

ARTIST STATEMENT

The site where I live and work formerly operated as a 17th-century sugarcane plantation, providing a critical context for my practice. I engage with the plantation's residue through the landscape it irrevocably altered and its continued impact on the contemporary environment, including this current era of the plantationocene. Unpacking its multi-layered history, I consider the heterogeneous nature of this site as opposed to more simply constructed narratives of erasure and forgetting by examining the present-day remains of the colonial project.

Interfering with the singular economic chronicling of plantation activity, my renderings of botanicals on plantation ledger pages generates alternate ways of reading the site, offering counterpoints to the imposition of industrial-scale monocrop farming. Repopulating ledgers visually, reveals gaps in the archives exposing the parasitic nature of the island's sugar-producing history, intimating the Caribbean as a site of extraction, (dis)ease, soil degradation, and biodiversity loss.

Through drawing, making (bush) teas, and growing living apothecaries, my practice suggests future strategies for repair and thriving while investigating the role of botanicals and living plots as alternative sites of refusal, counter-knowledge, community, and healing. My rituals of walking in former sugar cane fields continually open up the space anew, allowing me to imagine how we might form more intimate relationships with landscapes so heavily mediated by centuries of a sugar monoculture and more recent tourist economies.

In an effort to unlearn the plantation, the collaborative exercise of building living apothecaries inspired by the scientific process of phytoremediation highlights the power and knowledge of traditional healing practices that are being lost. This includes the growing of plants to make and drink (bush) tea which historically offered solace, and fostered community while asserting defiance to extractive farming systems—key practices from which we can learn today.