



**KATHIA ST. HILAIRE**  
**FRIEZE LONDON 2024**



# KATHIA ST. HILAIRE

Born in Palm Beach, FL.

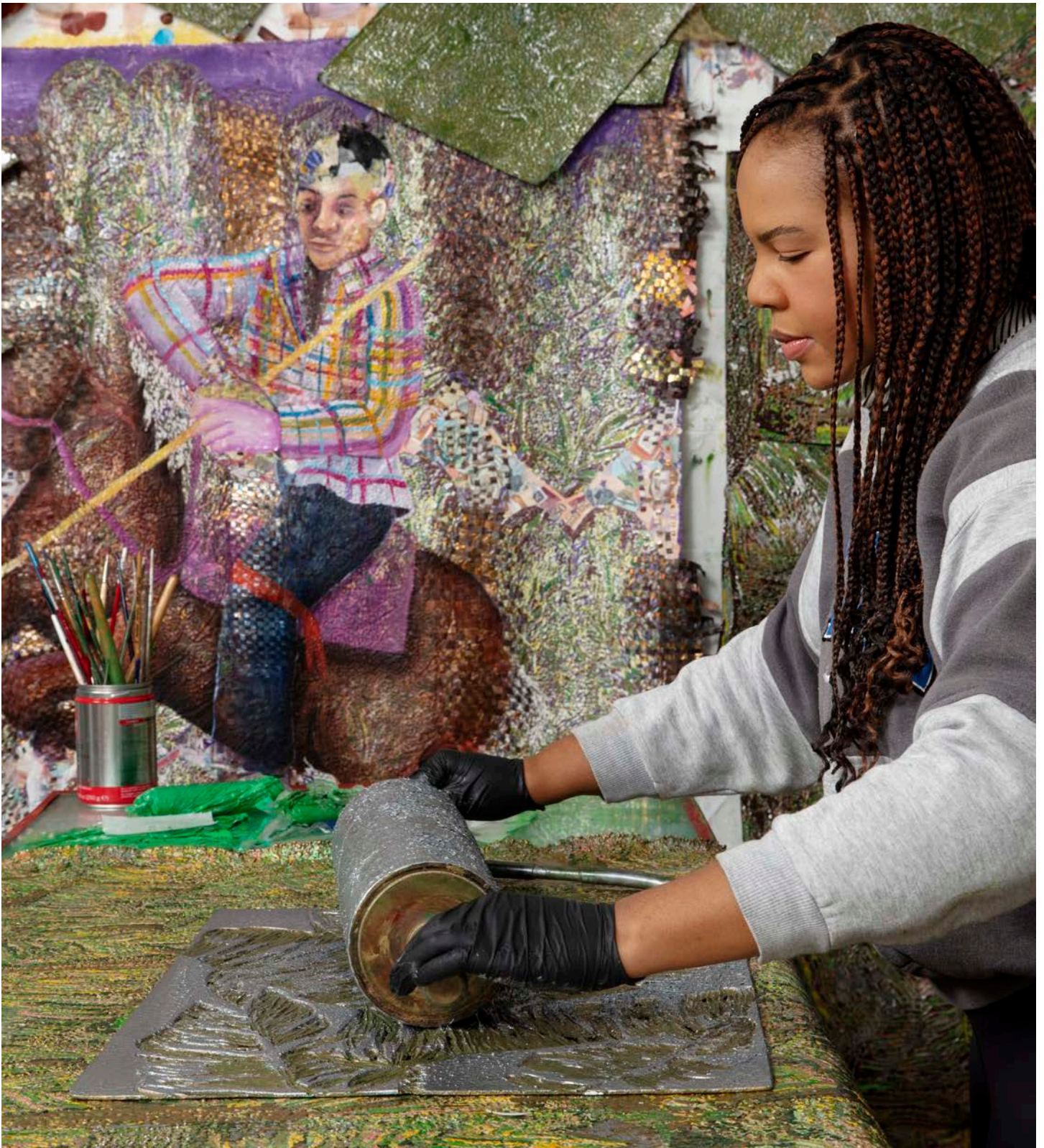
Lives and works in New York.

Informed by her experience growing up in Caribbean and African American neighborhoods in South Florida, the artist seeks to memorialize the communities that she has been a part of through innovative printmaking techniques. Her work draws inspiration from Haitian Vodun flags, which are used to tell the country's history and honor ancestral spirits. Using nontraditional materials such as beauty products, industrial metal, fabric or tires, she creates ornate tapestries that seek to preserve the Haitian history and Vodun religion that lives around us in Miami.

Kathia St. Hilaire received her M.F.A. in Painting and Printmaking at the Yale School of Art in New Haven, Connecticut and her B.F.A. in Printmaking at the Rhode Island School of Design in Providence, Rhode Island. Her work has recently been featured in solo shows at the Clark Art Institute, Williamstown, MA; Perrotin, New York, NY; and the NSU Art Museum Ft. Lauderdale, Ft. Lauderdale, FL; as well as group exhibitions at the Speed Museum of Art, Louisville, KY; The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs; Half Gallery, New York; Blum & Poe, New York; and James Fuentes, New York.







St. Hilaire's newest series explores Spiralism, a Haitian literary movement founded in the 1960's in response to François Duvalier's dictatorship, which was marked by unrelenting violence towards Haitian civilians in order to enforce Duvalier's totalitarian vision. Spiralism explores the generational effects of conflict over freedom and dictatorship in Haiti, investigating how ongoing tensions are related to its history and folk culture, and considering a reconciliation of lived experiences through past, present, and future. It offers a worldview that recognizes all circumstances within a chaotic yet interrelated process in resistance to colonial exploitation. Spiralism enacts metaphors for complex histories of colonialism and occupation that continue to ripple out and recur throughout generations.





*Lonbraj La Nan Pèsi, 2024*

Oil based relief collage with steel and paper on canvas

148.6 x 137.2 cm | 58.5 x 54 inches

Unique (82291)

\$35,000 Without tax







St. Hilaire's new works focus on the Parsley Massacre of 1937, a mass execution of Haitian families, led by then dictator of the Dominican Republic Rafael Trujillo, continuing decades of conflict between the two nations. St. Hilaire depicts a victim of the massacre in *Lonbraj La Nan Pèsi*— a Haitian laborer, identified through the straw hat at his feet, sits dejected and impaled as a bird flies overhead. St. Hilaire's bird acts as a symbol that is simultaneously liberating and foreboding.

St. Hilaire borrows imagery from Spiralist literature. In the poem *Parsley* by Rita Dove, which uses a caged parrot to symbolize imprisonment and enslavement. Likewise, St. Hilaire was inspired by the opening pages of *Massacre River* by Renè Philoctète, one of the founders of Spiralism, where an ominous object flies above a Haitian border town, foreshadowing the Parsley Massacre which soon takes place.











*Lonbraj Jòn* , 2024

Oil based relief collage with steel and paper on canvas

148.6 x 136.5 cm | 58.5 x 53.75 inches

Unique (82290)

\$35,000 Without tax





St. Hilaire depicts Trujillo in her other works, in both childhood and as an adult. In *Lonbraj Jòn*, she begins with Trujillo's childhood, depicting his working class beginnings symbolized by the straw hat typical of Haitian farmers of this period. Overhead, another bird soars and casts a yellow shadow, which Trujillo mimics as if he is creating it. His shadow serves to literally foreshadow his future actions during the massacre. St. Hilaire paints tiny bottle caps in the foreground as an homage to Trujillo's childhood obsession of wearing bottle caps as military regalia, his way of finding power within his inner struggle with his racial identity.













*Lonbraj Nan Eleonore Juliette Chevallier Moreau, 2024*  
Oil based relief collage with steel and paper on canvas  
177.8 x 176.5 cm | 70 x 69.5 inches  
Unique (79211)

\$40,000 Without tax









*Lonbraj Nan Eleonore Juliette Chevallier Moreau* depicts Trujillo at the time of the massacre. He wields a machete used by his soldiers, chosen as it was the weapon of Haitian farmers in the area on whom the regime put the blame for the massacre. The painting is named for his mixed race Haitian grandmother, a relation that he would struggle with as he rose to power in the perceived 'white' Dominican Republic.







**PERROTIN**