



The Landbuilder



The Griot

Fragments

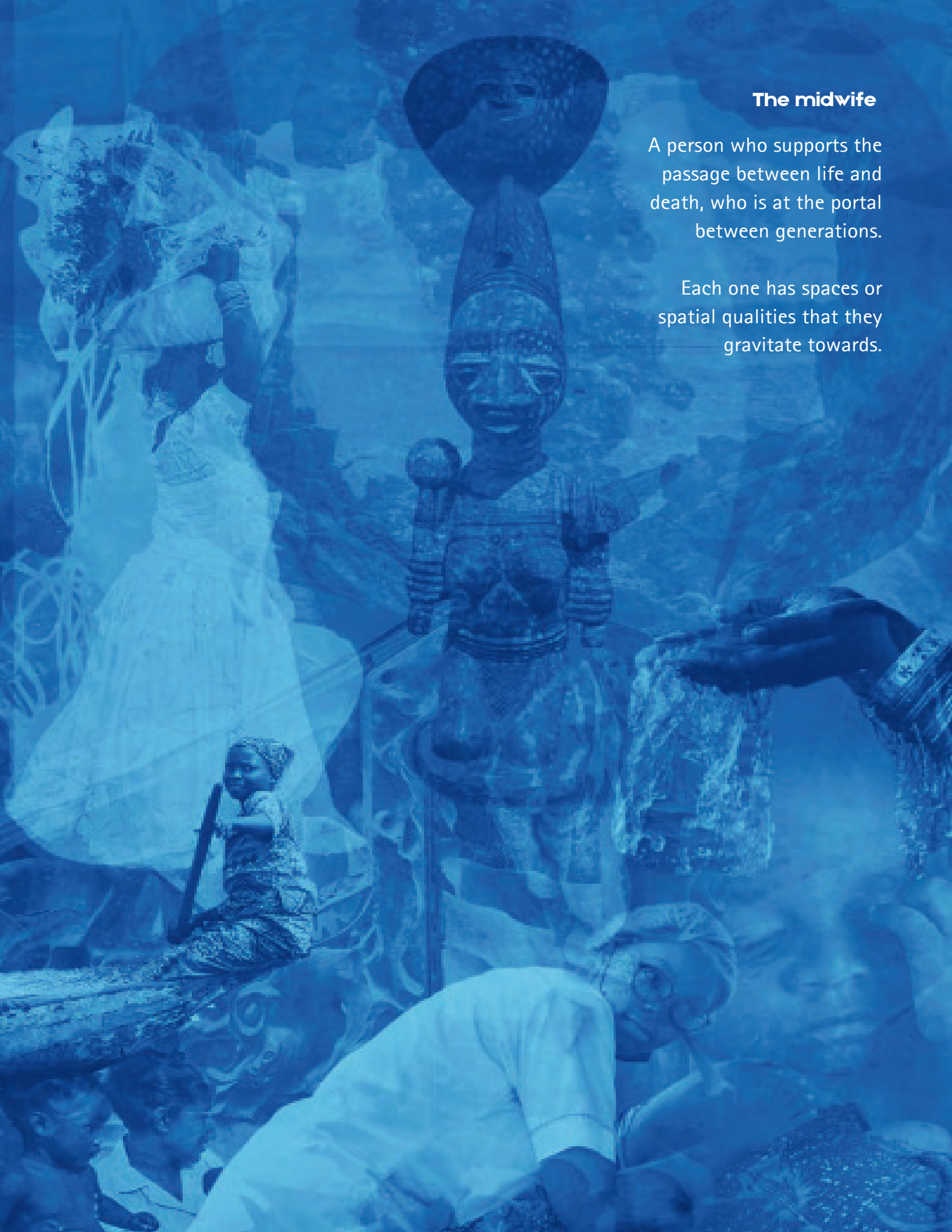
Niara van Gaalen.

"Histories and memories, like collages, are composed of fragments....They offer (re)collections and (re)constructions."pg 66 of Multiplicity: Blackness in Contemporary American Collage.

Collage is a medium that allows the artist to take fragments of imagery and stitch these together in creative ways to form a new visual narrative.

Collage lends itself well to expressing a hybrid identity, and contemporary Caribbean-descended artists such as the Haitian-American artists Didier William, M.Florine Démosthène, the Jamaican-American artist Paul Anthony Smith and the Caribbean-American artist Nyugen E. Smith have all explored collage in their respective practices.

My exploration for fragments builds on these precedents.



The midwife

A person who supports the passage between life and death, who is at the portal between generations.

Each one has spaces or spatial qualities that they gravitate towards.

Fragment uses deep blue hues, inspired by stained glass, which uses cobalt to pigment glass that illuminate churches worldwide.

The church is an institution that has played an important role in colonial expansion, and the stained glass windows in churches re-enforce Christian narratives.

Churches typically occupy important sites in cities, and the view out of the stained glass windows connects the Christian narrative to the surrounding landscape.



Dystopia

The narrative that my collages depict is about Black life that exists somewhere between Dystopia and Utopia. These collages of the archetypal figures focus on daily lives of Black people in the Americas, where magic is infused in every-day rituals for regular people. The archetypes are layered in between a Dystopia and Utopia that exist simultaneously within Polychronic time.

"The rituals and inconsistencies of daily life are compelling, dynamic, and utterly strange."
- The Mundane Afrofuturist Manifesto