

Nina Johnson

Stream Gradient

Jamilah Sabur

Febraury 15th, 2019 - April 6th, 2019

6315 NW 2nd Ave
Miami, Florida 33157
+1 305 571 2288
ninajohnson.com

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STREAM GRADIENT

Nina Johnson is pleased to announce *Stream Gradient*, Jamilah Sabur's first solo exhibition at the gallery, opening on February 16th, 2019 with a public reception (7-9pm), and remaining on view until April 6th, 2019. Through a series of sculptural wall pieces, the Miami-based interdisciplinary artist considers how time, family history, and environment impress themselves upon individuals. Created using burlap and plaster, two materials the artist has worked with since 2010, as well as wood and pigmented concrete, the works summon fragmented memories of her mother's home in Jamaica: native birds, and the architecturally ambiguous spaces in which they lived.

Stream Gradient refers to the slope of a moving body of water. Measured by comparing the elevation of two different points in the stream, the gradient controls the direction, and speed, of the water. In rare cases, such as St. Johns River near Indian River County, Florida, the gradient is shallow enough to reverse the water's flow. Artists and philosophers since Heraclitus have used rivers to symbolize the passing of time. Sabur is here concerned with the ability of that flow to move backward. Siting herself as an observer of the river, she uses this reversible flow to open up innumerable new relationships to geography—to unfix the river, and the land which it runs through, from cardinal directions. Following the St. Johns to its terminus in the Atlantic, this mutability stretches to encapsulate all of time.

Though she works across a variety of mediums, including installation and video, Sabur returns frequently to burlap and plaster, as the everyday materials allow for a haptic ritual during the object-making. Along with wood and pigmented concrete, these materials are the basis for many of the works on display. Sabur repeats the shape of two common birds—the Florida Scrub Jay and the Jamaican Baldpate—to embody the natural environment of her childhood and adult life. Complementing these organic forms are rhombuses (used as a universal form, a portal) and a sculptural rendition of the latticework above her mother's door. Seen together, they create a dissonant landscape of the past. The shapes act as archetypes—built, geometric, biological—of different types of memories. In negotiating these memories through the physical manipulation of her materials, Sabur rejoices in the overlap of time, in the strange sensation of having a body, of being from a place.



ABOUT JAMILAH SABUR

Jamilah Sabur is an artist working across various disciplines including performance, video, and installation. Sabur was born in Saint Andrew Parish, Jamaica and received her MFA in Visual Arts from the University of California San Diego in 2014 and her BFA from Maryland Institute College of Art in Interdisciplinary Sculpture in 2009. She is interested in embodied cognition, social mimicry, dissonance, ritual, and the uncanny.

Recent solo exhibitions include *Un chemin escarpé / A steep path* at The Hammer Museum as well as *Ibine Ela Acu/ Water Sun Moon* at the Cornell Fine Arts Museum. Sabur has been included in group exhibitions at the Museum of Contemporary Art Detroit, Perez Art Museum Miami, Frost Art Museum, Miami; ICA London; The 39th International Festival of New Latin American Cinema, Havana, Cuba; (S8)Mostra de Cinema Periférico, A Coruña, Galicia, Spain; Busan Corner Theatre, Busan, South Korea. Her work is included in the permanent collection at the Perez Art Museum Miami. Sabur lives and works in Miami, FL.



ABOUT NINA JOHNSON

Nina Johnson is a contemporary art space in Miami, Florida. Opened as Gallery Diet in 2007, the gallery has produced exhibitions by emerging and established artists from around the world, including Anna Betbeze, Cassi Namoda, Peter Shire, Derek Fordjour, Ann Craven, Katie Stout, Nicolas Lobo, Jonas Mekas, Awol Erizku and Betty Woodman.

The gallery is located at 6315 NW 2nd Avenue Miami in the Little Haiti district and is open to the public Tuesday through Saturdays from 11AM to 5PM. The Judy Chicago exhibition will inaugurate a restoration of an additional two-story exhibition space behind the main gallery.

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Stream Gradient, 2019
Plaster, interfacing fabric, pigmented concrete bonding agent, oil on canvas
40 x 30 in
\$6,500



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Doorframe, 2019
Plaster, burlap, wood, enamel paint, pigmented concrete bonding agent
97 x 43 x 1 in
\$7,000

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Johnson



Verso, 2019
Plaster, burlap, wood
36 x 18 x 2.5 in
\$5,000



Nina
Johnson



Overlap, 2019

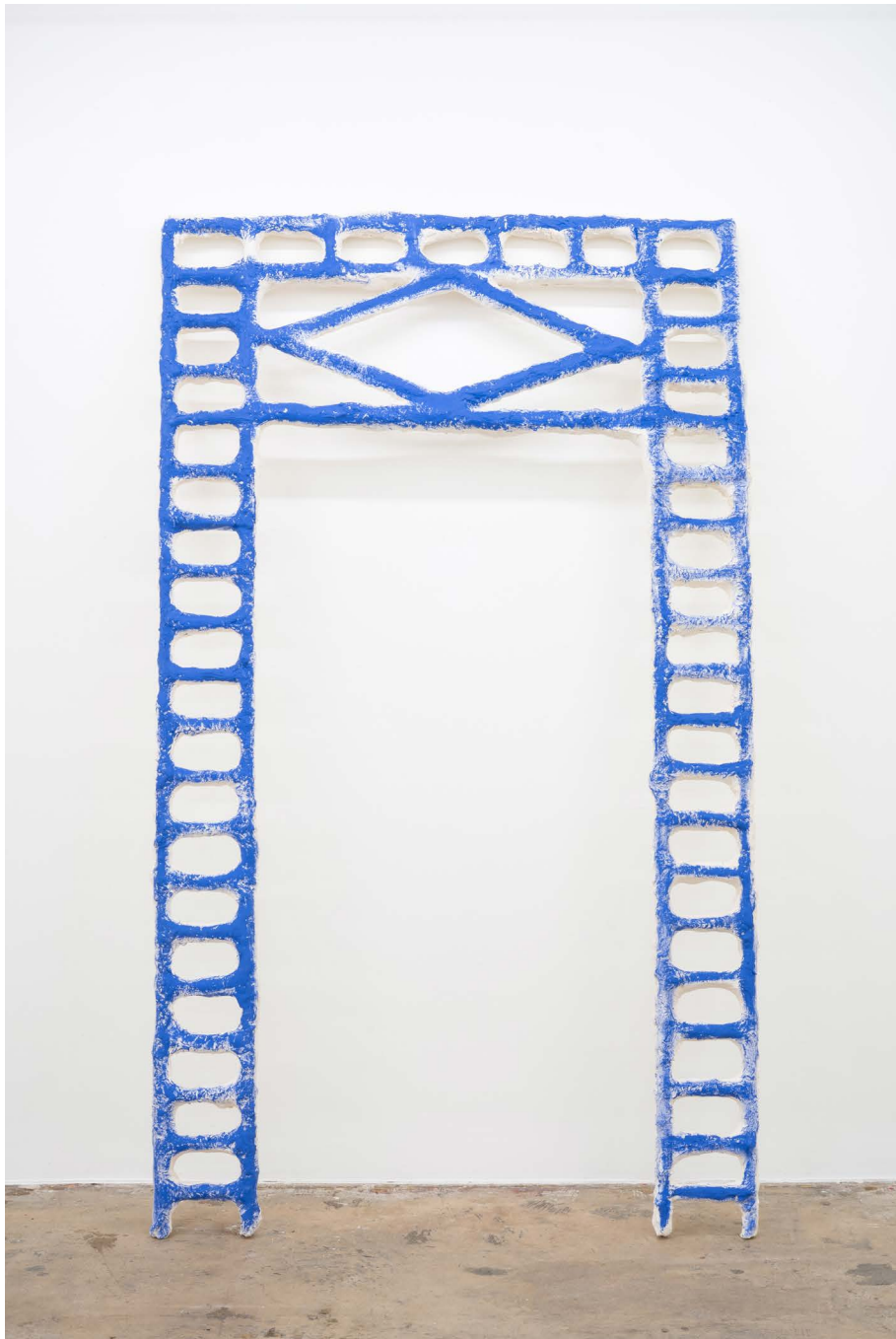
Burlap, Honduran mahogany, oil, pigmented concrete bonding agent, canvas

48 x 42 in

\$7,000



Nina
Johnson



Tilt (blue), 2019
Plaster, burlap, wood, enamel paint
101 x 57 x 3 in
\$10,000



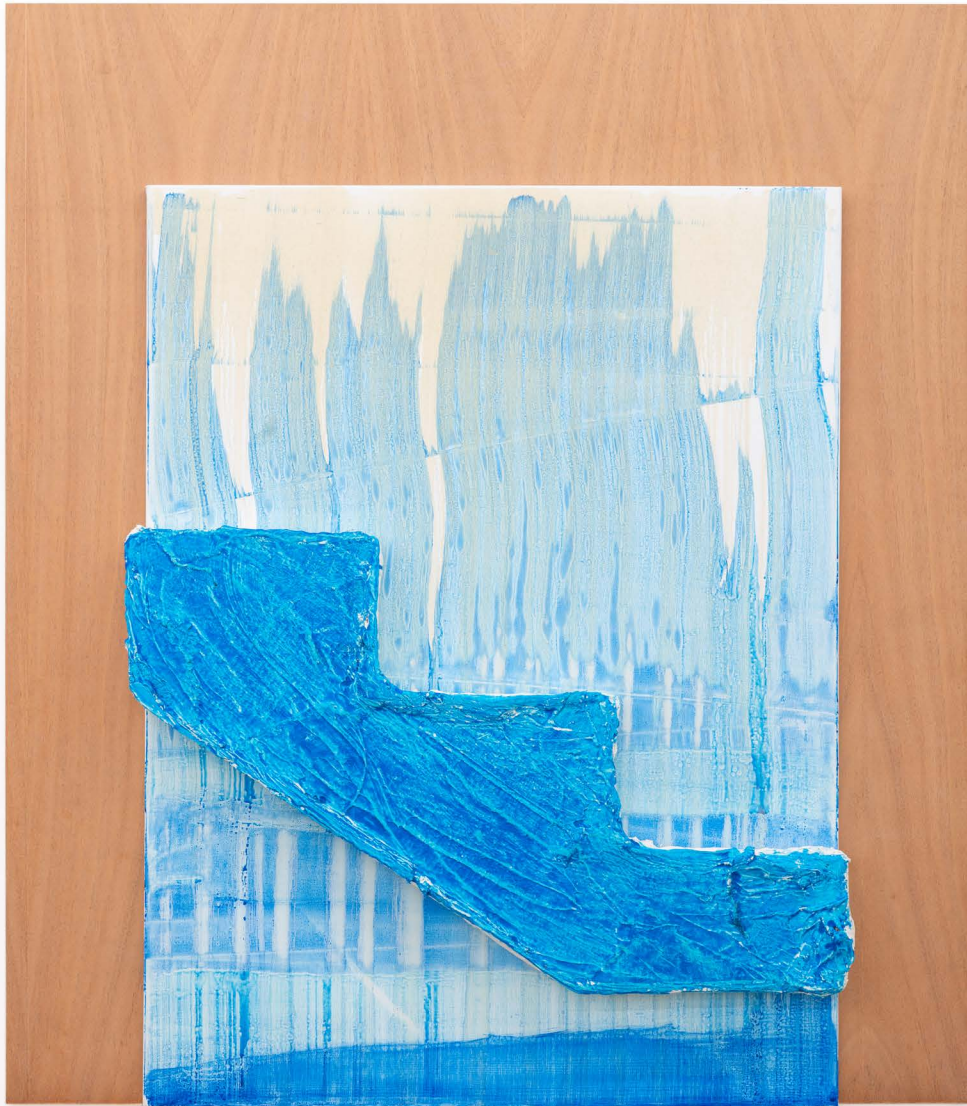
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Déplier, 2019
Plaster, interfacing fabric, oil on canvas
60 x 36 in
\$8,000



Nina
Johnson



In-between, 2019

Plaster, burlap, Honduran mahogany, oil, pigmented concrete bonding agent canvas
48 x 42 x 3 in
\$8,000



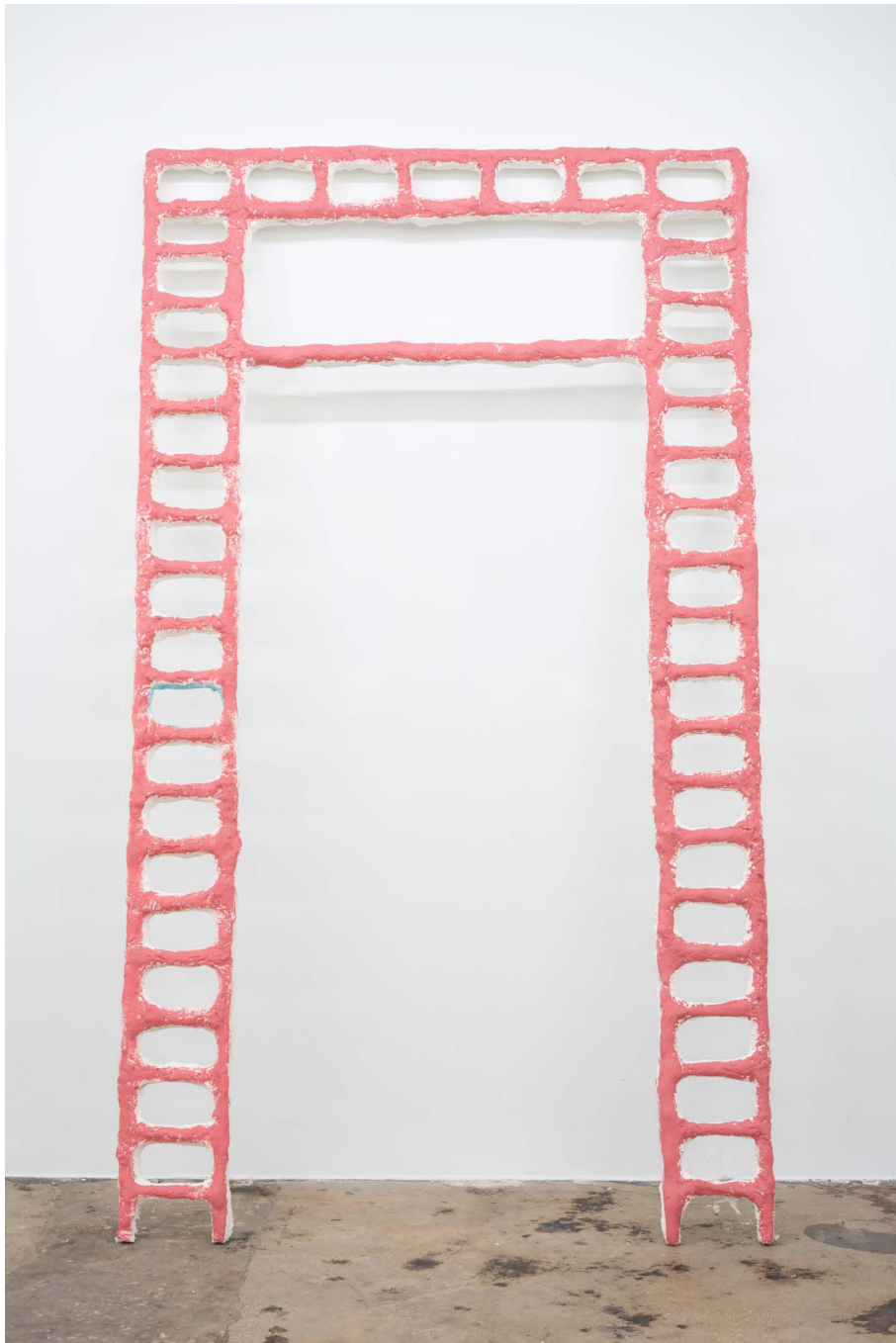
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Lattice, 2019
Oil, enamel and pigmented concrete bonding agent on canvas
40 x 36 in
\$6,500



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Johnson



Tilt (pink), 2019
Plaster, burlap, wood, enamel paint, pigmented concrete bonding agent
101 x 57 x 3 in
\$10,000

Nina
Johnson



Window/primary, 2019
Plaster, burlap, oil
30 x 39.5 in
\$6,500



Nina
Johnson



Lattice (white), 2019
Oil, graphite on canvas
60 x 36 in
\$6,500

JAMILAH SABUR

b. 1987, Saint Andrew, Jamaica
Lives and works in Miami, FL

EDUCATION

University of California San Diego, M.F.A., 2014
Interdisciplinary Sculpture, Maryland Institute College of Art, B.F.A., 2009
AICAD New York Studio Program, 2007

SOLO EXHIBITIONS

2019 Stream Gradient, Nina Johnson Gallery, Miami, FL
Un chemin escarpé / A steep path, The Hammer Museum, Los Angeles, CA
2018 Ibine Ela Acu / Water Sun Moon, Cornell Fine Arts Museum, Winter Park, FL (Forthcoming)
The Rhetoric of the Living, Emerson Dorsch, Miami, FL
2017 If defined, then undefined, Dimensions Variable, Miami, FL.
2013 Convoluted Shape, Structural and Materials Engineering Gallery, UC San Diego, La Jolla, CA.
2011 Jackrabbit Cellar, Visual Arts Performance Space, University of California San Diego, La Jolla, CA.
2009 Retain, Maryland Institute College of Art, Baltimore, MD.
2006 Believe, In What? Diaspora Vibe Gallery, Miami, FL.

GROUP EXHIBITIONS

2018 Parallels and Peripheries, Museum of Contemporary Art, Detroit, MI
Deconstruction, Frost Art Museum, Miami, FL
Augmented sunrise beneath the skin, Gr_und, Berlin
Études conviviales, SBC galerie d'art Contemporain – Montréal
"Between a view and a milestone" ArtCenter South Florida
"SCORCHED EARTH" Current Projects – Miami
"The World's Game: Fútbol and Contemporary Art" Pérez Art Museum Miami
2017 Sunrise, Sunset, Emerson Dorsch Gallery, Miami
baby boy, Transmission Gallery, Glasgow, Scotland
MemoryLab, History Miami Museum
Champions: Caribbean Artists Breaking Boundaries in South Florida, Armory Art Center, Palm Beach, FL
2016 The Rest is History, Dimensions Variable, Miami, FL
Political Sideshow, Florida Atlantic University
All Florida, Boca Raton Museum of Art, Boca Raton, FL
Intersectionality, Museum of Contemporary Art North Miami
Projections, Isenberg Projects, Cambridge, MA
2015 Littlest Sister, Spinello Projects, Miami, FL
Sounds Like, Berkshire Reese and Paul Galleries – Herron School of Art and Design, Indianapolis, IN
Action Kits, Mills Gallery, Boston Center for the Arts, Boston, MA.

- 2013 Open House, SD Space 4 Art, San Diego, CA.
- 2012 Authenticity, Untitled Art Project, Los Angeles, CA.
 Summer's Not Over, San Diego Museum of Art: San Diego Contemporary Art Fair.
 World Making, ARTifact Gallery, Sixth College, University of California San Diego
- 2011 Public Intersect, Anyang Redux, Periscope Project, San Diego, CA.
 Adrift a, Raft, SD Space 4 Art, San Diego, CA.
- 2008 Light, Space, and Time, Area 405, Baltimore, MD.
 This Already Happened, The FAB Gallery, Virginia Commonwealth University, Richmond, VA.
 Transformers, Gateway Gallery, Maryland Institute College of Art, Baltimore, MD.
 All Hallows Even, Gowanus Studio Space, Brooklyn, NYC.
 Space is the Place, Diaspora Vibe Gallery, Miami, FL.
- 2007 From Optimism to Cynicism and Back Again, Maybe, New York Studio Program: 20 Jay St., Brooklyn, NYC.
 Put Your Gourd Up, Parsons The New School for Design, New York, NY.

SCREENINGS

- 2017 Glasgow School of Art, "Medical gaze" – curated by Black Radical Imagination in partnership with LUX Scotland – Dec. 2, 2017
 ICA London, "Medical gaze" – curated by Black Radical Imagination in partnership with LUX Scotland – Dec. 10, 2017
 Latinoamericano Cine Del Nuevo International Festival in Havana "Playing Possum" – Havana, Cuba – curated by Steve Polta/San Francisco Cinematheque – Dec. 8 – Dec. 17, 2017
 Black Vulture Project. Paoli, Indiana "Bridge Dance" Dec. 10, 2017
 EXiS Festival, Busan Corner Theatre, Busan, Korea, "Playing Possum." July 22, 2017
 The Art Institute of Chicago, "Playing Possum" (Black Radical Imagination). June 15, 2017
 Crater-Lab, Barcelona, Spain, "Playing Possum." June 7, 2017
 (S8) Mostra de Cinema Periférico, A Coruña, Galicia, Spain, "Playing Possum". June 4, 2017
 Los Angeles Film Forum, Spielberg Theatre at the Egyptian, "Playing Possum." June 4, 2017
 SFMOMA, "Moon Tendon" (San Francisco Cinematheque/Crossroads Film Festival). May 21, 2017
 SFMOMA, "Playing Possum" (San Francisco Cinematheque/Crossroads Film Festival). May 19, 2017
- 2016 REDCAT, Los Angeles, CA "Moon Tendon," "Playing Possum." Nov 28, 2016
 MOMAPS1, Long Island City, NY "Moon Tendon," (Black Radical Imagination). Nov 20, 2016
 Art Center South Florida/Miami Beach Cinematheque, "Medical gaze," (Black Radical Imagination). Nov. 2 2016
- 2015 Brooklyn Museum, NY, "Saint Sebastian Tended by Saint Irene," (Black Radical Imagination). Aug. 1, 2015
- 2013 UC UC San Diego, SME, La Jolla, CA, "Convuluted Shape," (MFA Screening). Nov. 14, 2013
 Videoholica 2013: Out of Focus: Varna, Bulgaria, "Playing Possum." Aug 1-6, 2013

PERFORMANCES

- 2018 Beneath the rivers, there are no borders, Little Haiti Cultural Center
- 2016 My Queen before you go tell my horse, Maggie Knox, Miami, FL

- 2015 Actual Infinity, Berkshire, Reese and Paul Galleries, Herron College of Art, Indiana University.
Voleur (thief), performed in collaboration with Andy Robert, Dimensions Variable, Miami, FL
- 2014 Convoluted Shape, Bakehouse Art Center, Miami, FL.
- 2013 Choreographer, designer, and performer for "Congo River God," composed and conducted by Joshua Charney, 2013, Juried Integrative Studies, Conrad Prepys Theater, University of California San Diego.
- 2012 Zinnia and the whitefly, Summer Salon Series, San Diego Museum of Art, San Diego CA.

RESIDENCIES

- 2017 Crisp-Ellert Art Museum/Flagler College, St. Augustine, FL

LECTURES

- 2017 Design Miami "Performative Representation and Black Aesthetics" – Dec. 7, 2017
"Sheltering Survivors and Boundaries" Coral Gables Museum – Nov. 15, 2017
Keynote talk, MICE: Ghost Intimacies Symposium – Innis Town Hall, University of Toronto – Nov. 4, 2017
Jamilah Sabur in conversation w/Dr. Lori Lee: race, memory, and negotiation of spaces – Flagler College, St. Augustine – Oct. 17, 2017
- 2016 Intersectional Feminism, Museum of Contemporary Art North Miami (Aug. 2, 2016)
- 2012 Perspectives: Made With Words (John Baldessari: A Print Retrospective from the Collections of Jordan D. Schnitzer and Family Foundation), Museum of Contemporary Art San Diego, La Jolla, CA. (Feb. 16, 2012)

AWARDS

- 2017 WaveMaker Grant, Cannonball/Andy Warhol Foundation
- 2013 The University of California Institute for Research in the Arts, Grant Recipient
- 2011 Russell Grant Award
- 2005 Miami Herald Silver Knight Award, Winner in Art

OUT

OF

THIS

WORLD

Hammer Museum assistant curator **Erin Christovale** has been following the work of **Jamilah Sabur** since the multimedia artist's 2014 MFA thesis show. Now, Christovale has organized a presentation of Sabur's work at the Hammer opening January 19.

PORTRAITS BY PALEY FAIRMAN



EC: You were born in Saint Andrew Parish, Jamaica, and moved to Miami at the age of four. How do both spaces inform your work and, more importantly, your understanding of identity and diaspora?

JS: My being is always straddling multiple worlds, and I have agency to speak unconditionally about truth, landscape, language, time and the body—themes that form the basis of my work. I think a lot about the poetics of reciprocity and relation, in which an individual's identity is not complete without the other's. Growing up in Miami as a Black immigrant and living undocumented for two decades certainly influenced my worldview. The notion of sovereignty is incomplete without solidarity—I am not free until all of my brothers and sisters are free.

EC: I first had the pleasure of seeing your work at your thesis show at UC San Diego, where you received your MFA. You were showing a trilogy of short experimental video works: *Playing Possum* (2012), *Moon Tendon* (2015) and *Medical Gaze* (2013). I was blown away by your filmic approach. Who are some of your cinematic influences?

JS: Thank you. Works by Samuel Beckett that I encountered in undergrad are a big influence on my filmic space. *What Where* (1983), *Quad* (1981) and *Come and Go* (1966) are my favorites. I can't really describe it fully here, but the work just always felt familiar—the way language is fractured, the psychological vacancy, something that reminds me of island psychology. *A Man Escaped* (1956) by Robert Bresson and *The Spirit of the Beehive* (1973) by Víctor Erice are two films I go back to a lot.

EC: For your Hammer project opening in January, "Un Chemin Escarpé," your main reference point is the geologic term "escarpment." How does this term fold into your work?

JS: My examination of the word "escarpment" grew out of a desire to connect and organize relations I began to see in my recent works, most explicitly in a 40-minute piece I choreographed and directed for stage called *Beneath the rivers, there are no borders* (2018). These recent works feature the rhombus shape, and my usage of this shape originates from memory. The rhombus was a prominent feature in the architecture of my mother's childhood home in Jamaica—one was above the entryway. Growing up, my mother would share memories of bats, lizards and other creatures entering the house through that rhombus, as it functioned like a vent. It's a form that

I've always seen as a threshold, a place where the inside and outside merge.

Last year my research on the St. Johns River led me to spend time in the Lake Wales Ridge area of Florida, examining the topography. There I began to see the rhombus in the ridge form that defines this region of the peninsula. Escarpment feels like the origin. It's a metaphorical genesis, finding genesis in science; it's a word that feels quite active. Escarpment is a steep slope.

EC: You also incorporate into your work a feature of the Caribbean Sea known as the Rossby whistle, in which a sound is produced every 120 days that can only be detected in space! How did you discover this phenomenon, and how does it function within your oeuvre?

JS: I first encountered the Rossby whistle in 2016 by way of research I was looking at from Colombian climate scientist Camilo Mora, whose work is outlining the alarming effects of climate departure, especially in the tropics. The Rossby whistle is inaudible to the human ear, but can be heard from

space in the form of wave oscillations of the earth's gravity field. I featured a recording of the whistle that was pitched up several octaves so it could be heard by human ears in a 2016 performance called *My Queen before you go tell my horse*, and made an installation related to it recently in Berlin, a piece called *Mnemonic for the Caribbean Sea*.

Within the installation I incorporate the Rossby phenomenon through choreography; a sequence of

movements I perform is inspired by it. I additionally feature the clarinet in the score I'm composing, and oceanographer Joseph Lacasce at the University of Oslo describes the Rossby basin modes as "like acoustic waves in a clarinet."

EC: Tell me more about your love affair with Saturn.

JS: I was always enamored with the immensity of the universe, and definitely as a kid Saturn's rings left a mark on me, always fascinated me. But now I'm impressed by the idea of relating my own body to its features. You know, always thinking about different states of matter and being able to shift and feel all of them, become them.

Moon Tendon was my love letter to Saturn's moons. We would have a better chance of living on one of its moons, since Saturn has no surface—in order to live on it, we'd have to be gas. It could fit 764 Earths and it's lighter than water, so this massive being could float on water if there was a body of water big enough. Just a forever wow!



Curator Erin Christovale, right, and artist Jamilah Sabur, are working together on Sabur's Hammer Museum show, on view January 19–May 5. Opposite: Jamilah Sabur's *Origin and etymology of escarpment*, 2018, neon and transformers, 100 x 52 inches.



BOMB

Water as Memory and Dreams: Jamilah Sabur Interviewed by Monica Uszerowicz

Historical currents reveal cultural trauma and methods of recuperation.



Jamilah Sabur, *Untitled (rhombus: cradling Mars west of the Sargasso Sea)*, 2017. 2-channel video. Cornell Fine Arts Museum. Courtesy of the artist and Nina Johnson Gallery.

The word escarpment sounds like what excavation means, or what exfoliation feels like; when Jamilah Sabur describes it, she is rhapsodic and glowing, rasping the “car” and inflecting the “T” until it’s crisp and shining. It means a very steep slope, the sort you’ll find at a plateau’s edge or in the sea, seemingly endless. “I love the texture of the word, the sound of the word,” she tells me, wistful. “The word references geology; it’s also related to the concept of armament, or the fortress. And it’s very much related to time—repositioning how I think about this moment, this space. Escarpment as a metaphor for origin: imagining everything being borne of this slope. I’ve been interested in the mountain form; escarpment makes me think of the other side of the shape, or its interior. Now I’m below the surface of the water, this thing that’s continuing and geographically infinite.”

Sabur loves words. She becomes a cosmic etymologist when she talks about them; she likes the feel of the letters, their shape, the stories they avow. She slides down escarpment into the sea, into a bedrock of histories and populations terrorized, colonized, reshaped, bordered, whitened. She collects geological territories and languages. In performances, she dances with them, recites them, harkens back to her familial origins.

During a residency at Flagler College’s Crisp-Ellert Art Museum in St. Augustine, Florida, she studied the landscape’s early inhabitants, the Timucua, and their extinct language. When she became a United States citizen earlier this year, Sabur changed her middle name to Ibine-Ela-Acu, which in Timucua means Water Sun Moon. Ibine-Ela-Acu is also the name of her exhibition curated by Amy Galpin and currently on view at Cornell Fine Arts Museum at Rollins College in Winter Park, Florida. One piece, a two-channel video entitled *A point at zenith (Cuando caen las flores)* (2018) alludes to the 1656 Timucua Rebellion, overlaid with found footage of the Osceola National Forest. She moves slowly in another video, *Untitled (rhombus: above Lake Apopka North Shore)* (2017), near the highest point in a flat state, holding a rhombus shape that spins like a portal.

Sabur, who was born in Jamaica, considered the Timucua a kind of entry point into understanding the territoriality of citizenship—particularly in a climate whose fealty to white supremacy grows invidiously more visible every moment. That the current administration wants to obliterate birthright citizenship is cruel and

unsurprising; on stolen land, it's also preposterous. How we see the Americas, Sabur tells me, is farsighted, cluttered with a history that erases all who came first. How easy it is, we forget, to look more closely. To remember something nearer to the truth.

—Monica Uszerowicz



Jamilah Sabur, *Ibine Ela Acu/Water Sun Moon*, 2018. Installation view. Cornell Fine Arts Museum. Photo: Austin Reeves.

Monica Uszerowicz

For you, geography and geology are often entry points to other ideas. Why is “underneath the water” a space of significance for you?

Jamilah Sabur

I talk about Gaston Bachelard all the time— *The Poetics of Space* is my bible. I’ve always thought about analyzing something in its fullness: in *Poetics of Space*, Bachelard describes the structure of the house, its top layer, its basement layer. Thinking about what’s underwater comes from a desire to re-shift and re-orient my gaze, breaking out of this myopic thinking. This thing I’m standing on, the Florida Platform, a geological feature, continues below: it’s more than what I’m seeing, which makes me feel more whole.

MU

In “Water and Dreams,” Bachelard talks about water as reverie, water as a place where memories are stored. I think about that on a personal level, but it’s bigger than that—what is held beneath us.

JS

Yes, I think of water as this womb, a space of remembering. Much of my thinking about reorienting space—imagining what’s underwater—came from the St. Johns River, spending time there, being in the mouth of the river. The mouth is in Jacksonville, in Timucua territory; the St. Johns River is the longest river in Florida. This river remembers—it carries memory. For my performance *Beneath the rivers there are no borders* (2018), I imagined the St. Johns River crying and calling out for the São Francisco River in Brazil. The mouths of both these rivers feed into the Atlantic—technically, these rivers connect.

MU

They talk to each other. In *Beneath the rivers there are no borders*, the poet Terri Witek recites a list of rivers and other geological spaces. Was that your list?



Jamilah Sabur, *A point at zenith (Cuando caen las flores)*, 2018. 2-channel video. Cornell Fine Arts Museum. Courtesy of the artist and Nina Johnson Gallery.

JS

I compiled a list of all these underwater geologic features—mountains, basins. My starting point was the space where the São Francisco River empties in the mid-Atlantic, scanning up into the Caribbean, going to the Pacific side of Central America, and then coming back into the Caribbean and up into the Gulf, to Florida. There's a prominent one, the Nicaraguan Rise; it inspired a recent piece called *This is where I was born* (2018). Jamaica is a rock attached to the Nicaraguan Rise, which juts four thousand feet into the water.

I wanted to think about these geologic forms, the way they connect to each other. Some of this was borne out of thinking about colonial history. The etymology of the name Jamaica is derived from the indigenous Arawak people, *Xaymaca*, but I think about how it might be possible to imagine these territories in a biological sense, their structural features, their names—to know them. They feel like they're living.

MU

Why did you change your name?

JS

When I became a citizen this year, I changed my middle name to Ibine-Ela-Acu, which means Water Sun Moon. It's Timucua, which has been extinct for four hundred years. St. Augustine—Timucua territory—was the first colonized city in what we now call the United States; St. Augustine was Spanish-Florida then. Part of the citizenship process includes an interview, and you prepare for this test in which US history begins at 1776. It felt really crazy, this erasure of time prior to 1776. I wasn't planning on changing my name. But in that moment in the interview, the decision almost came from a desire to honor these people—of a territory that I call home, Florida—and remember them. Now I feel like a carrier of this memory. A lot of my entry into the Timucua language is by way of a 1612 text. The 1612 texts are the oldest recorded texts of a native language from the territory now called the United States.



Jamilah Sabur, *Untitled (rhombus: above Lake Apopka North Shore)*, 2017. 2-channel video. Cornell Fine Arts Museum. Courtesy of the artist and Nina Johnson Gallery.

MU

When you started your residency at the Crisp-Ellert Art Museum, did you initially have the intention of studying the indigenous people of St. Augustine?

JS

When I submitted my proposal, no. My starting point was the river. When I got there, it felt strange that there wasn't more explicit presence of their history. Much of the Timucua language is stored in historical Franciscan texts. The reason for this was rooted in conversion—colonizers would come into these territories and attempt to convert them to Christianity. Within the Timucua example, they would translate biblical texts into Timucua. So many of the records are in this textual space; through this, I encountered George Aaron Broadwell, who teaches at the University of Florida. He's the main expert in Timucua.

MU

Do you ever think about ghosts?

JS

Definitely. After the Spanish left, the fort in St. Augustine, Castillo de San Marcos, became a prison for various indigenous groups. When I first entered the city limits, I felt a shiver through my body; this is a site that contains so much pain that defines the history of this country. I could feel that I was walking into a place containing a lot of energy.

MU

You do a lot of this work—this spiritual excavation—with your family’s history, too.

JS

At the root, I come back to the word escarpment—thinking about origin. Florida is my home. Part of that is wanting to know my home: I should know this place in a complete way, examine it, think about its fullness, link it to memory. The rhombus shape I’ve been working with is part of the architecture from my mother’s childhood home in Jamaica. It’s rooted in memory; I have never seen this latticework, only a photo of it. My mom would talk about this feature often; the shape becomes alive through my mother’s re-telling. I’m interested in how and what memories contain: these gaps, how we hold onto memory.

Jamilah Sabur: Ibine Ela Acu/Water Sun Moon is on view at the Cornell Fine Arts Museum in Winter Park, FL, until December 12.

Monica Uszerowicz is a writer and photographer based in Miami.

Water memory colonialism

Nina Johnson

6315 NW 2nd Ave
Miami, Florida 33157
+1 305 571 2288
ninajohnson.com