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Special Projects New York  
Sparkling Islands

*Another Postcard of the Caribbean*

11-20.05.2023

curated by caryl\* ivrisse crochemar  
& [creative renegades society].

# Artists

April Bey Jean-Ulrick

Désert Roland Dorcély

Adler Guerrier Deborah

Jack Leasho Johnson

Remy Jungerman

Anina Major Johanna

Mirabel Zak Ové

Nyugen E. Smith Yoan

Sorin Alberta Whittle

# 1-54 Presents Sparkling Islands *Another Postcard of the Caribbean*

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The Caribbean has long been respected as a fertile incubator for creativity, with twentieth-century heavy-weights across literature, poetry, music, philosophy and the visual arts emanating from the region. Yet throughout the twentieth and early twenty-first century, the notion that this sunny archipelago was primarily a postcard-perfect tourist destination lingered in the popular imagination.

Over the past 15 years, however, institutions, curators, and the art market alike have begun to take a more critical interest in the region. In 2008, the Brooklyn Museum presented *Infinite Island: Contemporary Caribbean Art*, an expansive exhibition attempting to reflect the cultural and socio-political breadth of the Caribbean and its diasporas. 2012 saw Kunsthall KAdE, Amersfoort in the Netherlands open *Who More Sci-Fi Than Us*, contemporary art from the Caribbean, a discursive show exploring the commonalities between Caribbean cultures, and in 2013 Haitian-American painter Jean-Michel Basquiat's *Dustheads* sold at Christie's for \$48.8 million.

In more recent years, institutional exhibitions such as *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago* at the Museum of Latin American Art in Long Beach, CA (2018) and *The Other Side of Now* at Pérez Art Museum Miami (2019) have done much to integrate Caribbean art into the contemporary art canon, laying the groundwork for the first-ever Haitian Pavilion at the Venice Biennale in 2019. Barbadian-Scottish artist Alberta Whittle has since represented Scotland at the 2022 Venice Biennale and Julien Creuzet, who grew up in Martinique, will represent France at the 2024 Venice Biennale.

Within this context, 1-54 Contemporary African Art Fair is pleased to present *Sparkling Islands: Another Postcard of*

*the Caribbean*, an exhibition showcasing a new generation of contemporary artists from the Caribbean and Caribbean diaspora. Curated by caryl\* ivrisse crochemar, this exhibition continues to push beyond superficial portrayals of the region as a sunny tourist destination and reflect the diversity of cultures informing contemporary Caribbean art.

Featuring 13 artists, *Sparkling Islands: Another Postcard of the Caribbean* spans painting, photography, works on paper, sculpture, textiles and installation. Highlights include a *Living-Room n.37, 2023* by Johanna Mirabel, a delicately rendered figurative work portraying a peaceful domestic scene. Mirabel, who will concurrently present work at 1-54 New York, is a French artist of Guyanese descent whose practice seeks to represent the complexities inherent in a life lived between cultures.

Alberta Whittle's *In tidal movementations*, she carves out memories, 2022 is also on view. Featuring water, waves and snake symbols, this work is imbued with many of the motifs present throughout Whittle's Scottish Pavilion at the 2022 Venice Biennale. The contemporary works in the exhibition starkly contrast Roland Dorcély's *Untitled (Sunbath)*, c.1958, a vibrant abstract painting that initially calls to mind storied tropes of the Caribbean vitality, but upon further consideration demonstrates the artist's engagement with the modern painting movements of his day.

*Sparkling Islands: Another Postcard of the Caribbean* is conceived of as a series of open-ended questions that invites you to consider how the artworks on view are pushing beyond the boundaries of the Caribbean region to shape wider conversations on contemporary art. On view from 11 – 21 May 2023, this exhibition hopes to offer a glimpse into the cerebral and nuanced output of Caribbean and Caribbean diasporic artists today.

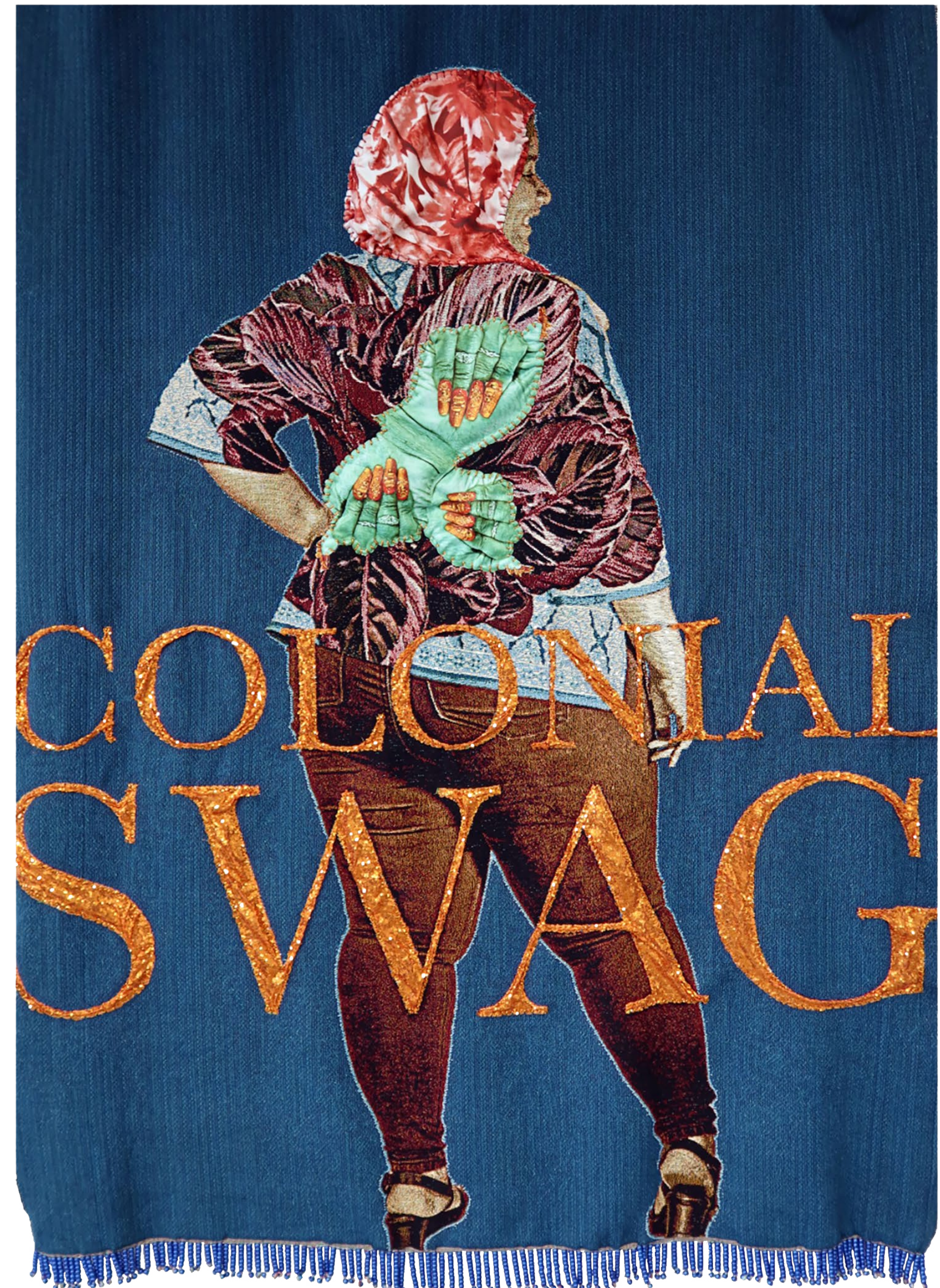


# April Bey

Born in Nassau, The Bahamas  
Lives & works in Los Angeles, CA

Bey's interdisciplinary artworks are often crafted around the perspective of the fictional planet Atlantica, an Afrofuturist alien world which redefines Blackness outside the context of white supremacy and colonial suffering, combining American and Bahamian visual culture and contemporary pop culture into potent and imaginative social critique. The artist's incorporation of mass-produced objects and reproductive media including printmaking and video underscores the means by which images come to define reality through their incessant replication in a world we experience increasingly through virtual means. Having developed Atlantica over the course of years as a critical endeavour into Afrofuturist texts and speculative fiction, Bey's new body of work continues to broaden her unique vision for an ecosystem of mutual aid and acts of reparation. All of Bey's works are extremely labour intensive, with demonstrative care even in the materials used; many incorporate fabrics and elements sourced from Black femme-owned businesses.

April Bey, It's Cool to Make Fun of Trans People but Not Whyte People (Colonial Swag), 2022  
Woven tapestry with hand-sewn fabric and sequins, 80 x 60 in (203.2 x 152.4 cm), \$20,000, Courtesy of the artist & TERN gallery.





# Jean-Ulrick Désert

## Born in Port-au-Prince, Haiti

## Lives & works in Berlin, D

Jean-Ulrick Désert is a visual artist based in Berlin whose artworks vary in form; billboards, actions, paintings, sculptures, videos and art objects. His work emerges from a tradition of conceptual work engaged with social/cultural practices. He is known for his provocative and poetic projects such as his first Berlin installation *The Burqa Project / On the Borders of My Dreams I Encountered My Double's Ghost* (2002). Désert has said his practice may be characterized as visualizing “conspicuous invisibility”. He has exhibited at The Grand Palais, The Brooklyn Museum,

The Studio Museum of Harlem, Galeria Sztuki Współczesnej Bunkier Sztuki, Haus der Kulturen der Welt, Savvy Contemporary and venues in Europe, Americas and Africa. He is the recipient of awards, public commissions, private philanthropy, including Lower Manhattan Cultural Council, Villa Waldberta, Kulturstiftung der Länder and Cité Internationale des Arts. Désert was selected to represent Haiti's first official pavilion at the 58th Venice Biennale. He is the inaugural recipient of the AKB & SAVVY Contemporary Commission Prize *Wi Di Mimba Wi* (2022).

Jean-Ulrick DÉSSERT, *Your silence will not protect you*, 2019, Fine grain concrete birds, mirror, LED display Dimension variable, \$35,000, Courtesy of the artist.





# Roland Dorcély

## Born in Port-au-Prince, Haiti 1930-2017

Roland Dorcély was born on November 18, 1930, in Port-au-Prince, Haiti. He was schooled at St. Louis de Gonzague and Pétion High School. In 1946 he joined the Art Center and, the same year, traveled to France, where he studied with Fernand Léger and André Masson. He participated at the Hall of Plastic Arts and founded Brochette with Luckner Lazard in 1954. He returned to France and lived in Paris from 1962 on. He moved back to Haiti in 1969. From 1946 to 1961, Dorcély exhibited in the United States and France. He received the first Prize awarded by President Estimé Dumarsais at a Haitian exhibition in 1947. His paintings are in many private collections and museums, such as the Museum of Modern Art in Paris and the New York Museum of Modern Art. During the period 1961-1977, he exhibited in Colombia and Canada. (La Peinture Haitienne,/ Haitian Arts by Marie-José Nadal & Gérald Bloncourt). Dorcély passed away in 2017.

Roland Dorcély, Untitled (Sunbath), Circa 1958 Oil on canvas, signed (lower left edge of canvas) 21.25 x 25.59 in (54 x 65 cm), \$26,000, Courtesy of LOEVE&CO gallery. (photo: Fabrice Gousset.)





# Adler Guerrier

Born in Port-au-Prince, Haiti  
Lives & works in Miami, FL



1



2

1. Adler Guerrier, Untitled (Field Guide--enchanted enchanted forms) ii, 2023, Graphite, enamel paint, collage on a Xerox Versant 80 print on Mohawk Superfine paper, 18.25 x12 in (46.35 x 30.48 cm), \$2000

2. Adler Guerrier, Untitled (Field Guide--enchanted enchanted forms) i, 2023, Graphite, enamel paint, collage on a Xerox Versant 80 print on Mohawk Superfine paper, 18.25 x12 in (46.35 x 30.48 cm), \$2000

3. Adler Guerrier, Untitled (Holds unknown, and therefore dangerous possibilities (JK)), 2023, Graphite, colored pencil, enamel paint, ink, acrylic paint, and solvent transfer on paper, 15 x11 in (38.1 x 27.94 cm), \$2000

4. Adler Guerrier, Untitled (Space of contemplation and for redemption, 10000 Daffodils--JK), 2023, Graphite, colored pencil, ink, enamel paint, acrylic paint, gouache, gesso, vinyl letters, and oil pastel on paper, 15 x11 in (38.1 x 27.94 cm), \$2000, Courtesy of the artist.



3



4

Adler Guerrier creates visual dialogue between a wunderkammer of materials and techniques. Guerrier improvises between form and function to nimbly subvert space and time in constructions of race, ethnicity, class, and culture. He calls upon the democratizing nature of collage and the authority of formal composition to designate to art history an axis of contemporary identity critique. Often chronicling the hybridity and juxtaposition in his immediate environs, Guerrier practices a contemporary flaneurie in an impending age of post-demography.



# Deborah Jack

Born in Rotterdam, The Netherlands

Lives & works in St. Maarten and Jersey City, NJ

Deborah Jack, Untitled #1,  
from Intertidal Imaginaries: The  
Resistant Geographies of the  
Shore(coast) in the Aftermath of  
Saltwater (storm surges), 2021,  
Archival C-Print on Baryta Fine  
Art Paper, 40 x 60 in (101.6 x  
152.4 cm), Editions 1-3 of 3,  
\$7,200, Courtesy of the artist &  
PEN+BRUSH gallery.

Deborah Jack, (1970, Netherlands/St. Martin) is an artist whose work is based in video/ sound installation, photography, painting, and text. Her current work deals with transcultural existence, memory, the effects of colonialism and mythology through re-memory. As a multimedia artist, she engages a variety of strategies for mining sites of cultural memory and negotiating a global present. The resonance of traumatic historical events in her personal and cultural memory is at the core of her work. She is intrigued by the concept of re-memory, memory as a trigger and as a means for exploring the dismembering of the histories, cultures, traditions, families, and personal memories. Her work seeks to articulate a historical and cultural injury. She is interested in seducing the eye with scenic aspects of landscape and the potential for the betrayal that can come from a closer examination of these seemingly “innocent” and “untouched” places/bodies.





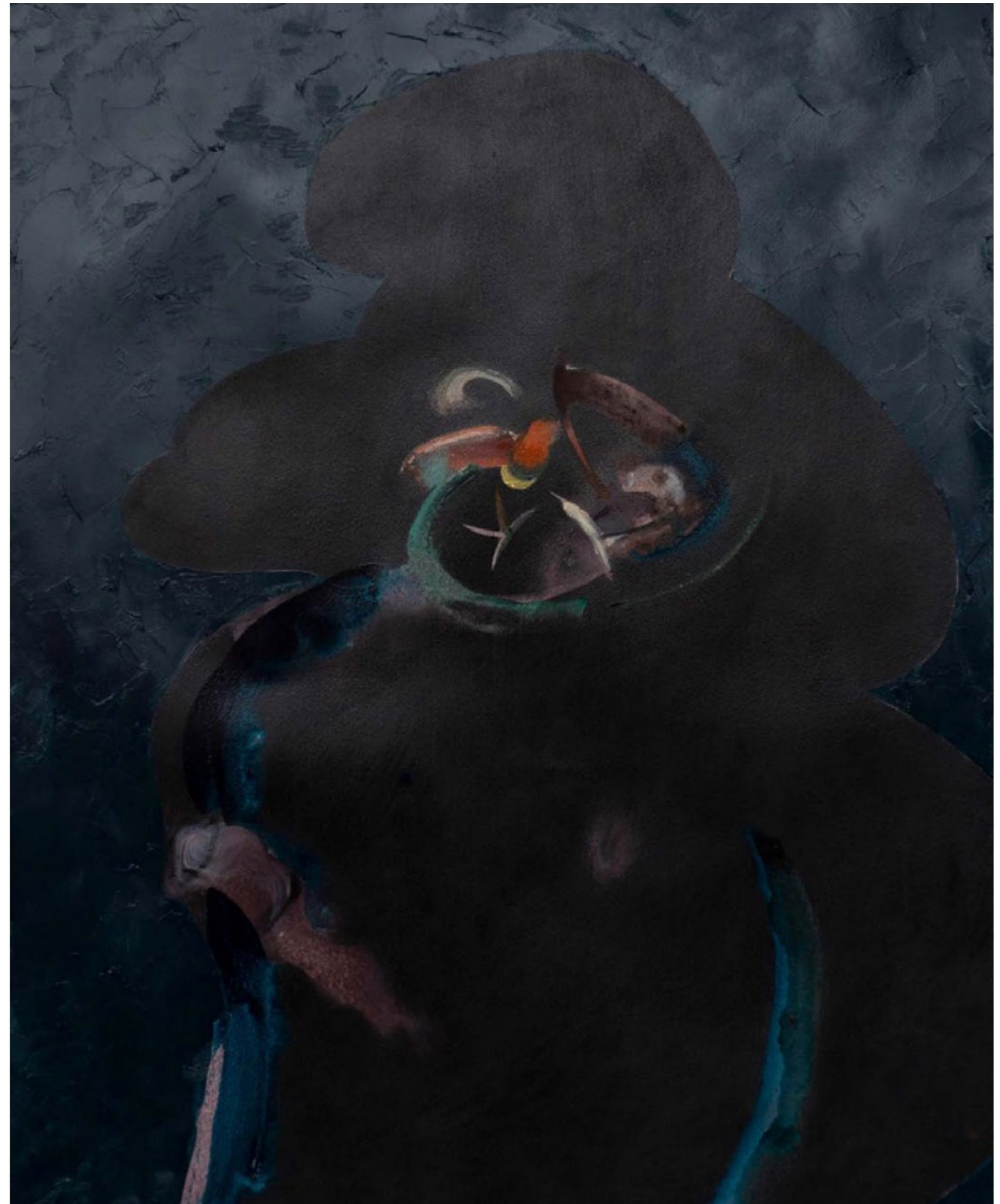
# Leasho Johnson

Born in St James, Jamaica

Lives & works in Kingston, JM

Leasho Johnson works in a multiplicity of mediums immortalising the dynamic energy of the Dancehall and engaging with cultural gender stereotypes and spectrums as expressed in Jamaican popular culture practise. His neon ceramic Avatars' explicit sexual expressions, often merged with culturally specific materiality, offer new narratives to gender identity and fluidity, whilst his paintings utilise both traditional and contemporary materials to engage with constructs of Caribbean masculinity in his ancestral familial stories, and his interest in reinterpreting/interrupting the historical imagery of Empire with contemporary realities. Leasho's work essentially explores the contestations and tensions in Jamaican culture and identity around sexuality and gender, and seeks to explore contemporary meanings in context to historical truths.

Leasho Johnson, *A Deep Haunting*, 2022, Charcoal, watercolors, distemper, logwood dye, oil, collage, gesso on paper mounted on canvas, 34 x 26.5 x 1 3/4 in (86.4 x 67.3 x 4.4 cm), \$6,500, Courtesy of the artist & TERN gallery.





# Remy Jungerman

Born in Moengo, Suriname

Lives & works in Amsterdam, NL

In his work, Jungerman explores the intersection of pattern and symbol in Surinamese Maroon culture, the larger African Diaspora, and 20th Century “Modernism.” In bringing seemingly disparate visual languages into conversation, Jungerman’s work challenges the established art historical canon. As art and culture critic Greg Tate has remarked “Jungerman’s work leaps boldly and adroitly into the epistemological gap between culturally confident Maroon self-knowledge and the Dutch learning curve around all things Jungerman, Afropean and Eurocentric.” Born and raised in Suriname, he is a descendant, on his mother’s side, of the Surinamese Maroons who escaped enslavement on Dutch plantations to establish self-governed communities in the Surinamese rain-forest. Within their rich culture, many West-African influences are preserved

including the prominent use of abstract geometrical patterns. Placing fragments of Maroon textiles, as well other materials found in the African diaspora such as the kaolin clay used in many African religious traditions or the nails featured in Nkisi Nkondi power sculpture, in direct contact with materials and imagery drawn from more “established” art traditions, Jungerman presents a peripheral vision that can enrich and inform our perspective on art history. Jungerman represented the Netherlands in the 2019 Venice Biennale, and is the recipient of the prestigious Heineken prize for arts and sciences. In 2021-22 he was the subject of a mid-career retrospective at The Stedelijk Museum in Amsterdam. Jungerman’s work is in the permanent collections of several major museums, including The Stedelijk and Kunstmuseum den Hague.



Remy Jungerman, Pimba WAKA POSU I, 2022, cotton textile, kaolin (pimba) on wood panel (plywood), 31.5 x 42 in (80 x 107 cm), \$18,000, Courtesy of the artist & FRIDMAN gallery.



# Anina Major

Born in Nassau, The Bahamas  
Lives & works in NYC, NY

Anina Major is a visual artist from the Bahamas whose work investigates the relationships between self and place as a way of cultivating moments of reflection and a sense of belonging. Her decision to voluntarily establish a home contrary to the location in which she was born and raised motivates her to investigate the relationship between self and place as a site of negotiation. By utilizing the vernacular of craft to reclaim experiences and relocate displaced objects, her practice exists at the intersection of nostalgia, and identity. Often taking form in a wide range of media, including installation, sculpture, time-based video and performance, it references tropical ecologies as well as historical and contemporary ethnography. Her work unpacks the emotional complexities inherent to the transcultural dialogue that surfaces when mapping the migration of traditions versus foreign influences. Through her making, Major acts as a cultural strategist and works to inspire critical dialogue around developing cultural identities and building the appropriate platforms for this discourse.

Anina Major, Poinciana Bloom, 2022, Stoneware, 11 x 18 x 11 in (27.9 x 45.7 x 27.9 cm) \$12,000.

Anina Major, Rose Bloom, 2022 Stoneware, 11.5 x 13 x 10.5 in (29.2 x 33 x 26.7 cm), \$12,000, Courtesy of the artist & TERN gallery.







Johanna Mirabel, Living Room n.39, 2023, Oil on canvas 83.46 x 62.99 in (212 x 160 cm), \$18,000, Courtesy of the artist & LUCE gallery.

# Johanna Mirabel

Born in Colombes, France  
Lives & works in Paris, F

Through her painting and sculpture, Johanna Mirabel explores pictorial representation that oscillates between abstraction, expressionism and realism. Using lush vegetation, partially present and disparate objects, she stages contradictions and juxtapositions that evoke the inherent complexity of life between different cultures. Inspired by Édouard Glissant's lyrical Creolisation, her work develops pictorial forms that seem to be in constant movement and in which the characters -the artist or her loved ones- find themselves embedded, nested or ready to merge in their moving environment. Navigating between painting and sculpture, Johanna Mirabel invites us to inhabit her paintings, mentally exploring them as parallel realities. A world that is neither close to reality nor far away.



# Zak Ové

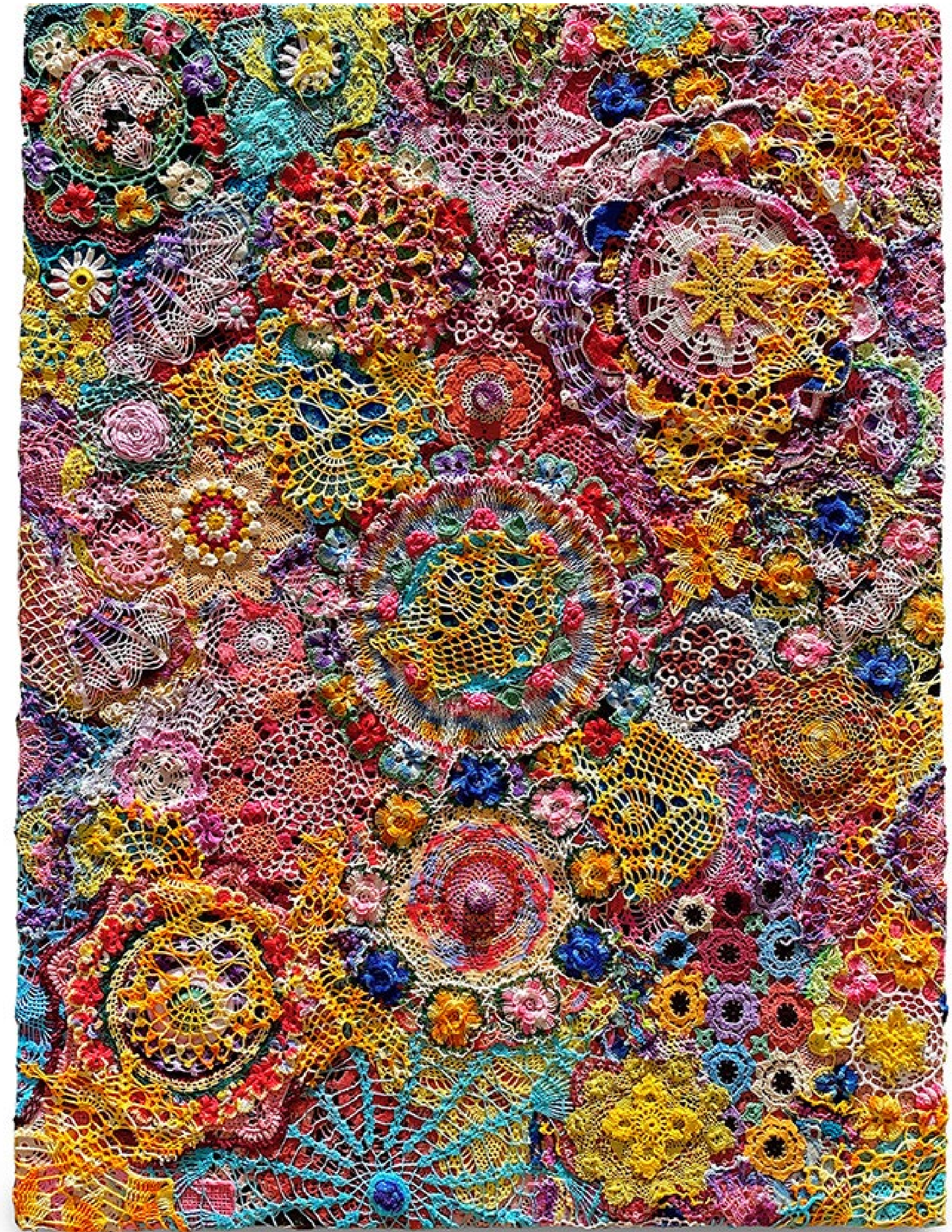
Born in London, UK

Lives & works in London, UK  
and Trinidad & Tobago, TT

Zak Ové, *The Fire Next Time*,  
2022 Fabric Doilies, 47.64 x  
35.83 in (121 x 91 cm), (price  
on request), Courtesy of the  
artist & DE BUCK gallery.

Zak Ové creates sculpture, painting, film and photography that draws on his upbringing in London and Trinidad. His work is informed by the history and lore carried through the African diaspora to the Caribbean, Britain and beyond with particular focus on traditions of masking and masquerade as a tool of self-emancipation. Ové's artworks explore the interplay between old world mythology and what he posits as 'potential futures', a space where he reinterprets existence into the fantastical. His work is a celebration of the power of play, the spirit of imagination in the blurring of edges between reality and

possibility, flesh and spirit. In this way, Ové seeks to re-write a history for the future through heralding the past in a new light. Ové uses modern materials, a sound clash of Caribbean and African colour and the reinvention and appropriation of everyday objects to bring his characters and scenarios to life. Through the diverse mediums of film, photography, painting, sculpture, and installation, Ové's practice uses these new world materials to reference old world culture, conjuring visions of our human journeys from ancient mythologies to future worlds.





# Nyugen E. Smith

Born in Jersey City, NJ

Lives & works in Jersey City, NJ



Nyugen E. Smith is a Caribbean-American interdisciplinary artist based in Jersey City, NJ, USA, primarily working in the areas of mixed media drawing, found object sculpture, and performance. In his practice, he is interested in the ways ideas and questions about ritual, memory, language, and history intersect with art-making processes that prioritizes the use of previously used materials, the body, and play; through the lens of Blackness. The use of discarded materials and objects is prevalent in Smith's work. The process of walking and observing in order to find, teaches him about spaces, landscapes, and people who traverse them.

Nyugen holds a BA, Fine Art from Seton Hall University and an MFA from The School of the Art Institute of Chicago. His work has been presented at the Museum of Latin American Art, Pérez Art Museum, Museum of Cultural History, Norway, Nordic Black Theater, Norway, Newark Museum, and the Schomburg Center for Research in Black Culture, among others. Nyugen is the recipient of the Creative Capital Award, Leonore Annenberg Performing and Visual Arts Fund, Franklin Furnace Fund, Dr. Doris Derby Award, New Jersey State Council on the Arts grant, and Joan Mitchell Foundation Painters and Sculptors Grant.

Nyugen E. Smith, *Bundlehouse*:  
FS Mini No.3, 2020, Found  
wood, tarp, leather, acrylic,  
watercolor, oil pastel,  
cardboard, paper, fur, rope,  
wire, bells, plastic, beads, 30.5  
x 17 x 17 in (77.47 x 43.18 x  
43.18 cm), \$18,000, Courtesy  
of the artist.



# Yoan Sorin

Born in Cholet, France  
Lives & works in Marseilles, F

Yoan Sorin, Backbeat  
(Triptyque), 2021, Vinyl paint  
on cardboard wood, 31.49 x  
78.74 in (80 x 200 cm), 31.49  
x 23.62 in (80 x 60 cm) each,  
\$20,000, Courtesy of the artist  
& 14N61W.

Yoan Sorin's practice varies according to the mythologies he brings up to date in his drawings, installations, paintings, and performances. In addition to a multitude of logbook-like sketchbooks which he fills one after the other, exercising his caustic and sometimes acerbic vision, Yoan Sorin combines note-taking with his proliferating creation of objects, which can be understood as rebuses or aphorisms, or as instances in which representations collude. The artist, who entitled one of his first exhibitions Just do it, blends and mixes textures following the logic of exploded and baroque assemblages made up of collages and mirror effects on backdrops that reference African-American history, hip hop, branding, streetwear, and the histories of art and sports. Midway between outsider art, statuary aesthetics and cheap junk, Yoan Sorin's work is related on a nomadic level to domestic objects and ornaments in its profuse use of composite perspectives, colour blocks, exotic fabrics, and fluorescent textures.





# Alberta Whittle

Born in Bridgetown, Barbados  
Lives & works in Glasgow, UK

Alberta Whittle (born 1980) is an artist and researcher. Her practice is motivated by the desire to manifest self-compassion and collective care as key methods in battling anti-Blackness. She choreographs interactive installations, using film, sculpture and performance as site-specific artworks in public and private spaces. Whittle's work is often made in response to current events with themes including xenophobia, the catastrophe of the weather and the global pandemic. Whittle has exhibited in solo and group shows, including at Tate Britain (2021 – 2022); Fotografiska, New York (2022); Whitechapel Gallery (2022), Moderna Museet Malmo (2022), Kunsthall, Trondheim (2021 – 2022); Liverpool Biennale (2021); The British Art Show (2021-2022); Eastside Projects, Birmingham (2020); The Tyburn Gallery, London (2019); National Art Gallery of the Bahamas (2018); and the Apartheid

Museum, Johannesburg (2017), amongst others. She represented Scotland at the 59th Venice Art Biennale with her exhibition, deep dive (pause) uncoiling memory. The show explored Whittle's experiences of being Black and Scottish, alongside themes of migration and colonialism. She was awarded a Turner Bursary, the Frieze Artist Award and a Henry Moore Foundation Artist Award in 2020. Her Windrush commission, The axe forgets but the tree remembers, was shown at Greenwich Maritime Museum (2022). In partnership with the Commonwealth Games and Grand Union, her film commission Congregation premiered in St Philips Cathedral, followed by an exhibition at Grand Union Gallery (2022). Her work is currently featured at Scottish National Gallery (Edinburgh), Holburne Museum (Bath) and the Gwangju Biennale (Gwangju).

Alberta Whittle, In tidal movementations, she carves out memories, 2022, signed and dated (lower right edge of canvas), Acrylic, Florida Water, Bay Rum on cotton, 78.74 x 78.74 in (200 x 200 cm), \$25,000, Courtesy of the artist & NICOLA VASSELL gallery.







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Nyugen E. Smith  
Zak Ové  
Yoan Sorin  
Alberta Whittle

1-54 Team

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Jennifer Kibazo

We would like to thank

The artists (and studios) and their galleries  
High Line Nine  
Bedrock Mini Storage

High Line Nine Galleries

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1-54 Contemporary Art Fair, New York

18-21.05.2023

Manhattanville Factory District

439 W 127th Street, New York, NY 10027

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