian) artist Oswald Hussein names his works in the *Lokono* language, with an English translation supplied. *Óri*, meaning snake or serpent, is the root of *oriyó* or *oriyu*, meaning water-spirit or mother of serpents, the latter a central symbol in Amerindian mythology and belief systems. This seat or bench (*banka*) is symmetrically rendered, part bench, part war canoe, with bristling staves extending from its sides, and the fierce details of enlarged eyes, teeth and the gaping mouth of a crocodile reflecting the powers of the water spirit to protect or cause harm.



23. Bat and Ball Fantasy, 1965
by Philip Moore,
b. Manchester Village,
Corentyne Coast, Guyana,
1921 –
silverballi wood
100.5 h. x 40 w. x 5.5 d. cm

This relief-carved plaque filled with details celebrates the game of cricket, the national sport of Guyana and the West Indian islands, introduced to the region by British colonizers. The artist recalls the intensity and high humor with which neighboring villages in the Corentyne region of his native Berbice, the easternmost county of the original three counties of colonial Guyana, competed and prepared

before a match, in days gone by.

The central figure is the cricketer, with many attributes and surrounding symbols, personifying the elements of the game. His body is in the form of a cricket bat, with its ridged handle for easy grip forming his neck. The curve of his face echoes the bottom of the bat, and above his head a circle of balls represents the two teams, enclosing the trophy for which they compete. His body represents the pitch, where the batsmen face the opposing team's bowler, who is aided by fielders in limiting the batsmen's scoring of runs and dismissing them from play.

The figure's four arms, showing twisted, twirling nerves, hold first, in its upper right hand, a ball signifying the bowlers, and in the lower right hand, a bat for the batsmen. The upper left hand waves a flag with a face, for psychological confidence and representing the fielders, while the lower left hand, representing umpiring, holds two sticks, one originally painted with red to indicate that bad umpiring could cause the break up of the game and bloody fights.

The cricketer's three legs are the three stumps that make up the wicket which must be hit by the bowler to dismiss or out the batsman in play. The left lower leg also wears the protective batsman's pad, while the central lower leg is formed by the bails, the short pieces of turned wood placed on top of the stumps to complete the wicket. Below the bails is a miniature coffin, a reminder of the habit of the men of the artist's village of Manchester, who would carry around a coffin before the match, telling the men from the competing village that they had the protecting spirits tied in the coffin and that they could not make more than eight runs in the game.

Surrounding the figure are many lines and dots signifying the bowlers and the fielders. Above them all, at the top of the panel, the small, smiling faces represent the ten hours of sunshine needed for good cricket, and below, the treaders of the roller which maintains the pitch, to ensure a perfect game. Along the two sides are the spectators who cheer and shout

and finally applaud the winner of the match.

Philip Moore recalls Bat and Ball as “an exciting thing” on the Corentyne, which produced players of an international standard. Indeed, by the 1950s West Indian cricketers were noted for their skill and style, and the West Indies team came to dominate the international game for two decades until the 1990s.

This work was entered into a competition of the Royal British Society of Sculptors in 1966 and won an Honorable Mention for the artist. It was followed by a painted version and by two later sculptures, one an aluminum version of the original, and the second, “Clive Lloyd: Bat and Ball Fantasy,” an eight inch high variation in purpleheart wood, celebrating the great Guyanese and West Indian captain from the region’s cricketing heyday.



24. *Wata Mama*,
c. 1965
by Philip Moore,
b. Manchester
Village, Corentyne
Coast, Guyana,
1921 –
samaan wood
153 l. x 36 w.
x 34.5 d. cm



The Guyanese myth of the *wata* (water) mama, or fairmaid (mermaid), found at the water’s edge singing softly and combing her hair, is depicted in Moore’s sturdy, arching female form, carved out of the trunk of a samaan tree. Associated with sudden drownings, her torso bears relief-carved fruits and flowers – the offerings placed at riverside for her favors – and rippling lines cover her limbs representing the waters through which she swims, her hands raised above her head. The artist dictates that the figure be displayed on her belly to denote her swimming, with the more visible, obverse side a dugout decorated with vigorously gouged markings and symbols of foreboding.

In Moore’s version her hair streams behind her and forms the plunging waters of Guyana’s famous Kaieteur Falls, depicted with gouged lines in the base of the boat. In one of her hands she holds the comb with which she combs her hair, and one of her wrists bears a cuff carrying the symbols of the three main religions of Guyana: Hinduism, Christianity and Islam. At the other end of the boat, a skull and crossbones and a face with a star on its forehead are carved.

On the left inner edge of the boat a long sword is carved, while in its center, a raised, pointed section of bark echoes the design incised in it – a staff with entwined serpent, resembling the caduceus symbol of medical doctors. On the outer rim of the boat, musical instruments —drums, maracas— are depicted, representing the music played in celebrating this water spirit. At the end of the boat, the words *Acqua Mai Guia* are carved. Another play on words, the inscription is Moore’s version of the words *Water Mama Guiana*.



25. *Mohamed Ali*
(*Ali Allah Ali*), c. 1980
by Philip Moore,
b. Manchester
Village, Corentyne Coast,
Guyana, 1921 –
mahogany wood
138 l. x 38 w. x 9 d. cm

Moore’s tribute to and personification of the great boxer has a typical Moore play on words in its subtitle referring to Ali’s Muslim beliefs. These words are placed within the six-pointed, double triangled star, which for Moore represents the power of man’s union with God: one triangle pointing up to God in Heaven, the other pointing down from God to man. The whole is encircled in a medallion placed prominently on the boxer’s forehead. Below Ali’s chin is the curved shape of the Muslim crescent moon.

The starting point of the work is Ali’s famous boast to “float like a butterfly and sting like a bee.” Above Ali’s head a bee shape forms a crown, and on the bee’s head, a bell that summons the boxers to the ring is fixed. Below, the figure’s long arms and legs make him “float like a butterfly.” The nails projecting from the contours of the figure represent bee stings and also the punches that the boxer inflicts.

The highly worked carving of the wood into intricate details of latticework and delicate foliate patterns around the forehead and face of the figure, the brass tack heads placed for emphasis and decoration, the use of paint to highlight, are all typical of Moore’s approach to his materials, methods and ideas, in both painting and sculpture. For him ornamentation of surface area is not mere enhancement but reinforces the message and symbolism of the work.

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26. *At the Well*, 1957
by Patrick Barrington,
b. Georgetown,
Guyana, 1931 –
oil on masonite
(hardboard)
129.5 h. x 85.3 w.
x 5.3 d. cm
Collection of The
People’s Progressive
Party Headquarters,
Freedom House,
Georgetown, Guyana

A young girl bends forward, her hair hanging over her face, her weight on the standpipe that brings water from the well to her village. In rural areas with no water supply in homes, it must be fetched, in available basins, bowls and pitchers, as seen in the painting’s foreground.

In simple, flowing lines of the girl's surroundings are indicated from foreground to background – the outline of a village house in the upper level/ background, an expanse of green and details of the common, large-leafed, *camel's foot* plant around the curved body of the girl in the middle ground. In contrast, the more geometric, manmade shapes of the standpipe and its enclosure, and the utensils for carrying water, are in the foreground.

Patrick Barrington has always been a politically aware and socially committed artist concerned with the lives of ordinary people and their betterment, as evidenced in this painting of an apparently gentle rural scene.



27. My Garden , 1985
by Stanley Greaves,
b. Georgetown,
Guyana, 1934 –
oil on canvas
94 h. x 69 w. x 3 d. cm
Collection of
Dr. Terry Roopnaraine,
East Coast Demerara,
Guyana

A lyrical piece by the artist which exploits the beauty and harmony of curved lines

and graceful repetition. His tonal and line variations on the apparently simple leaf motif, in black and white, are subtly enhanced by soft greens and pinks and the white of the canvas.

This painting is from the Hearts and Diamonds period of the artist's work, which evolved from his preceding Mazaruni phase, in which repetition and rhythm of pattern and shape were thoroughly explored. In this later phase, narrative and social commentary became subsidiary to pure exploration of form.



28. Political Gift, 1979
by Stanley Greaves,
b. Georgetown, Guyana, 1934 –
samaan wood
40.5 h. x 49 w.
x 18 d. cm
Collection of Andaiye,
Georgetown, Guyana

This gnomish figure clutching a bird, the *Political Gift* expresses the artist's idea that politicians make promises which fly away like birds.

The curve of hunched shoulder blades and tubular torso are typical of the reduction of form in Greaves' sculpture.

III. From the Collection of the Museum of African Heritage, Guyana



29. African Earthen Ware, 1970
by Philip Moore,
b. Manchester Village, Corentyne Coast, Guyana, 1921 –
baked clay and glaze
9 h. x 6 d. x 39 w. cm

IV. From the Collection of the Faculty of Arts, University of Guyana



30. Tapestry, 2000
by Stacia Pitt,
b. Georgetown,
Guyana, 1971 –
jute and macramé
105 h. x 63 w. cm

V. From the Collection of the Roots and Culture Gallery, Guyana



31. Breastplate, 1994
by Winston Strick,
b. New Amsterdam, Berbice, Guyana, 1942 –
leather
54 h. x 24 w. cm



32. Bag with Golden Arrow Tail, 1994
by Winston Strick,
b. New Amsterdam, Berbice, Guyana, 1942 –
2 purses
national color and ornate shoulder bag in brown and black
leather and copper, 27 h. x 20 w. cm
leather, aluminum and copper, 30 h. x 5 w. cm

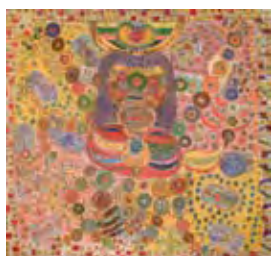


33. Chandelier, 1993
by Winston Strick,
b. New Amsterdam,
Berbice, Guyana, 1942 –
deerskin and leather
65 h. x 47 w. cm



34. Signs of the Zodiac, 1993
by Winston Strick,
b. New Amsterdam,
Berbice, Guyana,
1942 –
leather, with
aluminum and
galvanized wire
30 h. x 64 w. cm

VI. From the Collection of the Burrowes School of Art, Guyana



35. King Sparrow, 1960
by Philip Moore,
b. Manchester
Village, Corentyne Coast,
Guyana, 1921–
acrylic on canvas
159 h. x 172 w. cm

This piece was dedicated to the Burrowes School of Arts. This painting depicts coming together to do things, like eating and working.

VII. From the Collection of Mrs. Anna Correia-Bevaun, Guyana



36. Tuma Pot, 1990
by Stephanie Correia,
b. Pomeroon, North West,
Guyana, 1930 – d. 2000
Women's Artists
Association
red clay ceramic
28 h. x 24 d. x 61 w. cm

This shape of pot was used by the Amerindian as a communal pot to hold meats provided by the hunters. It is done with black and white cross-hatching, which was used also in

their basketry. Thrown on the electric wheel using the red clay of Guyana, and hand painted with black and white glazes, the bones are made from clay and painted with white engobe and attached with thread and beads.



37. Vase, 1981
by Stephanie Correia,
b. Pomeroon, North
West, Guyana, 1930
– d. 2000
Women's Artists
Association
red clay ceramic
23 h. x 18 d.
x 55 w. cm

Decorated with a design used by the Amerindians of Guyana with *tibisiri* cord, which is also made by the Amerindians. Thrown on the electric wheel using red clay, loops coiled by hand and painted with white engobe made from white clay, then hand painted in black under the glaze.



38. Covered Pot, 1992
by Stephanie Correia,
b. Pomeroon,
North West, Guyana,
1930 – d. 2000
Women's Artists
Association
red clay ceramic
29 h. x 16 d.
x 76 w. cm

Bowl with handles and cover, with petroglyphs design. Thrown on the electric wheel using clay of Guyana, with white clay engobe and hand painted with brown and black.

VIII. From the Collection of Philbert Gajadhar, Guyana



39. Tapestry, 2000
by Carlesta Sutton,
b. Dartmouth,
Essequibo Coast, Guy-
ana, 1971–
jute, ceramic beads
and weaving
105 h. x 63 w. cm



40. *Peace Bird*, 1998
by Brian George,
b. Suddie, Essequibo,
Guyana 1956 –
jute, cotton and
weaving
130 h. x 63 w. cm

The artist pose of the figure confidently declares to all women “we are beautiful and strong, stand up and be counted.”



43. *Preserving Our Indigenous Cultures*, 2003
by Desmond Alli,
b. East Ruimveldt,
Georgetown, Guyana,
1953 –
acrylic on canvas
113 h. x 5 d.
x 113 w. cm

This work explores the legends of the Americas and the archeological sites of those vast civilizations that once existed in this part of the world.

IX. From the Collections of the Artists



41. *Kings of the South*, 2002-2004
by Winslow Craig,
b. Cappawarri, Essequibo
River, Guyana, 1967 –
samaan wood
91 h. x 30 d. x 26 w. cm

Traditional wood carving using chisels and gouges. A certain degree of constructivism was employed, as different pieces of the sculpture were carved separately, then assembled to create the pyramid/tower-like depiction. This piece deals with the environment from the artist's perspective as an individual;

he grew up with a great appreciation, respect and understanding of the immediate natural order in a pristine setting where man lives in harmony with his environment and all that share it with him.

The heads of the jaguar, puma, owl, harpy eagle and indigenous man were mounted in a certain order upon and within the structure of the tower, and portray these creatures as acknowledged 'Kings' and well-respected rulers of their domain, whether it be air, land or sea, during the day or at night.



42. *Geometrica II*, 2003
by Winslow Craig,
b. Cappawarri, Essequibo River,
Guyana, 1967 –
spray-painted *samaan* wood
110 h. x 34 d. x 37 w. cm

Traditional wood carving technique using chisels and gouges. This is the second piece in a series of three which deals with the growing prominence of women in a modern society.

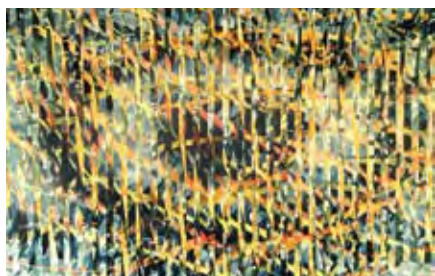


44. *The Making of a Nation*, 2005
by Desmond Alli,
b. East Ruimveldt, Georgetown, Guyana, 1953 –
acrylic on canvas
60 h. x 5 d. x 113 w. cm

An outline of the history of Guyana, 1979-1980.

The buildings depicted in the painting are of the National Assembly, Brickdam Cathedral, the High Court and the Georgetown Prison. The time is July-August 1979, when Guyanese people came out in numbers in protest against the imposition of the New People's Constitution, which introduced a self-styled Executive President with overriding power over the constitution of the land in what now appears to have been a crucial juncture in Guyanese history in the making of a nation.

In the 1980s, the New People's Constitution was ushered in, leaving behind a bloody trail. Among the dead were Father Bernard Dark, and the internationally acclaimed Guyanese historian, Dr. Walter Rodney. Several persons were placed before the courts on charges of treason, followed by an unprecedented wave of migration.

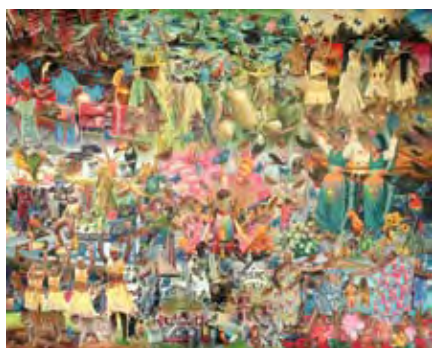


45. Sals Emmaso, 2000
by Carl Anderson, b. Wortmanville,
Georgetown, Guyana, 1964 –
oil on canvas
168 h. x 269 w. cm

This painting symbolizes a movement in space and time, which breaks down darkness and blends lights into exquisite colors that influence our passion for life. Through the absorption of light transported through the human form, with ribbons to contrast light against the darkness and allow movement, the human being connects to the universe through a helix of life.



46. Peace and Global Unity, 1996
by Carl Anderson,
b. Wortmanville, Georgetown, Guyana, 1964 –
oil on canvas
107 h. x 158 w. cm



47. Windows to the Caribbean, 2004
by Carl Anderson,
b. Wortmanville, Georgetown, Guyana, 1964 –
oil on canvas
107 h. x 133 w. cm

This painting depicts some of the region's cultural festivals, heritage and peoples, including the indigenous and multiracial Caribbean people, wooden buildings, flora and fauna, sea turtles, tiger cats and beautiful butterflies in this tropical area we call the Caribbean.

X. From the Collection of the Inter-American Development Bank, Washington, D.C.



48. American Woman, 1994
by Winston Strick,
b. New Amsterdam,
Berbice, Guyana,
1942 –
leather, P.V.C and
wood
84 h. x 30 w. cm

Inspired by the visit of Ms. Riva Akinshegun to the artist who showed him photos of artists working in leather.

XI. Private collection, Washington, D.C.



49. Pray for the Babies, 2003
by Winston Strick,
b. New Amsterdam,
Berbice, Guyana,
1942 –
leather, aluminum
and steel
54 h. x 34 w. cm

This piece shows the three stages in the development of children. The piece was created to express opposition to child brutality.

Books and Catalogs of The IDB Cultural Center by Year, Country and Region

Books

1994

Latin America and the Caribbean **Art of Latin America: 1900-1980.**
Essay by Marta Traba. 180 pp.

1997

Latin America and the Caribbean **Identidades: Centro Cultural del BID (1992-1997).**
165 pp.

2001

Latin America and the Caribbean **Art of Latin America: 1981-2000.**
Essay by Germán Rubiano Caballero. 80 pp.

Catalogs

1992

Peru • **Peru: A Legend in Silver.**
Essay by Pedro G. Jurinovich, 28 pp.

1993

Costa Rica **Journey to Modernism.** Costa Rican Painting and Sculpture from 1864 to 1959.
Essay by Efraín Hernández V. 20 pp.

Spain **Picasso: Suite Vollard.***
Text provided by the Instituto de Crédito Español, adapted by the IDB Cultural Center. 8 pp.

Colombia • **Colombia: Land of El Dorado.**
Essay by Clemencia Plazas, Museo del Oro, Banco de la República de Colombia. 32 pp.

Colombia **The Medellín Art-el.***
Essay by Félix Ángel. 6 pp. [Collaborative exhibit].

1994

Latin America and the Caribbean • **Graphics from Latin America.**
Selections from the IDB Collection.
Essay by Félix Ángel. 16 pp.

Paraguay **Other Sensibilities.** Recent Development in the Art of Paraguay.
Essay by Félix Ángel. 24 pp.

Ecuador • **17th and 18th Century Sculpture in Quito.**
Essay by Magdalena Gallegos de Donoso. 24 pp.

Latin America and the Caribbean **Selected Paintings from the Art Museum of the Americas.**
Presented in Washington, D.C.
Essay by Félix Ángel. 32 pp.

Latin America and the Caribbean

Latin America and the Caribbean

1995

Israel **Timeless Beauty.** Ancient Perfume and Cosmetic Containers.*
Essay by Michal Dayagi-Mendels, The Israel Museum. 20 pp.

Japan **Treasures of Japanese Art.**
Selections from the Permanent Collection of the Tokyo Fuji Art Museum.*
Essay provided by the Tokyo Fuji Art Museum, adapted by the IDB Cultural Center. 48 pp.

Latin America and the Caribbean **Painting, Drawing and Sculpture from Latin America.**
Selections from the IDB Collection.
Presented in Washington, DC and Salisbury State University, Maryland.
Essay by Félix Ángel. 28 pp.

Brazil **Serra da Capivara National Park.***
Essay by Félix Ángel. 6 pp. [Collaborative exhibit]

Uruguay **Figari's Montevideo (1861-1938).**
Essay by Félix Ángel. 40 pp.

Panama **Crossing Panama.** A History of the Isthmus as Seen Through its Art.
Essays by Félix Ángel and Coralía Hassan de Llorente. 28 pp.

1996

Argentina • **What a Time It Was...** Life and Culture in Buenos Aires, 1880-1920.
Essay by Félix Ángel. 40 pp.

Nicaragua **Of Earth and Fire.** Pre-Columbian and Contemporary Pottery from Nicaragua.
Essays by Félix Ángel and Edgar Espinoza Pérez. 28 pp.

Latin America and the Caribbean	América en la Gráfica. Obras de la Colección del Banco Interamericano de Desarrollo.+ Presented in San José, Costa Rica. Essay by Félix Ángel. 16 pp. [Traveling exhibition]	Barbados	Parallel Realities. Five Pioneering Artists from Barbados. Essay by Félix Ángel. 40 pp.
United States	Expeditions. 150 Years of Smithsonian Research in Latin America. Essay provided by the Smithsonian Institution. 48 pp.	Latin America and the Caribbean	Selections from the IDB Art Collection.* Essay by Félix Ángel. 8 pp.
Bolivia	Between the Past and the Present. Nationalist Tendencies in Bolivian Art, 1925-1950. Essay by Félix Ángel. 28 pp.	Venezuela	Leading Figures in Venezuelan Painting of the Nineteenth Century. Essays by Félix Ángel and Marián Caballero. 60 pp.
		France	L'Estampe en France. Thirty-Four Young Printmakers.* Selection from the IDB Collection. Presented in Rio de Janeiro, Brazil. Essays by Félix Ángel and Marie-Hélène Gatto. 58 pp. [Traveling exhibit]
1997			Norwegian Alternatives. Essays by Félix Ángel and Jorunn Veiteberg. 42 pp.
Spain	Design in XXth Century Barcelona. From Gaudí to the Olympics. Essay by Juli Capella and Kim Larrea, adapted by the IDB Cultural Center. 36 pp.	Norway	
		2000	
Brazil	Brazilian Sculpture from 1920 to 1990. A Profile.** Essays by Emanoel Araujo and Félix Ángel. 48 pp.	United States	New Orleans: A Creative Odyssey. Essay by Félix Ángel. 64 pp.
Dominican Republic	Mystery and Mysticism in Dominican Art. Essay by Marianne de Tolentino and Félix Ángel. 24 pp.	Bahamas	On the Edge of Time. Contemporary Art from the Bahamas. Essay by Félix Ángel. 48 pp.
Jamaica	Three Moments in Jamaican Art. Essay by Félix Ángel. 40 pp.	El Salvador	Two Visions of El Salvador. Modern Art and Folk Art. Essays by Félix Ángel and Mario Martí. 48 pp.
		Latin America and the Caribbean	Graphics from Latin America and the Caribbean. From the Collection of the Inter-American Development Bank, Washington DC. Presented in York College of Pennsylvania. Essay by Félix Ángel, 32 pp. [Traveling exhibit]
1998			Masterpieces of Canadian Inuit Sculpture.* Essay by John M. Burdick. 28 pp.
Colombia	Points of Departure in Contemporary Colombian Art. Essay by Félix Ángel. 40 pp.		
Suriname	In Search of Memory. 17 Contemporary Artists from Suriname. Essay by Félix Ángel. 36 pp.	Canada	
Guatemala	A Legacy of Gods. Textiles and Woodcarvings from Guatemala. Essay by Félix Ángel. 36 pp.		
1999		2001	
France	L'Estampe en France. Thirty-Four Young Printmakers.* Essays by Félix Ángel and Marie-Hélène Gatto. 58 pp.	Chile	Tribute to Chile. Violeta Parra 1917-1967, Exhibition of Tapestries and Oil Painting.* Essay by Félix Ángel. 10 pp.
Latin America and the Caribbean	Identities: Artists of Latin America and the Caribbean.+++ Presented in Paris. Essays by Jean-Jacques Aillagon, Daniel Abadie and Christine Frérot. 150 pp. [Collaborative exhibit]	Latin America and the Caribbean	Art of the Americas. Selections from the IDB Art Collection.* Essay by Félix Ángel, 10 pp.
		Honduras	Honduras: Ancient and Modern Trails. Essays by Olga Joya and Félix Ángel. 44 pp.

Sweden	Strictly Swedish. An Exhibition of Contemporary Design.* Essay by Félix Ángel. 10 pp.	Panama	A Century of Painting in Panama.* Essay by Dr. Monica E. Kupfer. 40 pp.
2002		2004	
Latin America and the Caribbean	Paradox and Coexistence. Latin American Artists, 1980-2000.* Essay by Félix Ángel. 10 pp.	Uruguay	First Drawing Contest for Uruguayan Artists.* Presented at the Uruguayan Cultural Foundation for the Arts, Washington, D.C. Essays by Hugo Fernández Faingold and Félix Ángel. 10 pp. [Collaborative exhibit]
Brazil	Faces of Northeastern Brazil. Popular and Folk Art.* Essay by Félix Ángel. 10 pp.	Peru	Tradition and Entrepreneurship. Popular Arts and Crafts from Peru. Essay by Cecilia Bákula Budge. 40 pp.
Latin America and the Caribbean	• Graphics from Latin America and the Caribbean* Presented at Riverside Art Museum, Riverside, California. Essay by Félix Ángel. 28 pp. [Traveling exhibit]	Haiti	• Vive Haïti! Contemporary Art of the Haitian Diaspora.+* Essay by Francine Farr. 48 pp.
Trinidad and Tobago	A Challenging Endeavor. The Arts in Trinidad and Tobago.* Essay by Félix Ángel. 36 pp.	Bolivia	Indigenous Presence in Bolivian Folk Art. Essays by Silvia Arze O. and Inés G. Chamorro. 60 pp.
Belize	The Art of Belize, Then and Now. Essays by Félix Ángel and Yasser Musa. 36 pp.	Peru	• Tradizione ed Impresa: L'arte Popolare e mestieri di Perú. *** Presented at IILA, Rome. Essay by Cecilia Bákula Budge. 10 pp. [Traveling exhibit]
Latin America and the Caribbean	• Graphics from Latin America and the Caribbean* Presented at Fullerton Art Museum, State University, San Bernardino, California. Essay by Félix Ángel. 10 pp. [Traveling exhibit]	Latin America and the Caribbean	• The IDB Cultural Center at ARTomatic.* Essay by Félix Ángel. 6 pp. [Collaborative exhibit]
Latin America and the Caribbean	First Latin American and Caribbean Video Art Competition and Exhibit.* Essays by Danilo Piaggese and Félix Ángel. 10 pp.	Latin America and the Caribbean	II Inter-American Biennial of Video Art of the IDB Cultural Center. * Essay by Félix Ángel. 10 pp.
2003		2005	
Italy	DIGITALYart (Technological Art from Italy).* Essays by Maria Grazia Mattei, Danilo Piaggese and Félix Ángel. 36 pp.	Japan	Nikkei Latin American Artists of the 20th Century. Artists of Japanese Descent from Argentina, Brazil, Mexico, and Peru.* Essay by Félix Ángel, 32 pp.
Latin America and the Caribbean	• First Latin American Video Art Competition and Exhibit.++ Presented at IILA, Rome. Essays by Irma Arestizábal, Danilo Piaggese and Félix Ángel. 32 pp. [Traveling exhibit]	Latin America and the Caribbean	Paradox and Coexistence II. Art of Latin America 1981-2000.* Presented in Bogotá, Colombia and in Washington, D.C. Introduction by Félix Ángel, 10 pp.
Mexico	Dreaming Mexico. Painting and Folk Art from Oaxaca.* Essays by Félix Ángel and Ignacio Durán-Loera. 24 pp.		
Washington, D.C.	Our Voices, Our Images. A Celebration of the Hispanic Heritage Month. Essay by Félix Ángel. 24 pp.		

Latin America and the Caribbean	• II Inter-American Biennial of Video Art of the IDB Cultural Center. ⁺⁺ Presented at the Istituto Italo Latino Americano, Rome, Italy; and at the XXII Festival de cine de Bogotá, Colombia. Essays by Félix Ángel and Irma Arestizábal, 52 pp [Traveling exhibit]	Paraguay	At the Gates of Paradise. Art of the Guaraní of Paraguay. Essays by Bartomeu Melià i Lliteres, Margarita Miró Ibars and Ticio Escobar, 42 pp.
		2006 Brazil	A Beautiful Horizon. The Arts of Belo Horizonte, Brazil. ** Essay by Félix Angel. 52 pp.

Books and catalogs of exhibits presented at the IDB Cultural Center Gallery are in English and Spanish unless otherwise indicated.

* English only ** English and Portuguese *** Italian only + Spanish only ++ Spanish and Italian
+++ English, Spanish, French and Portuguese +* English and French • Out of print

Selected books and catalogs may be purchased from the IDB Bookstore,
1300 New York Avenue, N.W., Washington, D.C. 20577
Website: www.iadb.org/pub E-mail: iadb-books@iadb.org

The IDB Cultural Center was created in 1992 and has two primary objectives: (1) to contribute to social development by administering a grants program that sponsors and co-finances small-scale cultural projects that will have a positive social impact in the region, and (2) to promote a better image of the IDB member countries, with emphasis on Latin America and the Caribbean, through culture and increased understanding between the region and the rest of the world, particularly the United States.

Cultural programs at headquarters feature new as well as established talent from the region. Recognition granted by Washington, D.C. audiences and press often helps propel the careers of new artists. The Center also sponsors lectures on Latin American and Caribbean history and culture, and supports cultural undertakings in the Washington, D.C. area for the local Latin American and Caribbean communities, such as Spanish-language theater, film festivals, and other events.

The IDB Cultural Center Exhibitions and the Concerts and Lectures Series stimulate dialogue and a greater knowledge of the culture of the Americas. The Cultural Development Program funds projects in the fields of youth cultural development, institutional support, restoration and conservation of cultural patrimony, and the preservation of cultural traditions. The IDB Art Collection, gathered over several decades, is managed by the Cultural Center and reflects the relevance and importance the Bank has achieved after four decades as the leading financial institution concerned with the development of Latin America and the Caribbean.

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Ms. Tamika Boatswain, National Museum

Dr. James Rose, National Trust

Dr. Desrey Fox, Walter Roth Museum of Anthropology

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Ms. June Dubisette, National Archive

Ms. Kathleen Thompson, Burrowes School of Art

Mr. Ras Camo Williams, Roots & Culture Gallery

Ms. Jenny Daly, Museum of African Heritage

Ms. Anna Correia, Women's Artists Association

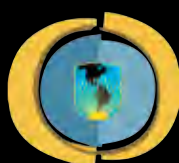
Ms. Patsy-Ann Rasmussen, Smithsonian Institution

Mr. Desmond Alli, artist

Mr. Winslow Craig, artist

Mr. Carl Anderson, artist

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