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A TRIBUTE TO BILL GRACE

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Commemorating a brilliant life

Bill Grace is remembered not only for his contribution as an artist but also as an educator, an environmentalist and a humanitarian. An exhibition honouring the life and work of Bill Grace opens on Wednesday October 22nd in the Division of Fine Arts at the Barbados Community College where Bill taught for many years. Curated by Allison Thompson and Ewan Atkinson as part of PUNCH Creative Arena, the exhibition brings particular focus to Grace's pottery, sculpture and paintings as well as to the many collectors who acquired his works. It was through his work that Bill most eloquently conveyed his philosophy of social responsibility, love and generosity summed up in one of his favourite phrases, "We Are One." Most collectors acquired multiple pieces of Bill's work, often over a number of years. This is evidence of the way in which the artist touched the lives of his admirers through his work and it is through this work that his spirit and philosophy continue to radiate.

The exhibition will continue until November 5th. Opening hours are 10 a.m. – 6 p.m. daily and 12-6 pm on Saturdays.



CONTENTS

5	An Appreciation	Henry S. Fraser
8	Bill Grace – Master ceramist	Stanley Greaves
11	Bill – a life	Shuah Grace
12	We Are One	Allison Thompson
14	Selected Work	
31	Curriculum vitae	

Photographer	Corrie Scott
	William Cummins
	Henry Fraser
Neil Barnard	Catalogue



AN APPRECIATION BILL GRACE - CULTURAL ICON, NATIONAL TREASURE

By Henry S. Fraser, Barbados

Barbados has lost a cultural icon and national treasure, in the unanimous words of the local art community. Artist, sculptor, studio potter, musician, environmentalist, philosopher, teacher, friend and more - Bill Grace was a remarkable man in every way. Tragically, his brilliant creative life was cut short on Friday morning, June 13th 2014, at the youthful age of 61, in Ashkelon, Israel, where he had been living with his wife Shuhah and their three children for the past few years. He succumbed after a courageous six month battle with malignant melanoma, more than 30 healthy, vibrant years after his first melanoma as a young man. His death triggered an outpouring of emotional tributes from many, many people. This appreciation will pull together some of these wonderful, deeply felt expressions of appreciation of his life and work.

William (Bill) Denis Grace was born on March 23rd, 1953, baptised at St. Patrick's Roman Catholic Cathedral, and had his first Holy Communion and Confirmation there. He had a passion for spiritual music and confided in me many years ago that there was a point in his late teenage life when he contemplated becoming a Catholic priest. (His sister Zoyla is a nun.) He was the son of John and Katie Grace. In his gentle, kind personality he emulated his father, who led the Diabetes Association of Barbados for many years. His passion for art and creativity came from his mother, a fine artist in her own right.

Bill went to Montessori and prep school at the Ursuline Convent and then on to Presentation College at Verdun. He attended Acadia University and aced his year abroad, studying in Spanish at the University of Valencia in Spain. He graduated with Honours in Arts, including sociology and architecture. He started potting in Wolfville, Nova Scotia, when his sister Wendy brought him a lump of clay from a pottery course she was attending. He hand-made a beautiful bowl and simply kept on potting after that, attending the Nova Scotia School of Art

and Design in 1978. About that time he was diagnosed with melanoma on his face, had it removed and began a macrobiotic diet; melanoma never bothered him again until January.

He decided to become a potter and went to San Francisco to apprentice with John Reeve, who had trained with Bernard Leach, who in turn trained with Japanese "living treasure" master potter Urano Shigekichi (1851-1923), Kenzan 6th in the tradition of potter Ogata Kenzan (1663 -1743). Bill hugely valued this revered, centuries-old artistic ancestry and the Japanese influences in his work.

He was the consummate creator, playing the guitar from the age of 12; he was interested in classical guitar and played beautifully. He played many instruments, including the piano and a small stringed instrument he made himself that he called a mandochinni. He returned to Barbados, his eternal muse - to the sea and coral reefs, his inspiration - to pot, to sculpt and to paint, making a name for himself, exhibiting widely and receiving major commissions. In the words of art historian and curator Therese Hadchity: "His work and his life were about finding a centre, creating balance, making sense of chaos. This resoundingly hopeful, ever re-affirmed positive approach to the world permeated everything he did ... Without exception, his works are meditations on the cosmos, on energy, on man's connection with the earth, on the moment of convergence between nature and culture. Above all, they are evocations of his love of the world. And especially of Barbados, the sea and the coral reefs. Like music, they speak directly to the senses, leaving no one behind ... He will always be among us."

Bill moved back to Barbados and set up his studio and kiln, and his work evolved over the years, from wide ranging and creative studio pottery - both classic and modern forms, evolving in several directions - to sculpture in terra cotta and coral, and one of his fascinations was mobiles. His glazes were brilliant, his mandalas were

inspiring and he later developed a passion for working in local coral stone. One of his very finest now graces a conference room in the Faculty of Medical Sciences at the Cave Hill Campus, UWI, while another splendid one was commissioned by the National Art Gallery for the celebration of the 375th Anniversary of Bridgetown. St. James Church has a magnificent stained glass window "Garden of Essences".

Bill exhibited widely in Barbados, the USA and later in Israel, and his work has been eloquently praised. "Bill Grace is a sensitive artist, with creative imagination, persistence, intensity and integrity", said John Reeve, Master Potter. In my own introduction to the catalogue for his first "sell-out" Queen's Park one man show, I wrote: "As vibrant and powerful as any sculpture, inspired by Barbadian roots and the environment."

Bill was a really good man in every sense of the word.... one of the finest people I have ever known almost saint-like in his desire to do the right thing, both for others as individuals and for the world, on the most intrinsic of life principles and codes of ethics ... not just living the Golden rule of doing unto others as you would have them do unto you, but doing good unto others regardless, and seeking no reward. And since we met some 30 years ago, he has been like a kid brother to me ... his work - from every period - is in every room of our home. He was a Renaissance man with a gentle spirit and a blazing passion for art and creativity, with many gifts and an overwhelming love for nature, beauty and people. His love for Barbados knew no bounds. Everyone was innocent until proven otherwise and he had an almost saintly love for people, especially those in need and those with a spirit of creativity.

He was multi-talented as an artist - formally trained as a studio potter, but working with great originality and success as both sculptor and painter. In recent years he was known for his mandalas and coral stone sculptures,

which represented a philosophical and meditative interpretation of life, peace and harmony.

He has held many exhibitions of his work - one man and group shows, in Barbados, most recently at the Frangipani Gallery and at Holders House; in Israel and in group shows in North America. His work is represented in the Barbados National Art Collection, in the Prime Minister's official residence and is one of the two works of art in Cabinet. U.S. President Bill Clinton received one of Bill's sculptures as a state gift. He designed a stained-glass window for St. James Parish Church that is a favourite of parishioners and visitors, and a stained glass window for the Tabor Museum. He composed music which represented Barbados, and made a trophy for Cable & Wireless' international cricket series. He made a 100 by 9 foot wall mosaic relief for the American Embassy for the Eastern Caribbean, and a one ton icon representing Sir Grantley Adams for the Museum of National Heroes in the Barbados Parliament buildings, West Wing.

He is featured internationally in "Contemporary Ceramics" by Susan Peterson, "Ceramics Monthly" and in "Art in Barbados" by Cummins, Thompson and Whittle. He illustrated "A Book of Hope" by Rory Spowers and Colin Hudson, and the "Constantine" books by Nancy Yaeger (based on Bill's grandfather's memoirs).

Words of appreciation and loss are pouring in on Facebook, and as artist Heidi Berger said: "He was a great artist, teacher and human being - a mentor and a friend who gave unstintingly of his knowledge. His critical eye would always find the flaw in my painting and he would critique it honestly, albeit in gentle words. I learned, I think. Bill was more than a friend; he was like a brother to me. I will miss him, but will remember him daily in the pieces of his I have collected over the years that will remind me of his gentle spirit and blazing creativity. The world will be emptier without him, but his work will continue to sing his message 'We are one'."

Kathleen Yearwood: "Bill was one of the loveliest and gentlest people that I knew."

Anne Roberts (Past president of the Partners of the Americas): "We shall mourn his loss."

Janice Whittle (Curator, Queen's Park Gallery): "Bill presented always a calm and philosophical exterior even in trying circumstances. This is quite a rare quality, which I greatly valued. He was always supportive of my ventures with an adventurous spirit, willing to play. It meant very much to me that he articulated his appreciation of what I am trying to accomplish to support the development of Barbadian Art. He accepted my invitations to exhibit at QPG on many occasions."

Indrani Whittingham: "His mandalas were a synthesis of his concerns about the environment and his love of the sea. They were each unique and very special just as Bill was. I feel such deep sadness at the loss of Bill in our lives and in our Art world. Bill was indeed a real national treasure and should be remembered as such. The art community of Barbados should acknowledge his immeasurable contribution to the enrichment of art in this country."

Heather-Dawn Scott: "Bill's work is beautiful and refreshing and works on many levels. It holds the positive energies he reaped for us to think on. He was a dear friend and will always be thought of with joy. We might wonder which one loved the other more, Bill or Barbados. There was a direct response one to the other. The island worked through him and he welcomed this like a sea breeze."

Wendy, Bill's sister: "I hold him in the highest regard; having gone through teenage years with Bill, the saintly qualities have always been there. He was a good, kind big brother, a gentleman and a scholar."

Shuah Grace: "He will always be in our hearts and souls. I don't have the words to describe what a privilege and a treasure and a pleasure (and so, so much more

beautiful qualities) it was to share my life with Bill. Such a remarkable, beautiful, great soul that had and still has endless love for all. A beautiful, great inspiration for me and many!"

Penny Bowman: "We can only find some consolation in the thought that Bill who was so spiritual and so pure, is now at peace in his resting place in the holiest place in the world, in the Holy Land. I cried when I read the tributes and beautiful words written so lovingly by friends of Bill and Shuah. Words of praise and pride and respect. Words of Bill's accomplishments and achievements and words of gratitude and honour. We all have lost a loved one. May Bill's memory be of a blessing for Shuah and Sean, Paz and Shara and for the many lives he touched."

Bill taught at the Barbados Community College, at Skidmore College in New York and more recently in Ashkalon, Israel. Bill and Shuah got married in Barbados, in the Barbados Museum courtyard. They have three children, Sean, Paz and Shara. The family has lived in both Barbados and Israel. He has inspired so many students, friends, collectors and admirers – and this exhibition is but a small tribute to a multi-talented artist and a great human being.

BILL GRACE, MASTER CERAMIST

By Stanley Greaves, Fayetteville, NC., USA

It was mid 1980's when I first met Bill. I was attending a meeting of the first CXC Art and Craft Syllabus Planning committee led by the late Dr. James Boodhoo, Trinidadian artist and educator of merit.

Bill was wearing a flowered shirt and as he spoke I concluded he belonged to the 1960's "Flower Power" movement. I thought he was perhaps one of the last of them, seeing that by then the movement had significantly declined. It took several meetings over a period of time to realize that he genuinely believed in the movement's fundamental philosophy which had Buddhist overtones of universal love and respect. Bill's generosity of spirit was and continued to be the basis of his interaction with everyone.

While on sabbatical leave from the University of Guyana I became a student of Bill's, to be initiated into the mysteries of working with clay.

The reason was that my approach to 3-D work was using the reductive method as in carving. I felt uncomfortable using the additive method as in modelling. It was here that I came to see and understand Bill's approach, which at the time was totally additive based on ceramic work.

We used clay from Chalky Mount and I went through exercises learning to use the potter's kick-wheel. Bill was a consummate user of the wheel and could throw individual pots at speed or one after the other from a mound on the wheel when doing sets of cups, beakers or small bowls. It was quite instructive and entertaining to see Bill working at full flight. The forms just seemed to emerge organically or magically between his fingers. What caught my attention as well was the creation of forms, spontaneously and intuitively, without sketches. Surface decoration was treated in the same manner ... a Zen approach to making. I took the opposite approach because while the wheel determines form, my imagination suggested the creation of asymmetrical forms, hand built. Not being interested in

speed of production, I even hand-built symmetrical forms that could have been wheel thrown. As Bill pointed out there is a marked difference between the two.

While both forms are static there is more life in the hand built pieces because of subtle changes on the surface and in the profile. The reason therefore why he carved the surfaces on many pots was to create effects of movement and vitality.

Bill, despite my attempts of encouragement, was not totally interested in commercially viable utilitarian ware - cups, beakers, teapots, bowls, platters and covered dishes although he did produce such from time to time. He followed the tradition of the Fine Craft studio potter, in dealing with one-of-a-kind pieces. During conversation I learnt that he had studied with John Reeve by way of Bernard Leach and the Japanese "living Treasure" Shigekichi, hence the Zen like approach to pottery. According to Bill, this made him a 3rd Kenzan, that is three degrees removed from the Japanese Master, which made me a 4th Kenzan. Judging by my slow tortuous efforts in working clay, I did not think myself worthy of the title and so it became a source of humorous exchanges. The information about his training made me understand Bill's commitment to the intuitive approach, but it became obvious that this was really Bill's way of dealing with all manifestations of what we call reality, and it had to be respected.

There was no doubt that his way of working gave a certain vitality to some of his pieces that negated tight wheel thrown forms. He would use tools to "attack" the surface making marks in an overall or limited pattern. Another technique was using wooden paddles, some wrapped in cord, to alter the form of wheel thrown pots. This method of creating visual and tactile surfaces was put to great service in the creation of Mandalas. While these serve as great decorative items, their use for meditative purposes as symbols of wholeness, seems more valid and

would be in keeping with the role of spirituality in our lives, which was central to Bill's philosophy of being.

As one who respected nature, Bill interacted with the Barbadian living environment, making use of native coral-stone and clay. It also manifested itself in the way he found inspiration from the study of shapes and forms. Patterns were produced on pots, tiles and Mandalas using pieces of coral found on the beach as stamps. Large coral-stone free-standing sculpted forms also presented textures derived from the same source. Such forms were also cast using coral stone dust and cement in which shells, pieces of coral and glass were embedded. The sea also presented gifts of "sea glass", shards of glass, transparent, blue and green, with surfaces and edges modified by the action of sand and waves creating a frosted effect. Bill created dishes where pieces of glass were placed in the centre, and which after firing created glazed pools reminiscent of the colour of the sea. The same technique was effectively used to produce ceramic tiles for composing Mandalas.

On terra-cotta ware Bill used gestured Japanese/Chinese calligraphic brush strokes to create marks of a lively character differing from the measured and predictable. Different coloured low-firing glazes were used. It meant that colours were not changed during firing as in the case of the high-fired glazes used on stone-ware which produced muted colours. Bill's intuitive approach created a sense of danger (fun or adventure would be his response) in that mistakes could not be corrected but possibly modified to make visual sense. His artistic ability prevented such an occurrence.

Bill's firing techniques included multiple glaze firings in electric kilns to produce colour transparencies on terra-cotta ware. The introduction of combustible material in gas-fired kilns produced carbon that combined with glazes to produce the random effects beloved by Bill. For this reason the almost similar technique of raku firing appealed to him, although he did not often practice it. Opening a

kiln always provided moments of excitement to see what transformations had taken place. Disasters were extremely rare and usually limited to cracks. I was told that if these appeared in important pieces the cracks could be filled with gold leaf - a Chinese/Japanese practice. The unpredictable had great appeal to Bill, perhaps because it symbolized change and potentiality for change. Molecular physics has proven that nothing is static despite appearances.

Bill and I, in a friendly manner, occasionally parted company when it came to his approach to firing pots. He would try to set things up to make "creative accidents" or "surprises" in glazes where I preferred the opposite. In terms of the European classification of temperament one could say in general terms that Bill was Dionysian and I Apollonian. One such "accident" with an important pot of mine was described by Bill, smiling, as the pot "having gained character". I thought it could do without this and in my mind wanted Bill to be confined for a few months in a certain region not unlike the interior of his kiln when fired up!

The lessons learnt from Bill were not confined only to clay but also to what generosity of spirit meant in practice. I learnt not to praise certain pieces too much otherwise Bill would immediately offer them as gifts: "You can have it". I once therefore did not comment much on a large porcelain piece, part of a rare collection in that medium, which he had produced in Israel, and which was on sale. I did not have available funds and so settled for a much smaller item. Eventually, greed did make me accept a few pots from Bill. I rationalized this telling myself that total rejection of such offers might indicate a rejection of friendship and would not sit well with him.

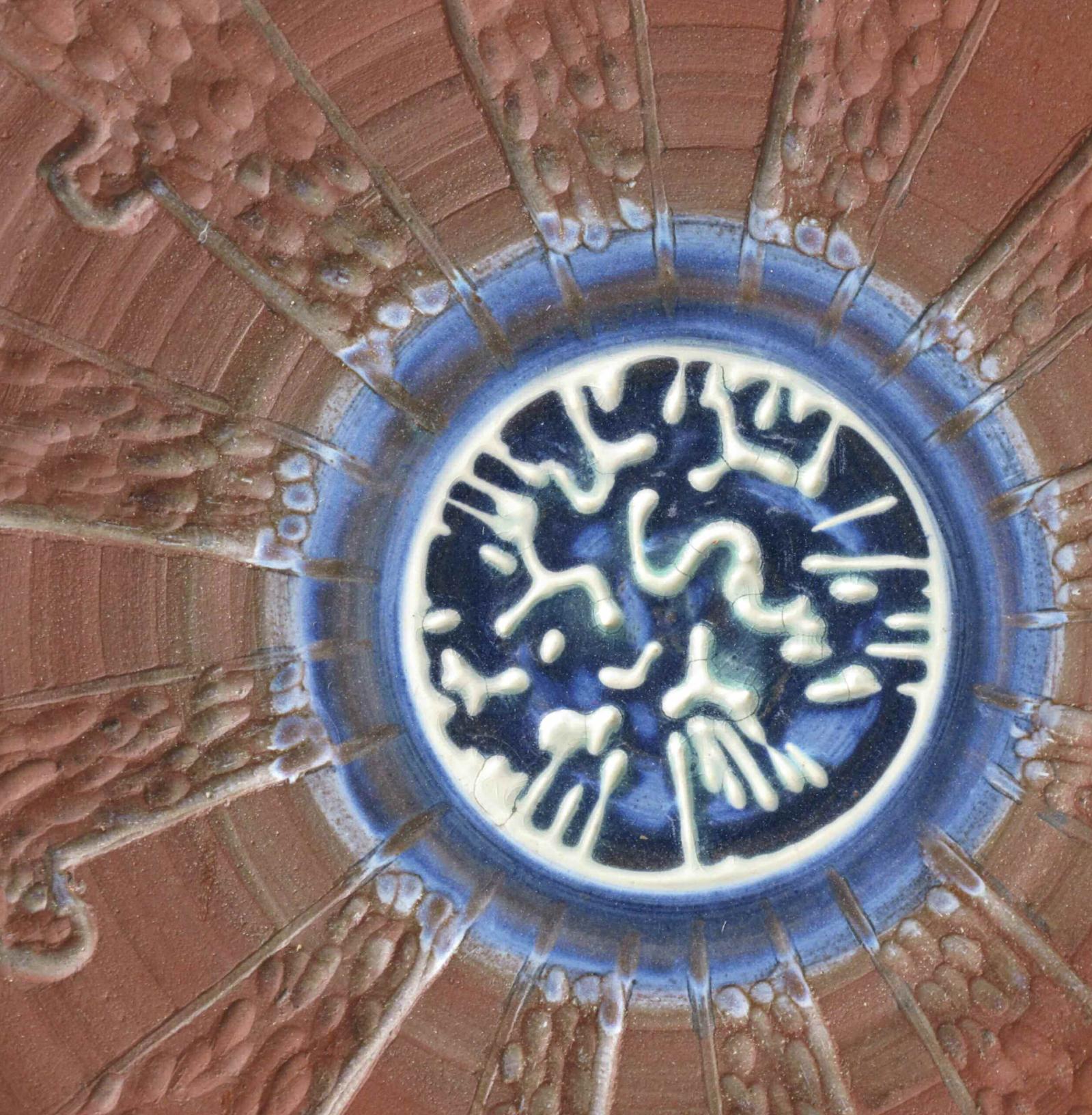
Bill Grace was undoubtedly a master ceramic artist whose work will stand scrutiny anywhere. Grace by name and conduct will ever be my memory of him.

BILL - A LIFE

By Shuah Grace, Israel

"We are one" was very important in Bill's life and art. He wanted to inspire people in every way he could, to realize that we are all connected, and to live as one big beautiful family, practising " Love your neighbour as thyself". He expressed his wish in his art and in his life: that we will care for each other, for nature and live in harmony. The Mandalas were an expression of that wholeness, harmony, beauty and peace that he desired so much. (Mandala, in Sanskrit, means "essence in a circle". In Hebrew, Mandala means "Prayer to God", Man = prayer, da = this, in Aramaic, and la = to God.) It was his prayer: to become one.

Love Shuah.



Opposite: Alison Chapman Andrews Collection (detail)

By Alison Thompson

"Pottery has its own language and inherent laws, and words have theirs, and neither can be bound by the other. Nevertheless a certain amount of translation and interpretation is possible provided a potter can find the words, or a writer insight into pottery."

Bernard Leach, A Potter's Book.

It is a daunting task to find the words to convey the contribution of the life and work of Bill Grace. Particularly for Bill, these two - life and work - were bound up in one another. His art projected his philosophy of life. For Bill, to be an artist was to be a humanitarian. Environmentalist, teacher, philosopher, craftsman - one was inseparable from the others.

It was Shuah, Bill's wife, who suggested the title for this memorial exhibition. "We Are One" was a favourite phrase which summed up Bill's belief in collective social responsibility, an obligation to care for one another and the planet we occupy communally. It was through the creation of his art that this philosophy was so eloquently expressed and through its dissemination that it was shared. This exhibition focuses on Bill's pottery as well as his paintings and sculptures and the collectors who acquired his work. Collectors often acquired multiple pieces of Bill's work over a number of years. This is evidence of the way in which the artist touched the lives of his admirers through his work and it is through this work that his spirit and philosophy continue to radiate.

Walter Benjamin has described collecting as a process of renewal. The collector has a mysterious relationship to the objects he or she possesses, one which does not emphasize their utilitarian function, but rather values and loves them as "the stage of their fate."

The most profound enchantment for the collector is the locking of individual items within a magic circle in which they are fixed as the final thrill, the thrill of acquisition, passes over them. Everything remembered

and thought, everything conscious, becomes the pedestal, the frame, the base, the lock of his property. The period, the region, the craftsmanship, the former ownership - for a true collector the whole background of an item adds up to a magic encyclopedia whose quintessence is the fate of his object. In this circumscribed area, then, it may be surmised how the great physiognomists - and collectors are the physiognomists of the world of objects - turn into interpreters of fate. One has only to watch a collector handle the objects in his glass case. As he holds them in his hands, he seems to be seeing through them into their distant past as though inspired.⁷

Collectors speak of the first Bill Grace pot they acquired or they refer to the particular exhibition or a special day in Bill's studio when an object was first seen. The ceramic pieces in particular are preciously handled by their owners with the knowledge that they could never be replaced. Collectors pick up a work, rotating it slowly in their hands to reveal the changing effects of the glazed surface or the subtle asymmetry. The studied admiration shared between the collector and a visitor is similar to that exchange first shared with the artist in his studio. Bill was the humblest of artists, but the opening of the kiln was an event and you could learn much about what to look for in a ceramic piece by watching the artist as he became re-acquainted with his newly fired works.

The relationship between a gifted artist and a knowing collector is an invaluable one. Bill genuinely enjoyed people and loved to share - whether it was conversation, music, a good meal, a happy moment, or the admiration of a newly fired pot. His work was a way of connecting to people. In his essay written for this exhibition, Stanley Greaves describes how friends visiting the artist's studio needed to be cautious when admiring a pot since this would often be offered as a gift. Bill had a collaborative spirit. Goldie and David Spieler at Earthworks, Stanley Greaves, Alison Chapman Andrews

Heidi Berger all shared space and time and projects with Bill over the years. He was also a generous and enlightened teacher. He once initiated a collective project with his students to design a chair using found objects littering the studios and corridors of the Division of Fine Arts at the Barbados Community College, solving two problems at once - a scarcity of traditional working materials, and a scarcity of chairs. The mode of production took on a moral imperative; the creative process could solve real-life challenges.

Since the work that went into the kiln was inevitably different from the one that came out after firing, ceramics in particular held a mysterious beauty in its ability to assert a certain autonomy beyond the artist's craftsmanship and technical control. In this way, he could share an admiration for the work with the viewer that was somehow removed as the maker. He spoke of the accidental gifts, the marks of process embracing the impossibility of controlling all facets of the creation.

This translated into the coral stone sculptures. Bill could admire the same qualities of texture, form and colour in the rocks. The process of selection became an artistic act that would include juxtaposing one stone with others or with ceramic forms. Initially Bill would hesitate if the work of art came to him too easily but he also knew to trust his own sensibilities. The coral works quickly grew in scale and monumentality. Pools of melted glass, cast stone, fired and glazed clay all celebrated a process of metamorphosis that lay at the heart of Bill's work. It contained an elemental symbiosis with nature. The work paid homage to beauty in nature and also advocated for its preservation.

Collectors often bring unique insights to the work because of the opportunity to live with the objects. Artist Ras Akyem Ramsay once observed that Bill's pots appeared to be larger on the inside than the outside. What does a pot do? It contains and preserves and

protects. A pot molds and harnesses space. It is simultaneously sturdy but breakable. Bill's ceramics reference something beyond the quotidian, gesturing towards the cosmic or spiritual. This is most visibly evident in the artist's fascination with the ancient forms of the mandala and the obelisk.

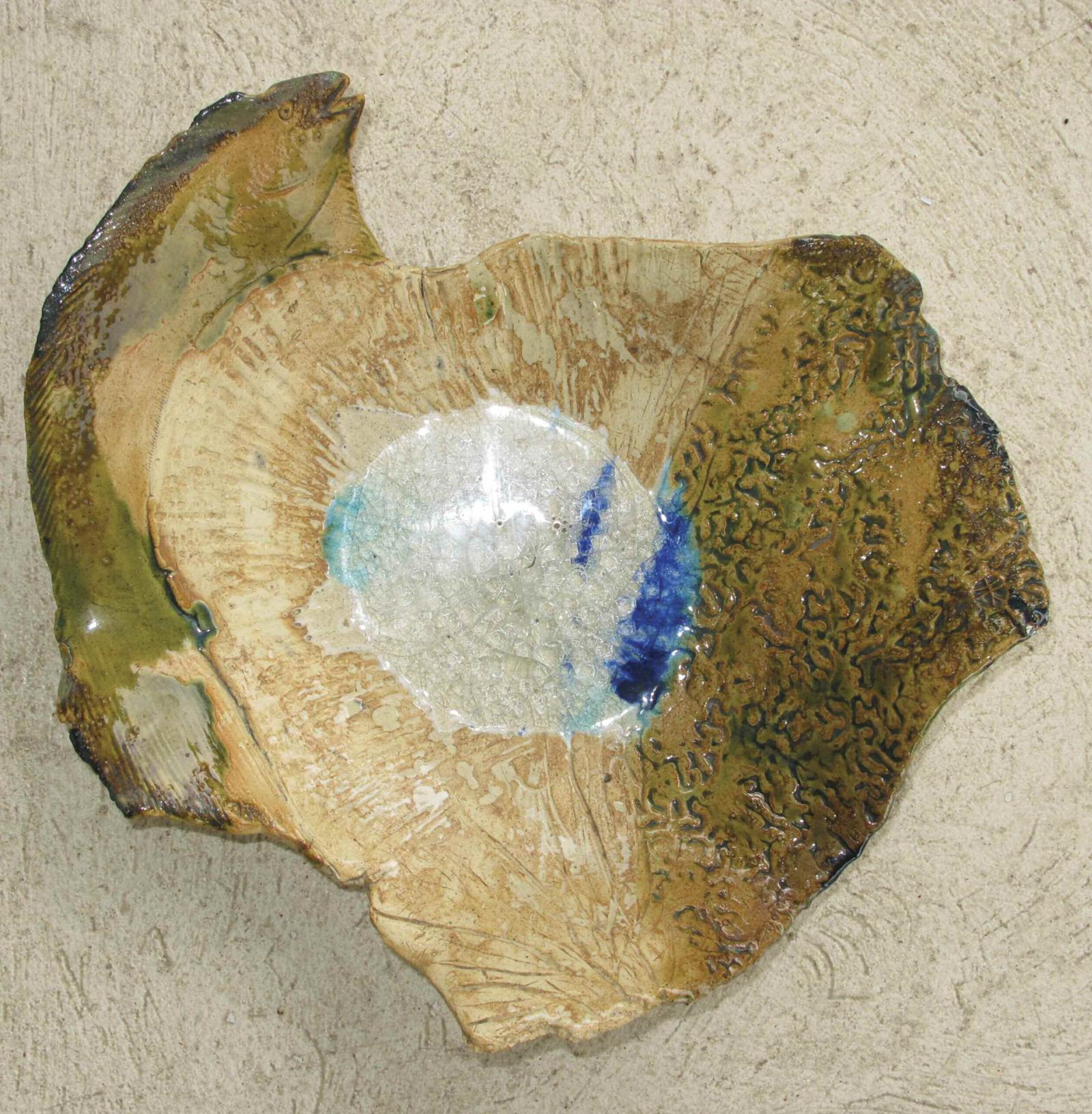
The mandala is a ritual and spiritual symbol representing the cosmos or universe. In various traditions, mandalas could be used by practitioners as a tool for spiritual guidance, to focus attention, as an aid to meditation or to establish a sacred space. The obelisk is another form dating back to the ancient world, particularly Ancient Egypt. Associated with the sun god Ra, it was used to mark the entrance ways to temples. Both the mandalas and the obelisks reference elemental forces of energy as both radiating and entropic. They speak of continuity and endurance across time, an observation that is archeological in its unearthing, revealed as ancient and reborn in the now.

Alison Chapman recalls the first work she purchased from Bill, a large blue bowl: "I was undecided over spending that \$35. Beware future collectors. That was the most difficult, and after that I was off. It wasn't just a second as he said: it was a trap." Ultimately what Bill was able to do was speak through his work about the inherent laws, not just of pottery or art but of existence, endurance and change. The viewer pauses for a moment to contemplate these things. But the collector lives with them. The nuances continue to unfold in the changing light of time. And in this way, Bill speaks to us still.

⁷ Walter Benjamin, "Unpacking My Library: A Talk about Book Collecting," Illuminations (New York: Schocken Books, 1968), 60-61.

BILL GRACE

Opposite: Allison Thompson Collection





16

Cummins Collection



Henry and Maureen Fraser Collection

17



18

Alison Chapman Andrews Collection



Cummins Collection

19



20

Henry and Maureen Fraser Collection



Henry and Maureen Fraser Collection

21



22

Tabor Collection



Alison Chapman Andrews Collection

23



Kathy Yearwood Collection



Kathy Yearwood Collection



26

Goldie Spieler Collection



Alison Chapman Andrews Collection

27



28

Goldie Spieler Collection

Kathy Yearwood Collection



29



Goldie Spieler Collection

BILL GRACE - CV

www.billgraceart.com

Professional experience

1980-2014	Sculptor, potter, designer-maker, art /creativity teacher and musician In Barbados, Canada, U.S.A., Israel
And 1983-1988	Initiator/curator, seminal National Crafts Exhibition, Cave Shepherd Member of the Barbados National Gallery formative committee Committee member for curriculum development in art and ceramics Member of committee planning new physical facilities, including Equipment for Ceramics Department at the Barbados Community College Lecturer in Barbados Ceramics History for the Barbados Heritage Series Visiting artist, Skidmore College summer program. Specialist ceramics teacher in Ashqelon Art School, Israel Guest lecturer with Walter Ostram, Alfred University & Junior College of Albany Guest lecture/demonstration with Susan Peterson at Hunter College, NYC
1989	
1989-1990	

Education

2007	University of the West Indies, Cave Hill; Diploma in the Business of Art
1979-1983	Apprenticeship with John Reeve of the Bernard Leach/Kenzan lineage Workshops with Paul Soldner and Warren Mackenzie
1978-1979	The Nova Scotia College of Art and Design: studies with Walter Ostram, Homer Lord, and John Reeve, workshops with Michael Cardew and Betty Woodman,
1971-1975	Acadia University, Canada, BA. (Hons)
1973-1974	University of Valencia, Spain

Associations

Society of Authors, London, England
Barbados National Art Gallery Committee
Ashqelon Artist's Association
Barbados Arts Council, former Executive
The Gallery of Caribbean Art

Gardiner Museum of Ceramics, Toronto, Museum shop Israel Museum, Tel Aviv, Museum Shop Potter's House Gallery Zemicon Gallery

Commissions and public works

2008	Commemorative postal stamp, 50th Anniversary, Barbados Arts Council
2007	Stained glass windows, Barbados National Trust Nidhe Israel Museum Icon, Sir Grantley Adams, Parliamentary Museum of National Heroes
2006	100 ft. mural for U.S. Embassy, Bridgetown Water feature for Sandpiper Inn, art for Hilton Hotel Commission for 375th Anniversary of founding of Bridgetown
2006	Environmental sculpture unveiled by U. K. Prince Philip at the Future Center, Barbados
2005	Trophy for Cable and Wireless International Cricket Series.
2003	Mandala, "Harmony" for Barbados Government Cabinet office.
1999	Barbados State Gift to U.S. President Bill Clinton: Sculpture "Feathered Spiral Secret"
1998	Mandala "We are the reef", Inter-American Development Bank.
1997	Music for Barbados Exhibit, Caribbean International Festival of the Creative Arts.
1996	Stained-glass window, St. James Parish Church, Barbados.
1996	Turtle vessel for the Commonwealth Institute, Gift of Barbados.
1995	20 Solo and many catalogued group exhibitions in Barbados, New York, Miami, London, Washington, Toronto, Israel, San Francisco
1992	
1986	
1976-2014	

Publications

2009	'Bill Grace, a sound example' - BMA/Nation Newspapers
2009	'Naturally inspired, Bill Grace' - Realtors Ltd. Barbados
2008	'Barbados, a coral paradise', Braithwaite, Oxenford, Roach, Miller publishers

2007	'Connection and Harmony, Bill Grace'- Select magazine		Cultural Foundation
2006	'Constantine goes to school', N. Yaeger, Bill Grace illustrations, Macmillan publishers	1986	'Recent work', Barbados Embassy, NYC; by invitation of Dame Nita Barrow
2005	'Three generations', Feb. 2005, Miami Southeast Gallery Guide	1984	'Explorations', Barbados Museum
2002	'A Little Book of hope', Bill Grace illustrations, Spowers & Hudson, www.TheWebofHope Global Summit on Sustainable Development, South Africa	1980 1977	'Prisms' Pelican gallery, Barbados Arts Council, Bridgetown 'Recent work' Palo Alto, Ca 'Recent work' Hilton gallery, Barbados Arts Council,
2001	'Constantine', N. Yaeger, Bill Grace illustrations, Macmillan Publishers	2010	Selected group exhibitions
2000	'Contemporary Ceramics' by Susan Peterson, Thames & Hudson Publishers	2009	'Art beyond the sea', Queens park Gallery, National Cultural Foundation, Barbados
1999	'Art in Barbados' by Cummins, Thompson, Whittle, Ian Randle Publishers	2009	'Collage', inaugural exhibition at Aweipo Art Gallery, The Crane, Barbados
1998	'Bill Grace, Spiral Mandala III', Glen Huron Global management Inc	2009	'Miniatures plus' with ACA, Heidi Berger, Luna jewelers, Barbados
1996	'Bill Grace, marks of process', Allison Thompson, Ceramics Monthly, Oct. '96	2009	'Other Voices', Zemicon Gallery, Barbados
1983	'Artist's Directory', authored with Joyce Daniel, Barbados Arts Council	2008	'Home drums/ bottom drop', QP and Zemicon, NAGC
1975	'The sociology of architecture', Thesis, Acadia University, Canada	2008	'The road to many', QP, NAGC, ICF/ AICA/ NCF/ AC
1974	'Images of a city', photo essay, Universidad de Valencia, Spain	2008	'Recent Work' with Alison Chapman Andrews, Gallery of Caribbean Art
	Discography, interviews	2007	'Inaugural exhibition of Digital Art of Barbados', Queens park gallery, NAGC
2010	'Caribbean Meditations', with Derek Went and Derek Fields, CRS Music	2007	'Art and Science of the Coral Reef', Year of the reef - Barbados Central Bank
2009	Interview for the National Heroes Gallery icon for Sir Grantley Adams, NAGC	2007	'Water', Inaugural and permanent exhibitions, United States Embassy, Barbados
	Selected solo exhibitions	2007	'Art for export', Zemicon gallery, National Art Gallery Committee
2009	'Recent Work', Zemicon Gallery, Barbados	2006	'Conversations with form' Bagnell's point gallery, National Cultural Foundation
2007	'Recent work', Errol Barrow Center for Creative Imagination, UWI	2005	'Look at the window, not through it', Zemicon, NAGC
2006	'Recent work', Lancaster Great House Gallery, Barbados	2005	'Three generations', Diaspora Vibe Gallery, Miami
2006	'Recent work - We are one', Zemicon gallery, Barbados	2004	'Mindspaces', Zemicon Gallery, National Art Gallery Committee
1999	'Water through Fire', the Art Foundry West, Barbados	2004	'I sing my song', with Heidi Berger, Gallery of Caribbean Art
1997	'When Earth sings', Inaugural exhibition, the Art Foundry, St. Philip, Barbados	2002	'Oases', Ashqelon Museum, Israel
1996	'Recent Work, Turtles', Queen's Park Gallery, Barbados	1998	'Travel broadens the mind', Year of the reef - Barbados Central Bank
1995	'Recent work', Sandy Lane hotel, Barbados	1997	'Contemporary Art from Barbados', the Gallery in Cork St, London
1995	'Work in Clay', the Barbados Museum Gallery, Barbados	1996	'Landscapes, an exhibition of sculpture', Gallery of the Americas, Washington
1991	'Recent work', Tamaru gallery, Tel Aviv, Israel	1994	'Machinations', inaugural group exhibition, The art foundry, Barbados
1988	'Double Happiness', Queens Park Gallery, National	1991 1988	With Joscelyn Gardner, The Barbados Museum and Historical society
		1985	With Stanley Greaves, Barbados Museum
			'A spirit undaunted', Grand sale, Central Bank, Barbados
			The Teri Gwyn collection, Queens Park Gallery, NCF Illaro court exhibition for Queen Elizabeth's visit



With love and appreciation

Bill