

# Masquerade: Memory and Creativity

## Introduction

Hew Donald Joseph Locke, OBE, RA, is an influential British sculptor and contemporary visual artist. He grew up in Guyana during the early post-independence years. In this digital exhibition you will see a photograph of one of his paintings inspired by that era. The photograph was shared by Professor Richard Drayton.

On March 20, 2025, *AnOther Magazine* published Asleigh Kane’s interview, “Hew Locke on Guyanese Masquerades.” Here he talked “about how his experiences watching Masquerade bands and how they inspired his artwork:

Christmas in Guyana wasn’t complete without a masquerade band. You would hear it coming in the distance – the high-pitched sound of a fife and a small snare drum. The band would move through the local area, going to places they knew they’d be welcome and could make some money. It’s a very powerful childhood memory. There were several characters...Mother Sally, was a white-faced stilt dancer in a big dress and tall people would have to move telephone cables out of the way so she could come down the driveway; the Bull Cow, was really disturbing, a character in a very crude costume with sharp horns. It would charge at all the kids, which was scary but exciting as well.

For many Guyanese, across generations, Hew Locke’s observations represent an organic truth.

In 2022, Hew Locke’s *The Procession* opened at Britain's Tate Gallery. As the March 2025 publication observed:

In 2022, Locke transformed Tate Britain’s Duveen Galleries with *The Procession*: a Technicolour masquerade of almost 150 life-sized figures, as if frozen mid-migration, in robes made from fabric, resin and found objects, printed with antique sugar trade share certificates and imagery of dilapidated Guyanese houses. Wearing bright flowers in their hair and ornate masks covered in beads or skull depictions, they waved vast embroidered banners and flags. Their weathered costumes were suggestive of a long, arduous journey, in which visitors became active participants, weaving between the bodies and joining the march.

Masquerade has and continues to inspire the work of many Guyanese artists. They have expressed this inspiration in a wide range of media and formats, including ceramics, drawing, fiber art, installations, murals, paintings, photography, and sculpture.

In this exhibition we feature photographs collected on social media, primarily Facebook, of art by Dudley Charles, Brian Clarke, Victor Davson, Grace Hale, Hew Locke, Ivor Thom, students of the E.R. Burrowes School of Art, and Joshua Tujay Macey. In addition we draw upon photographs shared by Richard Drayton, Mart’n James, and Wayne McWatt and photocopies from photographs in the mid-20th century editions of the *Chronicle Christmas Annual*.

The photocopies and photographs from Drayton, James, and McWatt help us in visualizing the urban contexts in which Masquerade performed.

We hope that this selection will contribute to our appreciation of the theme of the 2025 Symposium and Literary Hang—Masquerade: Memory and Creativity. What memories does it invoke? How would you wish it forward?

Sources: Asleigh Kane, “Hew Locke on Guyanese Masquerades.” *AnOther Magazine*, March 20, 2025. Available online at

<https://docs.google.com/document/d/1fOclZJQQLgL3XgOSZDab89bZInMkzldH/edit>

Vibert C. Cambridge, A.A., Ph.D.

2025 Symposium and Literary Hang

IMAGE #1: “The Masqueraders” by Rudolph A. Fung.

The earliest image of Masquerade in this exhibition is a photocopy of Rudolph A. Fung’s prize-winning photograph “The Masqueraders” in the 1958 *Chronicle Christmas Annual*. What catches your attention ?

PHOTOGRAPHIC COMPETITION  
THIRD PRIZE



"THE MASQUERADERS"

—RUDOLPH A. FUNG.

Image #1: "The Masqueraders" by Rudolph A. Fung.

Image # IMAGE # 2: "Masquerade" by Stanley Greaves.(late 1950s)



"MASQUERADE"

BY STANLEY GREAVES

IMAGE # 2: “Masquerade” by Stanley Greaves (late 1950s)

The *Chronicle Christmas Annual* in 1960 featured Stanley Greave’s painting “MASQUERADE.” This painting is emblematic of a distinct period in Greaves’ body of work. It is connected to the “abstractism” of what Dr. Rupert Roopnarine has described as his Pavement series—the late 1950s early 1960s—the dawn and early years of the new nation.

*Chronicle Christmas Annual* represented an influential place where tradition, entrepreneurship, news, nostalgia, the arts and technology met. Among articles, columns, and essays, would be poems, short stories, paintings, photographs, and other works of the imagination.

IMAGE # 3: Mother Sally at British Guiana Festival in 1961.

The 1961 edition of the *Chronicle Christmas Annual* published a photograph of a Tanga Band (apparently another term) at the British Guiana Festival in 1961.

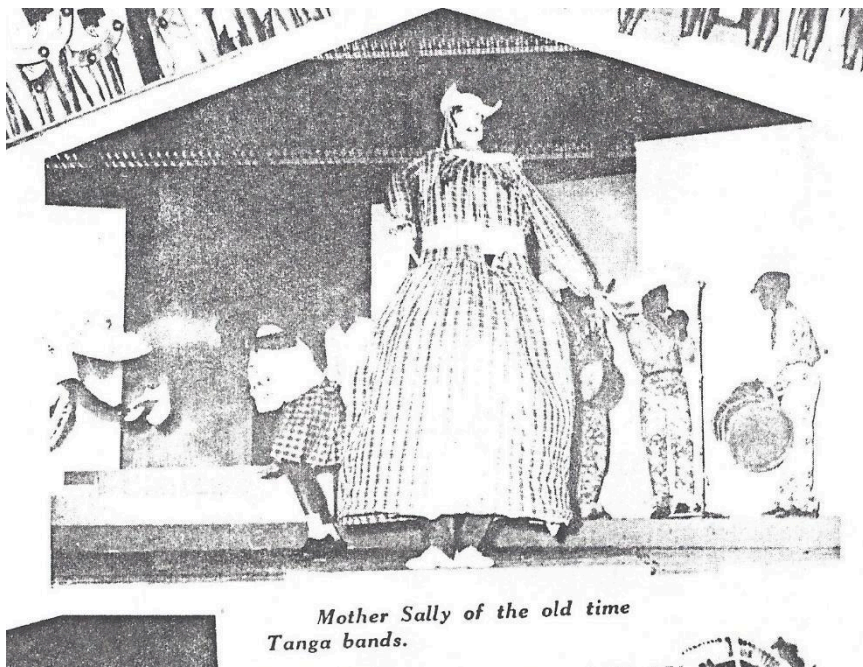


Image # 3: Mother Sally at British Guiana Festival in 1961.

What the *Chronicle Christmas Annual* represented were snapshots of Masquerade activities in the Dear Land.

These “snapshots” along with personal photographs shared by Drayton, James, and McWatt give a sense of the pervasiveness of Masquerade in the middle decades of the 20<sup>th</sup> century.

IMAGE # 4: “Our masqueraders with-inevitably Mother Sally at left.”



Image # 4: “Our masqueraders with-inevitably Mother Sally at left.”

This photograph was used to introduce Art Alexander’s “Culture in Guyana-1967 to 1981,” *Chronicle Christmas Annual*, 1981, p. 156.

IMAGE # 5: Masquerade in Georgetown, Guyana around 1963. Photo Wayne McWatt



Image # 5: Masquerade in Georgetown, Guyana around 1963. Photograph shared by Wayne McWatt? Where is this location? What attracts your attention?

IMAGE # 6: "Rose Masquerade Band" in Tucber Park, New Amsterdam, Berbice. Late 1960s-early 1970s. Photograph by Mart'n James.



IMAGE # 6: “Rose Masquerade Band” in Tucber Park, New Amsterdam, Berbice. Late 1960s-early 1970s. Photograph by Mart’n James.

IMAGE # 7: Boysie Sage (1966)



IMAGE # 7: Boysie Sage (1966). Freeze-frame from British Film Institute Archive. “The Royal Tour of the Caribbean (1966).

IMAGE # 8: Boysie Sage (1970s)

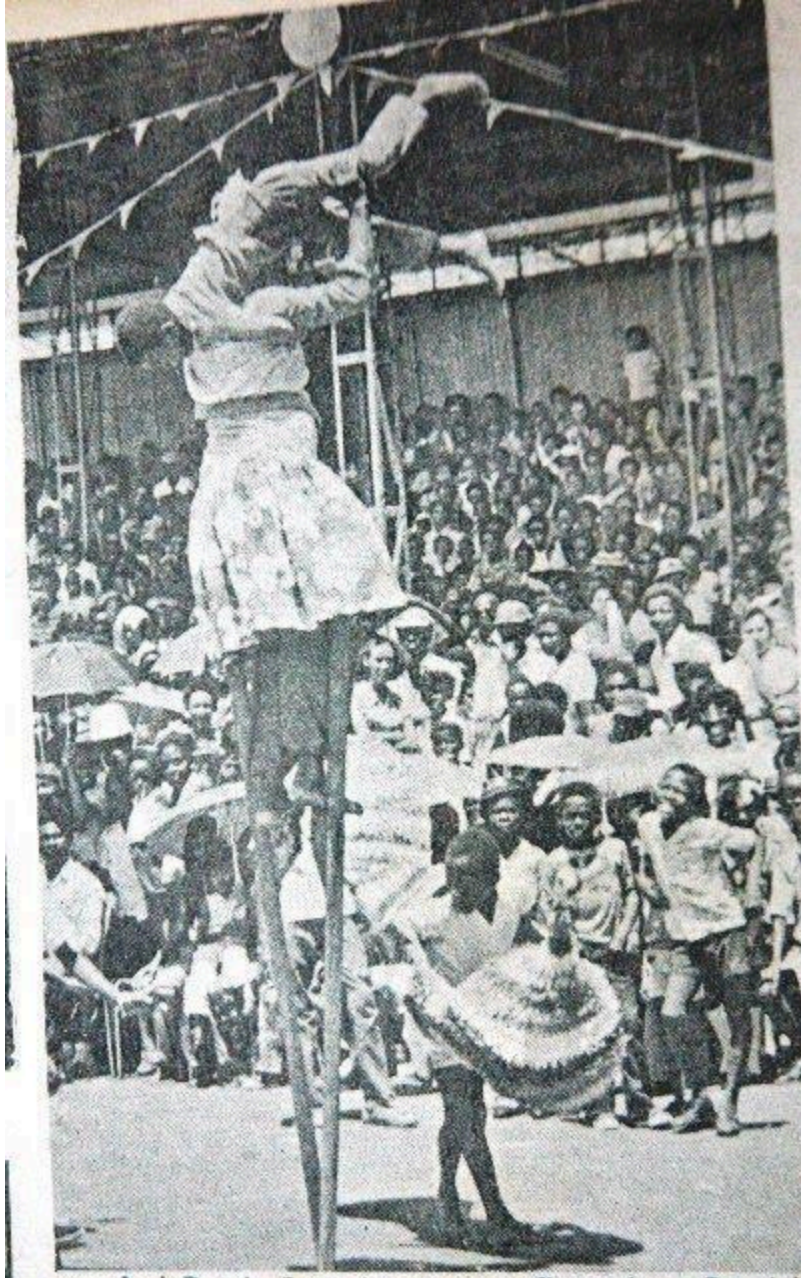


IMAGE # 8: Boysie Sage (1970s)

These photographs captured many dimensions of Masquerade during the between the 1950s and the 1970s. How was this dynamism registered in the works of a generation of distinguished Guyanese artists? We start with Dudley Charles.

## DUDLEY CHARLES

Dudley Charles is a practicing artist in the United States. This Plaisance-born artist is recognized as an important abstract artist. His works have been influential in the discourse on Guyanese aesthetics and identity in the post-independence era. His 1975 “Old House” exhibition was pioneering. His art celebrated the embellishments of the Guyanese “Old House” and established him as a sensitive observer of the shapes and lines of Guyana’s heritage. These fifteen pieces represent Dudley’s exploration of Guyana’s masquerade.

Selected works: IMAGES # 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23.

Image # 9: “After the Masquerade.” Dudley Charles, “34”X 32” acrylic on canvas 1992



Image # 9: “After the Masquerade.” Dudley Charles, “34”X 32” acrylic on canvas 1992.

Image #10: “Evening: Masquerading in the Evening.” Dudley Charles, “40”x37.”



Image #10: "Evening: Masquerading in the Evening." Dudley Charles, "40"x37."

Image # 11: "Masquerade (study)." Dudley Charles, "16"x20" acrylic on paper 1994. Posted online October 7, 2020.

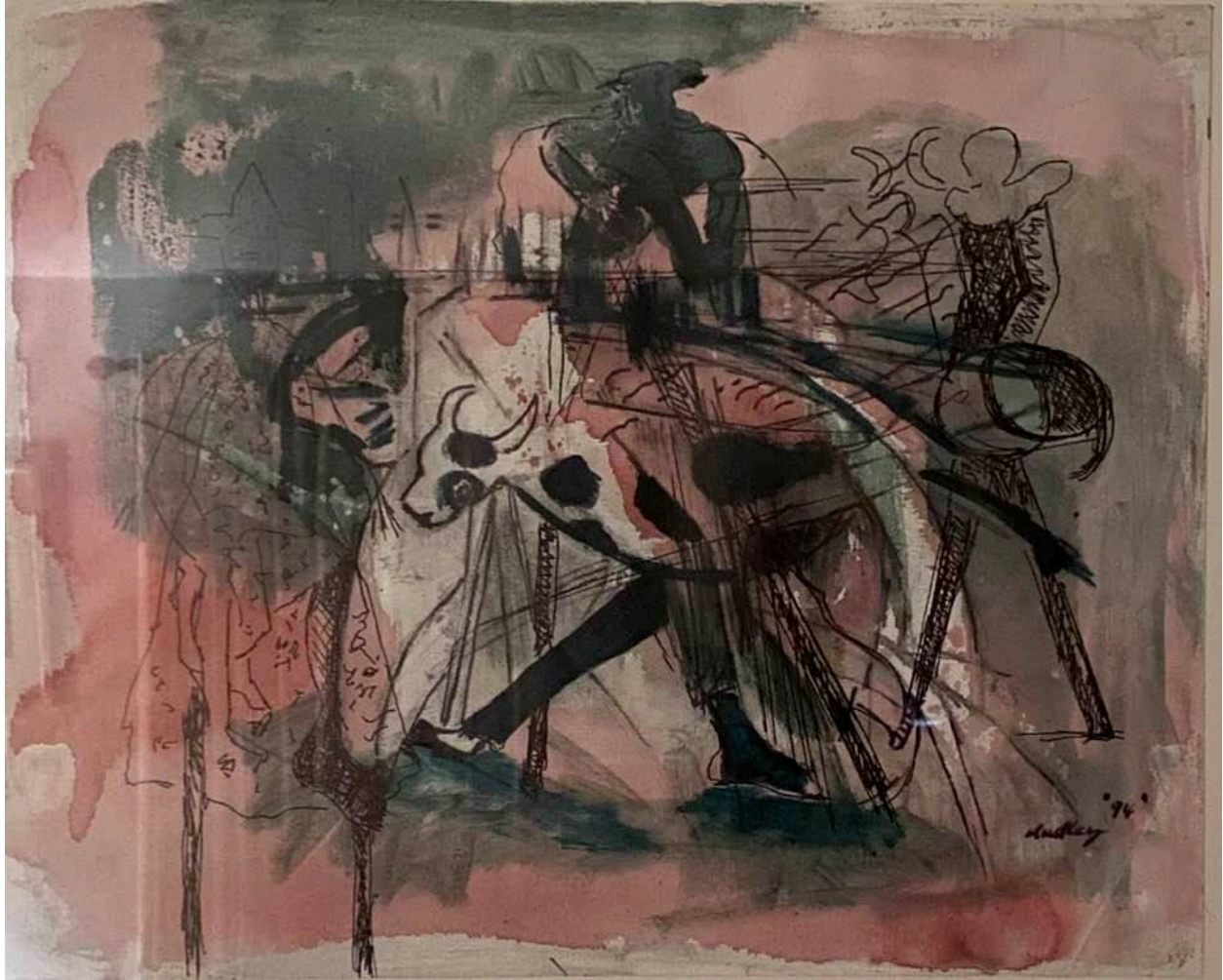


Image # 11: “Masquerade (study).” Dudley Charles, “16”x20” acrylic on paper 1994. Posted online October 7, 2020.

Image # 12: Dudley Charles, “Masquerade series, works on paper 1980-1988.” Posted online November 27, 2016.



Image # 12: Dudley Charles, “Masquerade series, works on paper 1980-1988.” Posted online November 27, 2016.

Image # 13: Dudley Charles, “Masquerade series, works on paper 1980-1988.” Posted online November 27, 2016.



Image # 13: Dudley Charles, “Masquerade series, works on paper 1980-1988.” Posted online November 27, 2016.

Image # 14: Dudley Charles, “Masquerade series, works on paper 1980-1988.” Posted online November 27, 2016.



Image # 14: Dudley Charles, "Masquerade series, works on paper 1980-1988." Posted online November 27, 2016.

Image # 15: Dudley Charles, "Masquerade series, works on paper 1980-1988." Posted online November 27, 2016.



Image # 15: Dudley Charles, "Masquerade series, works on paper 1980-1988." Posted online November 27, 2016.

Image # 16: Dudley Charles, "Masquerade series, works on paper 1980-1988." Posted online November 27, 2016.



Image # 16: Dudley Charles, "Masquerade series, works on paper 1980-1988." Posted online November 27, 2016.

Image # 17: Dudley Charles, "Masquerade series, works on paper 1980-1988." Posted online November 27, 2016.



Image # 17: Dudley Charles, “Masquerade series, works on paper 1980-1988.” Posted online November 27, 2016.

Image # 18: Dudley Charles, “Masquerade series, works on paper 1980-1988.” Posted online November 27, 2016.



Image # 18: Dudley Charles, "Masquerade series, works on paper 1980-1988." Posted online November 27, 2016.

Image # 19: Dudley Charles, "Masquerade series, works on paper 1980-1988." Posted online November 27, 2016.



Image # 19: Dudley Charles, "Masquerade series, works on paper 1980-1988." Posted online November 27, 2016.

Image # 20: Dudley Charles, "Masquerade Dance." Posted online November 27, 2016.



Image # 20: Dudley Charles, "Masquerade Dance." Posted online November 27, 2016.

Image # 21: Dudley Charles, "Masqueraders : Ready for the road." 40"x30" acrylic on canvas. Posted online December 6, 2016.

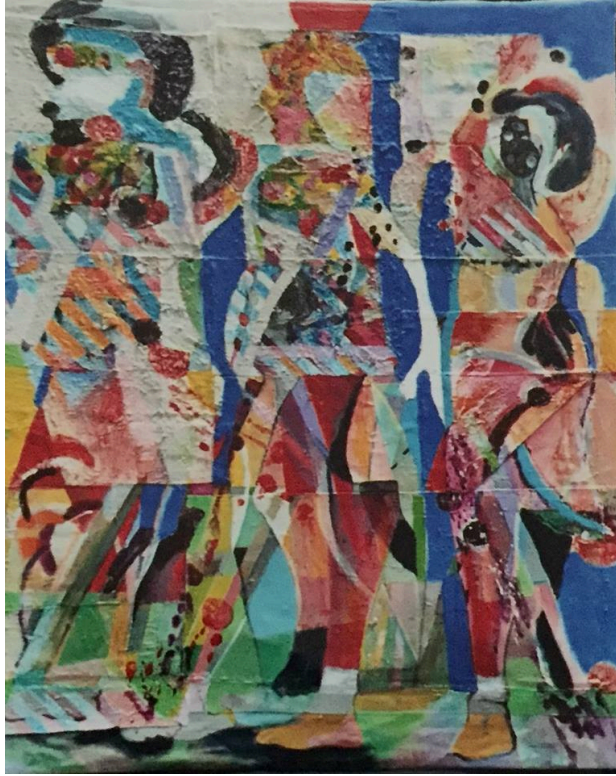


Image # 21: Dudley Charles, "Masqueraders : Ready for the road." 40"x30" acrylic on canvas. Posted online December 6, 2016.

Image # 22: Dudley Charles, "Masquerade." 36"x 48" acrylic on canvas. Posted online December 6, 2016.

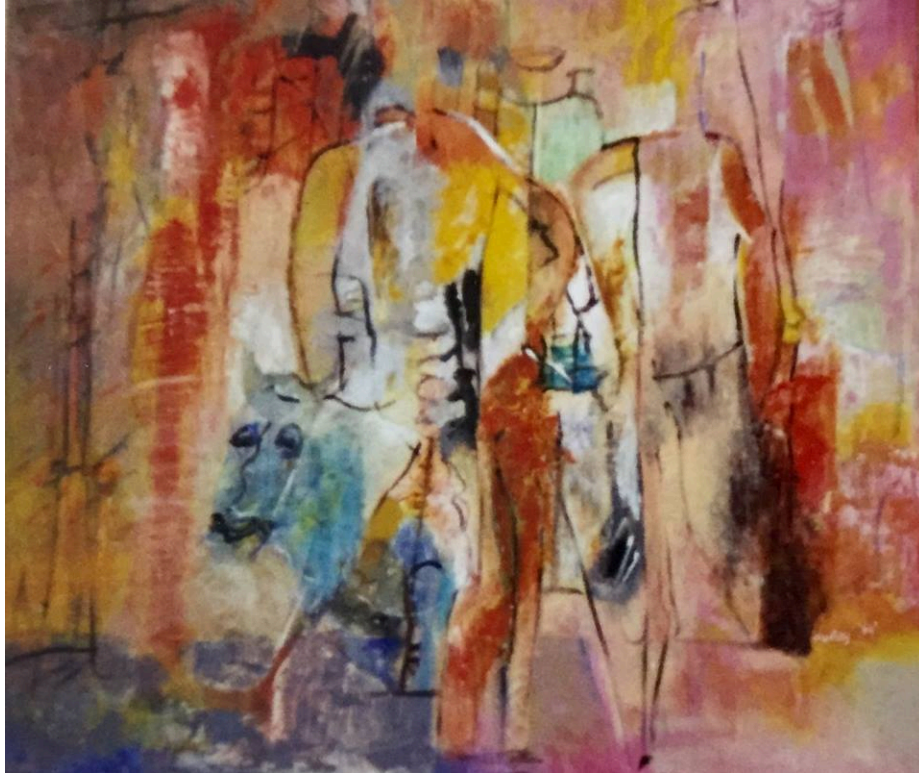


Image # 22: Dudley Charles, "Masquerade." 36"x 48" acrylic on canvas. Posted online December 6, 2016.

Image # 23: Dudley Charles, "Masquerade Band." "57"x57" acrylic on canvas. Posted online December 6, 2016.



Image # 23: Dudley Charles, "Masquerade Band." "57"x57" acrylic on canvas. Posted online December 6, 2016.

## BRIAN CLARKE

Brian Clarke (1966 -2025)

Brian Clarke, born on July 16, 1966, is a seasoned Guyanese artist and art educator with a career spanning several decades. He holds a Diploma in Painting from the Burrowes School of Art (1986), a Bachelor of Arts in Fine Art from the University of Guyana (2004), and a Certificate in Education Management from the same institution (2010).

Since 1986, Clarke has served as an art teacher in several Georgetown schools, including Ruimveldt Multilateral, St. Stanislaus College, and St. Joseph's High School. In addition to his teaching career, he worked as an Illustrator and Designer for an IDB-funded Book Project in 1990.

His artistic journey includes participation in numerous exhibitions, such as Reunion 1990 at the Venezuelan Institute in Georgetown, and Guyanese Uprising at Castellani House in 1995. Between 1995 and 2000, he was featured in several solo and group exhibitions. Clarke also represented Guyana in Carifesta exhibitions held in Trinidad (2006), Guyana (2008), and Suriname (2013).

A strong advocate for the local arts community, Clarke is a co-founder of the Main Street Artists Group, contributing significantly to the development and visibility of Guyanese art.

Source: "Introducing our Participating Artists!," Castellani House, Guyana.

The three pieces are in the series titled "History of Masquerade." The paintings are now in Guyana's National Collection, Castellani House.

IMAGE # 22: Brian Clarke, "History of Masquerade # 1. Originally posted by Myra Pierre Moore on Facebook, October 28, 2017.



IMAGE # 22: Brian Clarke, “History of Masquerade # 1.” Originally posted by Myra Pierre Moore on Facebook, October 28, 2017.

IMAGE # 23: Brian Clarke, “History of Masquerade # 2.” Originally posted by Myra Pierre Moore on Facebook, October 28, 2017.



IMAGE # 23: Brian Clarke, "History of Masquerade 2." Originally posted by Myra Pierre Moore on Facebook, October 28, 2017.

IMAGE # 24: Brian Clarke, "History of Masquerade # 3." Originally posted by Myra Pierre Moore on Facebook, October 28, 2017.



IMAGE # 24: Brian Clarke, "History of Masquerade 3." Originally posted by Myra Pierre Moore on Facebook, October 28, 2017.

## VICTOR DAVSON

Victor Davson has exhibited widely throughout the northeast United States and in Great Britain, France, the Dominican Republic and Cuba. His work is in the permanent collections of the National Museum of Fine Arts, Havana, Cuba, National Collection of Fine Arts, Guyana, Newark Museum of Art, Montclair Art Museum, New Jersey State Museum, Jane Voorhees Zimmerli Art Museum, and Morris Museum. Fellowships and awards include a Pollock-Krasner Foundation Grant, a Rutgers Center for Innovative Print and Paper Fellowship, three New Jersey State Council on the Arts Fellowship Awards.

Davson was born in Georgetown, the capital of what was then British Guiana. He received a BFA degree from Pratt Institute, Brooklyn, New York and cofounded Aljira, a Center for Contemporary Art to support artists outside the mainstream. His thinking is heavily influenced by the anti-colonial politics of the Caribbean, and by the intellectual powerhouses of that period. These include extraordinary writers, poets and activists such as Martin Carter, Frantz Fanon, Walter Rodney, Rabindranath Tagore, V. S. Naipaul and Orlando Patterson. His body of work

includes the *Limbo Anansi* drawings, *Bad Cow Comin'* paintings, paintings on long playing vinyl record album covers and recent landscapes begun in 2020.

Solo exhibitions include *In Full Bloom: Landscapes by Victor Davson*, Akwaaba Gallery, Newark, NJ; *The Misogyny Papers/Apology | Victor Davson*, The Center for Contemporary Art, Bedminster, NJ; *Victor Davson Recent Work*, Rush Arts, Philadelphia, PA; *The Misogyny Papers/Apology | Victor Davson*, Exhibition and Workspace Project, Gallery Aferro, Newark, NJ; *The Misogyny Papers/Apology | Victor Davson*, Bertha V.B. Lederer Gallery, State University of New York, Geneseo, Online Exhibition; *Victor Davson: Luminaria*, Bertha V.B. Lederer Gallery, State University of New York, Geneseo; *Victor Davson: Full Circle*, Wilmer Jennings Gallery at Kenkeleba, New York, NY; *Victor Davson: Full Circle*, Berrie Center Kresge and Pascal Galleries, Ramapo College of New Jersey, Mahwah, NJ; *Bad Cow Comin': Recollections and Transformation*, Rush Arts Gallery, New York, NY.

Group exhibitions include *African American Artists & Abstraction*, National Museum of Fine Arts, Havana, Cuba; *Radical Vision and Imagination: Black Abstract Art in the 21st Century*, Warburton Gallery, Yonkers, NY; *Wolfgang Gil: Sonic Geometries*, sound installation with works from the Newark Museum of Art collection, Newark, NJ; *Cicely Cottingham, Victor Davson | Book of Hours/Ours*, Bertha V.B. Lederer Gallery, State University of New York, Geneseo; *Origins: Memories from the Metropolis*, Akwaaba Gallery, Newark, NJ; *Liminal Space*, Caribbean Cultural Center, New York, NY; *Collage Effects: Art of the African Diaspora*, William Paterson University Galleries, Wayne, NJ.

Source: <https://victordavson.com/biography>

Images # 25: Victor L Davson. A October 30, 2022 Facebook post captioned, “Had to pull out this stuff last night for a studio visit from my friend and collector who is not really interested in my new work but loves him some Bad Cow and Guyana Masquerade.”



IMAGE # 25: Victor L. Davson. A October 30, 2022 Facebook post captioned, “Had to pull out this stuff last night for a studio visit from my friend and collector who is not really interested in my new work but loves him some Bad Cow and Guyana Masquerade.”

IMAGE # 26: Victor L. Davson, “Mad Bull Coming,” Posted on Facebook, April 17, 2017.



IMAGE # 26: Victor L. Davson, "Mad Bull Coming," Victor Davson. Posted on Facebook, April 17, 2017.

IMAGE # 27: Victor L. Davson, Posted on Facebook, December 25, 2018.



IMAGE # 27. Victor L. Davson. Posted on Facebook, December 25, 2018.

IMAGE # 28. Victor L. Davson. "Bad Cow." Posted on Facebook, December 25, 2018.



IMAGE # 28. Victor L. Davson. "Bad Cow." Posted on Facebook, December 25, 2018.

CERAMICS: “My new decorative ceramic masquerade plates were part of a fundraiser for The Center for Contemporary Art and by all accounts did very well. My BAD COWS were the hottest items.” (Victor Davson, December 19, 2023)

IMAGE # 29: Victor L. Davson. From the series of “new decorative ceramic masquerade plates.”



IMAGE # 29: Victor L. Davson. From the series of “new decorative ceramic masquerade plates.”

IMAGE # 30: Victor L. Davson. From the series of “new decorative ceramic masquerade plates.”



IMAGE # 30: Victor L. Davson. From the series of “new decorative ceramic masquerade plates.”

IMAGE # 31: Victor L. Davson. From the series of “new decorative ceramic masquerade plates.”



IMAGE # 31: Victor L. Davson. From the series of “new decorative ceramic masquerade plates.”

IMAGE # 32: Victor L. Davson. From the series of “new decorative ceramic masquerade plates.”



IMAGE # 32: Victor L. Davson. From the series of “new decorative ceramic masquerade plates.”

IMAGE # 33: Victor L. Davson. From the series of “new decorative ceramic masquerade plates.”



IMAGE # 33: Victor L. Davson. From the series of “new decorative ceramic masquerade plates.”

IMAGE # 34: Victor L. Davson. From the series of “new decorative ceramic masquerade plates.”



IMAGE # 34: Victor L. Davson. From the series of “new decorative ceramic masquerade plates.”

#### GRACE HALE (-2020)

Grace Hale was educated at the E.R. Burrowes School of Art, Georgetown, Guyana, specializing in Textile Construction and Design. She taught art in Botswana and died in New York. She was active in the Community Arts program of the Guyana Cultural Association of New York during the early 2000s.

IMAGE # 35: Grace Hale. “Mad Cow and Mother Sally.” Fibre Art. Before 2020.



Image #35: Grace Hale, "Mad Cow and Mother Sally." Fibre Art. Before 2020.

HEW LOCKE, OBE, RA

**Hew Donald Joseph Locke OBE RA** (born 13 October 1959) is a British [sculptor](#) and contemporary visual artist based in [Brixton, London](#). Born in [Edinburgh, Scotland](#), in 1959, Locke is the eldest son of Guyanese sculptor [Donald Locke](#) (1930–2010)<sup>[14]</sup> and British painter [Leila Locke](#) (née Chaplin) (1936–1992).<sup>[15]</sup> He spent his formative years (1966 to 1980) in [Georgetown, Guyana](#), before returning to the UK to study.<sup>[16]</sup> He received a B.A. Fine Art degree in 1988 from [Falmouth University](#), and an M.A. in Sculpture from the [Royal College of Art](#), London, in 1994. In 1995 he married curator Indra Khanna.

Source: [https://en.wikipedia.org/wiki/Hew\\_Locke](https://en.wikipedia.org/wiki/Hew_Locke)

IMAGE # 36: Hew Locke, Masquerade in Kitty during the 1960s and 1970s. Ca. 1990s. Photograph courtesy of Dr. Richard Drayton.



IMAGE # 36: Hew Locke, Masquerade in Kitty during the 1960s and 1970s. Ca. 1990s. Photograph courtesy of Dr. Richard Drayton.

IAN IVOR THOM

Studied Sculpture/Monumental Sculpture at Escuela Nacional de artes plasticas (Cuba). He graduated in 1979 and has been the dominant monumental sculptor in Guyana.

His public monumental works include bronze panels on President L.F.S. Burnham's Mausoleum, Botanic Gardens (1986), the Damon Monument, Essequibo (1988), and 1823 Monument (2013). Ian Ivor Thoms has also done small bronzes. An example is “Mad Cow” now in a private collection.

IMAGE # 37: Ian Ivor Thom, “Mad Cow.” ca. 2008.



IMAGE # 37: Ian Ivor Thom, “Mad Cow.” ca. 2008.

IMAGE # 38: Masquerade Mural (2012). This mural was designed and executed by students of the E. R. Burrowes School of Art in partnership with the Guyana Cultural Association of New York, Inc, led by Errol Doris.



IMAGE # 38: Masquerade Mural (2012). This mural was designed and executed by students of the E. R. Burrowes School of Art in partnership with the Guyana Cultural Association of New York, Inc, led by Errol Doris.

Vibert C. Cambridge, A.A., Ph.D.

Chair, 2025Symposium and Literary Hang.

August 17, 2025.

