tropical realism®

01 / INSTITUTIONAL PUBLICATION

Tropical Realism™

Institutional Profile & Provenance Overview



CONTEMPORARY CARIBBEAN ART

Cultural memory · Provenance · Intellectual property

Sir Calvert Jones, KMFAP · St. Vincent and the Grenadines · Public Edition v2.2 · November 2026

02 / THE MOVEMENT

A practice made for wider horizons





Rajah Caruth portrait, artwork image supplied by the artist. | Portrait depicting the Saudi Crown Prince, artwork image supplied by the artist.

Tropical Realism™ is an artist-founded contemporary Caribbean visual arts movement and cultural intellectual-property platform developed by Vincentian artist Sir Calvert Jones. It extends across collecting, scholarship, state cultural representation, commercial rights and technological interpretation.

INSTITUTIONAL THESIS

The work is the foundation

A museum donation, scholarly publication, government commission and commercial licence are distinct kinds of historical evidence, each requiring its own documentation.

03 / GUIDE TO THE DOCUMENT

How to read the record

04 Artistic language
05 Art Museum of the Americas
06 Exhibition and catalogue history
07 University and scholarship
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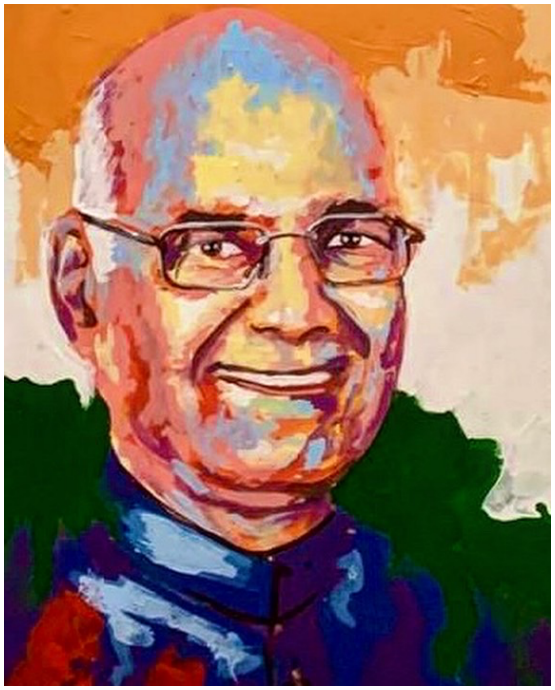
READING STANDARD

Evidence before assessment

The profile is neither an appraisal nor an independent proof of ownership. Source-specific provenance records can be made available for qualified institutional diligence.

04 / THE WORK

Painting as a language of place and history





Original artwork portraying India's then President Ram Nath Kovind. | Marsai Martin portrait; visible signatures suggest joint authorship requiring confirmation.

Across portraiture, landscape and historically engaged painting, Tropical Realism™ is characterised by saturated colours, rhythmic brushwork and layered narratives of identity, place and public memory. The images here are artistic illustrations, not themselves evidence of recipient handover or museum ownership.

CURATORIAL APPROACH

Artistic practice precedes association

The institutional history documents where particular works were presented, studied, licensed or collected; it does not substitute those events for critical assessment of the paintings.

05 / PERMANENT COLLECTION

The Prayers of Spring

ART MUSEUM OF THE AMERICAS / ORGANIZATION OF AMERICAN STATES

A permanent museum collection record

In March 2023 the Permanent Mission of St. Vincent and the Grenadines donated Calvert Jones's painting The Prayers of Spring to the Art Museum of the Americas in Washington, D.C. [01]

The OAS described this as St. Vincent and the Grenadines' first donation to the museum's permanent collection. The museum collection record is distinct from the earlier exhibition catalogue in which the work appeared.

The OAS subsequently credited the painting in the Chapter 10 opening of its Proposed Program-Budget 2027 [22], documenting an additional institutional publication use. Its description of the medium is being reconciled with the artist's records.

The artwork image and related accession documentation are available through the institutional and artist archives. A photograph of the printed exhibition catalogue has deliberately not been reproduced here pending the publication-rights review.

INSTITUTIONAL RECORD

Art Museum of the Americas · Washington, D.C.

Official OAS photographic/news item FNE-123239, cited as [01] on the references page.

06 / EXHIBITION HISTORY

Dialogue and Creation in the Americas

A SEPARATE SOURCE EVENT

Official collective-exhibition catalogue

The printed catalogue identifies Calvert Jones and reproduces his work representing St. Vincent and the Grenadines. The exhibition was organised in the OAS/Mexican diplomatic cultural context; the original printed source is held in the artist's archive.

A published exhibition reproduction supports exhibition and publication provenance. It is not equivalent to permanent collection accession. The 2023 OAS collection announcement provides the separate accession-related institutional record.

PROVENANCE CHAIN

Exhibition → catalogue → museum donation

Source images of the printed catalogue have been omitted from this public edition pending reproduction approval. Bibliographic source [05] identifies the private archival item.

07 / ACADEMIC RECORD

Scholarship and historical interpretation

UNIVERSITY OF THE WEST INDIES

Interviewing the Caribbean · 2018

The University of the West Indies lists “Calvert Jones: An Appreciation of Caribbean Life: An Interview with Bronty Liverpool-Williams,” in Interviewing the Caribbean 4(1), pp. 62–71. [03]

UNIVERSITY OF EDINBURGH

Research connected with Joseph Chatoyer

The Edinburgh Research Explorer describes historical scholarship informing a painting depicting the death of Chief Joseph Chatoyer. It is associated with Dr. Désha Osborne’s research for The Men Who Killed Chatoyer: Scots in St Vincent, 1763–1834. [04]

An 11 August 2025 official SVG Ministry of Tourism account records the public unveiling of The Last Battle during an event bringing historical scholarship, performance and national reflection together. [14]

UNIVERSITY OF WINCHESTER / PEER-REVIEWED RESEARCH

Joseph Chatoyer at Argyle International Airport · 2020

Niall Finneran and Christina Welch interpret the airport portrait within Garifuna cultural memory in the Journal of African Diaspora Archaeology and Heritage. Figure 2 shows the authors’ photograph and credits Calvert Jones for the painting. [15]

ST. LAWRENCE UNIVERSITY / STUDENT RESEARCH

The Last Colonial Meal · Summer 2020

In Water, Fire & Ash, Asha Johnson reproduces and analyses The Last Colonial Meal. St. Lawrence University lists the work as a Summer 2020 Project Showcase entry. This is credited student research, not a peer-reviewed university publication. [16–17]

08 / PUBLIC PROTOCOL

A civic cultural gift in New York

NEW YORK CITY MAYORAL RECORD

Welcome to New York: Bridges, Dreams, and Liberty

An October 27, 2022 transcript published by the NYC Mayor's Office names Calvert McAllister Jones and describes Tropical Realism™ during an SVG flag-raising ceremony at Bowling Green. [02]

The artwork was presented as a consular gift to Mayor Eric Adams on behalf of St. Vincent and the Grenadines. The official transcript is a strong primary public source for presentation and movement attribution.

The record establishes a public civic presentation, not a municipal artwork purchase, formal certification of the trademark or a personal commissioning endorsement by the mayor.

09 / ROYAL AND STATE PORTRAITURE

Royal presentation and the Indian commissions

ROYAL PRESENTATION · 2016

Portrait for Prince Harry

The Getty Images archival record (item 626081036) describes the presentation of a painting by Calvert Jones during Prince Harry's official visit to St. Vincent and the Grenadines on 26 November 2016. The licensed Getty photograph is cited, not reproduced. [06]



Portrait of Ram Nath Kovind. | Portrait of Narendra Modi.

The artist reports that then Prime Minister Ralph Gonsalves commissioned portraits of India's President and Prime Minister. Contemporary coverage independently identifies Calvert Jones among artists whose works formed part of the May 2022 presidential state-gift exchange. The chain of handover for each distinct work requires separate documentation. [07]

10 / DIPLOMATIC RECORDS

Taiwan, Cuba and Saudi Arabia



Artwork related to Taiwan and Cuba appears in the private diplomatic presentation archive, with photographs illustrating state-facing settings. Individual commissioning details, official recipients and transfers should be established from each underlying record.

The Saudi Crown Prince portrait is included as a documented original work. The present record does not establish its actual personal receipt or current ownership. It is not described as a Saudi presidential acquisition.

11 / GARIFUNA HERITAGE

An authorized fine-art print presented to Belize

NEW YORK / SEPTEMBER 2026

The daughter of Joseph Chatoyer

Contemporary reporting describes the presentation of artwork associated with Garifuna heritage to H.E. Janine Coye-Felson, Belize's Permanent Representative to the United Nations, by SVG Consul General Roland Matthews. [09]

The artist clarified the object history: a presentation copy was displayed during the event, whereas the formal diplomatic gift was an authorized fine-art reproduction print. The original painting was not gifted.

RECEIVING INSTITUTION

Gulisi Garifuna Museum · intended destination

Public communications identify the Gulisi Garifuna Museum as the destination. Receipt, accession and current custody of the reproduction remain subject to institutional confirmation.

12 / PATRONAGE AND PUBLISHING

Felix Dennis and the private-market archive

PUBLISHING AND COLLECTING

A portrait crossing formats

The artist's archive includes Felix Dennis-related portrait commissions, correspondence, an artwork used in Blues in Paradise materials, and a Jones image appearing in The Week's published tribute. [10]

These form distinct strands of documentation: private commissioning correspondence, visual reproduction in music-related materials, and editorial republication. None automatically constitutes proof of a separate museum acquisition.

Primary invoices document sales from Mustique. Transaction details and purchaser-specific records remain within the controlled archive rather than the general public edition.

EDITORIAL PHOTOGRAPHY / ESSENCE

Vincy Mas 2019 — international publication

ESSENCE published a Vincy Mas photo gallery in 2019 with photographs explicitly credited to Calvert Jones. This is a distinct international editorial record of the artist's Carnival photography, separate from his painted commissions. [18]

13 / MEDIA DEPLOYMENT

Below Deck Down Under — production use

PRODUCTION AGREEMENT · APRIL 2025

Four artworks supplied for possible screen use

A tradeout document names Mountain View Productions, LLC and grants extensive all-media rights relating to Below Deck Down Under. Four artwork photographs establish on-set placement; this public PDF excludes those documentary photographs pending photographer/producer permission.

The set inventory includes a sea-turtle composition, a waterfall painting and two blue-and-gold seahorse works. The artist reports observing the seahorses in aired episodes, with detailed episode/timecode archival verification outstanding.

ARTWORK-LEVEL PROVENANCE

The sea-turtle painting and Davido

According to the artist, the sea-turtle work was subsequently acquired by a third party for presentation to Davido. Purchase and video records are to be archived as separate provenance items.

14 / PRODUCTION EVIDENCE

Set placement is not broadcast confirmation

FOUR DISTINCT VISUAL RECORDS

On-set photographs document installation

The on-set images supplied to the artist show the sea-turtle, waterfall and two seahorse compositions. The photographs themselves have been omitted from the public release candidate pending the holder's authorization.

PARTIAL BROADCAST IDENTIFICATION

Two seahorse works

The artist recalls seeing the seahorse motifs appear in episodes. The turtle and waterfall appearances are not confirmed. Episode captures, timecodes and attribution remain necessary for an independently verifiable broadcast history.

A licence, an installed artwork and a finished broadcast credit are legally and archivally different evidence categories.

15 / NATIONAL TOURISM

Two portraits, two records





Rajah Caruth portrait, artwork provided by the artist. | Marsai Martin portrait; collaboration/attribution pending confirmation.

In August 2026, artworks were presented in association with SVG Tourism Authority initiatives involving Rajah Caruth and Marsai Martin. Press reporting independently supports the Caruth presentation. The Martin presentation is artist-video documented, but the two visible signatures require co-authorship review. [08]

16 / APPLIED CULTURAL IP

Licensing without confusing art and product

ORIGINAL WORKS

Artistic practice

Historical paintings, Caribbean landscape, portraiture and commissioned visual narratives.

COMMERCIAL RIGHTS

Licensing precedents

Banking, maritime branding, reproduction, production-use and cultural applications require work-specific agreements.

FIRST CITIZENS BANK / CREDITED INVESTOR PUBLICATIONS

Annual reports and share-offer prospectus · 2016–2017

First Citizens Bank reproduced and credited Calvert Jones's artwork in its 2016 and 2017 annual reports and 9 March 2017 share-offer prospectus. These records demonstrate credited publication in corporate investor materials, not the duration or scope of the underlying licence. [19–21]

INTERPRETATION

Technology and Smart Souvenirs™

Mobile, connected-object and AR-related capabilities vary in implementation maturity; plans are not described as completed commercial-scale results.

Artwork ownership, reproduction rights, trademarks and media clearances are separate intellectual-property categories and should not be represented as interchangeable.

17 / GOVERNANCE AND PEER SELECTION

Participation in regional cultural infrastructure

MUSTIQUE 2024

Listed nominator

The printed Caribbean Soul / Mustique Caribbean Contemporary Art Show & Prize catalogue lists Calvert Jones as a nominator. This is separate from membership of the prize judging panels. [12]

CARIBBEAN CULTURE FUND

International jury participation

A Caribbean Culture Fund 2025 report identifies Sir Calvert Jones in the Cohort 2 jury, supporting a separately documented professional appointment. [11]

Government cultural board service and OAS ministerial participation are personal leadership records for the founder; they do not by themselves establish independent enterprise-level accreditation.

18 / CHRONOLOGY

Selected record in chronological order

2016 Prince Harry official royal presentation.

2016–17 First Citizens Bank annual reports and investor prospectus credit artwork by Jones.

2018 Interviewing the Caribbean publication.

2019–20 ESSENCE Carnival photography; peer-reviewed Chatoyer study; U.S. student research use of The Last Colonial Meal.

2022 Indian presidential visit artwork exchange; NYC mayoral consular presentation.

2023 OAS collective exhibition publication and separate permanent museum collection gift.

2024 Mustique Caribbean Contemporary Art Show & Prize nominator catalogue.

2025 Below Deck Down Under set placement photographs; The Last Battle official unveiling.

2026 SVG Tourism Authority Rajah Caruth and Marsai Martin portraits.

2026 Garifuna heritage reproduction formally gifted in a diplomatic presentation.

Different documentary acts — publication, collection, government presentation, contract and broadcast — carry different evidentiary meanings.

19 / SOURCE INDEX

Selected public reference links

01 OAS — St. Vincent and the Grenadines donates to Art Museum of the Americas

02 NYC Mayor's Office — Saint Vincent and the Grenadines Flag Raising Ceremony, 27 October 2022

03 UWI — Institute for Gender & Development Studies institutional record

04 University of Edinburgh — Research Explorer: painting and historical research concerning Chatoyer

05 OAS / Mexican Mission — Dialogue and Creation in the Americas — printed catalogue in artist archive; no public URL (private printed source)

06 Getty Images — Prince Harry official reception photograph — archival item 626081036

07 The Vincentian — 27 May 2022: Indian presidential visit and state gift exchange

08 Searchlight — Rajah Caruth homecoming and portrait presentation, 14 August 2026

09 NBC SVG — Government strengthens ties with Garifuna diaspora, 23 September 2026

10 The Week — Remembering Felix Dennis: editorial publication of Calvert Jones portrait

11 Caribbean Culture Fund — Official jury and cultural leadership material

12 Mustique Art Prize — Nominator and judge structure; 2024 printed catalogue archived

13 OAS — X Inter-American Meeting of Ministers of Culture — official event record

14 SVG Tourism — Historic lecture and handover: The Last Battle

15 Finneran & Welch / Taylor & Francis —Out of the Shadow of Balliceaux (2020), Figure 2, DOI 10.1080/21619441.2020.1721178

16 St. Lawrence University —Asha Johnson, Summer 2020 Project Showcase

17 Water, Fire & Ash —Student project: The Last Colonial Meal credited and interpreted

18 ESSENCE —Vincy Mas 2019 photographic essay, photos credited Calvert Jones

19 First Citizens —9 March 2017 share-offer prospectus (artwork credit)

20 First Citizens / TTSEC —2016 Annual Report (credited artwork)

21 First Citizens —2017 Annual Report (credited artwork)

22 OAS —Proposed Program-Budget 2027, Chapter 10 artwork credit

The full Master Institutional Dossier and sensitive commercial/source records are shared selectively with qualified institutions.

20 / COLOPHON

Tropical Realism™



INSTITUTIONAL ENGAGEMENT

Art · Memory · Caribbean imagination

Public Institutional Profile v2.2, November 2026. Prepared for museum, academic, collecting and cultural partnership review.

Institutional enquiries: tropicalrealism.com. This publication is not an appraisal, an audit, an inventory of legal title, a securities offering or a declaration of guaranteed market value.