The University of the West Indies
St. Augustine Campus
Faculty of Humanities and Education
CARIBBEAN STUDIES PROJECT
HUMN 3099

COVER PAGE

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Title of Thesis:

A COMPARATIVE ANALYSIS OF THE REPRESENTATIONS OF CARIBBEAN LANDSCAPES IN SELECT PAINTINGS OF TRINIDADIAN ARTISTS DONALD “JACKIE” HINKSON AND CYNTHIA MCCLEAN WITH CONSIDERATION TO THEIR INDIVIDUAL INSPIRATION, STYLE AND APPROACH.

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ABSTRACT

This paper will explore selected works of artists Donald “Jackie” Hinkson and Cynthia McLean and discuss their representations of Caribbean landscapes. The artistic choices made by Hinkson and McLean in their recreations of vistas and scenes across Trinidad and Tobago will be discussed. Both artists share similarities and have differences in their choices regarding subject matter, influences, use of media and artistic style, and this paper aims to ascertain where their work intersect or diverge.

The pieces include Hinkson’s “Mayaro Beach House” (1976), “North Coast” (1988), “St. Anns Main Road” (1992), “Gardenlight” (1997), and “Brown Savannah” (undated), and McLean’s “Old House Garden” (2005), “Old Houses” (2008), “Cocoa Plantation” (2013), “Banana Plantation” (undated) and “Poui” (undated). These landscape paintings will be discussed with particular attention paid to design elements and principles. Understanding the technical aspects of each of the piece enables an understanding of their individual historical artistic influences, styles and approaches to the subject matter.

Additionally, the reasoning behind Hinkson and McClean’s focus on landscapes as a subject matter will be discussed, including the ideas they communicate to the viewer/audience of their work. By viewing the select works mentioned in this paper, a comparative analysis can be made about these “Trinbagonian” artists and their portrayal of landscapes across the Caribbean.

KEY TERMS: Landscapes, elements of design, principles of design, juxtaposition, superimposition, objective, subjective, fauvism, hard edge, impressionism, expressionism, postimpressionism, Caribbean context, Trinidad and Tobago, artistic movements.
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INTRODUCTION

The subject of landscapes has long been a major focus for many artists. Whether they choose to take subjective or objective stances with their work, these artists mainly focus on capturing the vista, and putting forth implications and interpretations of the depicted settings. Landscapes have been captured in a variety of artistic channels, including sketches, photography, installations, and paintings, amongst others.

One early reason for rendering landscapes via paintings was for use by the European upper-class during the venture known as “The Grand Tour”. The Grand Tour was a travelling endeavor—a pilgrimage of sorts—carried out by young upper-class European males in the mid-19th century. The intention of the journey was to give exposure to arts, science and culture around the world. Artists were among those who participated in the Grand Tour and recorded places they visited through landscape paintings. Thus, these paintings became records and memoirs, providing information about the Grand Tour. However, the styles primarily utilized by these artists were purely objective, as they replicated the realism of the environment.

It was at the end of the 1900s and at the beginning of the 20th century that artists began exploring different meanings behind and representations of landscape art. Impressionism, Expressionism and Postimpressionism became popular movements. These movements saw the respective artists applying their own forms of abstraction in recreating a scene or vista. These artists and pioneers painted with disregard for traditional practices.

According to E. Moore and F.M. Moore, “Impressionists were concerned with representing day to day existence in an objective and realistic manner, and they rejected the Romantic idea that a painting should convey strong emotions. They wanted to record the fleeting
effects of light and movement, and so their usual subject were landscapes or social scenes like streets and cafes” (205). Rather than using the landscape for documentation, the impressionists wanted to capture a scene and portray what was going on at that point in time.

They achieved this style of art utilizing singular, unblended brushstrokes which stood out in their paintings. The style embodied the qualities of the landscape, like shape, form, light and hue. The paints were unblended and juxtaposed next to one another in autonomous strokes, but the main intention was the overall composition, and how these strokes replicated the vista. These qualities are visible in the works of Claude Monet, one of the most recognized impressionist artists.

Meanwhile, expressionist works, “[R]epresented a move away from the observational detachment of realism and, to an extent, Impressionist Trends, and were concerned with conveying the artist’s feelings and emotions as aroused by the subject” (Moore and Moore 141). This was a more subjective way of representing the landscape; the style seemed more abstracted and far from realistic. The artists painted loosely with vigorous brushwork and with bold colors juxtaposed against one another. Vincent Van Gogh’s artwork most popularly embodies these traits and techniques.

Further exploration of subjective rendering of the landscape led to the development of Postimpressionist art, whose artists “rejected Impressionism” (Moore and Moore 328). The artists of this time preferred to work in their own subjective manner, with disregard to Realist and Impressionist ideals. Paul Cezanne was a widely acclaimed artist during this time. Cezanne broke up the forms and shape of the environment and reassembling them like a collage or a mosaic piece.
Out of these historic European artistic movements comes modern Caribbean art and the Caribbean context. Most contemporary artists in Trinidad and Tobago paint with an abandonment of realism and objectivity within their depictions of the real world, and they adhere to more subjective representations. This high level of abstraction is present in the works of Trinidadian artists Donald “Jackie” Hinkson and Cynthia McLean.

Hinkson and McLean’s backgrounds begin differently; Hinkson’s formal European education in art contrasts with McClean’s self-taught methods and locally-based instruction. However, both artists have been profoundly influenced by their Trinidadian heritage, which is why there exists an array of artwork contextualizing their vision and representation of Trinidad and Tobago’s own landscape. The following chapters will comparatively analyze the works of these two artists, with regard to their influences, styles and approaches.
Donald “Jackie” Hinkson and Cynthia McLean each have a technical style which gives identity to their pieces. Line, plane, shape, color, tone and texture play significant roles in Hinkson and McClean’s work. These elements are quintessential in art.

Principles of design can be divided into several categories: balance, rhythm, dominance, size and harmony. Balance is “the design or arrangement of parts in a whole grouping that creates a feeling of equilibrium and equality” (Wallschlaeger and Busic-Snyder 373). There are three types of balance: symmetrical, asymmetrical and radial. “Symmetry is the correspondence between opposite halves of a figure or form on either side of an axis or set axes” (Wallschlaeger and Busic-Snyder 373). Meanwhile, “Asymmetry is a lack of symmetry, designating an unequal spatial arrangement” (Wallschlaeger and Busic-Snyder 373).

“Rhythm is a reoccurrence or repetition of visual elements in a regular harmonious pattern” (Wallschlaeger and Busic-Snyder 373). Rhythm allows for easy readability and direction of the viewer’s attention throughout a piece of art work. When it comes to size, this is “a relative term used in comparing figures. For example, one figure can be larger or smaller than another. Size helps the viewer determine scale, depth and distance within a visual field.” (Wallschlaeger and Busic-Snyder 195).

Dominance helps to distinguish main ideas about a piece while having a variety of other elements complimenting it; “a condition that occurs when one or more compositional elements within a visual field is emphasized and becomes more visually prominent than the others” (Wallschlaeger and Busic-Snyder 373). The final principle is harmony, which is “a state of visual
order or aesthetically pleasing relationships among the visual elements in a two- or three-dimensional composition, form, or structure.” (Wallschlaeger and Busic-Snyder 373). These principles are guidelines which artists follow when composing their work, and can be seen throughout both Hinkson and McLean’s artwork in varying degrees.

Figure 1: “Mayaro Beach House” (1976) – Donald “Jackie” Hinkson

In Hinkson’s painting “Mayaro Beach House” (1976), lines are used in various ways; either sparingly, or clearly outlined, as seen in the walls, windows and doors of the architecture. Details are made though juxtaposing colors and other forms within piece. Hinkon’s use of line is static, which clearly indiactes that it is a well-grounded and stern object. The haphazard lines of the trees portray their fragility in comparison to the building, as they appear to be being moved by a gust of wind.

Hinkson’s use of color in a planar format utilizes various tones of the hues to differentiate one form from another. This also helps replicate how light interacts with surfaces. Various shapes and forms can be created within the leaves of the trees and within the architecture found in the piece. Hinkson paints his color flatly with smooth brushstrokes; this eliminates the
simulation of texture for the sake of form. The beach house stands as a representation of the commodification of the Caribbean’s beaches; there stands a house for rent by the sea, with the “typical” image of sand and coconuts. However, the dull color suggests that this painting is not meant to be an idealistic representation of a commercialized entity, but rather a grounded look of a significant building in modern Caribbean culture: the beach house.

Hinkson asymmetrically balances his elements and images in this painting. Dividing his painting along a horizontal and vertical line of symmetry, elements can be found situated to the top and left side of the painting respectively. This chaotic rhythm is created by the elements and patterns in the trees, which portray the dominant elements of the piece. This then allows for a smooth transition of the viewers gaze, using the lines of the tree trunk, drawing attention to the two figures standing at the base of the tree. To complement this dominance, Hinkson’s figures are smaller in comparison. This size variation accents and amplifies the overpowering nature of the background. All of these aspects of the painting work in conjunction with the others, allowing for a harmonious composition.

Meanwhile, Cynthia McLean’s use of elements are unique and gives her paintings its own identity and distinguishing features. Her painting, “Banana Plantation” (2003) uses color as its most outstanding feature, and portrays lines differently, in direct contrast with Hinkson’s “Mayaro Beach House” painting.

Figure 2: “Banana Plantation” (2003) – Cynthia McLean
McClean creates outlines of the shapes and forms of the banana trees and the farmers/pickers by painting colors flatly, then juxtaposing them with one another, with small transitions from one color to the next. Her palette is very intense and bold, which simulates the feeling of warmth within the environment. McLean’s brushwork is vigorous, giving the painting a rigid appeal. This also adds texture to forms such as the leaves and fruits. Light in this scene is also used to give the effect of the figures being immersed and overwhelmed by nature—evocative of traditional Caribbean fruit plantations or farms. Where the figures are centered, the hues are darker in comparison to the lighter tones surrounding them. Compared to the small figures in Hinkson’s “Mayaro Beach House” painting, the banana pickers blend and merge with the rest of the painting, giving a universality to the landscape of the banana plantation, showing the connection and vibrance of the Caribbean working class and a staple fruit of the islands.

Movement and activity are ripe in this painting. The shape of the leaves of the banana trees are patterned in a way to bring attention to the figures in the center. McLean is able to make the trees the most dominant feature of piece, almost making the viewer unaware of the other subjects. This orientation speaks of the harmony she creates through her depiction of the scene.
Looking closely McLean’s “Old House Garden” (2005), lines are scarcely seen. Only a few dominant lines are used to create the shape of the house in the background, however, McLean creates more indirect lines through her use of color. McLean has a variance in style within this piece in order to create certain effects. The wall in the foreground and the building in the background are both painted flatly with smooth strokes. The flora is painted more exaggeratedly in order to simulate the idea of congestion; this also creates contrast with what is organic and what is man-made in the landscape.

McLean emphasizes this contrast even more by utilizing the impasto technique with the trees and other plants. According to E. Moore and F.M. Moore, impasto is “An Italian word used to describe the thickness and textures that can be achieved with Acrylic or Oil paint” (204). The tone of the hues is very light, which indicates that the scene is well-lit or that the sunlight is dominant in the environment. The impasto technique creates texture with the plants which allows them to be more striking in its visual appeal and texture. McLean uses two analogous color schemes. Analogous color schemes are described as “any three consecutive hues or any of their shades and tints on the color wheel” (Whelan 22). These colors are yellow, yellow-green, green, blue-green, blue and blue-violet.

McLean is able to achieve harmony in her artwork in various ways. In this painting, she has very active rhythm created in the center by the plant life. This is balanced with the flat and more static orientation elements in the architecture. This also gives dominance to the plants in the foreground over the background. The viewer first notices the active style in the center, then gradually shifts attention to the more subtle elements.
Another of Hinkson’s use of elements can be seen in Figure 4, which has more active linework within the backgrounds which is achieved by using diagonal lines throughout the foliage. Hinkson’s architectural figure stands firmly to the left of the canvas for “Gardenlight” (1997), grounded by strict vertical and horizontal lines. Hinkson’s linework creates the ambience of being lost within a forest, as it looms imposingly on the canvas, with the house occupying the leftmost part of the scene. The Caribbean of Hinkson’s vision sees nature as predominant and man-made structures as secondary or second to the power of the natural in this scene. Hinkson blended the various hues together to create a smooth transition from light to dark. This is clearly seen in the canopy created by the trees in the background. There is also a great contrast between the darker and lighter areas where Hinkson was mimicing sunlight. He used vehement brushstrokes to give texture in the flora within the painting.

Hinkson is able to achieve balance in a unique form of composition here. He does not replicate similar images on both sides of the canvas, but places images in such a way as to create
symmetry. The house is mirrored by the trees extending outward from the right of the canvas. Furthermore, the background shows an even distribution of weight in relation to the vertical line of symmetry. There are not many patterns in this piece that have vibrant rhythms, but there exists some rhythm on a smaller level, and these are created by the diagonal lines of the leaves in the center. This minute pattern gives direction from one side of the painting to the other; as such, the house remains dominant. Finally, the bench—situated in the middle of the painting—becomes a focal point through Hinkson's usage of lighter tones around it.

Figure 5: “St. Ann’s Mainroad” (1992) – Donald “Jackie” Hinkson

Hinkson’s linework throughout “St. Ann’s Mainroad” (1992) is dominant within the man-made structures. The lines are straight and geometric to accentuate architecture of the walls and houses. This can be contrasted against the curvilinear lines of the mountainside, which is more organic and non-static. Hinkson selectively uses color in this painting in terms of the method of application. His brushstrokes have more order, and the planar color surfaces of the houses are more laid out as opposed to the mountainside. He applies paint more loosely in the
rendering of the mountain by superimposing several blotches of differently toned greens, one on top of the other. He has lighter toned hues the foreground and middleground, which makes them stand out against the darker shades in the background.

Rhythm has expert execution. Hinkson uses asymmetric balance; he creates vertical lines in the wall which move sequentially from left to right, towards the main focal point of the piece which is the architecture towards the right. When attention is brought towards the architecture, the viewer’s gaze moves through it and outwards, due to the lines created in the building itself. The buildings stand out as the dominant images because of their size in relation to everything within the piece.

Figure 6: “Old Houses” (2008) – Cynthia McLean

In McLean’s “Old Houses” (2008), the details of the houses and the forms of the trees are made with a direct use of lines. Similar to her previous paintings, she creates more forms though the shapes created by her use of colour. She applies color smoothly on the buildings to enhance the geometric appeal of architecture. This differentiates the buildings from the more expressive application of pigment within the flora, which complements their organic nature. The overall tone is light with darker shades of hue in the buildings and trees.
There is a symmetrical use of balance shown by the houses in the middle of the painting which appear to mirror one another. Movement is not expressive but controlled, as seen by the line work. The houses capture the viewer’s attention and then transitions focus through the houses, following the orientation of the lines towards the tree in the center. McLean’s harmony here is more subtle. Both McLean and Hinkson look at “old houses” in Trinidad; the famous St. Ann’s Main Road captures a snapshot of the houses and buildings that exist there; however, McLean chooses to depict nameless old buildings, which occupy the scenic landscape of roads across her vision of Trinidad and Tobago.

Figure 7: “Brown Savannah” (undated) – Donald “Jackie” Hinkson

Figure 7 displays Hinkson’s barren use of linework in another famous Trinidadian location: the Queen’s Park Savannah. Hinkson creates an implicit line in this piece by using small planar forms on the horizon thus separating the sky and ground. He concentrates on the hues to the bottom of the painting which greatly counter-acts against the scarcity of hues and forms of the light blue sky. His palette is is very minimal, utilizing organic and natural colours
such as greens, browns and blues. Based on the compositon, Hinkson aims for greatness of depth with the vastness of the blue sky against the buildings and savannah below.

There is an unsettling way in which Hinkson chose to balance his elements in this painting. He clusters all the elements of the painting to the bottom in a horizontal manner while having a vast and empty sky looming above. This in a sense creates balance where you have the busy scene at the bottom of the painting being leveled with the scarcity within the sky. The images are small and lack detail. This gives the effect of depth, of viewing an object from a great distance. Hinkson was able to achieve harmony within this painting through imbalance.

![Figure 8: “Cocoa Plantation” (2014) – Cynthia McLean](image)

Color, again, is used by McLean’s “Cocoa Plantation” (2014), to impact other elements. Her outlines of figure and forms are achieved through applying and crudely mixing the paint together thus giving them shape. Her active brushwork throughout the piece is done in a non-linear and very expressive manner. This reflects on the nature of the painting’s content, which is
people toiling on a plantation. McClean accesses a huge aspect of the Caribbean’s shared history; the toil on the plantation (also seen in “Banana Plantation” painting). However, the darker and richer colors used here speak more subtly of a darker history and past. McLean utilizes a split complimentary color scheme to great effect with the colors being red-orange, yellow orange and blue. Whelan stated that a split complimentary scheme “consists of a hue and two hues on the sides of its complement” (24). The subtle variations in tone indicate that setting is during the evening time, and metaphorically, during a “darker” time in a Caribbean historical context.

Here, McLean uses rhythm in a way to allow for a smooth transition from foreground to background. The focal point of this piece are the workers situated in the foreground. These figures are light in tone and more detailed than other figures in the piece. They are all gestured methodically in order carry the viewer’s gaze throughout the piece. Focus is carried from the seated figures to the woman standing with the basket and finally to the silhouettes of other workers in the background. The size of the figures also indicates the level of depth McLean is trying to portray. The figures in the background are dwarfed in comparison to those in the foreground thus showing the vast area of the plantation.

Figure 9: “North Coast” (1988) – Donald “Jackie” Hinkson
In another one of Hinkson’s paintings, the artist yet again paints a well-known view from Maracas Bay, Trinidad. The most distinguishing use of line in “North Coast” is in the leafless tree in the center. This line stands out because it is bisecting the horizontal lines implied by the contours of the mountains in the background. Hinkson applies colors loosely and with greater exaggeration in order to depict the canopy of the trees, in the foreground, at the bottom of the painting. This is done with the mountains in the midground and background as well, but to a smaller degree. This is because objects loses detail as it recedes into the distance, so this loss is depicted sequentially as the images progress from the foreground to the background.

This then creates movement towards the second point of interest: the mountains to the back. The mountains overlap, and lose their intensity. This is Hinkson’s rhythmic movement from the foreground of the painting to the mountains in the distance.

Contrast can be seen between Hinkson’s lone barren tree in “North Coast” and McLean’s vibrant depiction of two poui trees in Figure 10. In “Poui” (undated), McLean is more direct with her use of line. Two bold and outstanding lines are used to make up the trunks of the poui trees. She also possesses a more subtle use of line in the detailing of the architecture. Colors are
unblended and boldly placed next to each other in the roofs of the houses. McLean uses a dominant tetra of colors: red-orange, yellow, blue-green and violet. The blue-green and violet are “cool colours”, which are said to be “based in blue” (Whelan 17). The cooler pigments are overwhelmed by the extensive use of red-orange and yellow. This makes them lose their cooler appeal to the overall warm tone.

In this painting, McLean has a structured use of symmetrical balance. She organizes the tree to stand next to a building on one side, and it is mirrored on the other. The tree to the left is more dominant due to its size in relation to other which appears to be further back in the environment. Focus shifts throughout the remainder of the painting through McLean’s use of overlapping forms. The rhythm is very static considering the overwhelming use of vertical lines which do not suggest movement.

Both artists had similarities and differences in their use of elements and principles of design. Hinkson and McLean create a lot of their forms and linework with their use of color, but they differ in terms of the subjects that inspired the paintings, their color schemes, as well as their method of application. Hinkson’s paintings have realistic appeal in terms of color whereas McLean abstracts her color palette and uses uncommon colours. McLean has a more expressive way of applying color to her paintings, creating more textures within her pieces; this is contrary to Hinkson, who uses smoother brushstrokes and simulates less textures. They both use rhythm throughout their pieces to help guide the viewer towards the main point of focus. Hinkson and McLean both incorporate the use of trees and other plant life heavily within their paintings in order to express and implement the elements and principles of design. As such, they both were able to achieve a harmonizing arrangement of elements in their own individual styles.
CHAPTER TWO:
APPROACHES TO SUBJECT MATTER

According to Scott and Swanson, “The term ‘landscape’ has a long-standing association in modern art history with the pictorial, with formal composition and with the aesthetic” (2). Throughout history the landscape was rendered as such in paintings for many different reasons. Artists would recreate a vista as a means of documentation or simply to portray the environment. The reason for replicating landscape is constantly changing, but the subject matter remains timeless. Landscapes have been replicated by artists to evoke emotion, as a form of memorabilia, as a sign of class, as well as to capture the exact essence of the setting or as a way to express themselves emotionally. Hinkson and McLean share a similar choice of subject matter in their art. Further examination of their work and historical pieces allow for connections to be made, and to understand both artists’ intentions and rationales.

Early ideals put forth about representing landscape were the Picturesque, as termed by clergyman and artist William Gilpin. He refers to the charm of discovering the landscape in its natural state. Paintings of the landscape in this sense were meant to evoke a calmer feeling to the viewer.

Figure 11: “Lake Scene, Evening” (1792) – Philip James De Loutherbourg
Figure 11 clearly illustrates the ideal which Picturesque artists try to present, capturing the natural beauty of the scene. Picturesque quality can be seen in the work of both Hinkson and McLean. In ‘North Coast’, Hinkson focuses solely on capturing the natural formations of island as it extends outwards into the ocean. McLean simply portrays the relationship between manmade and organic forms in her piece, “Poui”.

Another movement in which landscape was the main subject was Romanticism. “In Romantic art, nature with its uncontrollable power, unpredictability, and potential for cataclysmic extremes offered an alternative to the ordered world of Enlightenment thought. The violent and terrifying images of nature conjured by Romantic artists recall the eighteenth-century aesthetic of the Sublime” (Galitz). Joseph Mallord William Turner is a Romanticist artist who shows this quality of the landscape in his paintings. Additionally, “Turner believed that landscapes could convey a full range of artistic, historical, and emotional meanings” (Barker).

![Image](image.png)

Figure 12: “Hannibal and His Army Crossing The Alps” (1812) – Joseph Mallord William Turner

“The general and his troops are dwarfed by the overwhelming scale of the landscape and engulfed in the swirling vortex of snow, embodies the Romantic sensibility in landscape
painting” (Galitz). In this representation Turner depicts the landscape as something monolithic. Turner uses the principle of size to accentuate this appeal by making his figures miniscule in comparison to their surroundings. The landscape is personified and given its own attributes that allow it to stand out as a living entity like Man himself. A similar representation of the environment is seen in paintings by Hinkson and McLean, “Mayaro Beach House” and “Cocoa Plantation” respectively. Their figures in these pieces are smaller in comparison to the vast and overpowering size of the environment which surrounds them. In Hinkson’s piece “Brown Savannah” another form of dominance is seen in nature created by the sky over the city.

Impressionistic ideals of painting a scene can also be viewed in Caribbean artwork. There are several concepts pioneered by Impressionism. “Part of the Impressionist idea was to capture a split second of life, an ephemeral moment in time on the canvas: the impression” (Wolf). Impressionists, similar to Picturesque artists, focus on the scene, what exists and what can be replicated at that moment in time. “The Impressionists sought to capture the former - the optical effects of light - to convey the passage of time, changes in weather, and other shifts in the atmosphere in their canvases. Their art did not necessarily rely on realistic depictions.” (Wolf).

Figure 13: “Vetheuil in the Fog” (1879) – Claude Monet
Monet’s piece in Figure 13 shows what impressionists try to pioneer, that is, the ephemeral characteristic of light within the natural environment. This Impressionist approach to replicating the landscape is vivid throughout the pieces “Gardenlight” and “Old House Garden” in which Hinkson and McLean replicate a temporal moment of setting, light being a major aspect within the scene.

Figure 14: “Slaves cutting the Sugar Cane” (1823) – William Clark

A comparison of this and McLean’s paintings “Cocoa Plantation” and “Banana Plantation” can be made. All three paintings depict people working in some form of agricultural plantation. The attire of the figures is also similar. McLean wants to revive the historical aspects of the Caribbean and make it the focus.

The approaches both artists take to represent their subject matter is relatable to past movements and artworks. Although Hinkson and McLean share a similar approach to previous artists and art movements, they still maintain their individual identities, while also injecting Caribbean context, viewpoints and styles to landscape paintings.
CHAPTER THREE:
ART AND INSPIRATION

Inspiration can come from influence, and thus can create an identity for artists or their artwork. Art always made subtle transitions in style based on the artists own subjectivity. These movements were sometimes in reaction to ones the preceded it. Contemporary artists can be seen working in various abstracted styles but some utilize qualities of other various movements throughout history. In Hinkson and McLean’s selected works there are minor and obvious links to styles throughout history.

An influence shared by both artists are Impressionism. “The Impressionists loosened their brushwork and lightened their palettes to include pure, intense colors. They abandoned traditional linear perspective and avoided the clarity of form that had previously served to distinguish the more important elements of a picture from the lesser ones. For this reason, many critics faulted Impressionist paintings for their unfinished appearance and seemingly amateurish quality” (Wolf). This quality is visible throughout both artists’ paintings where they abandon realistic styles of painting for the more abstract. Their forms and uses of elements are more subjective, and they utilize these elements in the simplest ways in order to recreate the setting.

![Figure 15: “Haystacks (Effects of Snow and Sun)” (1891) – Claude Monet](image)
In Monet’s painting, “Haystacks”, Impressionist use of elements and principles of design are succinctly displayed. The haystacks in the painting have lines created by using singular brushstrokes. He also juxtapose various tones and hues in order to portray light in the environment. This can be seen in Hinkson’s paintings, “Mayaro Beach House” and “Gardenlight”. They both clearly illustrates the use of singular brushstrokes utilized to make up shapes and forms in the environment. In these paintings, Hinkson juxtaposes hues with different tonality which creates the illusion of light within the pieces, as per impressionism. McLean uses the impressionist style more in her paintings than Hinkson. She contrasts singular strokes and hues together to distinguish shapes, forms and light within the environment.

Defining influences of Hinkson’s paintings come from the Cubism and Hard Edge movements. Rewald states “The Cubist painters rejected the inherited concept that art should copy nature, or that they should adopt the traditional techniques of perspective, modeling, and foreshortening. They wanted instead to emphasize the two-dimensionality of the canvas. So they reduced and fractured objects into geometric forms, and then realigned these within a shallow space. They also used multiple or contrasting vantage points.” This fracturing can be seen in the way Hinkson divides his forms of the trees in his painting, “Mayaro Beach House”. He creates individual shapes representing the leaves and—with the use of superimposition and juxtaposition—replicates the canopy over the house. This fracturing can be seen in “Factory, Horta de Ebro” (1907) by Pablo Picasso.
Hinkson also applies his own use of a Hard Edge style into his paintings. Wolf states that “Hard-edge painting is known for its economy of form, fullness of color, impersonal execution, and smooth surface planes.”
Frank Stella differentiates each plane and has them stand out against other. Each represents its own color and shape but adding to the initial composition. This is a notable feature in “St. Ann’s Main Road” by Hinkson. The form of the building is made up of flat planes, bordered by a defined edge, juxtaposed against another.

Cynthia McLean has different sources of inspiration than those of Hinkson. These are Postimpressionism and Fauvism. The Art Story Contributors states that “Structure, order, and the optical effects of color dominated the aesthetic vision of Post-Impressionists like Paul Cézanne, Georges Seurat, and Paul Signac. Rather than merely represent their surroundings, they relied upon the interrelations of color and shape to describe the world around them.” This is a defining attribute displayed in McLean’s paintings as they correlate heavily with Postimpressionist work.

Figure 18: “Houses in Provence: The Riaux Valley near L’Estaque” (c. 1833) – Paul Cezanne

Looking closely at “Houses in Provence”, Cezanne defines his use of color within the landscape. The colors stand out boldly without a subtle transition between tones; color is also used to create the shapes which occur naturally within the environment. In McLean’s painting,
“Poui”, one can find the connection between these two styles. The houses depicted in both paintings are defined by their colored surfaces. The environments are also made up of varying shapes and planes of color being juxtaposed together.

Another Postimpressionist artist of influence for McLean is Vincent Van Gogh. His work possesses more expressive use of elements and intentions. “Vincent van Gogh relied upon saturated colors and broad brushstrokes to evoke the inner turmoil of the artist.” (The Art Story Contributors).

![Figure 20: “The Starry Night” (1889) – Vincent Van Gogh](image)

“The Starry Night” translates the expressiveness of Vincent Van Gogh. His forms possess visible brushstrokes and hues which are able to stand out against the other. In “Old Houses” by McLean, a similar trend can be seen. Her forms are made up by a singularity of lines and colors are able to be differentiated from the other.

Fauvism is the most notable movement which can be linked to the works of McLean. “The fauves reclaimed Impressionism’s direct joyous embrace of nature and combined it with
Postimpressionism’s heightened color contrasts, emotional and expressive depth.” (Arnson, Prather, Wheeler 131).

![Image of Mountains at Collioure (1905) by Andre Derain](image)

Figure 20: “Mountains at Collioure” (1905) – Andre Derain

Known as Fauvists, these artists were merely building on what was put forth by previous movements in their own unique and subjective representations. “They emancipated color from its role of describing external reality and concentrated on the medium’s ability to communicate directly the artist’s experience before that reality by exploiting the pure chromatic intensity of paint” (Arnson, Prather, Wheeler 131). This Fauvist ideal of painting can be seen throughout McLean’s paintings.

Both Hinkson and McLean share a similar influences by Impressionist artists, but their other sources of inspiration differ—Hinkson by Cubism and Hard Edge Painting, as opposed to McLean, who was influenced by Postimpressionism and Fauvism.
CONCLUSION

Both Donald “Jackie” Hinkson and Cynthia McLean have their own individual style in terms of how they produce art but also share similarities in their work. On one hand, they display their own unique use of design elements and principles which give both artists their own distinguishing style. However, on the other hand, landscape is a common subject among the artists and similar relationships to past art forms can be linked. Although their paintings share Impressionist qualities, they each draw on other movements. This is evident in their style of paintings. Cubist and Hard Edge styles are visible throughout Hinkson’s work; whereas Post-impressionist and Fauvist styles are seen in McLean’s work.
BIBLIOGRAPHY


