



Autonome Masse 6/23 2005. 72 x 52 cm. Lacquer on coated paper.

Miguel MARAJO

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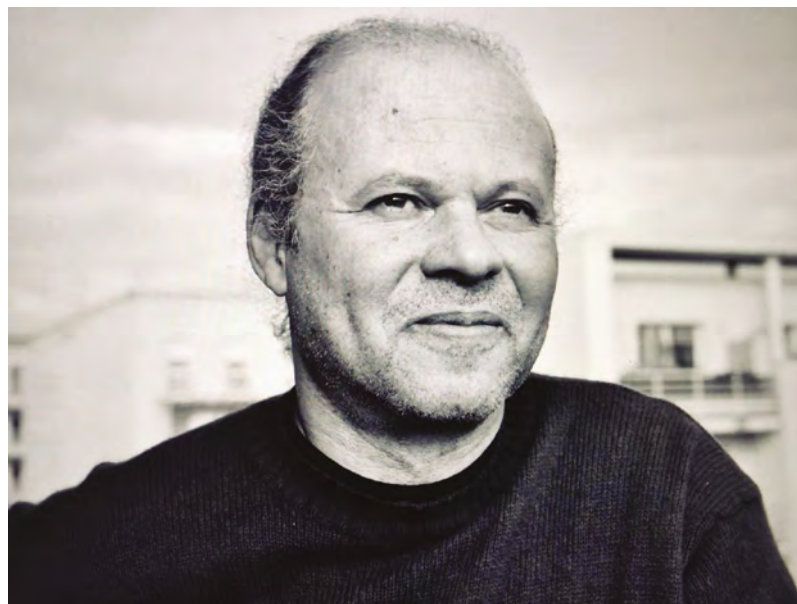
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Artist Miguel Marajo focuses on the alienating uniformity of Western society's aesthetic criteria.

Playing on lines, he generates an authenticity liberated from beauty canons.

With caustic humour, poetry, and lucidity, his work explores cultural relations' abundant wealth.

Born in Le Havre, Miguel Marajo spent most of his youth in Martinique where he embarked on his artistic career before moving to Paris.

Actively engaged with the Caribbean intellectual milieu in all its diversity, he works with and through all the cultures that live within him.

Marajo's work explores the paradoxical, which is why his creations are always in movement. They play on floating and friction, on notions of a mobile articulation, on a sensual play on colour and forms. They thereby suggest that, despite all that might restrict our identities, an unnamed, underlying life exists in all of us, one that pulsates deep down and manifests.

Miguel Marajo lives and works in France.

Miguel Marajo's world is an authentic, true, and confident one infused with poetry, humour, Eros, people's existences, everyday life, the infinite treasures of the imagination, social and historical reality, and society's happenings. It is also nourished by his incursions into what constitutes our culture, his analyses of our country's ideological, artistic, intellectual, and political avant-garde, and his forays into the theories of the Negritude movement, modern-day marooning, Créolité, and the Whole-World, which he decants, assimilates and transforms into a contemporary visual language. Such is the universe into which Miguel Marajo immerses us.

Miguel Marajo gives form to a vigorous, frank, abundant, resourceful oeuvre, in which painting, drawings, assemblages, painted objects, installations, and poetic texts converge, harmonise, and entwine. They form an indissociable ensemble in which Marajo brilliantly demonstrates his skills, deploying and experimenting with techniques, exploring a plethora of mediums, developing his exploration of forms, introducing unexpected elements into the iconography, and giving form to flourishing new expressions. The experimental and methodical paths that this ensemble's boldness and explorations take, its political force as the innovative power of its aesthetic, and the sensibility it creates all reveal Marajo's stunningly vivacious inventiveness. They demonstrate his incredible fecundity and total freedom, his executorial talent, unveiling the creative workings that guide him and offering glimpses of the influences he embraces. They attest to the artist's ceaseless and highly personal fine tuning of his investigations, his constant strengthening of his work's colouration as he consolidates its textures and expands its range.

From his first brightly coloured paintings and their exuberant forms spilling with joy and vitality, to the pointillist meticulousness and poetic atmosphere that shrouds his most recent pieces, via his compositions loaded with a luxurious sensuality, different orientations follow in uninterrupted and continuous succession. These turns give rise to creations that share a protean, fevered, fluid style that is full of life and relief, shored up by the consonance of original hues, unusual harmonic arrangements, and coils that undulate in circumvolved cadence. They permeate the surfaces like effusive entwining plants in a refined play of innumerable, filiform curves and twists and turns that, in their varying degrees of tightness, are charged with active tension. Modulating with the soaring of his soul or moments of enthusiasm, Marajo's style oscillates between minimalism and profusion, and is infused with the power of fascination characteristic of improvisation.

Improvisation indeed systematically feeds Miguel Marajo's creative process. It reinforces the intensity of the work in its quest for rhythmic exaltation, its sense of nuance, the headiness of mobility, movement, and transitions, its particular treatment of tonalities, and the vibrant density of the pictural and graphic matter, the inflexion of whose contours disrupts formal arrangements.

It demonstrates a jazz-like approach to visual creation that flourishes in the eruptive bursts of chromatic constructions. It triumphs in the regular beats, the fugitive pulsations, the phrasing of movements, and in all the tempos that traverse this ensemble. It imbues it with a richness, force, sonority, the musicality of colours, and a just intonation. It infuses the plenitude of a subtly organised, admirably intoned warm breath, and the nuanced modulations of bluesy climes, in which we perceive the sudden palpitations of the flights of Miguel Marajo's interior life and the explosions of his sensibility.

It also embodies Miguel Marajo's physical participation, generating a tactile, gestural, and postural repertoire. Here at once find expression a founding subjectivity that mobilises, stimulates the faculties of the mind, and a bodily promptitude that bears the density of what is at stake for the subjectile.

In his desire to reach the horizon of the Caribbean dream of emancipation and freedom, to come as close as possible to their authenticity, Miguel Marajo sounds out his memory, questions the weight of his heritage, revisits its tragedy and fragility, at times with humour and irony, and scrutinises his relation to the real.

Drawing on the history and the imaginations of bodies hidden behind their tangible appearance, Miguel Marajo addresses the aesthetic, political, social, and racial issues that negative opinions, derogatory and stigmatising sentiments, preconceived and caricatural ideas about Black people raise.

He explores powerful themes in which questions of identity meet those concerning the body (Black features, hair, skin colour, sexuality, eroticism, and so forth). In lyrical or narrative compositions charged with the plenitude of the Black body, its morphological and gestural expression, Marajo exposes both historical subjects and subjects concerning contemporary issues.

Miguel Marajo gives Black bodies back the pride of their identities. He liberates something elusive in them, something raw, intact, something that is deeply human, an original reality, a place of power. He gives them back their way of being rooted, the beauty of what is natural to them, their hereditary, specific, inimitable behaviour. He frees them from appearances foisted on them by a Westernisation that lauds Caucasian beauty, and from the shackles of low self-esteem; he releases them from the mechanisms of alienation in operation. He awakens a sense of the body that renders to all the condition of freedom and determines the transfigurations that take place in those who invent themselves, the construction of their own bodies, and the reconstruction of a place in the world.

Jean Marie-Louise

Its spikiness notwithstanding, the acanthus leaf was one of the most appreciated ornamental motifs in the West for centuries.

Here, the decorative function of its ornamental forms are subverted to evoke humankind's sway over a nature that it transforms and codifies.

The decorative appearance of the rinceau is opposed to the free and voluble aspects found in nature.

This nature is often described as wild. Equally, certain natural traits of the human body are subjected to attempts to regulate them through dominant aesthetic criteria, making them obey a certain conformity.

By associating subjects with the diversity of vegetal elements, an aspiration to an authentic freedom, in all its singularity, is expressed.







*« Manifestly alive skin
at first sight, from afar
funny at first,
intoxicatingly so.
A bearing from afar,
from foreign shores,
the first, even reproachless
magniloquent marker.»*



2. Nature's Revenge

Miguel MARAJO

An escape from the confines assigned to ornamental motifs to embrace the natural. Here the landscape is, and is in, the subjects. They infuse the sky, trees, or water with a transfiguring energy.





Lee Anne 2017. 116 x 89 cm. Oil on canvas mounted on a wooden frame.



Des coupes vertes 2018. 81 x 65 cm. Oil on canvas mounted on a wooden frame. (CP)

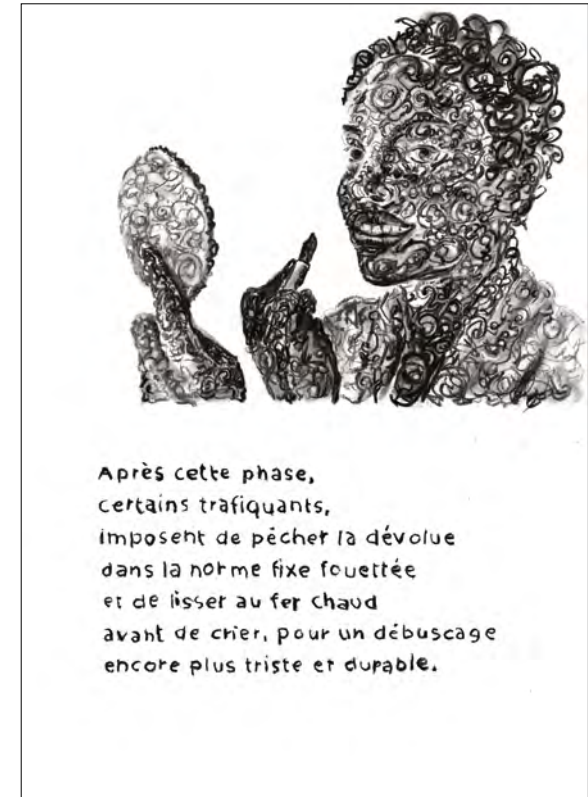


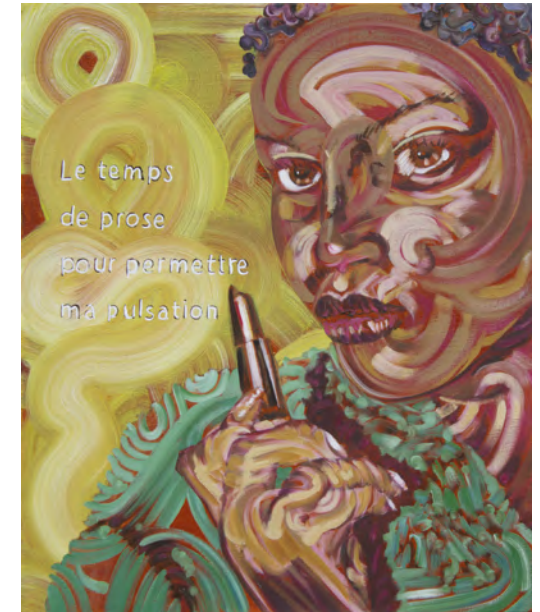
There is ongoing scientific research into the abnormally high proportion of Black people suffering from health problems because of hair straightening practices.

Paradoxically, certain beauty product manufacturers claim that straightening Afro hair is a form of care.

Here, the instructions of hair straightening products are subverted, keeping their consonances while denouncing their fallacies.







4. Conditioning and Extreme Care

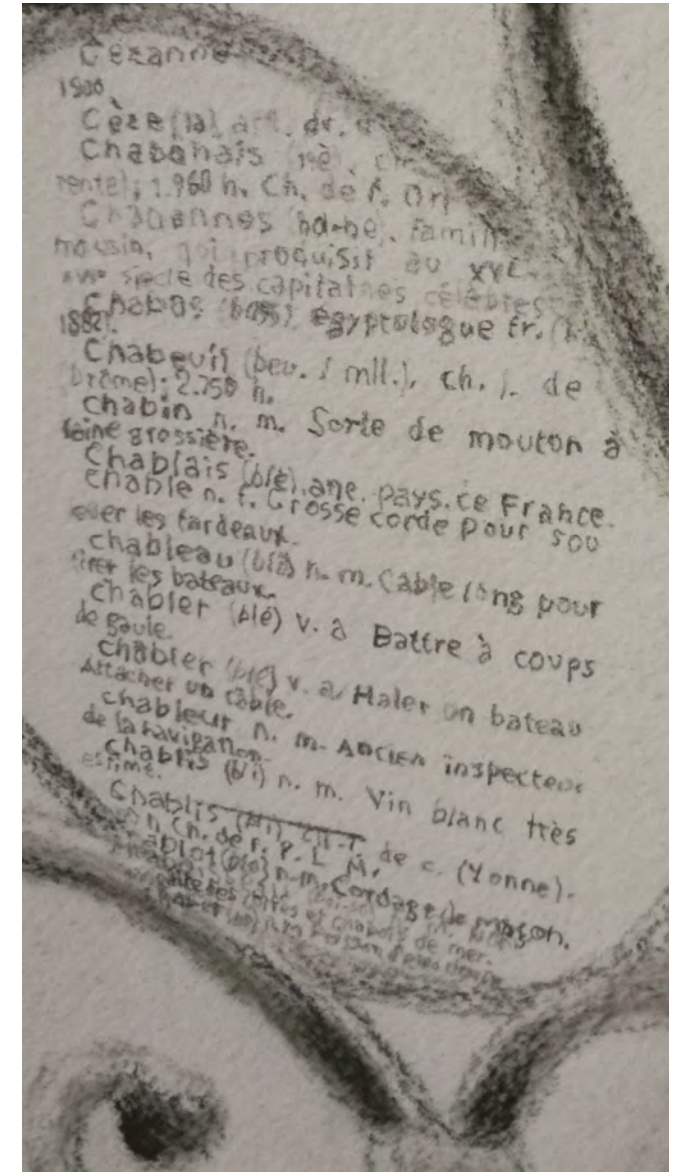
Miguel MARAJO

Today still in France, hairdresser training only focuses on straight hair. This conditioning contributes to making wearing one's Afro-textured hair natural an ongoing battle.

Ignorance causes violent reactions, and some people despise the texture of their hair.

Existing hot straightening procedures are just as pernicious as those using alkaline products.

In the French West Indies, the term *chabin* refers to people with light-coloured Afro-textured hair. Originally the name of a coarse wool sheep-goat hybrid, the term, like others, perpetuates the beliefs and heritage of slavery; the enslaved were indeed listed as livestock and furniture in plantation records.

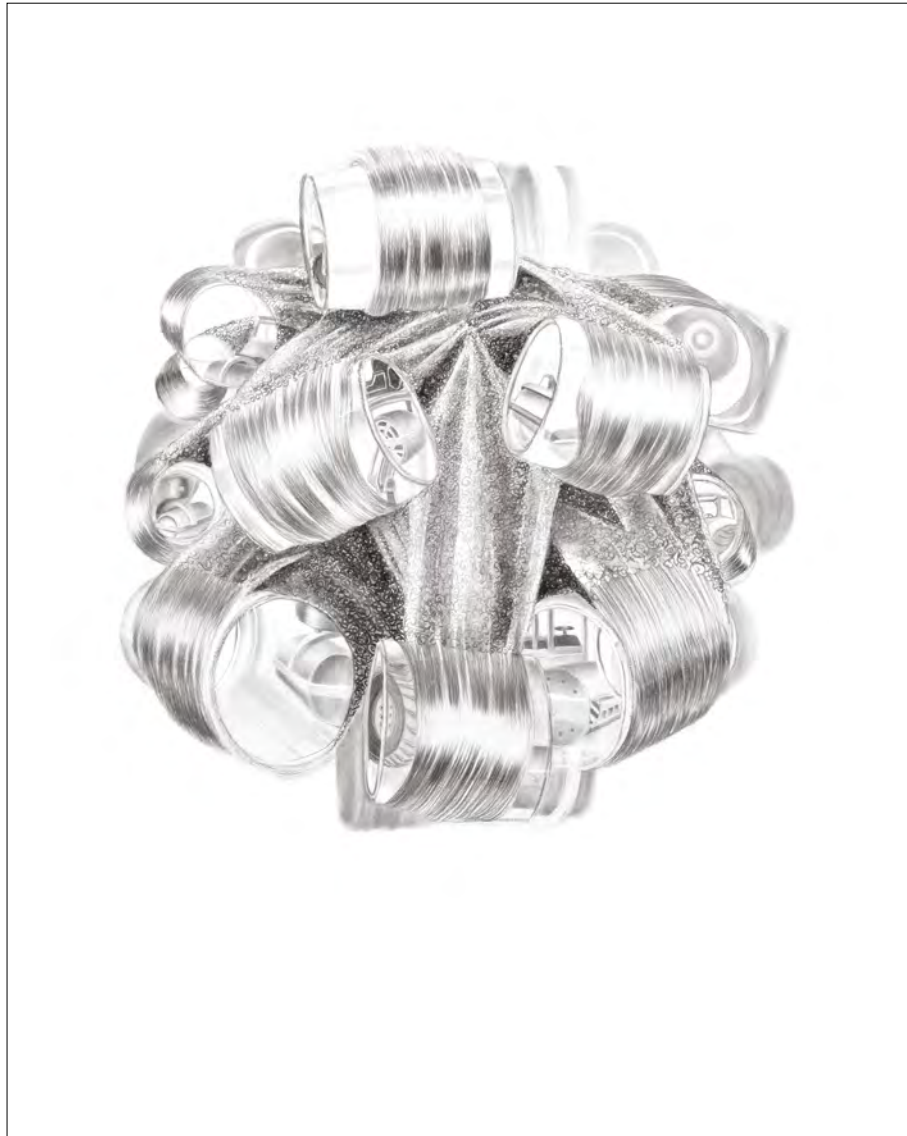




L'enseigne ment 2018. 160 x 130 cm. Charcoal on Arches paper.
Nappy logue 2015. 30 x 37 x 22 cm. Painted maracas and steel wool.







Rouleaux rouleaux 2015. 150 x 120 cm. Charcoal on Arches paper.

Bigoudi magique 2021. 154 x 59 x 40 cm. Wood, metal, cardboard, painted cement roller.





La forge des choses 2018. 73 x 92 cm. Oil on canvas mounted on a wooden frame.

La pince à boucler 2020. 3 x 26,5 x 6 cm. Painted metal pliers.

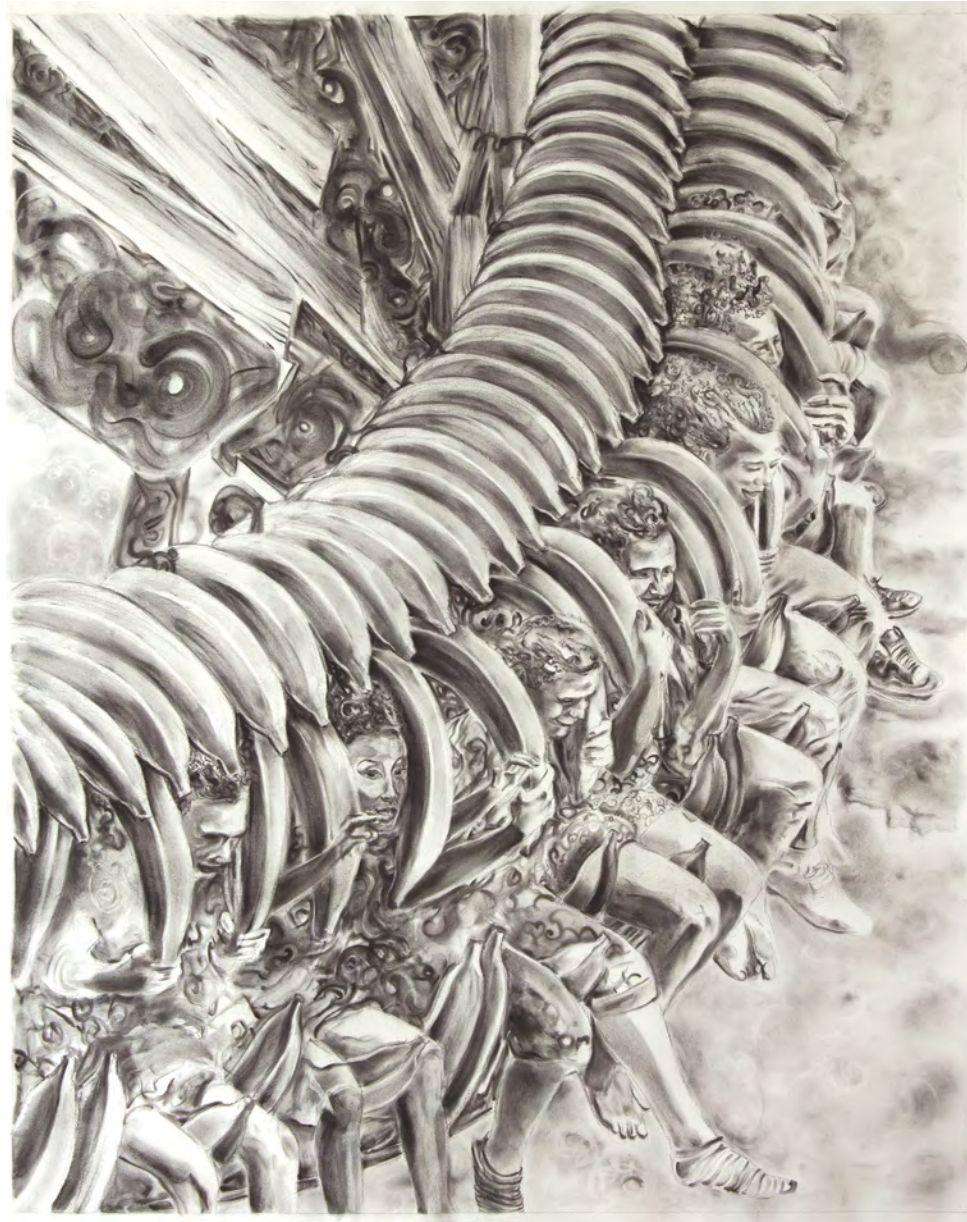


After the James River water pollution scandal in Virginia, the United States banned chlordecone in 1975. In France, it was not banned until 1990.

Yet after several derogations, this ban did not come into effect in the French West Indies until 1993.

Exotic fruit par excellence, here the banana evokes the complexity of these two worlds' whirling relationship.





Marajo repurposes discarded objects picked up on the street, on piles of rubble, or other murky corners.

Their fortuitous and often astonishingly just juxtapositions display an incredibly perfect complementarity: they accord in an alchemy of thought, a secret and intimate operation.

Here we again find lines teeming with circumvolutions, their profligacy mimicking hair and echoing its free and natural character. Nature is present everywhere, subjacent in curving gestures that rhythm the totality of these works, invading them in a complex movement that continues to exist beneath the dance with which Marajo's gesture infuses them.





Est-ce pris ? 2021. Horn bird in a wicker cage, painted black and white.





Vis ta mine 1997. Austin Metro entirely covered in anti-rust paint.
Acadia Ego 2001. Citroën Acadiane entirely covered in anti-rust paint.

In a choreography of bodies that seeks to encounter the living in its entirety, the artist invests objects with a sacred energy, infusing them with symbolic value.

He incorporates them into self-portraits as prolongations of hair, cornucopias or antelope horns, vivacious branches of springs, or rinceaux.

Their charge vibrant, the inhabited objects infect the canvas with their energy and, fulfilling another imperative than the injunction of the model, liberate themselves.



Sera ci 2020. 69,5 x 63 x 28 cm. Painted prunus branch, springs and balls, on charcoal.
Le Myrobolan 2021. 95 x 73 cm. Oil on canvas mounted on a wooden frame.



Prise de terre 1997. 120 x 60 x 60 cm. Wood and anti-rust paint on metal.
L'élan 2022. 144 x 116 cm. Charcoal on Arches paper.



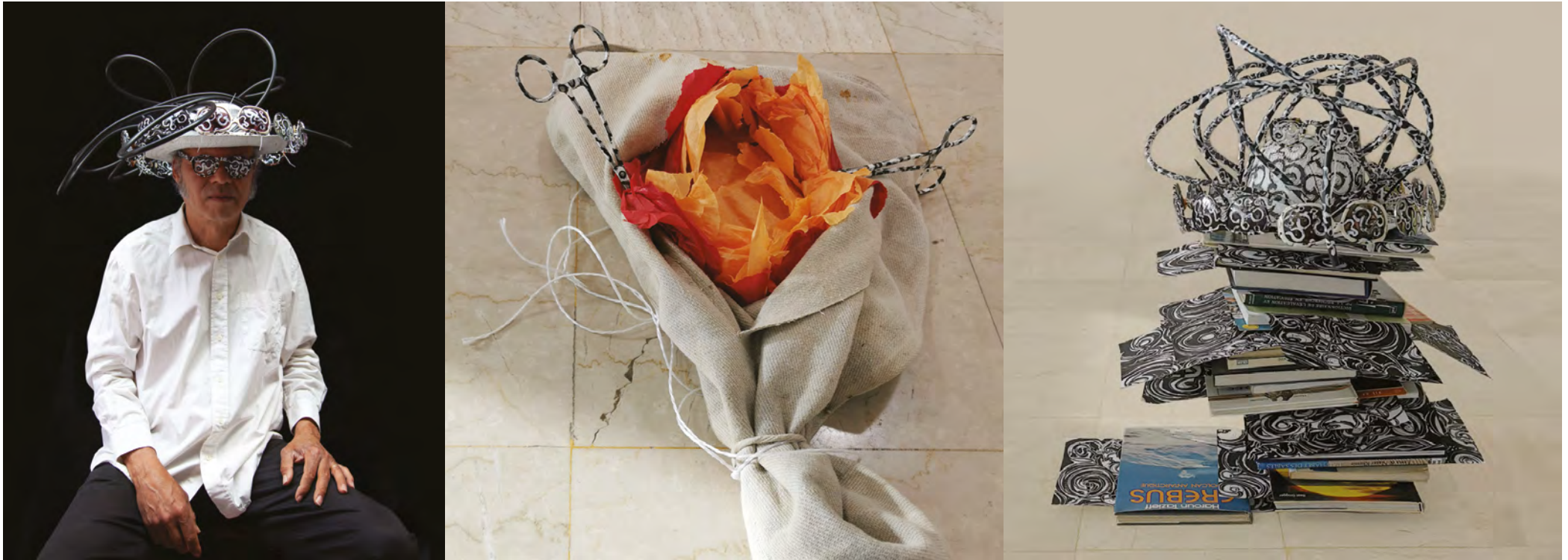


Utopian projections, resistance: it isn't only colonial trauma we suffer from; our heads are rife with borders too. A process of memory, of history is necessary therefore, a voluntary purification.

These object-actions are turbulent formulations, trembling with the desire to erupt and to escape being buried beneath the injunctions of universality.



L'énigme du trou blanc 2021. Performance : 30 minutes. Les Nouveaux Collectionneurs, Espace Voltaire, Paris.
Installation: colonial helmet, 4 pistols, encyclopaedias, poska drawings on paper, a wooden table on wheels.



Mur mûr capillaire 2022. Performance : 30 minutes. African Art Book Fair (AABF), Dakar (Senegal).
Installations: cloth, paper, string, surgical scissors, painted hat, books, and poska drawings on paper.

Born in Le Havre (France) on 4 January 1963.

SOLO SHOWS

- 2023 • *Solo show* DDessin {23}, Paris.
- 2019 • *Entre les plis des feuilles* Le Hublot, Ivry-sur-Seine.
- 2017 • *Danse nuptiale de la gâchette* Houilles.
- 2016 • *Criclos* Le Hublot, Ivry-sur-Seine.
- 2015 • *Volubilis* Centre Culturel Max Juclier, Villeneuve-la-Garenne.
Exhibition on the initiative of Bernard Point, preface by François Michaud.
- 2011 • *Petits arrangements* Lizadie Taste, Neuilly-sur-Seine.
- 2010 • *Force frisottis* Ministère des Outre-mer, Paris.
• *Don Quichotte, Odalisque et autres figures* Galerie Acabas, Paris.
• *Culture et Conscience* on the initiative of Juliette Sméralda, Martinique.
- 2007 • *Accrochage* Galerie Sépia & Imagine Café, Martinique.
- 2003 • *Mécanisme paradoxal* Lizadie Taste, Neuilly-sur-Seine.
- 1998 • *Polylogue O* Association Polylogue, Paris.
- 1997 • *Sans Pur Sang* Confluences, Paris.

PERFORMANCES

- 2022 • *Mur mûr capillaire* African Art Book Fair (AABF), Dakar (Senegal).
- 2021 • *Machine aveugle ! Les révoltes silencieuses* Palais de Tokyo, Paris.
• *L'énigme du trou blanc* Performance, Les Nouveaux Collectionneurs,
Espace Voltaire, Paris.
- 2019 • *L'entre-deux monde, l'art comme arme de guérison* Les Lilas.
- 2007 • *Partir à neuf, 8, 7,...* Polylogue 1789 Carré de Baudouin, Paris.
- 1998 • *Le pousse trace* Association Polylogue, Paris.
- 1997 • *Peinture en direct* Biennale de Lyon, Place Bellecour, Lyon.
• *Le cycle* Confluences, Paris.

ARTIST RESIDENCIES

- 2010 • *Résidence Festival Rumeurs Urbaines* Ville de Colombes (Hauts-de-Seine).
• *Résidence Semaine du Handicap* ESAT Ville d'Argenteuil / Hispano-Suiza.
- 2000 • *Résidence Insensé* Ateliers municipaux / Ville de Sens (Yonne).

GROUP SHOWS

- 2022 • *Éditer pour ne pas rester dans le silence* Curated by Pascale Obolo,
African Art Book Fair (AABF), OFF Biennale Dak'Art, Senegal.
• *La beauté* L'Approche – A New Perspective On Art In Molenbeek. Brussels, Belgium.
- 2021 • *Sublime objet* NUIT BLANCHE La Maison de l'Air, Paris.
• *Homme Univers* HCE Galerie, 6B, Saint-Denis.
• *Frontières* Curated by Les Nouveaux Collectionneurs, Espace Voltaire, Paris.
• *L'art de collectionner* Curated by Jean Marie-Louise, Musée d'Art Contemporain
de Martinique MACMA.
- 2020 • *Amours II* Curated by Laurent Quénéhen, Galerie Héloïse, Paris.
• *Solidariteitstentoonstelling* Curated by L'Approche, Brussels, Belgium.
• *Subjectile* HCE Galerie, Saint-Denis.
- 2019 • *DDessin {19}* Galerie Marie Jaouen, Paris.
• *La vie de l'esprit* Curated by L'Approche, Brussels, Belgium.
• *Une brève histoire de l'ornementation*
La Belle Absente/presents [Hervé Ic & Miguel Marajo], Paris.
• *Chien ou Chat* Galerie Popy Arvani, Paris.
- 2018 • *Artists SANAA Selected!* Galerie Sanaa, Utrecht, Pays-Bas.
• *Utopies Fluviales* Dans le sens de la Barge, La Maréchalerie, CAC, Versailles.
• *Quoi de neuf ?* Curated by Myriam Suriam, La Baleine, Pantin.
- 2017 • *Équilibre fragile* Carte blanche Myriam Mihindou, Galerie Sanaa, Utrecht, Netherlands.
• *Utopies Fluviales : prologue* MuséoSeine Caudebec-en-Caux,
then Nanterre and Le Havre.
- 2016 • *True Mirror* Curated by L. Egloff & R. Renaud, Galerie des Communes, Paris.
• *Le Musée du Tout-Monde & Agora Mundo* Curated by Sylvie Glissant,
Hélène Lassalle and Catherine Kirchner-Blanchard, Cité internationale des arts, Paris.
• *MIA* Galerie Joseph, Paris.
- 2015 • *Les Dessins Partagés* Atelier de l'Office Public de l'Habitat, Ivry,
then Bar Molitor, Paris.
- 2014 • *Névralgies I* Carte blanche Myriam Mihindou", Galerie Maïa Muller, Paris.
• *Tout va bien #3* Curated by Jean-Michel Marchais, Galerie Quai Est, Ivry.
• *Télégramme* Curated by Saïdou Dicko & Gastineau Massamba, Pierrefitte.
- 2013 • *Exposition d'œuvres sur papier & autres* Curated by Jean-Michel Marchais,
Galerie Quai Est, Ivry-sur-Seine.

GROUP SHOWS (CONTINUED)

- 2012 • *RendezVous focus painting* Travelling exhibition: Capetown, Franschhoek, Bloemfontein, Grahamstown, Oudtshoorn, Pretoria et Johannesburg, South Africa.
- 2011 • *Un Jardin en Outre-Mer* Paris.
- *Roommates – The Mute Opera* by Paul Boulitreau, curated by Gordon Froud, North West University, Potchefstroom, South Africa.
- 2010 • *Artothèque* Curated by Jérôme Letinturier 2Angles, Flers.
- *Tout bouge autour de nous* CNM auprès de l'UNESCO, Monaco.
- *Haïti Action Artistes* Curated by E. Barthelemy, Ministère de la Culture, Paris.
- *Robe / enrobe / dérobe* La Loge de la Concierge, Paris.
- 2009 • *Anadiploses* La Loge de la Concierge, Paris.
- *Art Protects* Galerie Yvon Lambert, Paris.
- 2008 • *20 artistes pour Haïti* Collectif Images 2004, Springcourt, Paris.
- *Salon du Dessin* Galerie Trafic, Paris.
- 2007 • *La peinture en Martinique* Conseil Régional, Martinique.
- 2006 • *Triennale de la gravure* AMAC Chamalières.
- 2003 • *Bicentenaire de Toussaint Louverture* Théâtre de l'Épée de Bois, Paris.
- *Triennale de la gravure* AMAC Chamalières.
- 2001 • *Empreintes Labyrinthes* La Loge de la Concierge, Paris.
- *Insensé* Bâtiments municipaux, Sens.
- *Carnaval, Polylogue 25* Espace Beaurepaire, Paris.
- 2000 • *Triennale de la gravure* AMAC Chamalières.
- 1998 • *Impressions de Hong Kong* Fringe Festival, Hong Kong.
- 1987 • *GEP Totem* Travelling Exhibition, Martinique.
- 1986 • *GEP Totem* Centre Matisse, Paris.
- 1983 • *GEP Totem* Exhibitions in Martinique, Guadeloupe, and Port of Spain, Trinidad.

COLLECTIONS

Association Mouvement Art Contemporain (AMAC) – Chamalières.
Musée d'art contemporain de la Martinique (MACMA) – CTM Martinique.
2Angles – Flers.

PUBLICATIONS

- 2022 • *Mes révoltes silencieuses* Book-Object, created in partnership with Stéphanie Dargent and presented at the AABF, Dakar Biennale.
- 2021 • *Les Révoltes Silencieuses* Revue AFRIKADAA 14.
- *Frontières* Exhibition catalogue, LNC.
- 2020 • *Subjectile* Exhibition catalogue Galerie HCE.
- *Curly Kepone Vitae* Focus Point Contemporain by Georges Quidet.
- 2019 • *L'entre-deux monde, l'art comme arme de guérison* AFRIKADAA 12 magazine.
- 2017 • *Danse nuptiale de la gâchette* Exhibition catalogue.
- 2016 • *Art de l'Amérique latine et des Caraïbes.*
Le Musée du Tout-Monde & Agora Mundo Exhibition catalogue.
- 2015 • *Volubilis* Exhibition catalogue.
- *L'aventure picturale autour de l'exposition Volubilis*
Published by the Classe Relais, Pompidou Secondary School, Villeneuve.
- 2012 • *Érotisme et créolité / Eroticism and Creolity* Frédéric-Charles Baitinger.
- *Pratiques artistiques contemporaines en Martinique*
Esthétique de la rencontre 1 – Dominique Berthet – Édition L'Harmatan.
- 2011 • *Rendezvous Art Project – Focus Painting* Exhibition catalogue.
- 2010 • *Tout bouge autour de nous* Exhibition catalogue.
- 2009 • *L'art contemporain martiniquais de 1939 à nos jours. La naissance d'une histoire de l'art dans un contexte postcolonial.* Marie Louis.
- 2007 • *La Peinture en Martinique* Édition HC.
- 2001 • *Insensé* Exhibition catalogue.
- 1984 • *Pédagogie artistique édition du SERMAC* René Louise with the GEP Totem.

EDUCATION

- 1991 • DEA Diploma, Visual Arts Department
Université de Paris-I Panthéon-Sorbonne.
- 1990 • Masters, Visual Arts Department, Université de Paris-VIII.
- 1988 • Bachelor's degree in Fine Arts (DNSAP)
École Nationale Supérieure des Beaux-Arts de Paris
(in the studios of Olivier Debré & Henri Cueco).
- 1980 • SERMAC, founding member of the GEP Totem, Martinique.