

HANOVER GRANGE, JAMAICA

ARTIST RESIDENCY 2022

GENEROUSLY SUPPORTED BY THERESA AND ANDREW ROBERTS

Kitty Rice | Drawing Year Alumni 2021

It was incredible to arrive in Jamaica to draw the landscape and light in Hanover. I found painting by the fisherman's boats on the beach interesting. There was an anticipatory stillness followed by a rush of action. I was noticing a kind of diorama, a separation of near and far depths of light in the landscape. Almond trees made the darkest tone in my peripheral vision, then rocks and low trees in the near distance turning into the palest tones of the sea in the far distance. These depths of landscape are really helping my studio work since.



Gouache on paper, Kitty Rice (both images)

Christopher Lawrence gave us a brilliant tour in Kingston of the Edna Manley Art school and then the Biennale at the National Gallery of Jamaica. I had really wanted to see Greg Bailey's portraits in life. The scale of the work and inclusion of status objects really highlighted a repetition of belongings which I had been noticing on the trip.

I was spending a lot of time making portraits in gouache of people I met. This time gave me valuable insight into Jamaican culture through individual accounts of life around Hanover. For me the portraiture provided a length of time to spend with people and hear their story. Being white British and living in Brixton, this history explained through individuals in Jamaica was a huge privilege and flip of perspective.

I found Katrina Coombs' work was a vital lens to experience Jamaican culture too. I found that her stories about fertility, woven into her wool pieces was a way to relate to Jamaican experiences which previously I had been only sharing with men. This intersectional understanding of experience as a white woman felt important within the context of the trip. With many thanks to Theresa and Andrew Roberts for the incredible residency at Hanover Grange.



(Images above) Drawing out and about, a visit to Kingston and gouache paintings by Kitty Rice 2022.

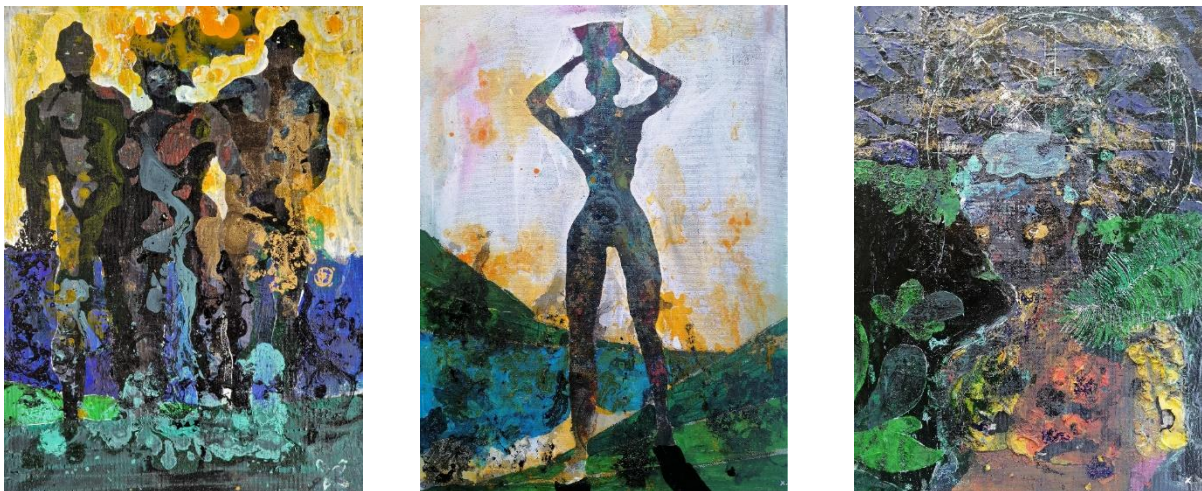
Deanio X | Drawing Year Alumni 2019

The Hanover Grange residency in Jamaica was a vital experience in the development of my personal progress and process. The space to make work in an environment so abundant in natural beauty, biodiversity and light, has fostered new consideration of organic structures and silhouettes in my artwork. Furthermore, the opportunity to paint and draw whilst inhaling the live culture, from which my family largely hails, represents an attainment of a significant milestone.



(From left to right) *Untitled*, Deanio X, pencil, and ink on paper, 2022. *Untitled*, Deanio X, acrylic, charcoal and ink on canvas, 2022.

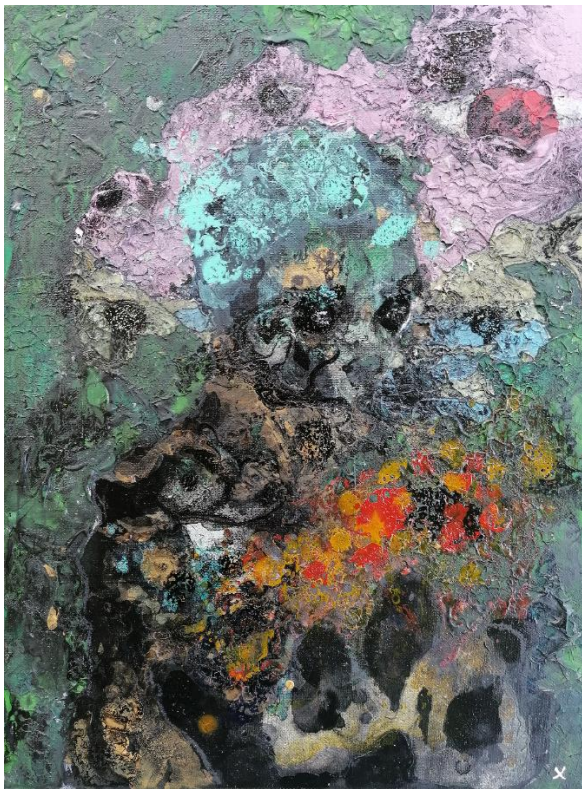
During the stay at Hanover Grange, we were treated to incredibly generous support and energy from our hosts. In opportunities to explore the grounds, I was inspired by old relics that spoke to Jamaica's enshadowed colonial history. Particularly, a water wheel, used to irrigate former plantation lands; this massive metal gear in the midst of lush forest became in my artwork a symbol for the wheel of time in cosmology. Building a narrative around the observed landscapes I was able to respond to the environment and find direction for a series of work I have continued to develop since the residency.



(From left to right) *XAYMACA*, Deanio X, 30 x 40 cm, acrylic, charcoal and ink on canvas. *Untitled*, Deanio X, acrylic and ink on canvas, 2022. *Untitled*, Deanio X, acrylic and ink on canvas, 2022.

Beyond the residency grounds, I enjoyed the epic journeys in a car or bus through hills and valleys framed by relentless vines and vegetation. Going out on the boat with local Hanover fishermen, which gave me access to a new view of Jamaica from the ocean's edge. and, relaxed moments, drawing dominoes players at bars and market customers on the shore, which were nice ways to reflect daily activities in Hanover. Finally in Kingston, I was pleased to see a mass of artwork, including murals in the city centre, the 2022 Jamaican Biennial exhibition at the national gallery, and students at work at the Edna Manley College of the Visual and Performing Arts.

Big thank you to Theresa and Andrew Roberts, also to Andre, Audrey, Hilary, Linville and Richard for making the space so welcome and available and the Royal Drawing School for the opportunity.



(Left to right) *Untitled*, Deanio X, acrylic, charcoal and ink on canvas, 2022. *Uncle*, Deanio X, 30 x 40 cm, acrylic, charcoal, ink on canvas, 2022.

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