

PUBLIC INSTITUTIONAL PROFILE



TROPICAL REALISM™

INSTITUTIONAL PROFILE & PROVENANCE OVERVIEW

CONTEMPORARY CARIBBEAN ART • CULTURAL IP • PROVENANCE • LEGACY

SUBJECT ENTITY

Jones Group Inc. / Tropical Realism™

JURISDICTION

St. Vincent and the Grenadines

FOUNDER & PRINCIPAL ARTIST

Sir Calvert Jones, KMFAP

PUBLIC EDITION

August 2026

Prepared for museums, cultural institutions, family offices, major collectors and strategic partners.

This publication is an institutional profile and provenance overview. It is not an appraisal, audit, legal opinion, securities offering or representation of guaranteed market value.

A CARIBBEAN ART PLATFORM BUILT AROUND THE WORK

Tropical Realism™ brings together fine art, cultural memory, intellectual property, institutional practice and contemporary forms of circulation.

Tropical Realism™ is an artist-founded contemporary Caribbean visual arts movement and cultural intellectual-property platform developed by Vincentian artist and cultural entrepreneur Sir Calvert Jones, KMFAP. The platform is structured around the primacy of the artwork while extending into scholarship, cultural diplomacy, licensing, media, technology, tourism and long-term stewardship.

INSTITUTIONAL THESIS

Its significance rests not on any single celebrity association or transaction, but on the convergence of permanent museum placement, academic publication and research, state and consular cultural exchange, private-market evidence, licensing precedents, international media deployment, cultural governance and a developing technology layer.

AT A GLANCE

MUSEUM & COLLECTION

A work in the permanent collection of the Art Museum of the Americas / Organization of American States, linked to the first donation from St. Vincent and the Grenadines to that collection.

CULTURAL DIPLOMACY

Documented use of artwork in official consular and state-facing settings, including the New York City mayoral presentation.

MEDIA DEPLOYMENT

Artwork cleared for production use in Below Deck Down Under, with all four supplied works photographed on set.

SCHOLARSHIP & RESEARCH

Formal UWI publication, Edinburgh-linked historical research and practice-led visual historiography.

COMMERCIAL IP

Precedents across banking, corporate branding, tourism, maritime environments, licensing and production design.

LEGACY ARCHITECTURE

Archive, mentorship, scholarship, rights management and governance structures intended to preserve authorship and cultural value over time.

FROM STUDIO PRACTICE TO CULTURAL IP ECOSYSTEM

The artwork remains the core asset. Adjacent systems are designed to expand how the work can be interpreted, circulated, licensed, preserved and experienced without reducing the practice to merchandise or branding.

FINE ART	Original works, historical painting, portraiture, cultural narratives, commissioned works and limited editions.
CULTURAL IP	Trademark architecture, reproduction rights, licensing, design applications and brand environments.
INSTITUTIONAL PRACTICE	Museum placement, academic engagement, exhibitions, research collaboration and cultural governance.
CULTURAL DIPLOMACY	Official gifts, diplomatic presentations, cultural exchange and national representation.
TECHNOLOGY	Mobile access, authentication concepts, AR storytelling and connected physical-cultural products.
COMMERCIAL INFRASTRUCTURE	Hospitality, media, banking, corporate branding, tourism, merchandise and experiential formats.
LEGACY	Archives, mentorship, scholarship, cultural preservation and structures intended to survive the founder.

FOR INSTITUTIONAL READERS

For museums, the question is collection fit, art-historical relevance and scholarship. For family offices and collectors, the questions extend to provenance, rarity, stewardship, market formation and succession. For cultural institutions and governments, the platform also offers a vehicle for public memory, cultural diplomacy and creative-economy development.

INSTITUTIONAL AND SCHOLARLY ANCHORS

ART MUSEUM OF THE AMERICAS / ORGANIZATION OF AMERICAN STATES

In March 2023, the Mission of St. Vincent and the Grenadines to the OAS donated Sir Calvert Jones's painting *The Prayers of Spring* to the Art Museum of the Americas in Washington, D.C. The OAS described it as St. Vincent and the Grenadines' first donation to the museum's permanent collection.

WHY IT MATTERS

Permanent collection status provides a materially stronger institutional signal than exhibition exposure alone. It places the work within an inter-American museum context and ties its acquisition history to a sovereign mission.

UNIVERSITY OF THE WEST INDIES

The UWI Institute for Gender and Development Studies records "Calvert Jones: An Appreciation of Caribbean Life: An Interview with Bronty Liverpool-Williams" in *Interviewing the Caribbean*, Vol. 4, No. 1 (2018), pp. 62-71, contributing a formal academic publication trail for the artist and his work.

EDINBURGH-LINKED HISTORIOGRAPHY

University of Edinburgh Research Explorer records the development of Sir Calvert Jones's historical painting on the death of Garifuna Chief Joseph Chatoyer and links the depiction to research for Dr. Désha Osborne's forthcoming Edinburgh University Press monograph, *The Men Who Killed Chatoyer: Scots in St Vincent, 1763-1834*.

PRACTICE-LED HISTORICAL INTERPRETATION

In 2025, the Ministry of Tourism, Civil Aviation, Sustainable Development and Culture documented the unveiling of *The Last Battle: Joseph Chatoyer's Final Stand*, describing the work as blending Jones's artistry with historical research. The result supports a scholarly narrative in which selected works operate as visual historiography, not solely as decorative or commercial objects.

ART IN CIVIC, STATE AND DIPLOMATIC CONTEXTS

A distinctive part of the Tropical Realism™ record is the use of artwork in official public, consular and state-facing settings. These events are presented here as provenance and cultural-diplomacy evidence rather than as market transactions or museum acquisitions.

NEW YORK CITY / MAYOR ERIC ADAMS

An official NYC Mayor's Office transcript from October 27, 2022 records a consular gift to Mayor Eric Adams and explicitly describes the work as Tropical Realism developed by Vincentian artist Calvert McAllister Jones. The work is identified as Welcome to New York: Bridges, Dreams, and Liberty.

ROYAL PRESENTATION / PRINCE HARRY

Independent regional reporting documents the presentation of a portrait by Calvert Jones to Prince Harry during the 2016 royal visit to St. Vincent and the Grenadines. The public profile describes this precisely as a documented royal presentation.

MUSEUM DIPLOMACY

The OAS permanent-collection record also carries a diplomatic dimension: The Prayers of Spring entered the Art Museum of the Americas as a gift of the Permanent Mission of St. Vincent and the Grenadines, connecting museum provenance to national cultural representation.

ADDITIONAL STATE-GIFT ARCHIVE

The private institutional archive contains further records of bilateral and state-facing cultural presentations. Supporting documentation is made available selectively for qualified curatorial, provenance or institutional review.

PRIVATE-MARKET EVIDENCE AND CULTURAL ASSOCIATION

The provenance record combines private-market transactions, commissions, patron correspondence, public presentations and culturally significant associations. The public edition distinguishes acquisitions from gifting, and patronage from simple media visibility.

MUSTIQUE AND PRIVATE-MARKET RECORDS

The controlled provenance archive includes primary sales documentation from Art Basils Mustique, establishing documented original-art transactions and private-market price formation. Detailed invoices and transaction records are reserved for qualified diligence.

FELIX DENNIS

The archive records portrait work associated with British publisher and patron Felix Dennis, including use as gatefold cover art for Blues in Paradise and authenticated correspondence concerning private commissions.

POPCAAN

Regional press reported in 2023 that Jamaican recording artist Andrae “Popcaan” Sutherland received a work by Jones depicting the artist and his mother. An audiovisual public reference provides additional documentation of the presentation.

BROADER CULTURAL REACH

The master archive also maintains records of engagements across film, music, sport, tourism and public culture. Each relationship is characterized according to the evidence available - acquisition, commission, gifting, deployment, acknowledgment or collaboration - rather than being grouped indiscriminately as collector provenance.

PROVENANCE PRINCIPLE

Institutional value is strongest when the chain of creation, commission, exhibition, sale, gift, transfer, publication and current location can be demonstrated through primary records. Tropical Realism™ is building that record systematically.

WHERE FINE ART MEETS LICENSING AND INSTITUTIONAL USE

Tropical Realism™ has developed commercial precedents that extend beyond the sale of individual canvases. The relevant record includes banking, corporate branding, tourism, maritime environments, reproduction licensing, production design and international deal origination.

FIRST CITIZENS BANK

Publicly available artist material records use of The Struggle, The Scenery on an investor prospectus cover under a one-year branding and promotions licensing arrangement.

MODERN PORT OPERATIONS

A limited licensing relationship is recorded for maritime and destination branding, including subsequent cruise-sector presentation.

TRADEMARK ARCHITECTURE

Tropical Realism™ is maintained as a protected movement name and commercial cultural-IP platform, with trademark documentation held in the private evidence archive.

NATIONAL CURRENCY IP

The private commercial archive contains documentation of a national currency-related artwork/IP licensing precedent. Detailed commercial terms are reserved for controlled diligence.

ELIZABETH SLOANE

Regional press reported an international business-development and intellectual-property syndication relationship in 2023.

HOSPITALITY & TOURISM

The broader commercial system is being developed for curated art environments, licensed reproductions, cultural guest experiences and location-specific storytelling.

INSTITUTIONAL RELEVANCE

For a family office or strategic partner, the commercial significance lies in demonstrated rights-based use: the artwork has functioned not only as a collectible object, but as licensable cultural content within professional commercial settings.

ARTWORK CLEARED FOR INTERNATIONAL TELEVISION PRODUCTION

BELOW DECK DOWN UNDER - PRODUCTION CASE STUDY

A Tradeout Agreement dated April 14, 2025 names Mountain View Productions, LLC as producer and Sir Calvert Jones as provider of four artworks for use in connection with Below Deck Down Under. The agreement grants broad all-media, worldwide and perpetual usage rights for the material in connection with the production and related advertising, promotion and publicity.

The contractual record is strengthened by four production photographs supplied to the artist showing the works installed on set. The artist subsequently observed the blue-and-gold seahorse motifs in aired episodes. Episode-level archival verification for all four works is being consolidated within the private media archive.

WHY IT MATTERS

This is stronger than incidental background exposure. It documents the artwork as professionally cleared production material and creates a precedent for future television, film, hospitality and production-design licensing.

ADDITIONAL PUBLICATION AND MEDIA RECORD

The broader archive includes editorial use, regional financial press, national news coverage and international reporting associated with royal and diplomatic presentations. These records support publication history and visibility, while remaining distinct from independent critical review.

MEDIA LICENSING CAPABILITY

- Artwork clearance and reproduction permissions
- Production design and set placement
- Broadcast, digital and promotional use
- Attribution, image standards and archive protocols

BELOW DECK DOWN UNDER - ON-SET RECORD



Production photographs supplied to the artist documenting all four works installed within the production environment.

EVIDENTIARY CHAIN

Agreement documentation → production access → direct on-set photography of all four works → artist-observed broadcast appearance of the seahorse motifs → continuing episode/timecode archival capture.

The public profile does not claim that all four artworks appeared in the final broadcast. On-set placement is directly documented; broadcast appearance of the seahorse motifs has been personally observed by the artist.

EXTENDING THE ARTWORK WITHOUT REPLACING IT

The technology and tourism layer is designed to translate cultural content into connected experiences while preserving the primacy and integrity of the physical artwork.

BRAND IDENTITY ARCHITECTURE

A codified Tropical Realism™ visual and strategic identity system supports consistent presentation across fine art, institutional and commercial contexts.

SMART SOUVENIRS™

An augmented-reality product concept connects physical cultural merchandise to digital storytelling and contextual content.

HOSPITALITY

Curated art placement, licensed reproductions and culturally specific guest experiences are being structured for hotels, villas and other hospitality environments.

MOBILE PLATFORM

The platform includes mobile and digital functions for cataloguing, interpretation, storytelling and authentication-related workflows.

CRUISE & DESTINATION ENVIRONMENTS

Tropical Realism™ has been deployed in cruise-sector destination presentation, including Seatrade Cruise Global contexts and maritime branding applications.

INTERPRETATION LAYER

For institutions and tourism partners, technology can support audience engagement, cultural interpretation, provenance access and responsible IP monetization.

INSTITUTIONAL PRINCIPLE

For museums and collectors, technology remains ancillary to the art. For tourism bodies, cultural institutions and hospitality partners, it can become a powerful interpretation and audience-engagement layer around the work.

CULTURAL LEADERSHIP AND LONG-TERM STEWARDSHIP

Institutional credibility is reinforced by cultural governance and multilateral engagement, while the public profile distinguishes the founder's personal appointments from assets owned by Tropical Realism™.

NATIONAL CULTURAL FOUNDATION

Caribbean Culture Fund material identifies Sir Calvert Jones as Chairperson of the National Cultural Foundation of St. Vincent and the Grenadines.

CARIBBEAN CULTURE FUND JURY

Official CCF material identifies Sir Calvert Jones as a member of the Cohort 2 international jury alongside senior cultural administrators, museum leaders and practitioners.

OAS INTER-AMERICAN MINISTERIAL ENGAGEMENT

Official OAS records for the X Inter-American Meeting of Ministers of Culture list Sir Calvert Jones among participants and record his presentation of Tropical Realism™ as an integrated model for culture and the creative economy in the Caribbean and the Americas.

LEGACY OBJECTIVE

The long-term objective is to preserve authorship, archives, copyright, trademarks, provenance records, significant works and educational materials through durable legal and institutional structures. The archive is being organized to support future scholarship, collection stewardship and succession.

STEWARDSHIP PROPOSITION

The ambition is not simply to preserve an artist's career, but to create an evidentiary and institutional framework through which the work, cultural context and associated intellectual property can remain legible to future museums, collectors, researchers and communities.

A PUBLIC-FACING RECORD OF INSTITUTIONAL DEVELOPMENT

2016	Royal presentation during Prince Harry's official visit to St. Vincent and the Grenadines.
2018	UWI publication in Interviewing the Caribbean, Vol. 4, No. 1.
2022	Official consular gift presentation to New York City Mayor Eric Adams.
2023	The Prayers of Spring enters the Art Museum of the Americas / OAS permanent collection.
2023	Regional press reports international business-development and IP-syndication relationship with Elizabeth Sloane.
2023	Public presentation of portrait work to Popcaan and his mother.
2024	Participation in the ECCB 8th Growth & Resilience Dialogue.
2024-25	Caribbean Culture Fund international jury service and continuing cultural-governance engagement.
2025	The Last Battle unveiled in a public historiographical context linking art and scholarly research.
2025	Four artworks supplied and photographed on set for Below Deck Down Under production use.
2025	OAS ministerial record includes presentation of Tropical Realism™ as a creative-economy model.
2026	Institutional archive, licensing system and public provenance framework consolidated for museum, collector and family-office review.

HOW INSTITUTIONS CAN ENGAGE

This public profile is intended to open the conversation. Supporting provenance, contracts, public records and source files can be organized for qualified institutional diligence where appropriate.

MUSEUMS & CURATORS

Collection review • exhibition and loan discussions • scholarly access • archival research • public programming • Caribbean and inter-American interpretation.

UNIVERSITIES & RESEARCH INSTITUTIONS

Research access • visual-historiography collaboration • lectures • curriculum engagement • publication permissions • archive development.

HOSPITALITY & TOURISM

Curated art environments • licensing • cultural guest experiences • location-specific storytelling • art placement and acquisition pathways.

FAMILY OFFICES & MAJOR COLLECTORS

Provenance-led acquisition review • collection building • commissions • stewardship • cultural philanthropy • succession and archive planning.

GOVERNMENTS & CULTURAL INSTITUTIONS

Cultural diplomacy • public art • national visual identity • heritage storytelling • creative-economy strategy.

MEDIA & PRODUCTION

Artwork clearance • production design • reproduction licensing • broadcast / digital use • promotional rights • attribution and archive protocols.

CONTROLLED DUE DILIGENCE

For acquisition, valuation, lending, insurance, legal review or significant licensing, qualified parties may request supporting source materials from the private evidence archive. Confidential commercial documents are not reproduced in this public edition.

INDEPENDENT & INSTITUTIONAL RECORDS

Organization of American States St. Vincent and the Grenadines donates to Art Museum of the Americas - March 31, 2023 [VIEW SOURCE](#)

NYC Mayor's Office Transcript: Saint Vincent and the Grenadines Flag Raising Ceremony - October 27, 2022 [VIEW SOURCE](#)

University of the West Indies Institute for Gender and Development Studies publication record - Interviewing the Caribbean, Vol. 4 No. 1 [VIEW SOURCE](#)

University of Edinburgh Research Explorer Research record linked to Dr. Désha Osborne and historical painting development [VIEW SOURCE](#)

Edinburgh University Press Histories of the Scottish Atlantic - The Men Who Killed Chatoyer [VIEW SOURCE](#)

Ministry of Tourism, SVG Historic Lecture and Handover Ceremony - documentation of The Last Battle [VIEW SOURCE](#)

Caribbean Culture Fund Cohort 2 jury - official material identifying Sir Calvert Jones [VIEW SOURCE](#)

Organization of American States X Inter-American Meeting of Ministers of Culture - official record [VIEW SOURCE](#)

Searchlight Vincentian artist Calvert Jones signs with international firm - 2023 [VIEW SOURCE](#)

Searchlight Prince Harry lauds SVG on turtle conservation efforts - 2016 [VIEW SOURCE](#)

ECCB Growth & Resilience Dialogue Public speaker profile - 8th Growth & Resilience Dialogue [VIEW SOURCE](#)

INSTITUTIONAL • CURATORIAL • COLLECTOR • PRIVATE ENQUIRIES

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tropicalrealism.com

Supporting provenance, licensing and institutional documentation is available for qualified review.