



ATLANTIC VOICES

Masterworks Museum of Bermuda Art, Rick Faries Gallery

October 9 - December 5, 2026

Established in 2020, Black Pony Gallery is dedicated to raising awareness of and investment in talented contemporary visual artists who reside in the Caribbean Mid-Atlantic.

Black Pony Gallery is pleased to present this group show featuring:

Leonor (Loope) Almeida Pereira (Azores), **Meredith Andrews** (Bermuda), **Jason A. Bennett** (The Bahamas), **Abi Box** (Bermuda), **Sue Katz** (The Bahamas), and **Charles Zuill** (Bermuda).

Loope dives into colour and builds up her canvas until a landscape of memory rises to the surface. Andrews returns ocean plastic into Bermuda's limestone like a new mineral seam. Bennett shreds maps of a divided America, then sands them into a new terrain to explore abstract expression. Box lays thin washes on canvas or board beneath bold, reckless, remarkable marks. Katz layers hand-printed papers and collage elements carefully until a still life is formed. Zuill revitalizes an ancient drawing technique using copper on a blue surface to build tones and shapes that take us elsewhere.

Different as these expressions and methods are, these artworks emerge somehow informed by the same Atlantic Corridor, a continuous body of water, a vast archipelagic region, loaded with history, knowledge, skill, economic complexity and cultural exchange.

This exhibition, *Atlantic Voices*, gives space for each artist to engage in the current global art discourse, an inter-island step toward, reminding us that the contemporary art voices in the Caribbean Mid-Atlantic are diverse, articulate, and powerful.

Lisa Howie, Founder & Creative Director, Black Pony Gallery

www.blackponygallery.com

+1 (441) 331-5735

lisa@blackponygallery.com



ABOUT

Leonor (Loope) Almeida Pereira

Azores

Leonor Almeida Pereira (known artistically as Loope) is an Azorean contemporary mixed-media artist and curator born on São Miguel Island (1971).

Working across paper, canvas, paint, and textiles, she explores visual and tactile textures by tearing, cutting, molding, and building up or removing layers to reveal hidden underlying structures. Her practice addresses themes of memory, identity, sensory atmosphere, and the island environment.

She is also connected to two independent art spaces in Ponta Delgada, having founded *Oficina Open Studio Art Gallery* in 2018, and later co-founded *Informal Concept Gallery* (2023)—where she currently maintains her studio and presents her own work alongside that of emerging and established local artists.

Leonor Almeida Pereira has a degree in Fine Arts – Painting (2006): University of Évora, Portugal, and a Master's (2008) & Doctorate (2014) in Fine Arts – Contemporary Art Studies: University of Vigo, Spain.

In 2024, Black Pony Gallery featured Leonor's works in the *Alternative Voices: A Perspective on Contemporary Art from the Azores* exhibition at the National Museum of Bermuda.



ARTIST STATEMENT | Leonor Almeida Pereira

From Memory to Feeling to Mapping the Sensations of Landscape

These two paintings mark an important shift in my artistic journey. Moving from my previous work toward what I am developing now, they reflect a transition from evoking physical geography to immersing myself in colour as a pure intuitive experience—a process of mapping by building up, overlapping, and removing layers of paint, creating subtle glazes and transparencies that reveal a final mapped landscape.

Memória do Lugar II (2025) captures the essence of my earlier work—a sensory exploration of an environment, the atmosphere of a place in my memory, and also memory as a place per se. I do not paint a scene; rather, I approach memories as "landscapes."

In *Untitled*, from the series *In the Mood for Colour* (2026), my most recent work, I deliberately move past visual references that point directly to landscape imagery. In this series, my goal is simply to explore colours through the pure emotions and feelings they trigger. While these compositions remain tied to the landscapes in my mind, they act as abstract diagrams of experiences. The scale, balance, and dominant colour fields—vibrant oranges, greens, and hazy blues—are arranged as if in proportion to the resonance that those natural surroundings create within me.

In these two works my focus remains unchanged while my approach evolves. In *Memória do Lugar II*, the island is a memory brought to life through dense colours and evocative forms, while in *In the Mood for Colour*, the island is no longer the subject matter—it is the spark for a colour system that translates how a place feels.

Ultimately, my practice is a physical dialogue with the medium itself. The final canvas is never merely an illustration of an idea or an emotion, but the outcome of a continuous negotiation with the paint, tools, and surfaces—allowing their material nature to actively shape the work throughout the entire process.





**Leonor (Loope) Almeida Pereira, *Memoria do Lugar II/*
Memory of a Place II, 2025**

31.5 x 31.5 in | 80 x 80 cm

Acrylic on canvas

\$4,000





**Leonor (Loope) Almeida Pereira, *Untitled*,
from the series *In The Mood for Colour*, 2026**

35.4 x 59 in | 90 x 150 cm

Acrylic on canvas

\$4,500



ABOUT **Meredith Andrews**

Bermuda

Meredith Andrews is a Bermudian photographer and visual artist whose practice explores the relationship between people, place and the natural environment. Based between Bermuda and southern Sweden, she has exhibited internationally for more than two decades, with an increasingly significant strand of her work addressing environmental issues and the material impact of contemporary life.



Andrews' work has been exhibited at the National Portrait Gallery in London as part of the Taylor Wessing Photographic Portrait Prize, as well as the Copenhagen Photo Festival, Indian Photo Festival, Miami Art week, Los Angeles Center of Photography and exhibitions in New York, Arles, London and across Europe. Her work has also been recognised by the Royal Photographic Society, British Journal of Photography, Association of Photographers, the Photographer's Gallery and Portrait of Humanity.

Bermuda and its relationship with the Atlantic Ocean have become central to Andrews' environmental practice. In 2021, the Bermuda National Gallery presented her exhibition *Flotsam & Jetsam: The Cost of Modern Living*, an exploration of ocean plastic and the consequences of modern consumption. Her ocean-plastic work was subsequently exhibited at the Indian Photo Festival in Hyderabad in 2024.

Her relationship with Masterworks Museum of Bermuda Art spans almost twenty years, beginning with *Atlantic School* in 2007. She has since exhibited at Masterworks on numerous occasions, including her 2016 solo exhibition *Camera Obscura* and the Charman Prize in 2017, 2019, 2021 and 2023.



Andrews holds an MA in Image and Communications (Photography and Cultural Studies) from Goldsmiths College, University of London, and a BA in English, Cultural Studies and History from McGill University. In 2020, she was awarded the Queen's Certificate & Badge of Honour for Services to the Environment.

In 2025, Black Pony Gallery presented Meredith Andrews as a featured artist in the Women Photographers International Archive (WOPHA) Congress, Miami. In 2023, the gallery presented her artwork in the first iteration of Atlantic Arthouse, Miami.



ARTIST STATEMENT | Meredith Andrews

Unnatural History is a recent photographic series made along the coastline of Bermuda using ocean plastic collected from the island's beaches over many years. The work considers what happens when a material entirely manufactured by humans becomes so embedded within the natural environment that its presence begins to appear almost inevitable.

The objects in these photographs have already travelled. Fragments of containers, bottle tops, fishing debris, pieces of toys and countless unidentifiable shards have been carried across the Atlantic by currents before eventually washing ashore in Bermuda. I collect them, removing them from the coastline, then sort and keep them. For *Unnatural History*, I return this material to the places from which it was gathered—not as litter, but temporarily and deliberately, using it to construct interventions within the landscape before removing it again.

The title borrows from the language of natural history: the collecting, ordering and classification of the natural world. Here, however, the specimens are synthetic. They are artefacts of contemporary human life that have escaped the systems for which they were created and entered another: the ocean.

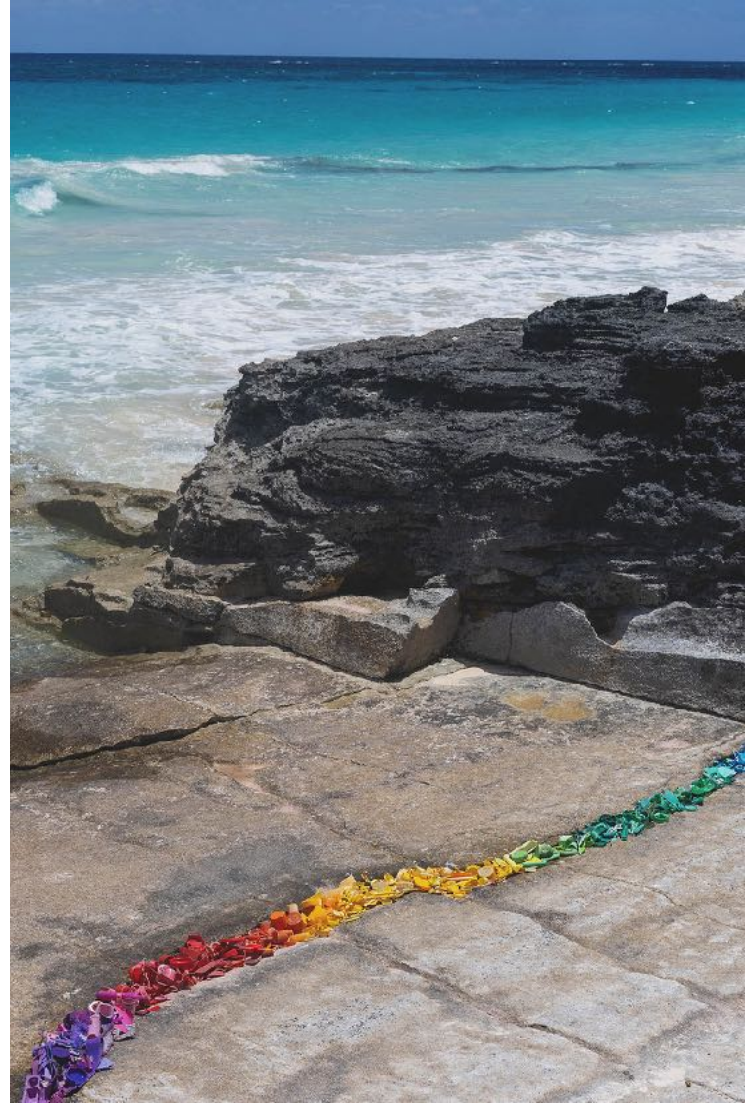
I arrange the plastic in response to the geology of Bermuda's coastline. Small fragments flow through cracks in the limestone or gather in brightly coloured seams, resembling mineral deposits or newly exposed strata. Larger objects occupy shelves, crevices and rock faces like archaeological remains. By organising the material according to colour, scale and form, I create a fictional geology in which plastic appears to have become part of the physical formation of the island.



Beauty plays an important role in the photographs. Against Bermuda's limestone, turquoise water and intense Atlantic light, the artificial reds, yellows, greens, blues and purples of the plastic can appear strangely seductive. The arrangements sometimes mimic natural systems: sediment, veins of minerals, tidal deposits or collections of specimens. I am interested in that moment of visual attraction, followed by the recognition of what we are actually seeing. The beauty is deliberately uncomfortable.

Bermuda is particularly significant within this story. Positioned within the circulating currents of the North Atlantic, the island receives debris originating far beyond its shores. A piece of plastic found on a Bermuda beach may have travelled thousands of miles. What arrives here is simultaneously local evidence and part of a global system, carried by an ocean that recognises no national boundaries.





Meredith Andrews, *Alluvium*, from the series *Unnatural History*, 2026

24 x 16 in | 60.96 x 40.64 cm

Fine art photographic print mounted with floating frame

Artist's Proof

\$2,800

Limited edition of 5 prints available
\$800 each

Meredith Andrews, *Strata*, from the series *Unnatural History*, 2026

24 x 16 in | 60.96 x 40.64 cm

Fine art photographic print mounted with floating frame

Artist's Proof

\$2,800

Limited edition of 5 prints available
\$800 each





**Meredith Andrews, *Terrace*, from
the series *Unnatural History*, 2026**

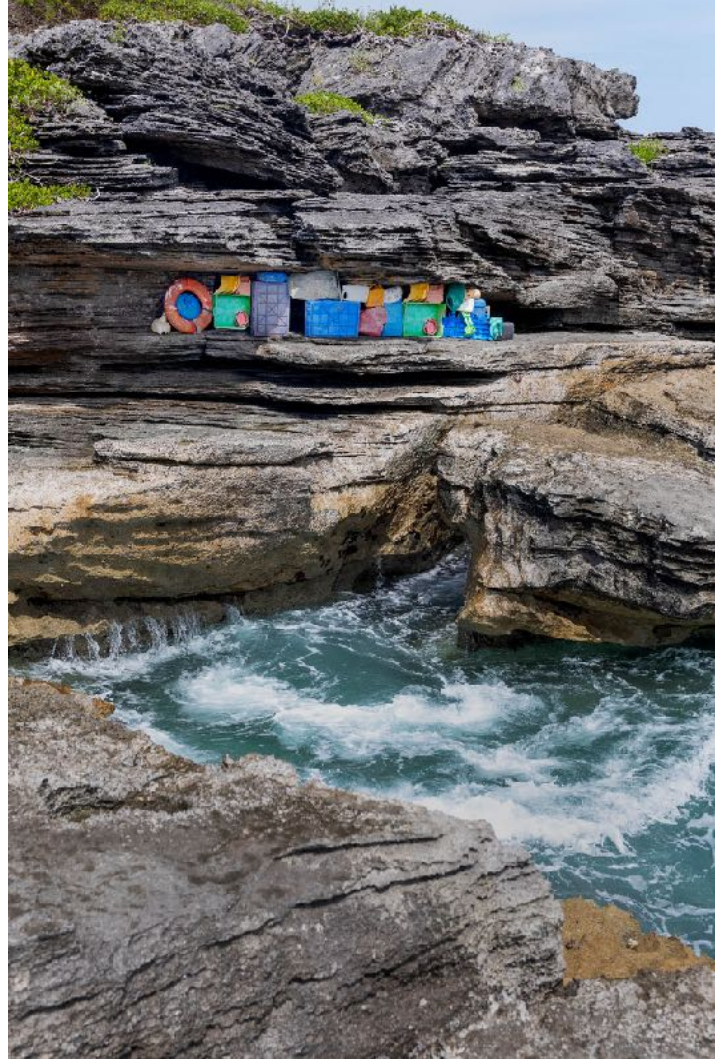
24 x 16 in | 60.96 x 40.64 cm

Fine art photographic print
mounted with floating frame

Artist's Proof

\$2,800

Limited edition of 5 prints available
\$800 each



**Meredith Andrews, *Lithified*, from
the series *Unnatural History*,
2026**

24 x 16 in | 60.96 x 40.64 cm

Fine art photographic print
mounted with floating frame

Artist's Proof

\$2,800

Limited edition of 5 prints available
\$800 each



ABOUT

Jason A. Bennett

The Bahamas

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 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, graduating in 1998 with his BFA in Fine Art.

In 2025, Black Pony Gallery presented Bennett at the 1-54 Art Fair NYC, the Fuze Art Fair Nassau, and the SCOPE Art Show Miami. In each instance, his 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. Bennett's work has recently been on display in a provocative 'double Dutch' exhibition with David Gumbs (Martinique) at the National Art Gallery of The Bahamas. Bennett'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.



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





**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





**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



ABOUT **Abi Box**

Bermuda

Abi Box is a British artist based between London and Bermuda. Graduating with a fine art degree from Camberwell School of Art in London, her work focuses on gesture and mark making. Box's work is held in both a number of private and public collections including the University of the Arts London Alumni Collection, Simmons Contemporary, and Masterworks Museum of Bermuda Art.



Photo by Sophie Foden-Pattinson

She has had several artist residencies in Switzerland, Wales and Peru, and recent exhibitions include; Artist's Artist at OHS Projects curated by Henry Hussey and Sophia Olver; Illusion and Abstraction: Capturing the Landscape at Bermuda National Gallery curated by Mitchell Klink; Paper Cuts curated by Kristian Day, Saatchi Gallery, London; The Smaller The Larger curated by Kate Hiley, Sobering Galerie, Paris; as well as having work selected for ASC 40° Celsius and the Bermuda Biennial.

Joining Black Pony Gallery in 2026, Box will be featured in the upcoming SCOPE Art Show Miami in December.



ARTIST STATEMENT | Abi Box

The surfaces of my paintings are visibly layered, thin translucent washes covered with rough and opaque or heavily saturated brushwork. I've found myself describing these surfaces as like worn tapestries, they have a patchy and threadbare quality to them in the way that the dry brushwork catches the weave of the canvas. Stood from further back the contrast between these two fields gives the paintings a sense of depth, glowing opaque pastels pinging against dull atmospheric translucency. I want to make spacious and balanced paintings; I want to make awkward, messy, chockablock paintings.

A lot of my good painting comes from destructively obliterating areas I don't like, when I'm painting with abandon, slapdash and uncompromising. I'd like to make both kinds of painting at the same time, and then there's the risk, every time, of making a bad painting. The good paintings are so often accidental, ignorantly brave and beautifully reckless.





Abi Box, *Bronze Cut III*, 2026

18 x 24 in | 45.72 x 60.96 cm

Acrylic on canvas

\$1,800



Abi Box, *Loquats*, 2026

6 x 6 in | 15.2 x 15.2 cm

Acrylic on board

\$400



Abi Box, *Loquats II*, 2026

8 x 8 in | 20.3 x 20.3 cm

Acrylic on board

\$500



**Abi Box, *Leafy Lu p.V*,
2025**

12 x 8 in | 30.5 x 20.3 cm
Acrylic on board
\$700



**Abi Box, *I'd Fall For You*,
2026**

36 x 26 in | 91.4 x 66 cm
Acrylic on canvas
\$2,500



Abi Box, *Poetry From Ordinary Objects*, 2026

27.5 x 19.5 in | 70 x 49.5 cm

Acrylic on canvas

\$2,000



ABOUT **Sue Katz**

The Bahamas

Sue Katz, a native Bostonian, has been living and working in The Bahamas as an artist for over 35 years. She attended Syracuse University School of Visual Arts and The Rhode Island School of Design, attaining a BFA in illustration.



Katz's art is not about capturing the image purely as is, but more so about creating a mood by using colour and pattern in the work. For her, the creative juxtaposition of putting together bold tones and vivid colour that may not necessarily go together is what she finds inspiring. Katz is drawn to using nostalgic imagery as it represents a fleeting era of simplicity, while also being humorous with a hint of kitsch and irony. The use of vintage materials affords her the freedom to experiment with her experiences of growing up in mid-century America and exploring her own memories.

Katz focuses on the use of analogue collage, cutting and pasting each piece by hand. She uses old magazines, books, and found imagery to create multi-layered work which explore identity, human connection and a nod towards Pop Art.

Her 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, the Lynden Pindling International Airport, and many private collections.

Joining Black Pony Gallery in 2026, Katz will be featured in the upcoming SCOPE Art Show Miami in December.



ARTIST STATEMENT | Sue Katz

For these two pieces of work, I was inspired by the use of colour, texture and pattern and the idea of using these elements to create a contemporary and somewhat graphic still life. Rather than begin the art with the more traditional representation of the objects, I built the composition using blocks of colour through layering and juxtaposition of shapes and patterns.

All the papers used for the pieces were handmade, using stencils, and other mark making techniques. I love the unpredictability of texture that comes with creating by hand and I wanted that to be visible within the finished pieces.

I became interested in creating the balance between the recognizable objects and the abstract, allowing the objects to emerge, if you will, from the surrounding shapes. The layers create depth, keeping the composition bold and modern.

Collage affords me the ability to experiment with colour and pattern while creating something unexpected in the process.





Sue Katz, *Still life with limes*, 2026

23 x 17 in | 58.4 x 43.1 cm

Collage using hand printed and
hand painted paper

\$3,500





Sue Katz, *Still life with limes #2*, 2026

23 x 17 in | 58.4 x 43.1 cm

Collage using hand printed and
hand painted paper

\$3,500



ABOUT **Charles Zuill**

Bermuda

Charles Zuill grew up on a dairy farm in Bermuda and this is where his love of nature and science developed. He approaches art as a scientific process of experimentation.



He holds a BA in Fine Art from Atlantic Union College, an MFA in painting and printmaking from the Rochester Institute of Technology, and a PhD in Critical Studies from New York University. In addition, he studied drawing and painting at The Byam Shaw School of Art, London, drawing and sculpture at The Heatherley School of Fine Art, London, and conducted research at the Bauhaus Archive. His influences include Paul Klee and Josef Albers, amongst others.

Zuill's artwork has been included in almost every Bermuda Biennial since 1994, he has had numerous solo and group exhibitions on Island and overseas, and his artwork can be found in the permanent collections of Masterworks Museum of Bermuda Art and Bermuda National Gallery.

Zuill has devoted his passion to nurturing the local arts scene, teaching at Bermuda College, writing decades of art criticisms, while playing a foundational role in the Bermuda Society of Arts, the Bermuda Arts Council, and Bermuda National Gallery, institutions that continue to benefit from his dedication. Generations of Bermudian artists have benefitted from his mentorship and vision.



In 2025, Black Pony Gallery featured Charles in a solo exhibition at Masterworks Museum of Bermuda Art and published an art book that documents his remarkable journey, *Charles Zuill: Portals to Another Dimension*. Also in 2025, Black Pony Gallery presented Charles's artwork at the SCOPE Art Show Miami.

In August 2026, in partnership with Black Pony Gallery, Brookfield Properties opened their newest construction, 91 Front Street, Hamilton, featuring a large-scale public art sculpture in Chancery Lane. This artwork was inspired by a small drawing by Zuill, re-imagined by local designers SJD World, and fabricated by Soheil Mosun Ltd. using corten steel.



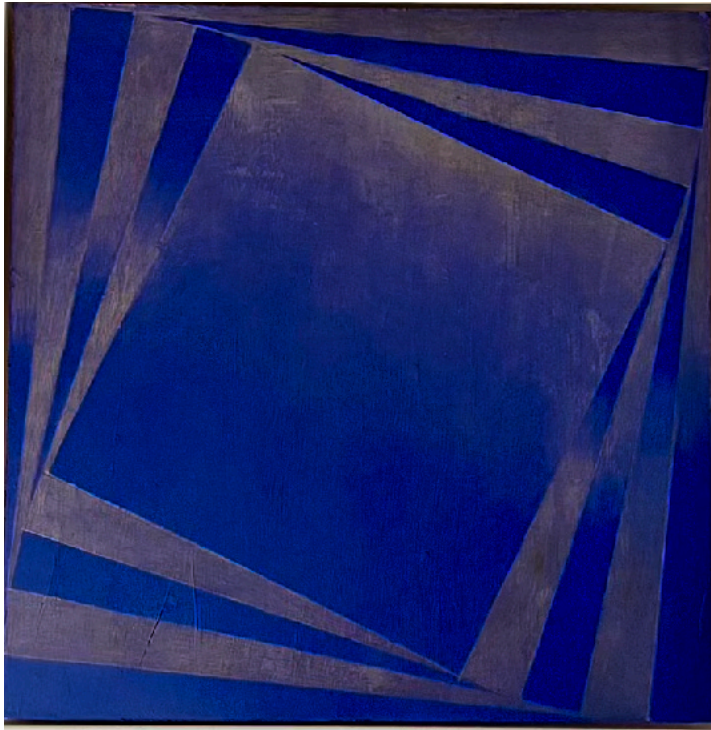
ARTIST STATEMENT | Charles Zuill

I began a series of paintings based on the grey scale and I continued that series for the next 20 years. Then, in 1989, I branched into another direction, investigating natural forces utilizing natural materials, such as sand and soil. It may seem that the 1989 shift was a radical departure from my earlier greyscale investigations, but appearances can be deceptive; it was a continuation of my use of gradients from light to dark.

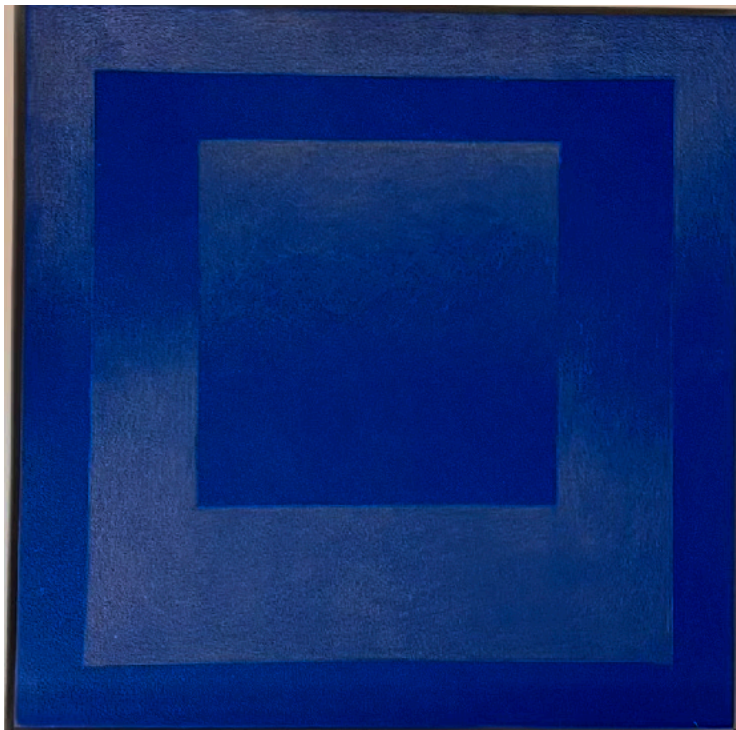
In my research on light/ dark gradients, I read the *Elements of Drawing*, by the nineteenth-century, English art critic and art theorist, John Ruskin, in which he stated that he could make mud glow, if he were allowed to gradate it. That was a challenge I had to try. So, using Bermuda paleosol, or fossil soil, I began working in that direction, only to return to my earlier interests in tonal gradients, as with metal point and silverpoint drawings in 2020.

As a result of my teaching art history over many years, I had developed an interest in historic materials, such as encaustic and metal point drawings. With the Covid epidemic and lockdown, plus the forced relinquishing of my St. George's studio, I used the time at home to explore and investigate the use of metal point as a drawing material.



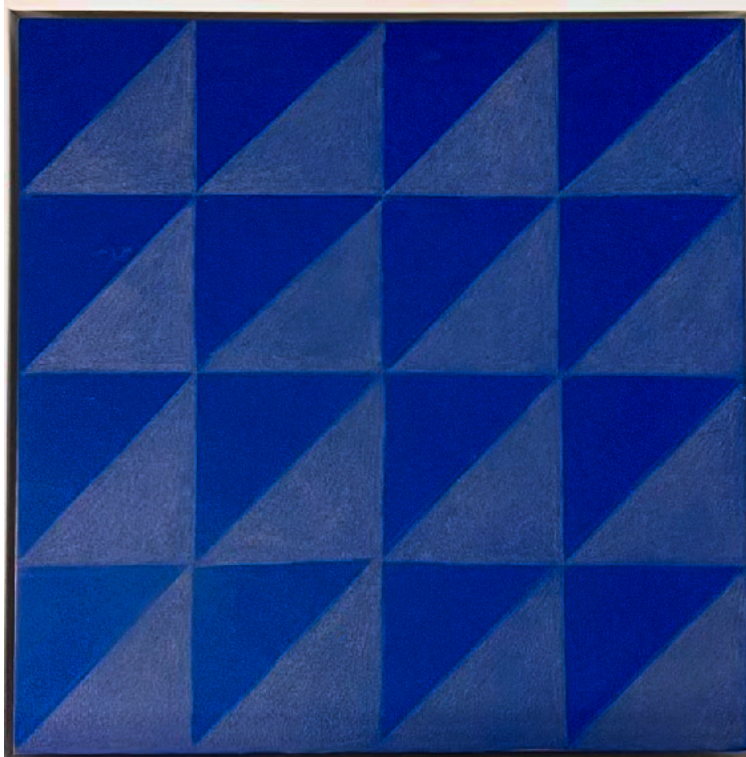


Charles Zuill, *X2*, 2026
12 x 12 in | 30.5 x 30.5 cm
Copper on blue gesso on
Masonite board
\$1,800



Charles Zuill, *Blue*, 2026
12 x 12 in | 30.5 x 30.5 cm
Copper on blue gesso on
Masonite board
\$1,800

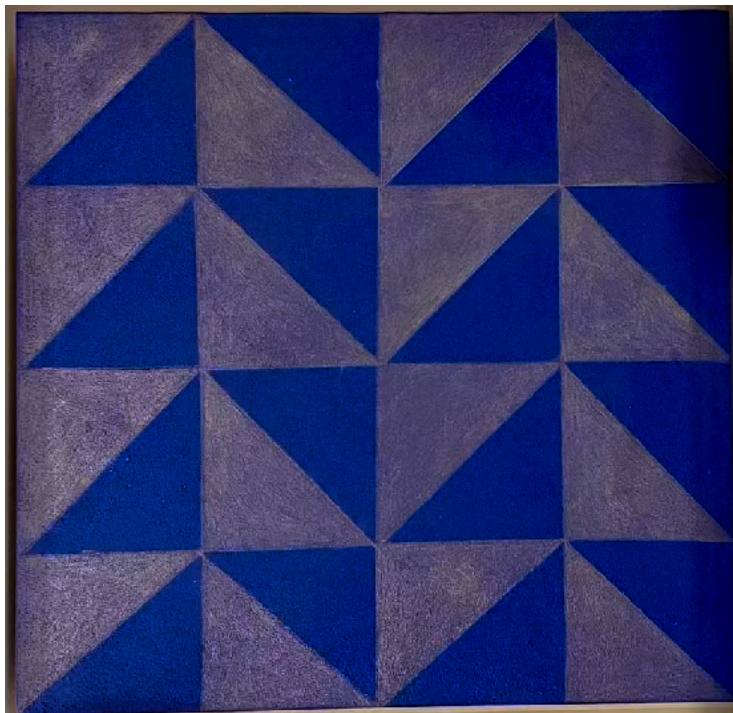




**Charles Zuill,
Regatta, 2026**

12 x 12 in | 30.5 x 30.5 cm
Copper on blue gesso on
Masonite board

\$1,800



Charles Zuill, *There and Back*, 2026

12 x 12 in | 30.5 x 30.5 cm
Copper on blue gesso on
Masonite board

\$1,800



ABOUT Black Pony Gallery

Established in 2020 by Lisa Howie, Black Pony Gallery is dedicated to raising awareness of and investment in talented contemporary visual artists who reside in the Caribbean Mid-Atlantic, including the Azores, Bermuda, The Bahamas, Cayman, Cuba and Turks & Caicos.

Black Pony Gallery does gallery work differently, partnering with organizations that share the belief that art transforms lives and spaces, that life is simply better with art, and that 'island art' is diverse and demands global recognition.

The gallery operates online and through international art fairs and exhibitions, with Bermuda location partners Cambridge Beaches Hotel, St. George's Marina, and Masterworks Museum of Bermuda Art.

Black Pony Gallery supports private commissions, public art and large-scale installations, and provides art collection advice, positioning itself as a bridge between creators and collectors.

www.blackponygallery.com

ABOUT Lisa Howie

Following successful tenures in education and leadership of the Bermuda National Gallery, Lisa Howie founded Black Pony Gallery as an online platform showcasing contemporary visual art from Bermuda and the Caribbean Mid-Atlantic. Lisa led the Atlantic World Art Fair, an online platform galvanizing galleries from the region from 2021-23, which re-branded as Atlantic Arthouse from 2023-25.

Lisa's efforts are focused 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.

lisa@blackponygallery.com

