

貝里斯當代視覺藝術

CONTEMPORARY BELIZEAN VISUAL ART

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館長序

地處中南美洲的貝里斯是一個獨立不到二十年的年輕國家，然而其歷史卻可追溯到古老而聞名的馬雅帝國。1981年，貝里斯脫離英國管轄而獨立，是一個多種族國家。由於曾經受到包括馬雅帝國、西班牙、英國等強國統治的影響，在民間造就了豐富的多元文化資產。

透過外交部的協助，本館此次非常榮幸能夠舉辦「貝里斯當代視覺藝術」展，本展共包括了貝國十一位當代藝術家的二十六件各類型作品，其中有對於日常生活所關注的食、衣、住、行的故事性描述，也有純粹討論美感的抽象作品。就整體展覽而言，所呈現的是該國感覺敏銳的藝術家們對於自己國家的深厚情感。雖然在繪畫風格上仍可看出受到美國、歐洲等各流行藝術畫派的強烈影響，但仔細觀察，則可發現到貝國的藝術家們正使用一種全球性跨文化的語言，與觀賞者進行心靈的溝通。

本展對於貝里斯而言具有非常重要的歷史意義，因為這是該國首次在貝里斯以外國家所舉辦的最大規模展覽。本館也非常榮幸有此機會能與外交部配合，提供我友邦貝里斯國當代藝術家與國內藝術愛好觀眾一個相互認識交流的環境與機會。最後，本人非常感佩及讚賞貝國政府對於藝術文化的重視以及以藝術從事與外國交流的政治智慧，在此謹祝本次展覽順利成功。

台北市立美術館
館長 林曼麗

Preface

Located in Central American, Belize is a young country that is now nearing its twentieth year of independence. Its history, however, dates back much further to the ancient glory of the Mayan Kingdom. In 1981, Belize broke away from English sovereignty and became independent. Its diverse ethnic population has inherited the legacy of previous rulers, like the Mayans, Spanish, and English, who have richly endowed it with numerous cultural assets. With the assistance of Taiwan's Ministry of Foreign Affairs, the Taipei Fine Arts museum is honored to present the exhibition, "Contemporary Belizean Visual Art". In all, the exhibition includes 40 works in various media by 11 contemporary artists of Belize. Many of the pieces use a narrative style to describe daily life themes relating to food, clothes, home, and work, while other abstract works present pure aesthetic explorations. Taking the exhibition as a whole, what you see here are the profound reflections of several keensighted artists into their home country. Though the drawing and painting styles reveal strong influences of popular movements in the Americas and Europe, on close observation, you will find that these artists use their own transcultural language to communicate their soulful messages.

As the largest exhibition of Belizean art ever held outside of Belize, this exhibition is also of significant historical importance. The Taipei Fine Arts museum is greatly honored for this chance to cooperate with the Ministry of Foreign Affairs and present the contemporary art of an allied nation. Showing the art of Belize gives local art lovers an opportunity to acquaint themselves with something new, and also promotes an atmosphere of mutual exchange. Finally, I would like to express admiration and appreciation to the government of Belize in its support for the arts and its political wisdom of using arts as an international bridge. And for this exhibition, I only hope for a great success.

LIN MUN-LEE
Director
TAIPEI FINE ARTS MUSEUM

「貝里斯的藝術：向全球進發」

安德魯·史坦豪爾(Andrew Steinbauer)

既然書寫歷史的是征服者，於是證明歐洲美學的文字素材就可以裝滿一大間圖書館；美麗等於品質。就這一點而言，歐洲美學在評判全球許多藝術成就上產生一種抑遏作用，但世界上仍有其他標準存在。當代貝里斯藝術就代表著一種不同的標準以及多樣化的途徑。許多年輕藝術家對什麼是藝術的功能與什麼是品質的構成要素等問題，希望找到另一種非歐洲式的答案。貝里斯的前衛藝術家們否認那些殖民者強加在他們身上的標準。年輕的貝里斯藝術家們拒絕那些建立在傳統歐洲標準之上的品質定義。他們躲避英國畫家甘斯柏若(Gainsborough)或透納(Turner)者流那種極端個體與糖精式的悲情。他們較偏好以非洲、馬雅土著與叢林城市為典範與靈感來源。

像吉凡諾·斯瓦賽(Gilvano Swasay)與葉瑟·慕薩(Yasser Musa)之類的貝里斯畫家，就致力於開發屬於他們自己的符號與象徵。他們藝術的調性是自豪、有自信的，甚至是自大的。那是在叫囂著：「我是！」至於麥可·戈登(Michael Gordon)與梅西·薩拔(Mercy Sabal)等其他畫家的創作，則對社會標準之外的議題提出獨特的視覺陳述。他們的另類看法不僅瘋狂而且哀傷，，，極度哀傷！然而泰瑞·戈多伊(Terrly Godoy)與查理·查凡尼斯(Charlie Chavannes)之類的貝里斯藝術家則靜靜地從事寫實風格的創作，嘗試將貝里斯的城鄉本質捕捉到畫布上。文化寫實主義者潘·凱伊坦納(Pen Cayetano)與班傑明·尼可拉斯(Benjamin Nicholas)不斷在開發自己的根源意象。尼爾森·楊(Nelson Young)、阿德里安·拜隆(Adrian Barron)與古妮·蕭(Genie Shaw)則朝著新穎與愉悅的方向拓展視覺語彙。貝里斯藝術裡並沒有明顯的視覺變數或主題界限。藝術適用於各種美學路徑，也就是恐懼外國事物的、國際的、神祕的、世俗的、夢幻的、輕薄的、劇烈的與偏遠的。它就像住在多面珠寶裡的人一樣矛盾與妥協。

麥可·戈登：麥可·「針」·戈登是個街頭藝術家。戈登和他的藝術賦予「根源」藝術的概念新一層意義。戈登不僅在街頭販售他的素描與畫作，他也從事街頭創作。戈登的原始影像存在於「地域」裡。他用的是直覺的手法，靠著細膩的直覺，以一種兇猛、獸慾的態度來尋找他的圖解法。

戈登的人像研究與風景與外界現實無關，反倒是比較接近瀕臨虛無的黑暗心靈世界。

它們是苦悶靈魂的刺耳嘶吼。無論是他的肖像、風景或靜物作品，總是呈現出殘破的影像。每張不愉快的臉孔就像一幅幅被戰爭撕毀的風景，那樣殘破、虛幻和千瘡百孔。人像的眼睛、鼻子、嘴唇、頭髮和他那註冊商標的殘株式牙齒，在在呈現出一種可怖的騷動態勢。它們是來自地獄的靈魂肖像。

戈登的藝術並非傳統式的美麗影像，而是他生活的一種反映。貧困且不見容於社會。戈登目不轉睛地注視著男男女女的劣根性。潰瘍遍佈在他那些腐敗的糊爛影像上。他的藝術領域全然缺乏溫柔、悲憫或關懷。戈登令這些大逆不道的主題再生。他的藝術跨越了所謂的文明社會標準，並將觀眾引至隱藏在瘋子內心的禁忌領域。

吉凡諾·斯瓦賽：吉凡諾·斯瓦賽就像個順應歐洲的迷妄畫家般熱烈開展他的事業。他能夠有如鷹眼般精準地畫出比現實還要真實的人與物。斯瓦賽擅長描繪野生生物、靜物與街頭景象。他從未安於現狀，創作也很少重複。每一次展覽都是一次實驗。每一次都在處理不同的藝術議題。一場展覽就可以讓他的畫風從照相寫實演變成描繪生物型態的超寫實主義。另外一次則讓他專注於音樂偶像包布·馬雷(Bob Marley)那有如萬花筒般的肖像上。幾個月後又在粗糙手製紙上展現出焦慮的影像。斯瓦賽急速擴展他的視覺語彙。

直到1999年春季的「散亂的郵件」(MISSORTED MAILS)展覽，他才打破那種歐洲「美麗」美學的枷鎖，並開始探索以部落為基礎的根源美學。斯瓦賽從回顧其部落遺產進發。這種遺產不將藝術家視為美麗影像與優雅物件的創作者，而是將其視為一個巫師。也就是貝里斯語彙裡的「歐比亞僧侶」(Obeahman)。斯瓦賽的彩筆觸及「歐比亞」的教義與魔法這個禁忌領域。透過淋漓盡致的表現手法，斯瓦賽逐漸為那些作品蒙上一層神祕的氣氛。

斯瓦賽以類似的樣式建構出令他迷戀的物件。從表面上來看是一幅極其細膩的線條式肖像。一旦打開後所顯露出來的卻是一種由私人精神所主宰的次級貨。有點俗世，有點怪異。所有指涉都蒙上一層自傳式的色彩。全然偏離了外表所描繪出的靈魂。斯瓦賽使外在的「面具」影像與內在的私人精神迷信並行不悖。表面上來看是人物，其靈魂卻隱匿在符碼式的象徵底下。

葉瑟·慕薩：葉瑟·慕薩的表現主義畫作呈現出極度矛盾的樣貌。它們既優雅又空靈，既粗劣又可怕。他有些作品簡直就像是將五臟六腑直接吐在畫布上，而不是用顏料畫就出來的。就是那麼激烈。相反的，他在另外一些畫作裡卻去除了那些消化不良的厚重顏料與不悅，細膩的描繪出跡近雅致的影像。慕薩這種點石成金的精細筆觸，能將醜陋的焦慮轉化為視覺上的瑰寶。

慕薩的畫作除了廚房的汗水槽外什麼都有。（就算未來的畫作裡沒有汗水槽我也不會驚訝）他的作品融合了形式化的圖案、被廢除的公式、壁畫、現成物、染色劑、貝里斯殖民時代的舊報紙照片與華麗、造作的色彩，創造出千禧年混亂的極度活躍影像。在這失控裡打轉的世界，真實受到否定，最重要的是一己的本能領域。慕薩的熱鬧畫作不會靜靜地掛在牆上，不，它們突破表面，撩動輕率觀眾的心弦。

泰瑞·戈多伊：泰瑞·戈多伊是個有著繁複自然風格的貝里茲青年城市畫家。戈多伊將畫架、畫布與顏料帶到街頭，直接在他選擇的主題前作畫；也就是貝里斯市老舊區域的殖民時期建築。他就像百年前的印象派畫家一樣喜歡寫生。他在戶外作畫時，不會從照片或事前勾勒線條著手，而是省略中間步驟直接畫就而成。

戈多伊寫實作品的繪畫精準度令人讚嘆。他在著重建築的構圖裡以精工描繪出各個細節。腐朽的屋舍、廢棄的建築，其作品「倫敦橋」裡的老舊政府建築與城南其他區域，都對戈多伊有極大吸引力。他喜愛描繪每個令建物風貌獨具的細節；那也就是建築物的個性。那些衰敗建築特有的斑駁油彩、破碎的階梯與頹圯的模鑄，都在他細膩的畫筆下——再現。透過絕妙的素描技巧，他將荒蕪的廢屋轉化為雅致的畫作。

查爾斯·查凡尼斯：相對於其漫畫作品的尖酸辛辣，查爾斯·查凡尼斯的自然風光與都會景觀畫作就顯得比較友善與溫和。他的漫畫著重描繪人們的缺失，嘲笑他們的弱點，但他的水彩畫卻在描繪貝里斯市迴旋橋(Swing Bridge)區附近的船舶、橋樑、建築與船板這一類的浪漫派題材。

查凡尼斯以一種悠閒的精準態度描繪出他的懷舊影像。在作品「看看沒有手的媽媽！」(Look Mano hands!)中，他以一種輕快、優雅的手法將色彩放到紙上，他的彩筆冷靜地在紙面上飛舞。在這裡迴旋一下，在那裡輕躍一下。查凡尼斯有個既迷人又聰慧的調色盤。他不斷將近似色彩與相反補色在一起組合運用。近似的色彩很誘人，相反的補色也另有一種別緻的衝突趣味。當查凡尼斯在他主要的頹圯建築圖案裡加上一個蓬頭垢面的老人時，這是對社會邊緣人那種孤寂的戲劇性陳述，例如他在1997年的作品「海報」(POSTER)就是如此。

尼爾森·楊：尼爾森·楊是貝里斯第一個在作品中注入現代語彙的畫家，他有許多畫作是屬於布洛克(Braque)與畢卡索(Picasso)在本世紀20年代實驗出來的綜合性立體主義風格。楊也用零碎、多面向的手法來描繪人與物。楊的1998年作品「無題」(UNTITLED)就是他解構人類形體的一個好範例。在這件作品裡，楊把一個女人的肖像分成一個個幾何圖形，創造出一個多層空間的影像。再將這個女人的側面揉碎，融入一個個珠寶切面裡。然後在這破碎的相貌裡加進一連串帶著酸味的橘色、血紅

色、赭褐色與鋼青色。最後造成一種智性詼諧與感性張力兼具的視覺效果。

楊是少數致力於抽象意象風格創作的畫家之一。他近期的作品將高更(Paul Gauguin)那種冒牌的野蠻影像與立體主義的破碎結合在一起，創造出一種視覺的二分法。賦予笛卡兒(Descartes)一種很炫的當代飛旋，那是一個眼睛的饗宴。

潘·凱伊坦納與班傑明·尼可拉斯：以丹葛瑞加(Dangriga)為基礎的藝術家潘·凱伊坦納與班傑明·尼可拉斯刻意規避歐洲印象主義的影響，以及深受70年代貝里斯市藝術家們喜愛的那種俗麗、眩目的筆觸，反倒比較接近加瑞福納(Garifuna)生活的那種俗世光彩。他們那些捕魚、買賣、烹飪等日常生活既溫和又崇高，那才是他們的美學焦點。加瑞那古(Garinagu)的貧瘠生活、自給農業、熱帶烈日下的艱辛、奧祕的宗教／治療儀典與消磨時間的悠閒步調，全都是他們影像的素材來源。

藝術對他們而言，與其說是製作傳統式的美麗圖畫，勿寧說是一種加瑞福納人的社會史考證。內容比什麼都重要。內容記錄下他們的醜澀色彩選擇，內容造成他們的根源意象，內容導引出他們構圖裡的複雜性。

凱伊坦納與尼可拉斯努力描繪出加瑞那古環境裡的羈絆。他們所畫的是人與自然間的共生關係。他們畫作裡的世界對加瑞福納的傳統反映出一種近乎崇敬的態度。他們畫作裡的人並不富裕，他們差不多是一貧如洗。沒有豪宅，沒有貼著隔熱紙的四輪驅動轎車，沒有強力的空調系統，也沒有電視或微波爐，在他們所畫的世界裡全都是這種人。他們所畫的人或許物質生活不佳，但他們卻有一種更重要的東西：那就是旺盛的生命力。

建立在辛勞工作之中的尊嚴是他們藝術中再次顯現的附文之一。他們讚嘆痠痛的肌肉與髒污的指甲，諸如做樹薯麵包或準備拖網等單純的舉動，都帶有一種神祕的調性。他們的畫作在誇耀某種主張男女平等與提昇勞工階級的馬克斯主義思想。對他們來說，辛勞是通往教化的必經之路。

他們的寫實主義是他們那種文化邊緣人特質下的自然產物。就像所有社會革命家一樣，凱伊坦納與尼可拉斯並未追隨其領導者，也不依循殖民者的指令，諸如何者為正確的主題、旨意，適當的彩繪作品或傳統的展望，他們關注道德團體的貧瘠生活，並用一種敏銳的態度加以考證。他們不用歐洲式的草圖技巧，偏好不加綴飾、模糊的繪畫方法。他們把自己的旨意與風格圖樣融合在一起，這種作法不但讓他們得以餬口，而且他們還可以每天生活在高貴，甚至是值得崇拜的日常活動之中。

吉妮·蕭：身為貝里斯市的攝影家，吉妮·蕭的作品比實體還大。她的作品在破壞觀眾的既有觀念時，也顛覆了照片的構成要素。大部分人想到照片時，他們想到的是那種親切的5 x 7或更小張的照片，就是那種可以好好裝進剪貼簿裡的東西。蕭的作品可一點也不親切。她工作室裡的肖像、人體研究與荒蕪的自然物件都非常大。除了她那龐大的尺寸外，她還運用了戲劇性的燈光效果，奇異的取景角度並偏好動態的構圖。她那嗚呼著年輕生命力的作品有一種令人深思的特質。蕭的作品涵蓋了情緒的正反面：既無禮又發人深省。

梅西·薩坡：鄉村藝術家梅西·薩坡的作品難以歸類。它們雖然是平的，可以讓人掛在牆上，又有著明顯的繪畫性影像與「繪畫色彩」，但卻不是畫作，它們也不是傳統的縫紉寢具。雖然它們是將一塊塊樣布縫在一起而製成的。為了加以定義，我就稱之為「混血作品」。薩坡的混血作品令人迷惑，第一眼看到時，會覺得它們很純真，經過一番審視後，它們卻又顯得很複雜。

這些「混血作品」使用幾的單純的影像，例如一個斜倚在床上的非洲女人黑影，或一個划著小船的漁夫和岸邊等待著的女人，出現在傳統棋盤式的縫紉寢具上。這些人物似乎在訴說什麼故事，好像薩坡在講述一個平易近人的寓意劇一樣。這些一再重複的縫紉寢具方塊使她的那些故事性人物影像更加穩定，為他們增添一些冷靜的感覺。薩坡的藝術是愚蠢／聰慧、原始／現代、純樸／繁複兼具，並且強調觀眾的眼光。

阿德里安·拜隆：畫家暨版畫家阿德里安·拜隆是貝里斯最早從事蝕刻創作的藝術家之一。他大部分作品尺寸都很大，每件作品都要用多種印刷技巧來上色。他結合了陰刻、浮突的現成物、手製紙、絹印與拼貼等技巧來表現他的意象。

一般那種分析保持完美以利重複製作的印刷技巧，雖然令大部分藝術家為之瘋狂，但拜隆卻並不喜歡。以傳統版畫標準而言，他的版畫就太濕了。它們套色沒有對準，各個版都不一致，而且拜隆大多不打算加以複製。他的癖好是印了第一版後就罷手。他大部分的「複雜作品」根本就不複製，都只有單一版本。伶俐的觀眾很快就會明瞭拜隆的版畫其實是用版畫技巧創作出來的畫作。他用版畫來掩飾繪畫。

（安德魯·史坦豪爾是一位藝評家、教育家與藝術史家，著有「過去三十年來的藝術」(art for the past thirty years)。現正著手進行一本有關貝里斯藝術的重要著作。）

"Belizean Arts: Going Global"

by Andrew Steinhauser

Since the Conquerors write the history, there is a huge library of written material that substantiates the European aesthetic; pretty equals quality. At this point in time European aesthetics have a global stranglehold on how many judge artistic achievement. There are other standards. Contemporary Belizean art is about a different standard and a multiplicity of approaches. Many young artists have sought a non-European alternative to what art's function is and what constitutes quality. The avant garde Belizean artists repudiate the standards imposed on them by the colonizers. Young Belizean artists have rejected conventional European based criteria for quality. They shun the excessive sentimentality and saccharin pathos of British painters like Gainsborough or Turner. They prefer to look to Africa, the indigenous Mayas, psychology and the urban jungle for models and inspiration.

Some Belizean painters like Gilvano Swasey and Yasser Musa are developing their own set of signs and symbols. The tone of their art is insolent, self-assured, even cocky. It is a shout of "I AM!" Other painters like Michael Gordon and Mercy Sabal create works that are idiosyncratic visual statements concerned with themes outside societal norms. Their outside vision is so crazed and assertive it hurts... hurts good! Still other Belizean artists like Terry Godoy and Charlie Chavannes are quietly working in a realistic mode' attempting to capture the essence of urban and rural Belize in paint on canvas. The Cultural Realists' Pen Cayetano and Benjamin Nicholas are continuing to develop their roots imagery' While Nelson Young, Adrian Barron and Genie Shaw are extending their visual vocabularies in new and exhilarating directions. There are no clear visual parameters or thematic boundaries in Belizean art. The art covers the aesthetic waterfront, it is: xenophobic, international, magical, mundane, visionary, profane, cutting edge and provincial. It's as contradictory and eclectic as the people that live in that many faceted Jewel.

MICHAEL GORDON: Streetwise, street artist Michael "Pin" Gordon is one of a kind' Gordon and his art give new meaning to the concept 'roots' art. Gordon not only sells his drawings and paintings on the street, he creates them there. Gordon's elegantly primitive images are in the "zone". His approach is intuitive, he searches for his iconography in a feral, animalistic manner that relies in large part on his finely tuned instincts.

Gordon's figure studies and landscapes aren't concerned with exterior reality, they are more about the shadow world of a mind on the verge of self-nihilism. They are shrill screams from an anguished psyche. In his work, be it portraiture, landscape or still life, the images are

ravaged. Every face is uncomfortably similar to a war torn landscape, pitted by artillery, fragmented and hallucinogenic. Features like eyes, noses, lips, hair and his trademark tree-stump teeth are rendered in a fiercely agitated manner. They are psychoportraits from hell!

Gordon's art isn't conventionally pretty, which is a reflection of his life... impoverished and outcast. Gordon takes an unblinking stare at men and women at their primal worst. His images are mashed up, sore infested and decayed. The domain of his art is devoid of tenderness, compassion or caring. Gordon's reoccurring theme no matter what the subject matter is transgression. His art transgresses so-called civilized social norms and rubs the viewers nose into the taboo territory that lurks in the hearts of madmen.

GILVANO SWASEY: Gilvano Swasey started out his career blazing hot as the ultimate Euro-orientated illusionistic painter. He could paint people and objects with eagle-eye precision that looked more real than reality. Swasey excelled at naturalistic depictions of wildlife, still-life and street-life. He never rested on his laurels and very rarely repeated himself. Each exhibition was an experimentation. Each dealt with a different set of art-related issues. One display he switched iconography from photorealism to biomorphic surrealism. Another time he would focus on kaleidoscopic portraits of his music idol Bob Marley and a few months later would have an expressionist show of angst images done on gritty handmade paper. Swasey's visual vocabulary was expanding by leaps and bounds.

Still it wasn't until his exhibit titled *MISSORTED MAILS* in Spring, 1999 that he broke the shackles of European "pretty" aesthetics and began exploring tribal-based roots aesthetic. Swasey adventured forward by looking back to his tribal heritage. A heritage that viewed the artist as not so much a maker of pretty images and elegant objects but as a shaman... in Belizean terms, an Obeah man. Swasey dipped his brush into the forbidden zone of Obeah content and sympathetic magic. In those pieces Swasey, through sheer commitment to expression, instills in them a mystical aura.

Each of Swasey's fetish pieces is structured in a similar fashion. On the exterior, front surface is a highly nuanced linear portrait. Then, when opened up, they reveal a variety of private, psychically-charged gewgaws... some mundane, others odd. All have quasi-autobiographical cross-references. All obliquely elude to the soul of the person depicted on the outside. Swasey makes a clever parallel between exterior "mask" image and the interior private, spirit fetishes. Superficial features are on the surface and the soul is hidden in coded symbols inside.

YASSER MUSA: The gestural expressionistic paintings of Yasser Musa are brazenly contradictory. They are as graceful and ethereal as they are coarse and grisly. In parts of his paintings it looks more like he puked his guts out on canvas than applied paint. It is that

unbridled. Then conversely, in other parts it looks like he took those vile chunks of half digested paint and bile and delicately manipulated them into images that are close to pictorially elegant. Musa's refined touch, a Midas touch, can transform buttugly angst into visual gold.

Musa's paintings include everything but the kitchen sink. (And I wouldn't be surprised if a sink doesn't show up in some future painting.) His work incorporates stylized schematic drawings, canceled out axioms, graffiti, found objects, mordant colors, old newspaper photos from Belize's colonial days and a flamboyant, gestural paint application to create a hyperactive image of millennial chaos. Of a world spinning out of control, where truths are negated and the id reigns supreme. Musa's highly animated paintings don't just quietly hang there on the wall, no, they explode off the surface to blow the unwary viewer's mind.

TERRYL GODOY: Terry! Godoy is a young Belize City painter who works in an intricately naturalistic style. Godoy carries his easel, canvas and paints into the streets in order to work directly in front of his subject matter of choice: the colonial architecture in the old parts of Belize City. He like the impressionists a hundred years ago, prefers to paint in situ. He shuns working from photos or preliminary sketches for painting his images in the open air, first hand, with no intermediary steps.

An impressive aspect to Godoy's realist paintings is the precision of his drawing. His architecturally focused compositions are suffuse with minuscule details laboriously defined. Godoy is drawn to the rustic houses, abandoned structures and decrepit governmental buildings found in his 'London Bridges' neighborhood and other areas in the Southside of the city. He lovingly delineates each minute architectural detail that contributes to the buildings unique look; the personality of the structure. His bursh carefully recreates all the nuances of peeling paint, broken steps and rotted molding that characterize the seedy structures. Through his impressive drafting skills he transforms rundown, neglected houses into elegant paintings.

CHARLES CHAVANNES: Charles Chavannes landscape and cityscape paintings, in contrast to his cutting caricatures and brutally sarcastic cartoons, are kinder and gentler. His cartoons dwell on accentuating people's flaws, to mock their foibles, while his watercolor paintings dwell on traditional romanticized subject matter like boats, bridges, buildings and barges found around the Swing Bridge area of Belize City.

Chavannes renders his nostalgic images in a casually precise manner. "Look Ma no hands!" He has a brisk, graceful way of putting color to paper. His bursh dances nonchalantly across the surface, pirouetting here, skipping and leaping there. Chavannes' palette is both charming and intellectual. He reties consistently on analogous and split complementary color combinations. The analogous colors are alluring, and the split complementary schemes

are chicly clashing. When chavannes adds an old, disheveled street person to his predominately decrepit architectural motifs, as he did in his piece entitled. POSTER, 1997, the result is a dramatic statement on the loneliness of peripheral people.

NELSON YOUNG: Nelson Young was one of the first painters in Belize to Incorporate a modernist vocabulary into his painting. Much of his paintings would fall into the Synthetic Cubist style that originated in the second decade of this century with Braque and Picasso's spacial experimentations. Young, too, utilizes a fragmented, multifaceted way of depicting the figure and objects. His painting from 1998, titled, UNTITLED is a good example of Young's deconstruction of the human form. In that piece Young geometrizes the portrait of a woman and creates a multiple perspectivespace image. He accomplished that by showing the female's profile and fracturing it into jewellike facets. Young then adds to that splintered visage a vibrant sequence of acidic oranges, blood reds, earthy siennas and electric blues. The end visual result is intellectually playful and emotional tense.

Young is one of few painters who consistently works in an abstracted figurative mode. Young's more recent work combines some of the pseudosavage images of Paul Gauguin and the fragmentation of Cubism to create visual dichotomies. Descartes is given a hip contemporary spin that is a feast for the eyes.

PEN CAYETANO and BENJAMIN NICHOLAS: The Dangriga based artists Pen Cayetano and Benjamin Nicholas shunned the European influences of impressionism and flashy, razzledazzle bursh work popular with Belize City based artists in the 70s, and instead were drawn to the mundane brilliance of Garifuna life for their ideas. Their everyday life, the fishing, market, cooking, both bland and sublime was the focus of their aesthetic. They took the marginalized life of the Garinagu, the subsistence farming, toiling in the fields under the blazing hot tropical sun, the esoteric religious/ healing rituals and the casual tempo of killing time as source material for their images.

Art for them was, (and is) more about the documenting the social history of the Garifuna people than it was about making conventional pretty pictures. Content took precedence over everything else. Content dictated their acidic color choices, content compelled their roots imagery and content drove the complexity of their compositions.

Cayetano and Nicholas strove to give visual expression to the bonds that the Gannagu have with their environs. Their paintings are about the symbiotic relationship between the people and nature. The world of their paintings reflects an almost reverent attitude for Garifuna traditions. The people that inhabit their paintings are not welltodo, they are closer to impoverished. No mansions, no tinted glass four wheel drive luxury cars, no high powered air conditioning units, no TVs or microwave ovens either, are anywhere to be found in their painted universe. The people depicted might not have material things, but have something

more consequential: a vital life force.

One of the reoccurring subtexts in their art is the dignity found in hard work well done. They celebrate a sore muscle and dirty fingernail existence. Simple acts as the making of cassava bread or repairing a seine net take on mythic tones. Their paintings glory in a kind of Marxist notion about the equality and upliftment of working class men and women. For them toil is the road one must travel to reach enlightenment.

Their social realism was a natural outgrowth of the peculiarities of the outsider status of their culture. Like all social revolutionaries, Cayetano and Nicholas didn't follow the leader, didn't follow the colonial dictates as to what was appropriate subject matter or proper content or suitable brush work or conventional perspective. They looked to the marginalized life of their ethnic group and documented them in a sensitive manner. They eschewed European drafting techniques in favor of unembellished, semiprimitive painting methods. They fused together their content and their stylistic devices. In so doing they made the hand-to-mouth existence and day-to-day life activities surrounding them something close to exalted, even worthy of worship.

GENIE SHAW: Belize City photographer, Genie Shaw's work is larger than life. Her work undermines the viewers' preconceptions as to what constitutes a photograph. When most people think of photography, they think of intimate 5" X 7" images or smaller. Things that can fit comfortably in a scrapbook. Shaw's work is anything but intimate. Her studio portraits, figure studies and desolate nature pieces are immense. Consistent with her whopping grand scale, is her melodramatic lighting, Baroque camera angles and penchant for dynamic compositions. Her work screams of the vitality of youth, though at the same time has a pensive quality. Shaw's work encompasses both sides of the emotional coin: it is brash and introspective at once.

MERCY SABAL: Rural artist, Mercy Sabal, creates work that can't be easily categorized. They're not paintings, even though they are essentially flat, hang on the wall, incorporate recognizable figurative images and have 'painterly' color. They're not conventional quilts either, even though they are made from swatches of cloth sewn together. For the sake of identification, I'll just call them 'hybrids'. Sabal's hybrids are deceptive, at first glance they appear naive, upon further scrutiny they become complex.

The hybrids overlay of a few simple images, like a silhouetted figure of an African descent woman reclining across a bed or a fisherman paddling a dory with a woman waiting on shore, on the traditional checkerboard squares of quilts. The figures seem to have a narrative air about them, as if Sabal is relating a folksy morality play. The counterpointed quilt squares visually stabilize her narrative folk images, tinging them with a sense of calm. Sabal's

are is stupidwise, primitivemodernist, folksophisticated and emphatically an outsider's vision.

ADRIAN BARRON: Painter and printmaker Adrian Barron was one of the first artists In Belize to work extensively in the intaglio mediums of etching and engraving. Most of his prints are large format, painterly affairs that integrate multiple print techniques into one piece. His gestural referenced imagery is created by combining intaglio techniques with found object embossing, handmade paper, serigraphy and colligraphs, one printed over the other.

Barron's prints don't adhere to the usual analretentive perfection in printing technique that is the mania with most artists that are drawn to produce multiples. His prints would be judged as sloppy using conventional criteria for print success. They are misregistered, editions are inconsistent and most of the time Barron doesn't even attempt editions. He has a proclivity to stop after the first. Most of his 'multiples' aren't multiple at all, they're monoprints. The astute viewer will quickly realize that Barron's prints are really paintings that happen to have been created using print techniques. He makes covert paintings disguised as prints.

(Andrew Steinhauer is an art critic, educator, and art historian, who has been writing about art for the past thirty years. Currently he is working on a comprehensive book about Belizean art.)

參展藝術家

Artists

阿德里安·拜隆

Adrian Barron

潘·凱伊坦納

Pen Cayetano

查爾斯·查凡尼斯

Charles Chavannes

麥可·戈登

Michael Gordon

尼爾森·楊

Nelson Young

葉瑟·慕薩

Yasser Musa

班傑明·尼可拉斯

Benjamin Nicholas

梅西·薩玻與薩拉哈丁·諾里斯

Mercy Sabal and Salahuddin Norris

吉妮·蕭

Genie Shaw

吉凡諾·斯瓦賽

Gilvano Swasey

泰瑞·戈多伊


Terryl Godoy

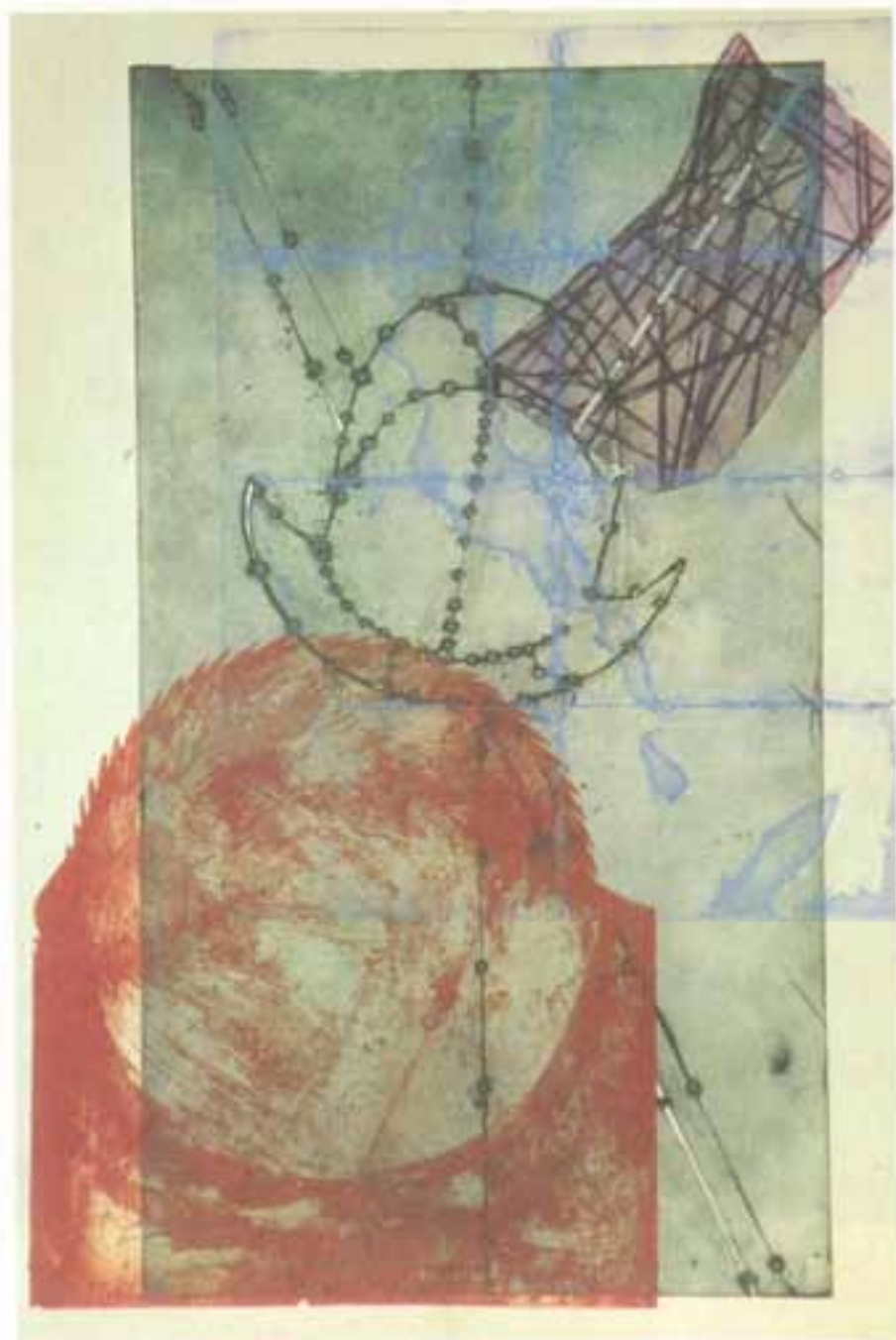
阿德里安·拜隆

拜隆是以創作蝕刻版畫為主的版畫家。他住在英國倫敦，作品多在歐洲與貝里斯展出。版畫在貝里斯是種很少藝術家採用的創作手法。

Adrian Barron

Barron is a printmaker who primarily makes etchings. He lives in London, England, and his works has been exhibited mainly in Europe and Belize. Printmaking is a new process that very few artists in Belize utilize.





阿德里安·拜隆

「無名島」

蝕刻版畫

Adrian Barton

Unknown Island

Etching


67.3 x 86.4cm

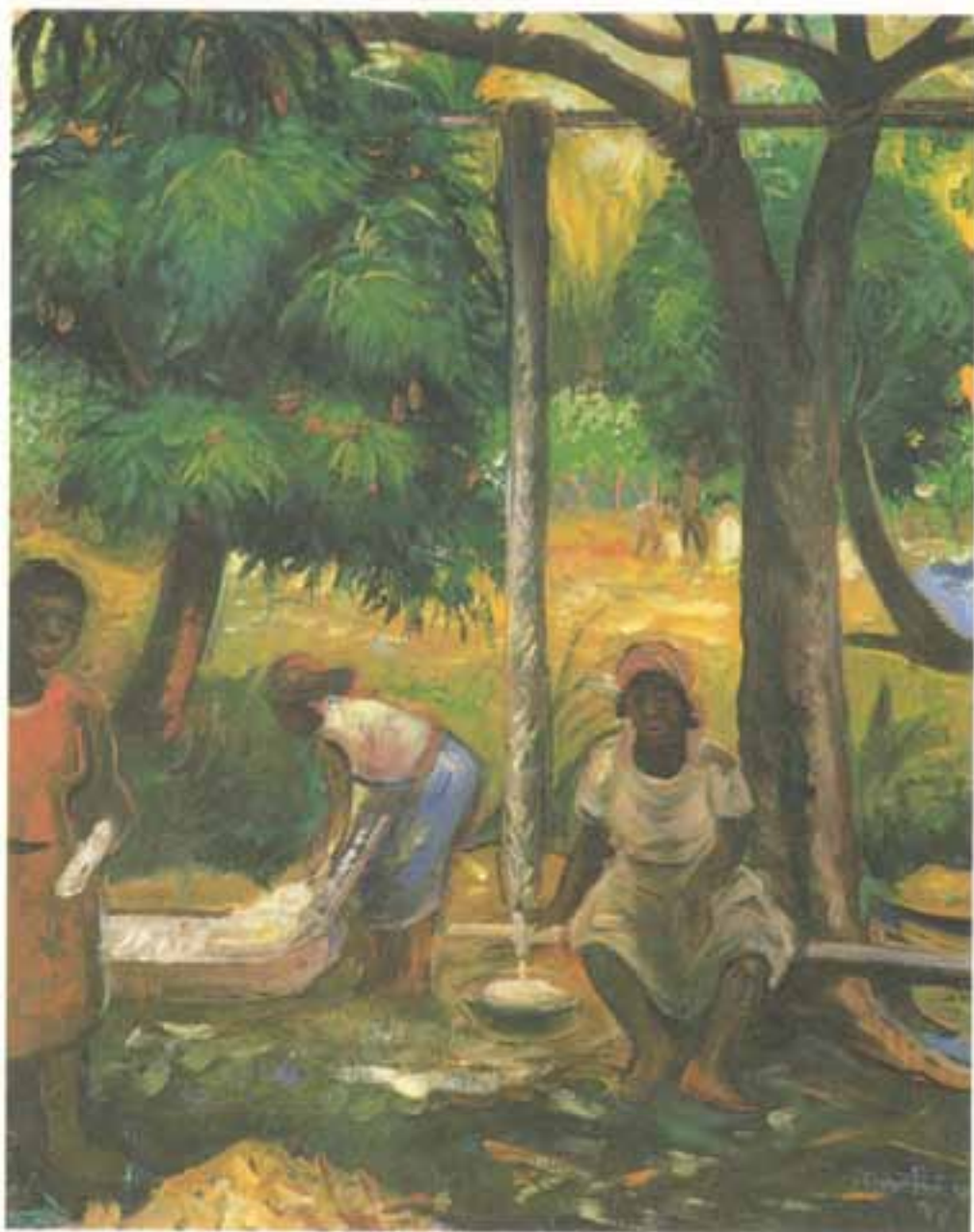
潘·凱伊坦納

身為貝里斯最著名與圓熟的藝術家之一，凱伊坦納的作品是以歷史與文化畫作最為出名。現居於德國。

Pen Cayetano

Known for his historical and cultural paintings, Cayetano is one of Belize's best known and accomplished artist. Currently he lives and works in Germany.





潘·凱伊坦納
「伊布拉哈第納」
油彩·畫布

Pen Cayetano
Ibrahama
Oil on Canvas
59.7 x 74.9cm

查爾斯·查凡尼斯

原本在貝里斯以漫畫家而知名的查凡尼斯，近年來卻以水彩畫備受矚目，他是一位多才多藝而且成熟的藝術家。

Charles Chavannes

Chavannes became known in Belize as a cartoonist, but in the last few years his watercolor paintings has gained him new attention, as a versatile and accomplished artist.



查爾斯·查凡尼斯
「流體運動」
水彩
Charles Chavannes
Fluid Movement
Watercolor
38.1 x 57.2cm

麥可·戈登

戈登是個自學成功的街頭創作藝術家，他在過去這三年之中已經舉辦過五場大型畫展。高度的產能使他在過去這四年中創作出兩千多件藝術品。

Michael Gordon

A selftaught artist who works on the street, Gordon in the past three years has had five large exhibitions of his unique pictures. A productive painter and artist Gordon has made over two thousand works of art in the past four years.




麥可·戈登
「藍色河流」
壓克力、紙
Michael Gordon
Blue River
Acrylic on Paper
72.4 x 55.9cm · 1998

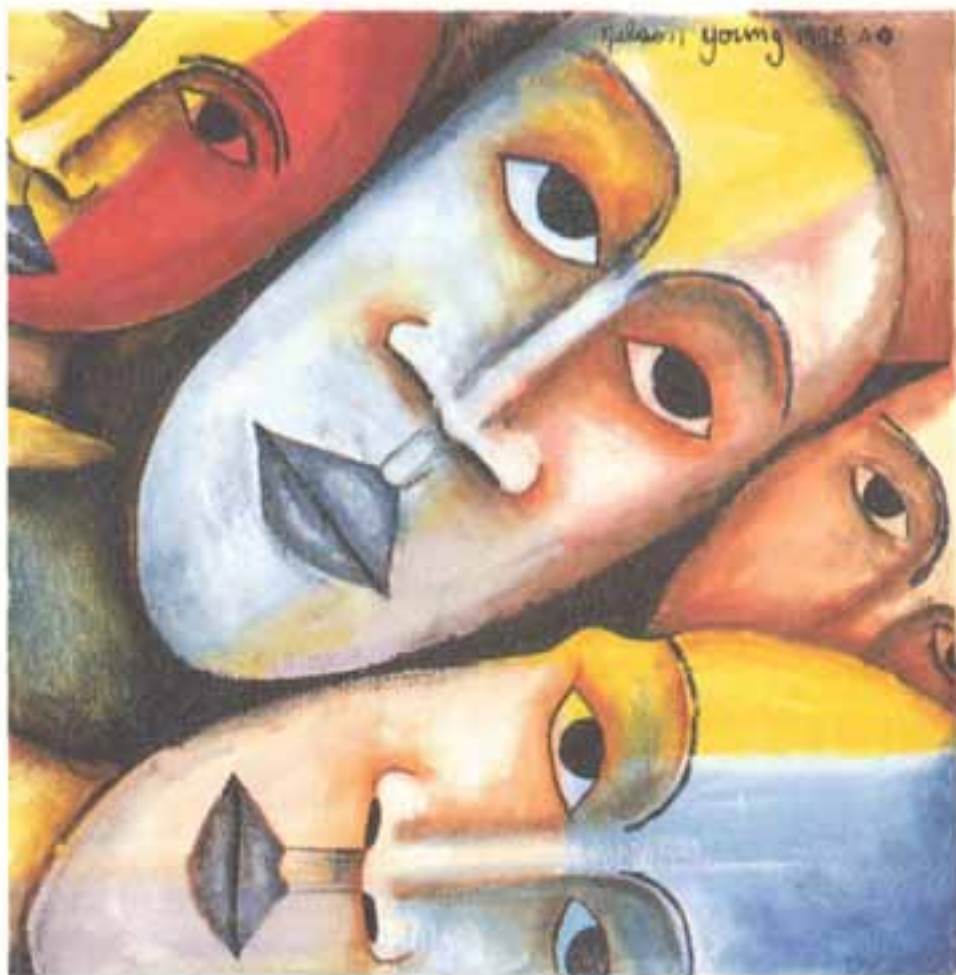
尼爾森·楊

畫齡超過十五年的楊是個現代味道極強的藝術家，他的作品表現出強烈的立體派樣式。其作品的範疇與風格很廣，且其嫻熟的油畫技巧使他躋身於貝里斯現今最佳的兩位藝術家之一。

Nelson Young

A painter for over fifteen years Young is a modernist style artist whose works emulate the cubist style of art heavily. However, his work has much range and style, and his technical mastery of the oils has placed him among the two artists working in Belize today.






尼爾森·楊
「無題」
油彩·畫布
Nelson Young
Untitled
Oil on Canvas
38.1 x 37.5cm · 1998

葉瑟·慕薩

慕薩雖然有多樣化的創作媒材，但卻以「衣物列計劃」(Clothes Line Project) 廣受全國矚目，他這件作品是將一排的白色T恤掛在全國十個不同地點。慕薩也創作錄影帶、數位藝術與裝置作品。

Yasser Musa

Working in a variety of media, Musa's work gained national attention with his "Clothes Line Project" where he took a line of white tshirts and hung them in then different geographic locations around the country. Musa also works with video, digital art and installation.





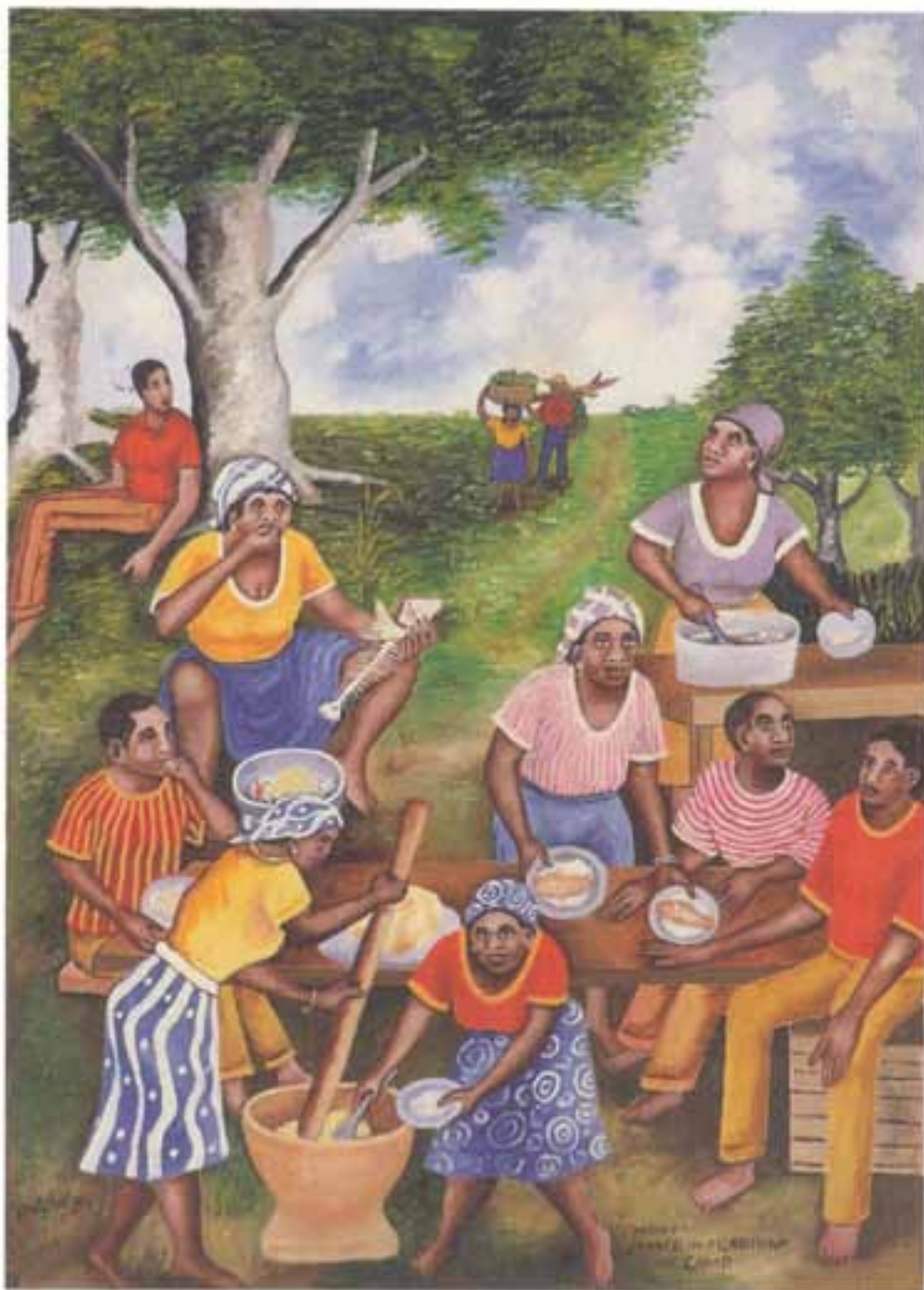
葉瑟·慕薩
「雙向通路」
壓克力、畫布
Yasser Musa
Cross Both Ways
Acrylic on Canvas
91.4 x 91.4cm · 1993

班傑明·尼可拉斯

尼可拉斯在貝里斯是個創作超過四十年的資深畫家。他的作品描繪出我們對加里福納 (Garifuna) 文化的看法，他用尊嚴與驕傲畫出他的同胞，創造出令人讚歎與感動的作品。

Benjamin Nicholas

Known as the senior painter in Belize, Nicholas has been making art for over forty years. His work has defined the way we look at the Garifuna culture, as he has portrayed his people with a dignity and pride that is compelling and engaging.



班傑明·尼可拉斯

「哈達特」

油彩·畫布

Benjamin Nicholas

Jukul

Oil on Canvas

81.3 x 58.4cm · 1996

梅西·薩玻 薩拉哈丁·諾里斯

諾里斯與薩玻一起在婦女村 (Ladyville) 製作了各種東西。然而他們最成熟的作品是以複雜的編織技巧，表現出抽象的構圖設計與貝里斯的日常生活面貌。

Mercy Sabal Salahuddin Norris

Both Norris and Sabal work together in the village of Ladyville on a variety of crafts. However, their most accomplished works are done with a intricate quilting technique that involves abstract designs and compositions of ordinary Belizean life.



梅西·薩巴爾與薩拉哈丁·諾里斯

「女人」

百那被

Mercy Sabal and Salahuddin Norris

Woman

Quilt

78.7 x 104.1cm · 1999

吉妮·蕭

身為年輕的貝里斯藝術家，蕭在1998年夏季舉行的首次黑白攝影展即造成相當震撼。雖然也從事繪畫，但她主要的創作媒材仍是攝影。

Genie Shaw

A young Belizean artist, Shaw made a strong impression with her first exhibition of black and white photographs in the summer of 1998. She also paints, but her primary media is photography.




吉妮·蕭
「面部表情」
攝影
Genie Shaw
Facial Expression
photography
43 x 53.3cm · 1994

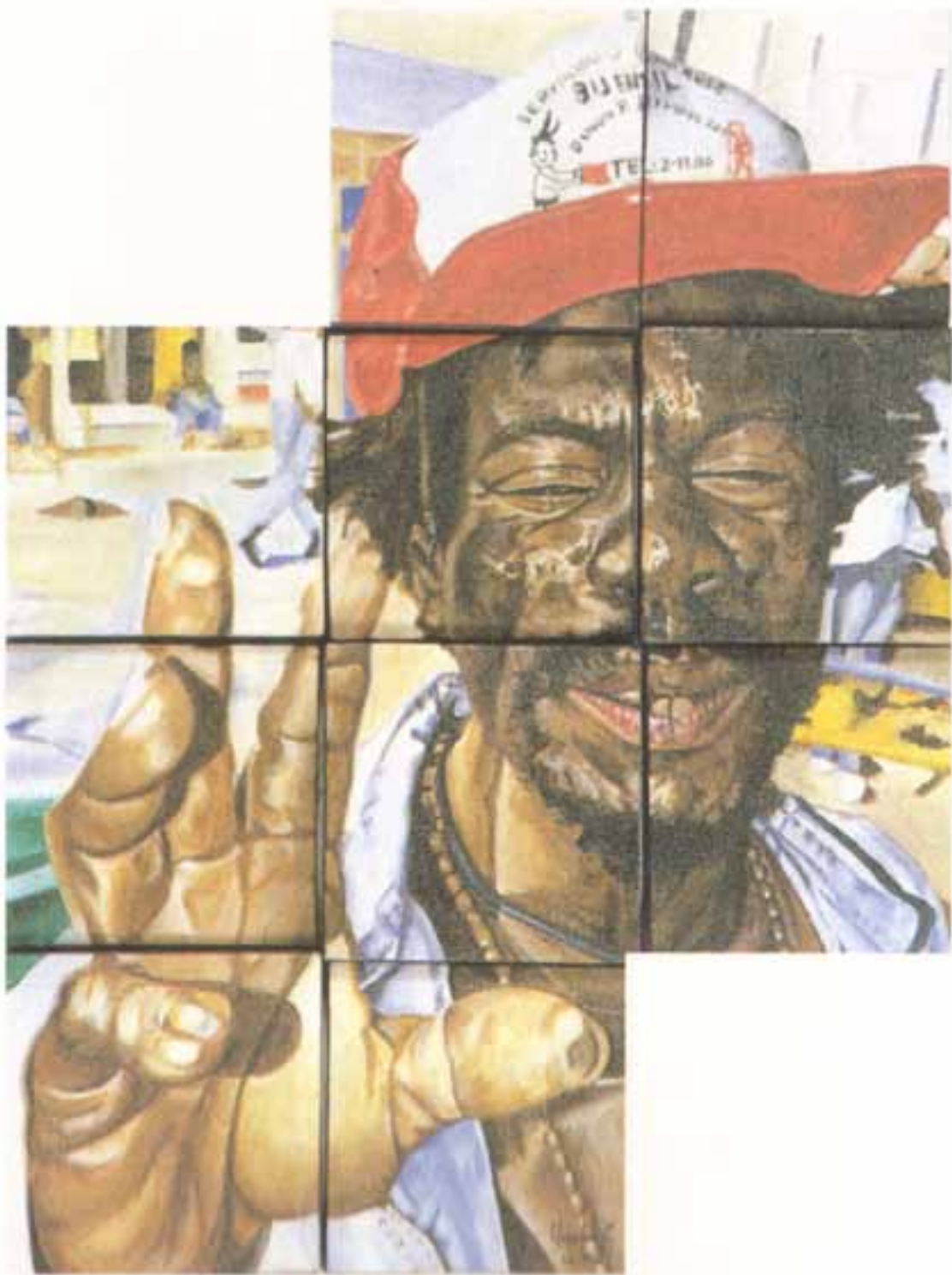
吉凡諾·斯瓦賽

過去這五年來一直住在貝里斯市的斯瓦賽是最知名的貝里斯青年藝術家之一。他的攝影寫實風格早已獲得極高評價，但他也創作探索、刺激知識份子的觀念藝術作品。他的大型遊民肖像畫是當今貝里斯最具震撼性的社會性畫作之一。

Gilvano Swasey

Working as a painter in Belize City for the past five years Swasey is one of the best known young Belizean artists. His photorealistic style has gotten much praise and recognition, but he also makes conceptual works of art that provoke and stimulate the intellect. His large scale portraits of homeless people are some of the strongest social pictures in Belize today.






吉凡諾·斯瓦賽
「主教（舉手）」
壓克力·畫布
Gilvane Swamy
Bishop (Hands up)
Acrylic on Canvas
101.6 x 101.6cm · 1998

泰瑞·戈多伊

身為自學出身的貝里斯青年藝術家，戈多伊是位人民藝術家。他在街頭創作，捕捉貝里斯市的街景與日常生活。

Terryl Godoy

A young selftaught Belizean painter, Godoy is the people's artist. He works on the streets capturing street scenes and daily life in Belize City.





泰瑞·戈多伊
「南街」
壓克力·畫布
Teryl Godoy
South Street
Acrylic on Canvas
95.5 x 55.9cm

指導單位

外交部

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