



MAY 2026

WELCOME

BOOTH 15

Black Pony Gallery is dedicated to developing global awareness of and investment in the contemporary art talent in the Caribbean Mid-Atlantic. The Bahamas is a rising star of the region and will soon be featured in the acclaimed Venice Biennale (again). Black Pony Gallery is honoured to carry that torch to the 1-54 Art Fair in New York City, May 13-17, 2026, featuring Bahamians **Jason A. Bennett** (b.1974), **Dede Brown** (b.1984), and **Tyrone Ferguson** (b.1954).

In 2025, Black Pony Gallery presented [Jason A. Bennett](#) at the 1-54 Art Fair NYC, the Fuze Art Fair Nassau, and the SCOPE Art Show Miami. In each instance, Jason's abstract mixed media paintings captured the attention of global and regional collectors, with one award-winning interior designer purchasing two works for her Florida home. Influenced by topography and organic forms, his work reshapes geography through layered textures and fluid lines. Jason's work is currently on display in a provocative 'double Dutch' exhibition with David Gumbs (Martinique) at the National Art Gallery of The Bahamas. Jason's work can be found in the collection of the D'Aguilar Foundation, a bona fide contemporary museum that is a 'must-find' when visiting Nassau.

In 2025, Black Pony Gallery presented [Dede Brown](#) at the 1-54 Art Fair NYC and the Fuze Art Fair Nassau. Dede's layered compositions and embellished surfaces create luminous feminine figures that co-exist between physical and metaphysical realms. Recurring motifs such as seafans, gold leaf, and organic structures reference both Caribbean ecology and inner states of emotional and psychological shift. Dede's work is presently featured in a solo exhibition at The Current: BaHa Mar Gallery & Art Center, Nassau. Her imagery has won the hearts of collectors, many of whom have commissioned large-scale installations of her powerful narratives. Dede's work can be found in the collections of the D'Aguilar Foundation and The Central Bank of The Bahamas.

New to Black Pony Gallery is [Tyrone Ferguson](#), a giant talent of metalwork whose ornate sculpted gates adorn many homes in Nassau. Tyrone's artwork explores cycles of transformation through found and recycled materials, moving fluidly across philosophy, religion, mythology, Afrocentric history, and the environment. Sculpted scrap metal becomes a form of rebirth, embodying permanence and impermanence, while his practice reflects both technical mastery and a spiritual



meditation on continuity. This impact is enhanced with his original poetry. His artwork resides in the collections of the National Art Gallery of The Bahamas and The Central Bank of The Bahamas.

For more information on these talented artists and their artworks, please [read here](#).

We look forward to seeing you at the 1-54 Contemporary African Art Fair in New York City, May 13-17, 2026.

Please inquire about private commissions.

Enjoy!

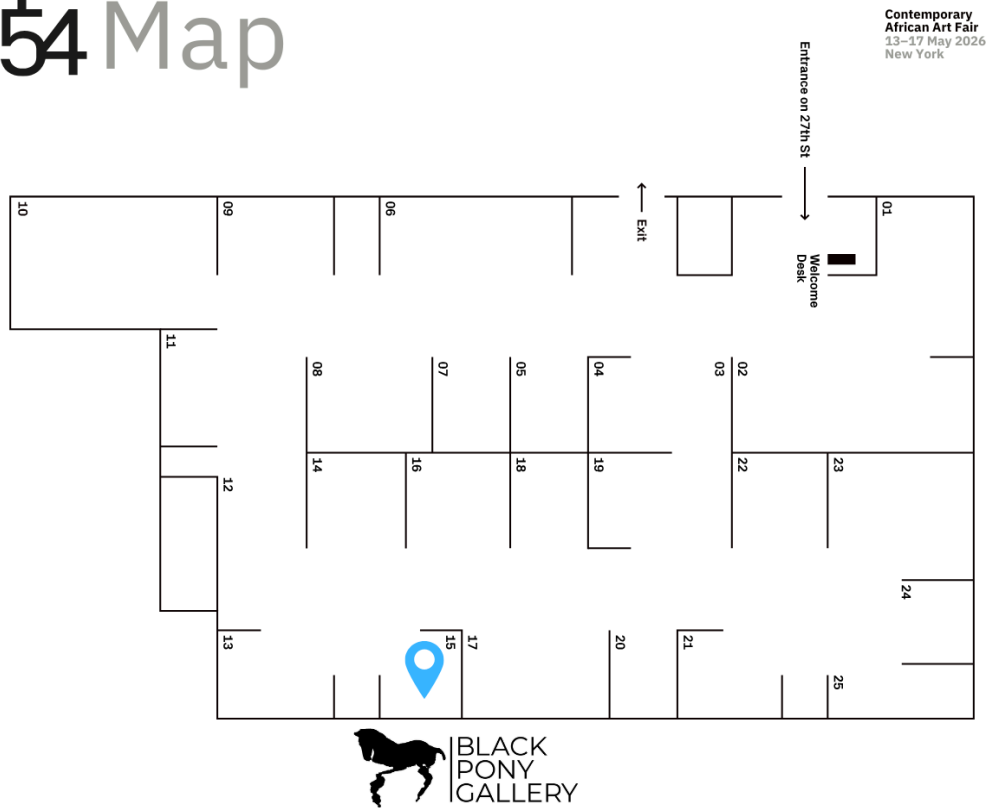
— Lisa Howie, Founder & Creative Director, Black Pony Gallery

www.blackponygallery.com

+1 (441) 331-5735

lisa@blackponygallery.com

1-54 Map



ABOUT Jason Ayer BENNETT

The Bahamas, b. 1974

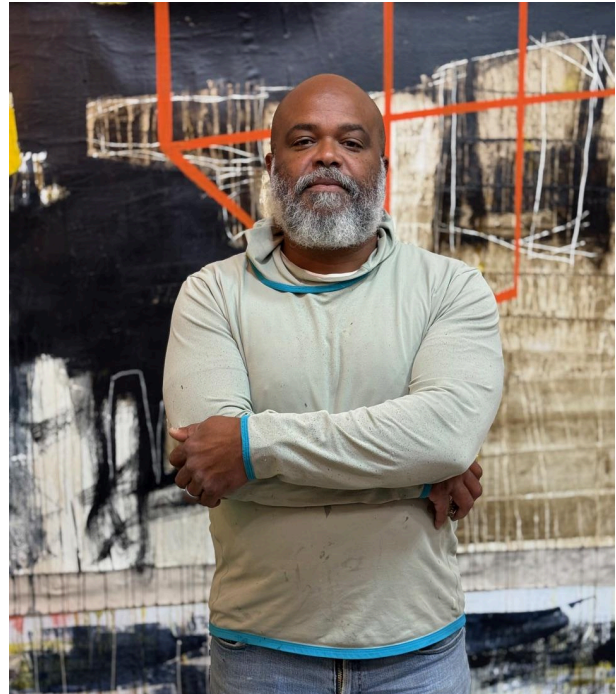
Jason A. Bennett is a multi-media artist renowned for his paintings and mixed-media collages that describe landscapes and journeys. Meandering lines indicate topography and repetition, while floral outlines suggest but do not illustrate intimate places and spaces. The result is a body of work that is not self-conscious about describing a specific location or time but is concerned with shaping new geographies.

Bennett pursued visual art, first at the College of The Bahamas in 1995 and then, in 1996, at the Savannah College of Art and Design. Initially interested in graphic design, he soon switched to Fine Art, finding the process of painting free of rigid formality, and graduated in 1998 with his BFA in Fine Art.

Soon after graduating, he was offered a position with an American Zoological Association award-winning company in construction in the Bronx, NYC, where he developed an affinity for artistic concrete construction. Jobs followed in Portland, Oregon, and led to a position at their head office in Seattle, Washington, offering creative support and supervision.

Jason continued to develop his creative process. He exhibited extensively in The Bahamas at the Pro Gallery at the College of The Bahamas, the National Art Gallery of The Bahamas, and the Central Bank of The Bahamas Art Gallery. With his abstract style, the artist joined a small group of contemporary artists at Popopstudios International Center for the Visual Arts, working to push the boundaries of modern Bahamian art practice. His work placed Bennett squarely in the revolutionary discourse of contemporary Bahamian art.

In 2011, Bennett relocated his family to Seattle, Washington, where he currently lives and maintains his art studio.



ARTIST STATEMENT | Jason A. BENNETT

I am an artist from The Bahamas, now based in Seattle, Washington, creating abstract works that respond to the injustices of humanity. My practice is both intuitive and reactive, drawing on the tensions and contradictions I witness in society.

Maps form the foundation of my current series. I collage shredded maps of politically opposing states—red and blue, California and Alabama—layering them onto canvas or paper with a clear medium. This process creates a dimensional surface, some areas heavily raised, others thin. Once painted, I sand the layers back down, dissolving the maps' original function and transforming them into new forms for reflection. Acrylic paint and graphite add further depth, and the topographical layers become a metaphor for the complexities of human experience.

This series began in response to the overturning of *Roe v. Wade*, highlighting the persistent duality in how people treat one another. Despite these divisions, my work affirms that we are all in this together—sharing the same space, the same boat.

Though I have lived away from my island home for many years, The Bahamas remains ever-present in my perspective. Even in the driftwood found on Seattle's shores, I see echoes of my origins—reminders of connection and discovery.

My ongoing series is a continuous stream of consciousness, exploring the malformations and possibilities of our shared humanity.





Jason A. Bennett, *The Difference Between Black And Blue 1*, 2026

45 x 34.5 in | 114.3 x 87.6 cm

Acrylic, collage, graphite, pastel on canvas

\$6,450

Available - Presently in New York City





Jason A. Bennett, *The Difference Between Black And Blue 2*, 2026

45 x 34.5 in | 114.3 x 87.6 cm

Acrylic, collage, graphite, pastel, spray paint, charcoal on canvas

\$6,450

Available - Presently in New York City





Jason A. Bennett, *The Difference Between Black And Blue 3*, 2026

44.5 x 36 in | 113 x 91.4 cm

Acrylic, collage, graphite, spray paint, epoxy on canvas

\$6,450

Available - Presently in New York City



ABOUT Dede BROWN

The Bahamas, b. 1984

Dede Brown (b. The Bahamas) is a multidisciplinary visual artist working across mixed media, combining photography, digital processes, painting, and copper. Her practice explores the body as a site of transformation, navigating themes of vulnerability, resilience, and spiritual embodiment.

Through layered compositions and hand-embellished surfaces, Brown creates luminous figures that exist between physical and metaphysical realms. Drawing from personal narrative, meditation, and introspection, her work translates experiences of grief, love, and healing into richly textured visual forms. Recurring motifs such as seafans, gold leaf, and organic structures reference both Caribbean ecology and inner states of emotional and psychological shift.



Brown's practice is an evolving process of becoming—using art as a conduit to transmute pain into beauty and reconnect with the self, nature, and the unseen.



ARTIST STATEMENT | Dede BROWN

Seafan Figure Merge is an ongoing series in which I explore the body as a vessel of memory, transformation, and elemental connection. These works emerge from a continuous dialogue between the human form and the sea, where seafan coral becomes both adornment and extension, merging with the figure as breath, body, and spirit.

Working with layered processes that include photographic imagery, hand embellishments, and material interventions such as copper leaf and patina, I allow each piece to evolve intuitively. The figures exist fully submerged within an underwater realm, held in a space of pressure, stillness, and depth, suggesting a state of becoming. They carry both vulnerability and resilience and speak to generations of Caribbean women and men shaped by place, history, and survival, while also tracing a deeper return to spirit through growing self-awareness and expanding consciousness.

This series is deeply personal. It reflects my own process of navigating grief, love, and reclamation and of learning how to hold intensity within the body without being consumed by it. The seafan, often associated with filtration and flow, becomes a metaphor for emotional alchemy: what we absorb, what we release, and what remains.

These works are not fixed identities but living states, portraits of evolution shaped through endurance, memory, and the act of becoming.





Dede Brown, *Ascension - Indigo*, 2026

40 x 30 in | 101,6 x 76,2 cm

Hand-embellished limited edition on matte canvas with gold leaf, copper leaf with patina finish, acrylic, pencil, glass beads and metallic thread over digital art and photography

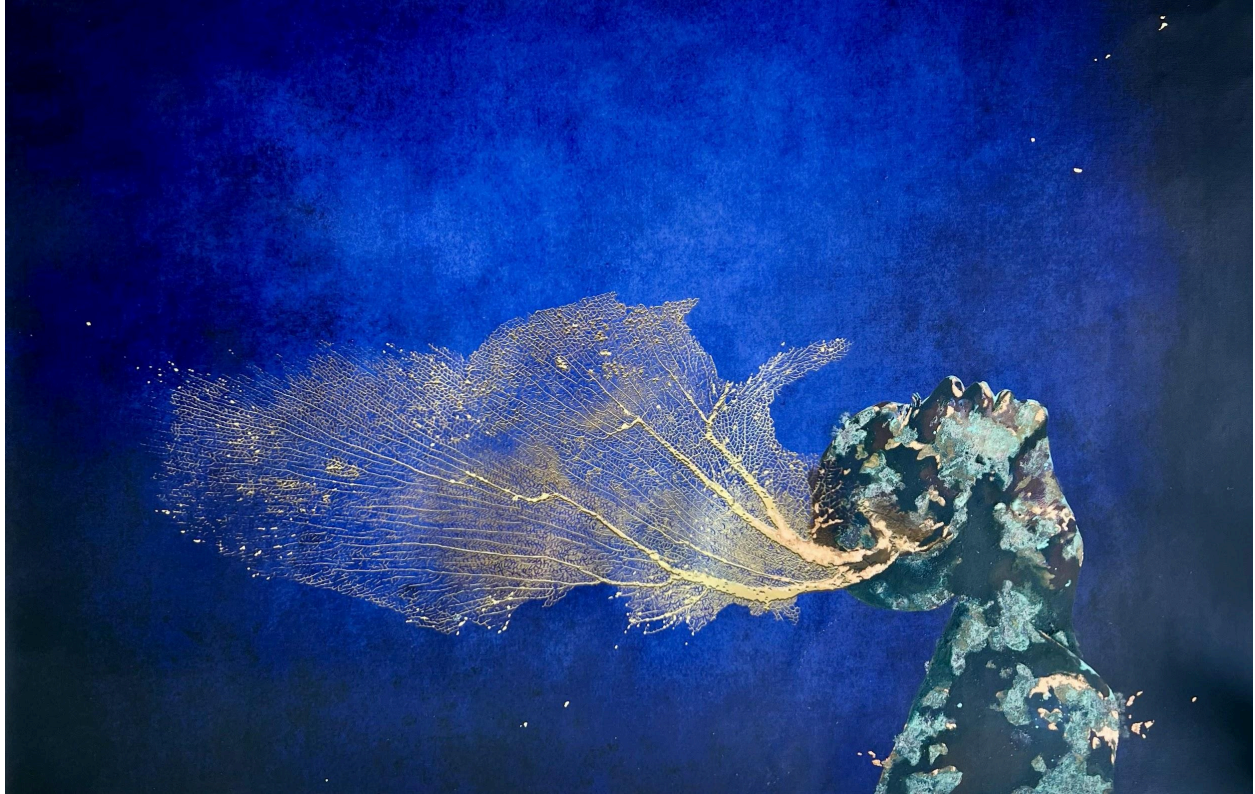
AP / Edition of 5 **Each piece is uniquely altered by the artist**

\$6,600

AP SOLD; Edition 1-5 available

3 months required for artwork to be created





Dede Brown, *Transformation - Indigo*, 2026

22 x 36 in | 55,9 x 91,5 cm

Hand-embellished limited edition on matte canvas with gold leaf, copper leaf with patina finish, acrylic, pencil and varnish over digital art and photography

AP / Edition of 5 **Each piece is uniquely altered by the artist**

\$3,800

AP SOLD; Edition 1-5 available

3 months required for artwork to be created





Dede Brown, *All The Power You Cannot See*, 2026

36 x 48 in | 91,5 x 122 cm

Hand-embellished limited edition on matte canvas with gold leaf, acrylic, India ink, pencil, charcoal, glass beads, cowrie shells and metallic thread over digital art and photography

Ed. 2/5 **Each piece is uniquely altered by the artist**

\$6,600

Editions 2-5 Available

Edition 2 presently in New York City

3 months required for new artwork to be created





Dede Brown, *Seafan Figure Merge No. 6 – Blue Hour, 2026*

24 x 18 in | 61 x 45,7 cm

Hand-embellished limited edition on matte canvas with golf leaf, acrylic iridescent medium, pencil, charcoal and metallic thread over digital art and photography

Edition of 5 **Each piece is uniquely altered by the artist**

\$2,500

Editions 1-5 Available

Edition 1 presently in New York City

3 months required for new artwork to be created



ABOUT Tyrone FERGUSON

The Bahamas, b. 1954

Tyrone Ferguson (b. 1954, Bahamas) is a metal sculptor with over four decades of experience. Trained as a professional metal fabricator, he mastered forging, forming, cutting, grinding, and welding, transforming technical skill into artistic vision rooted in Bahamian heritage and global influences.

Ferguson's work explores cycles of transformation through found and recycled materials. His sculptures move fluidly across philosophy, religion, mythology, Afrocentric history, and the environment. Scrap metal becomes rebirth, embodying permanence and impermanence, while his practice reflects both technical mastery and spiritual meditation on continuity.



Ferguson's work is widely recognized in public spaces and collections, including The National Art Gallery of The Bahamas and The Central Bank. He has exhibited at The Current, CAB, Hillside House, and Transforming Spaces, while leading workshops since 2003 to inspire creative journeys and empower new artists.



ARTIST STATEMENT | Tyrone FERGUSON

Cycles of Continuum is a meditation on rhythm and return - patterns that shift yet circle back, echoing ancient origins. Influenced by nature, mythology, science, and lived experience, these works trace invisible currents through time and being. Each piece - whether painting, sculpture, or mixed media - becomes a fragment of the whole, holding the tension between permanence and impermanence, stasis and motion.

The continuum is not fixed but flowing, birth and decay, healing and transformation. Even scrap metal, once discarded, is reborn as art - embodying renewal and endless cycles.

This collection invites reflection on our place within these spirals, and on the role of sustainability in creative practice. May the viewer glimpse their own rhythm within the infinite pattern.





Pulsework

*In the hush between hammer
strikes,
a tremor rises,
metal dreams.*

*I do not force its form,
I follow the hum beneath the
grain.
It speaks in heat and tension,
in arcs of welded light*

*Each curve a memory of motion,
each joint a whisper of will.*

*This is no stillborn shape,
it pulses, it resists,
it remembers the hand
that dared to listen.*

Tyrone Ferguson, *Pulsework*, 2025

29 x 20 x 7 in | 74 x 51 x 18 cm

Bronze and aluminium on an aluminium base

\$2,600

SOLD





Witness

*Listen:
the metal dreams
in looped circles,
calling back a lost time -
each movement holds breath,

each bend, a path
etched by ancestral pulse.
Each weight, a memory
each scrap, a star -
fragments of sky reborn.*

Tyrone Ferguson, *Witness*, 2025

29 x 20 x 7 in | 74 x 51 x 18 cm

Bronze, copper, steel, stainless steel and aluminium on an aluminium base

\$2,600

SOLD





Rust and Rhythm

*By rust and by rhythm,
I begin -
not with polish - but with pulse.
By heat and by hush, I listen
to the breath beneath the metal,
to the silence that sings.*

*I step into the looped circle—
the forge without flame,
the altar without fire.
Here, transformation does not blaze.
It smoulders.
It waits.*

*I speak what was unsaid.
I name what was unnamed.
I hold the fracture -
not to mend,
but to honour its shape.
I do not close it.
I cradle it.
I let it echo.*

Tyrone Ferguson, *Rust and Rhythm*, 2025

30 x 23 x 7 in | 76 x 58 x 18 cm

Bronze, copper, steel, stainless steel and aluminium on an aluminium base

\$3,500

Available - Presently in Nassau, The Bahamas



ABOUT BLACK PONY GALLERY

Black Pony Gallery is a contemporary art online platform based in Bermuda, founded and directed by Lisa Howie. It focuses on showcasing and selling works by artists from the Caribbean and mid-Atlantic region; including Bermuda, the Azores, The Bahamas, Cayman, Cuba and Turks & Caicos. The gallery's mission is to promote emerging and established regional artists and present a unique perspective on contemporary art from this part of the world. The gallery operates online and through art fairs and exhibitions, with Bermuda location partners Cambridge Beaches Hotel, St. George's Marina, and Masterworks Museum of Bermuda Art. Black Pony Gallery also supports commissions and art collection advice, positioning itself as a bridge between local creators and global collectors.

ABOUT LISA HOWIE

Following successful tenures in education and leadership of the Bermuda National Gallery, Lisa Howie founded Black Pony Gallery in 2019, an online platform showcasing contemporary visual art from Bermuda and the Caribbean Mid-Atlantic. In 2021-23, Howie produced the Atlantic World Art Fair on Artsy, and then from 2023-25, she co-produced ATLANTIC ARTHOUSE; both entities developing awareness of and investment in contemporary artistic talent from the region.

In 2026, Howie continues to focus on creating opportunities for artists from underrepresented markets and fostering connections between artists and collectors worldwide. Most recently, she initiated Black Pony Publishing with the launch of her first art book, *Charles Zuill: Portals to Another Dimension*. Concurrently, she is the Director of Learning & Engagement at the National Museum of Bermuda, and she serves as a Board Director with the Centennial Bermuda Foundation.



[Blackponygallery.com](https://blackponygallery.com)

+1 (441) 331-5735

lisa@blackponygallery.com

