



CENTRAL FINE
Myrlande Constant

CENTRAL FINE

1224-1226 Normandy Dr.

Miami, FL 33141

www.centralfine.com

"Within the voodoo community, the flag is a sacred ritual object that identifies the Hounfour and honors the spirits with whom it is associated. The sparkle of the sequin or mirror used to capture the attention of the "lwa" [or invisible ones] started in the temples. Drapo Voodoo (sequined sacred flags) are unfurled at the beginning of a ceremony. They are power points that are used for both identification and transformation. When the flag is unfurled, it signals the congregants to come to order- the sacred is about to come home to roost.

*--Josephson, Nancy: *Spirits in Sequins, Voudou Flags in Haiti*. PP 15, Schiffer Publisher, 2007*

CONTENTS

●	About the Artist	5
●	<i>Myrlande Constant</i> Solo Exhibition at CENTRAL FINE	7
●	<i>The Last Supper</i> at Faena Art Forum	21
●	Studio Practice	28
●	Press	35
●	CV	43

Myrlande Constant worked in a wedding dress factory with her mother until her late teens. After her employers didn't pay her for her labor, she left her job, taking as a severance pay bags with beads and over ten years of knowledge. She used the sewing and beading skills learned at the factory (specifically a technique called tambour which was developed in France) and started working on her flags.

In the early 90s, Myrlande Constant became the first woman in Haiti to apply the tambour technique into her work, an act that became a re-consideration of the making of traditional Voudou flags. The use of the tambour as a way of building her work, populated her flags with what at the time were considered feminine adornments, thus charging her work with gender.



Portrait of Myrlande Constant
by Laura Hayman

Myrlande Constant at CENTRAL FINE

Myrlande Constant at CENTRAL FINE

Curated by Tomm El-Saieh

March 21 –April 20, 2018

Opening Wednesday, March 21 from 6-10 PM

Within the Vodou community the flag is a sacred ritual object that identifies the hounfour and honors the spirits with whom it is associated. The sparkle of the sequin or mirror used to capture the attention of the lwa started in the temples. Drapo Vodou (sequined sacred flags) are unfurled at the beginning of a ceremony. They are power points that are used for both identification and transformation. When the flag is unfurled it signals the congregants to come to order—the sacred is about to come home to roost. The spirits will soon walk next to (or in) the market woman.[1]

Myrlande Constant works in her studio/home, which is located on top of a hill, surrounded by glass-less windows. This is, perhaps, the perfect setting for her flags, which undulate as the wind makes its way into the rooms.

Constant worked in a wedding dress factory with her mother. When her employers failed pay her for her labor, she left her job, taking bags with beads and her knowledge as severance pay. Using sewing and beading skills she learned at the factory (a French technique called tambour), Constant started working on her flags.

Consequently, in the early 1990s Myrlande Constant became the first woman in Haiti to apply the tambour technique to her work, which could be seen as a re-consideration of traditional Vodou flag making. Constructing flags (a masculine symbol) employing a feminine technique, charged her work with notions of gender.

In her works, Constant draws on the back of fabric stretched on wood, while the beading process, what would become the front of the flag, is being formed on the reverse side.

Myrlande works guided by her intuition. She works on the reverse side of the flag to both sketch a preliminary drawing and create her beaded compositions. She does not see the front side of the work until it is finished. An artwork that resembles a Vodou flag that isn't seen until it is completed becomes an object worked on from the threshold of the visible. This is a symbol that signifies dualities, syncretism, a belief system, a religion, and a stand-in for those notions, all of which are developed, somehow, almost blindly.

Women, Columns, Names, and Flags

The saying 'the Potomitan [2] is the woman, the mother, the courage of the family, that which supports the foundations of her universe' ("Le potomitan est la femme, la mère «courage» de famille qui supporte tel un pilier les fondements de son universe") correlates women and the omnipresent column standing in a Vodou temple, considering them both as centers and connectors.

In Constant's work, a type of connector or potomitan appears as a unifying element: her last name.

The name Constant, which is usually sewn in large and contrasting letters becomes a signifier that runs through various scenes as a constant presence, intervening the narratives of the Lwas [3]. Constant includes herself in her scenes, beading a self-portrait of sorts surrounded by her reality. This act of naming and charging her works with her last name brings into focus her viewpoint of Vodou ceremonies, offerings, narratives, and the Lwas' roles as projections that live within our realm.

In one of her works, Constant presents naked women on top of horses—deities, riding, mounting people—or figures wearing sun glasses drinking from bottles next to skulls and penises. The ceremonial overlaps with the quotidian and time is addressed as a sum of temporalities while representations interact with each other, developing narratives where sexuality, politics and religion enter the space of naming and law. This is a law that is crossed by the subjective and is always defying temporal vectors, as it happens in magic. Furthermore, in what we call magic—this can also be applied to tradition—what remains unrealized or unfulfilled opens paths where one's (constant) naming can update historical and personal truths, as well as non-academic but highly categorized types of knowledge, as is the case in Constant's work.

Myrlande Constant's praxis, therefore, presents knowledge and representations that address the space of the invisible, expanding the repertoire of faces given to the Lwas in Vodou. Hector Hyppolite was the first artist to give faces to the Lwas.

Andre Pierre followed up on the task. And now Constant is shaping and presenting their faces and actions from a woman's perspective, working in Port-au-Prince, sewing blindly, from the reverse side of planes, extrapolating techniques to re-address institutionalized ways of approaching highly codified objects and signs.

Color, Anger, Prohibition

In Vodou, the Rada Lwas originated in Africa; they are generally considered benevolent and associated with the color white. The Petro Lwa appeared in Haiti, and in contrast, are aggressive and associated with the color red. The Ghede Lwa address death and carnality, perform dances, mimic sexual intercourse and behave irreverently; their color is black.

The Rada Lwas are traditionally associated with pre-slavery before the occupation of the symbolic by imperialistic domination. After the Haitian Revolution these deities developed a dark side, signaling anger and oppression or what appears to be another side of their roles. Those roles break through the religious space into the Real as unified totalities. This unification also signals syncretism's embracing of Catholic saints and a merging with their African counterparts, as well as the political dynamics present in Haiti's history. (Of note, as mentioned earlier, in Constant's work, this merging is also evident in its technical aspect: the beading process uses the French technique called tambourine, which is used for another type of ceremonial garment, the wedding dress, which in turn, re-defines ceremonial Vodou flags.)

Color in vodou is codified and the relationships established are clear: the dark side of Erzulie Freda is Erzulie Dantor, and cannot—or should not—share the same space with the white side of that Lwa. Their coexistence, although both form the same entity, could generate a type of friction in the realm of the symbolic, unleashing a clash, with repercussions, via the magical, into reality.

In Vodou, chromatic relationships carry within them functions and tasks. Each Lwa is invoked by a certain veve [4], they are served certain offerings, shown specific colors, objects, food, chants and drumbeats. The veve, (a sign) used in a ceremony is dependent upon the Lwa whose presence is invoked. If an artwork has a veve in it, it could possess its owner. And if certain deities interact in an artwork, their colors should be considered thoroughly by the artist. Therefore a dual training is required when addressing Vodou in art: not only a formal training is needed, but also an initiation into the religion and its rules, which must be observed as they could impact reality directly, immediately.

In Constant's work, moving beyond the traditional appearance of beaded flags and their roles, a questioning and an unleashing of traditional formats takes place. These operations emphasize a distancing from the didactic and the illustrative as her flags present encounters between mythical and contemporary issues such as earthquakes, a woman's role, social upheaval, sexuality, etc. We should also note that due to the materiality of the work created with the tambour technique, Constant's work is too stiff to be considered a flag, further separating it from traditional ceremonial flags.

Self-portraiture, blindness, flags, syncretism, sex, religion, names, etc., are all captured in Myrlande Constant's flags, shining and moving in her studio. Hers is a praxis open to the outside, released through the feminine gaze from the male-dominated institutions that have instrumentalized naming, religion, art, labor, traditions and roles, constantly, until now.

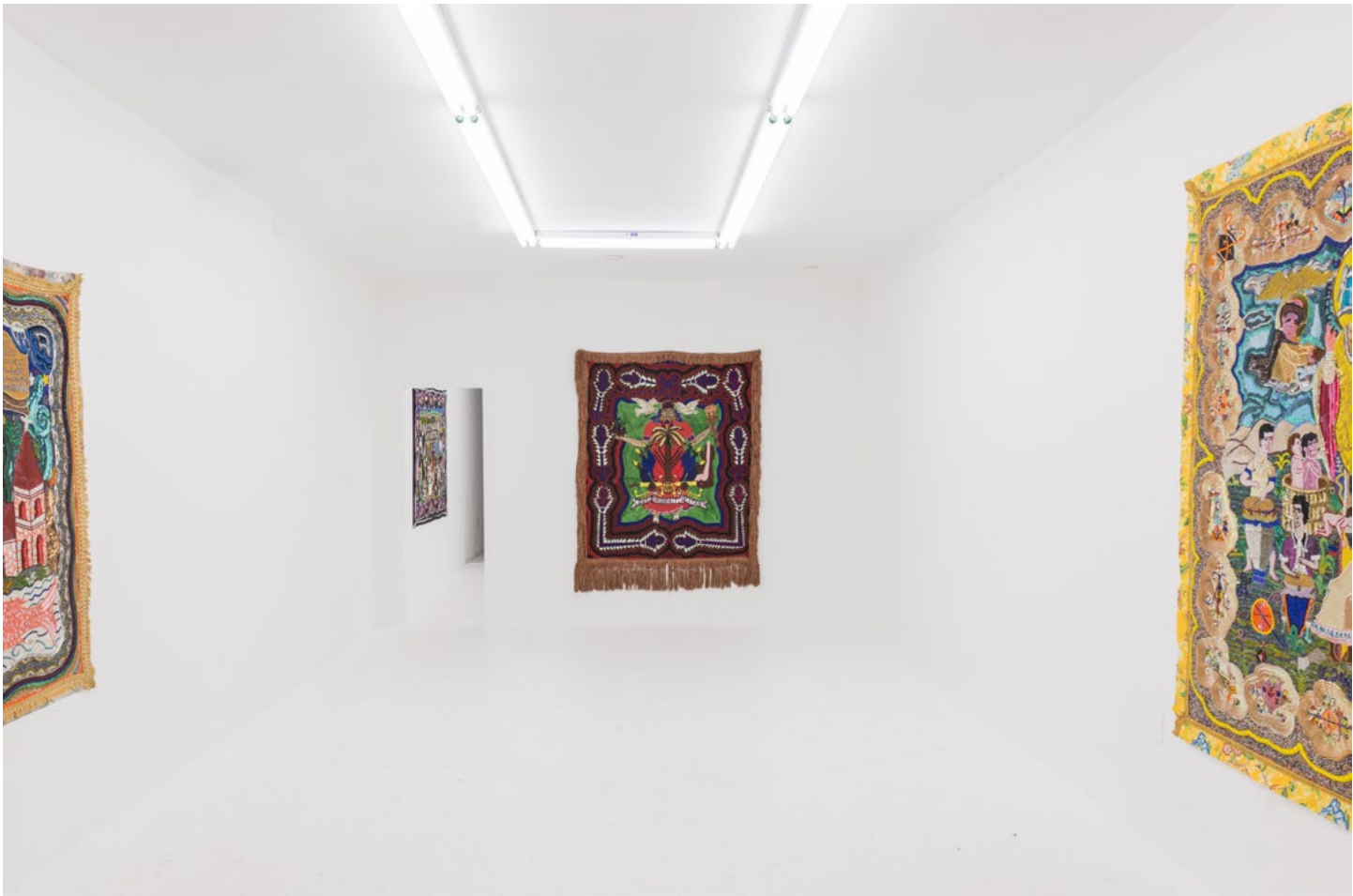
Diego Singh, Haiti, 2015 - Miami, 2018

1-Josephson, Nancy, *Spirits in Sequins: Vodou Flags of Haiti*. pp. 15, Schiffer Books: 2007.

2-Lwas: they are the mysteries, or the invisible ones in Haitian Vodou. They act as links between god and humans. The Lwas are served respecting their culinary, chromatic and sacrificial preferences, and because of these set of specificities, they differ from saints, and can be understood as something else, as projections, or entities that act as shadows or amplifications. The Lwa were syncretized with the Catholic saints by the Fon and the Lwi, and in some cases Catholic saints have become loa, this is the case of John the Baptist.

3-Potomitan is a pole present in Vodou temples, placed in the center acting as a link between the realms.

4-Veve are signs used to address and invoke certain Lwas during Vodou ceremonies. A veve is usually drawn on the floor by strewing a powder-like substance, commonly cornmeal, wheat flour, bark, red brick powder, or gunpowder, and the material depends entirely upon the ritual. In Haitian vodou, a mixture of cornmeal and wood ash is used.



Myrlande Constant, Exhibition View, CENTRAL FINE March 21 –April 20, 2018.



Myrlande Constant, Exhibition View, CENTRAL FINE March 21 –April 20, 2018.



Myrlande Constant, Exhibition View, CENTRAL FINE March 21 –April 20, 2018.





Myrlande Constant, Exhibition View, CENTRAL FINE March 21 –April 20, 2018.



Saint Patrick
Beads and sequins on cotton and silk
64h x 74w x 3/4d in
162.5h x 188w x 2d cm
2019

Private Collection



L' Union Fait La Force
Seqjuns, beads, silk on cotton
84h x 64w x 1/2d in
213h x 162.5w x 1.3d cm
2018

Private Collection



Saint Nicolas de Bari
Beads and sequins on cotton and silk
76h x 72w x 3/4d in
193h x 183w x 2d cm
2019

Private Collection



Baron La Kwa
Sequins, beads, and silk on cotton in wood frame
22h x 27w x 3/4d in
55.8h x 68.6w x 2d cm
2007

Private Collection



Scene with Brigitte and Baron
Sequins, beads, and silk on cotton
62h x 87w x 3/4d in
157.48h x 220.98w 2d cm
2010-2017

Private Collection



Scene with Baron la Kwa
sequins, beads, silk on cotton
54h x 68w x 3/4d in
137.16h x 172.72w x 2d cm
2008-2018

Private Collection

FAENA ART FORUM



— MIAMI

MYRLANDE CONSTANT

Curated by Faena Festival

Rasanbleman soupe tout eskòt yo

Site-Specific Installation. Two new commissions and six existing works. Sequins, beads, and silk on cotton Dimensions variable.

On view throughout the week

For The Last Supper, Constant has been commissioned to create her largest flag to date, which will be hung in the Cathedral of the Faena Hotel and will be accompanied by a series of pre-existing flags. The flag is both a contemporary painting and sacred object to which one might leave a ceremonial offering or dedicate a prayer. The commission will be installed alongside a series of the artist's pre-existing flags in the entrance of the Faena Hotel, fostering a spiritual response.



The Last Supper, Exhibition View, Faena Art Forum Miami Beach
December 2nd 2019 - January 2nd, 2020



Invocation of Saint Anthony
Sequins, beads, and silk on cotton
47h x 60w x 1d in
119.38h x 152.40w x 2.54d cm
2015-2019

Private Collection



Exorcism
Sequins, beads, and silk on cotton
40h x 50w x 1d in
101.6h x 127w x 2d cm
1994 - 2019

Pérez Art Museum Permanent Collection, Miami



Twa Marassa
Glass and beads on silk and cotton
91 x 81w x 1/4d in
231.14h x 205.74w x 0.6d cm
2019

Private Collection



Rasambleman soup tout eskòt yo
Beads and sequins on silk and cotton
93h x 124w x 1/2d in
236.22h x 314.96w x 1d cm
2019

Private Collection

STUDIO VISIT AUGUST 2019













PRESS

Art Fairs

A Haitian Artist's Glittering Vodou Flags Steal the Show at Miami's Faena Festival

How Myrlande Constant went from selling decorative embroideries at street markets in Haiti to exhibiting her beaded flags at museums around the US.

Osman Can Yerebakan, December 6, 2019



Artist Myrlande Constant. Courtesy of Faena Art.

"I woke up this morning and I thanked God, and I tell all the spirits 'thank you' for giving me the strength to make flags," Myrlande Constant said, looking up at her colorful beaded Vodou flags suspended from the lobby ceiling of Miami's Faena hotel. She was donning a jacket decorated with the same circular felt pieces she had used for one of the works at the unveiling of the second-annual Faena Festival, titled "[The Last Supper](#)," an immersive exhibition that includes work by 23 artists, including Martha Rosler, Ana Mendieta, Camille Henrot, and Janine Antoni, in addition to Constant.

The 51-year-old Haitian artist's eight large-scale flags, which are embellished in glittering beads depicting alternative versions of the Haitian religion's myths surrounding food, unity, and solidarity, are her largest to date.

Faena Art curator Zoe Lukov first encountered Constant's Vodou flags two years ago at the Miami gallery Central Fine and was struck by the artist's interpretation of functional sacred objects with dense visual and narrative layers. Contacting the artist, who lives on top of a mountain overlooking Port-au-Prince, was a challenge, but Faena ultimately managed to commission Constant to make one flag, which later turned into two, and six other flags came from institutional loans. "While we spoke through a translator, I felt that we actually communicated organically—a really beautiful mutual trust developed almost immediately given a shared understanding for the goals of the project," Lukov said.

The 10-by-7-foot flag, *Rasanbleman soupe tout eskòt yo*, took four months to complete and required assistance from the artist's five children. Constant, too, took needle in her hand at an early age, watching her seamstress mother embroider and sew beads onto wedding gowns. "I would skip school and make embroidery on dresses my mother left unfinished," Constant told Artnet News about her early fascination with textiles.



Myrlande Constant, *Rasanbleman soupe tout eskòt yo* (2019). Courtesy of Faena Art, photo: Oriol Tarridas

Her art stems from a deep belief in God—a Supreme Creator, and her narratives evolve around humans' relationships to *loas*, who are representatives of God in physical world in Vodou, each with human-like characteristics and attributes. Evident in her flags on view at Faena is her balancing of the spiritual with a contemporary world view, in which figures in different colors, religions, and nationalities intersect and coexist over a scene of feast or death.

After the factory she worked for closed following the bloody anti-government demonstrations of 1986, which would eventually lead to the overthrow of Haitian president Jean-Claude Duvalier, Constant found herself making decorative embroideries of flowers to sell at street markets.

Watching a Vodou practitioner friend make paintings inspired Constant to push the limits of her own visual language. "Beads were the medium that I knew and I realized I could try and make paintings," she said. Eventually she abandoned the flowers and started to embellish textiles with references to history, spirituality, and life cycle. It was around the mid-1990s when a woman who saw one of her flags told her to never let anyone call her work craft.



Installation view of Myrlande Constant works at the Faena Festival, 2019.
From left: Marassa Trois, Rasanbleman soupe tout eskòt yo, Exorcism all
2019. Courtesy of Faena Art, photo: Oriol Tarridas.

Today, Constant works with a large wooden structure that anchors her meticulous process of applying beads onto fabric in various scales. She draws directly onto white fabric with a pencil before stretching it onto the structure from four angles. She repeatedly embroiders onto the drawing from the back of the flag, which she considers an instinctive process as much as a meditative one. Her blind view of the fabric during production is nowhere to be traced: Constant's mesmerizing beaded flags boost bright colors and intricate figures engaging with mundane rituals such as dancing or eating, shrouding the artist's religious references with the joy of everyday life and charm of sparkling colors.

She is a pioneer in a male-dominated practice, as well as a revolutionizer who brought buoyant colors and contemporary subjects onto flags and exhibited them at Pioneer Works's 2018 exhibition Pòtoprens: The Urban Artists of Port-au-Prince and The Waterloo Center for the Arts in Iowa in 2017. She will have a solo exhibition at the Fowler Museum at UCLA in 2021. The current interest in her work isn't surprising given the growing fascination in spirituality in art more broadly, particularly among women artists whose practices bridge introspection and immateriality with the physical world. Earlier this year, the Guggenheim's massive survey of Swedish abstract painter Hilma Af Klint drew 600,000 visitors into the late artist's contemplative and mysterious renditions of the metaphysical, becoming the museum's most-visited exhibition in its history. Meanwhile, the 2017 Venice Biennale engaged with shamanism and primitivism in art that looked "inside" to reason the surrounding world and its cracking dynamics.

In a social landscape ridden by unpredictabilities and political complexities, it comes as no surprise that art which seeks comfort and answer in the sweeter side of the unknown gains visibility and access, and artists who have been religiously committed to a single practice but kept outside the mainstream, such as Constant, find space on gallery and museum walls.



THE ART NEWSPAPER

Faena Festival aims to spiritually awaken Miami Beach
The second annual arts festival explores spirituality and ritual in a series of
new commissions and performances

Gabriela Angeleti



Myrlande Constant, Exorcism, 2019 Courtesy of the artist and CENTRAL FINE.

“Art has always been an inherently spiritual practice,” says Zoe Lukov, the chief curator of the second annual Faena Festival, which runs from 2-8 December across multiple venues in Miami Beach, coinciding with Art Basel Miami Beach. “Our rituals and ceremonies are indivisible from our contemporary creative output.”

Titled *The Last Supper*, the 2019 edition of the festival will bring together a series of new commissions, installations, videos and performances that draw on religion, spirituality, food and ritual. The initial artist line-up includes Yael Bartana, Myrlande Constant, Gabriel Chaile, Camille Henrot, Zhang Huan, The Propeller Group and Emeka Ogboh; additional artists will be announced in the coming months.

Lukov says that growing relevance of artwork that celebrates—or at least does not shy away from—the metaphysical and spiritual is due to the fact that “we’re living in a really strange moment that often seems cataclysmic, disjointed and untethered”. She adds that many people are looking for new forms for connecting and congregating, “for sharing experience potentially in the hopes of healing our individual bodies, but also perhaps more radically in the hopes of healing the collective or national body, the environmental body”. Art provides a communal, creative framework in which to explore these these ideas and and potentially shape what we envision for our collective future.

Highlights of the festival include works by the Haitian artist Myrlande Constant, known for her painterly “iwas” or voodoo flags, who will create her largest flag to date flanking the lobby of the Faena Hotel along with a selection of previously created flags. Shanghai- and New York-based performance artist Zhang Huan will create a sculptural installation comprising two buddhas, with one made from aluminium and one from incense ash, which will disintegrate on the beach to symbolise impermanence. The festival will also screen *Inferno* (2013) by the Israeli artist Yael Bartana, a cinematic epic that documents the construction of a biblically-specific replica of the Temple of Solomon in São Paulo by a Brazilian neo-Pentecostal church.

The Argentine real estate developer, hotelier and art collector Alan Faena, the founder of the non-profit organisation Faena Art, launched the free arts festival last year. The event is “the ultimate incarnation of my vision to create a platform to support artists, rebels and agents of change who inspire us,” he says in a statement.

The New York Times

'Pòtoprens: The Urban Artists of Port-au-Prince'



Carved-stone heads by Ti Pelin and figurative assemblages by André Eugène in "Pòtoprens: The Urban Artists of Port-au-Prince" at Pioneer Works. Dan Bradica

By Roberta Smith

Oct. 19, 2018



Pioneer Works, 159 Pioneer Street, Red Hook, Brooklyn, through Nov. 11

A palpable shock of the new, or at least of new information, can be found at "Pòtoprens: The Urban Artists of Port-au-Prince," an exhilarating survey of contemporary Haitian art from the capital's different communities. The centerpiece is a display of numerous monumental figurative sculptures in Pioneer Work's yawning main space — a vibrant carnivalesque antidote to the classical sculpture courts of western museums.

Created by four artists from the [Atis Rezistans](#) collective in the city's Grand Rue neighborhood of cinder-block houses and car workshops — Jean Hérard Céleur, André Eugène, Guyodo (Frantz Jacques), and Evel Romain — these works extend the entwined traditions of assemblage and African sculpture. All four artists begin by carving wood figures that they elaborately supplement with salvaged metals, car tires or rope, but individual style and expression are not hindered. Also here: the large carved-stone heads by Ti Pelin (Jean Salomon Horace) and Dubréus Lhérisson's grim but beautiful human skulls covered with beads, sequins and shells. Myrlande Constant's expansion of the [Vodou flag](#) format into a spellbinding beaded mural that recounts Haitian history, reenacted by spirits of the dead, known as Gede.



Detail of Myrlande Constant's "Ceremony of St. Brigitte Baron La Kwa." Dan Bradica

There is much more, including, upstairs, photographs and films that convey both the difficulty and creative richness of life in Haiti, which is still recovering from the 2010 earthquake. Many of the artists are well-known in Europe or have shown at the esteemed Fowler Museum in Los Angeles. The show's organizer, Gabriel Florenz, the curators Edouard Duval-Carrié and Leah Gordon, and their special adviser, Jean-Daniel Lafontant, have blessed New York with an invaluable chance to catch up.



“PÔTOPRENS: The Urban Artists of Port-au-Prince”

PIONEER WORKS

When the Haitian artist Myrlande Constant was a teenager in Port-au-Prince, she went to work with her mother in a factory making elaborately beaded wedding dresses. When she left, she began using the beads to make extremely unorthodox versions of *drapo vodou*—the small embroidered and sequined flags that have been produced in Haiti for generations, as both religious objects and artworks for sale. Constant’s imagery drew equally from vodou mythology, current events, and popular culture, and her densely textured flags are large, more like quilts, crammed with figures, scenarios, and decorative elements, all competing to tell a story. She is one in a number of contemporary practitioners who have revolutionized Haitian *drapo* by entering what had been, until the 1990s, a field completely dominated by men.

“PÔTOPRENS: The Urban Artists of Port-au-Prince” at Brooklyn’s Pioneer Works was a show in four parts. In a screening room on the third floor, a rotation of videos, documentaries, and feature films—by Anne Lescot, Jorgen Leth, and Beatriz Santiago Muñoz, among others—covered several decades of Haitian history. On the second floor, three series of photographs—by Josué Azor, Maggie Steber, and Roberto Stephenson—delved into contemporary aspects of the city’s lived experience, from sexual intimacies to the destruction of Port-au-Prince’s main axis during the devastating earthquake of 2010. In the garden behind Pioneer Works, the writer Richard Fleming had built a fully functioning Port-au-Prince-style barber shop adorned with portraits by the painter Michel Lafleur. But the most powerful and prominent part of the exhibition by far was the intense arrangement of sculptures, installations, masks, and flags by eleven artists on the ground floor, including skeletons and several wall-mounted snakes by André Eugène and a suite of large, totemic figures made of wood, metal, and rubber by Céleste Jean Hérad.

Constant was one of just two women on the first level (the gender imbalance associated with traditional flag making echoes throughout Haitian art history and is reflected in the contemporary art scene of Port-au-Prince). Organized according to four prominent neighborhoods in the Haitian capital, each known for its distinct forms of artmaking,



this part of “PÔTOPRENS” wound its way through Bel Air, Rivière Froide, and the Grand Rue to finish in Carrefour Feuilles, where Constant keeps her studio. Three of her enormous flags, including the epic *Ceremonie aint Brigitte Baron La Kwa*, 2005–16, hung opposite the artist Katelyne Alexis’ sinister-looking dolls, which were suspended from the ceiling on either side of *Ayiti malad* (Haiti Is Sick), 2017, made of another doll in sunglasses, placed on a pink plastic bed piled high with metal refuse and discarded bicycle tires.

This was the first time Alexis’s works had been shown outside of Haiti, and their pairing with Constant’s quilts—effectively ending the show on the idea of opening up—made for one of many breathtaking moments, which gave capacious life to an exhibition that was surprisingly (and commendably) streamlined. In the years since the 2010 earthquake, there have been several notable shows devoted to contemporary Haitian art, including “In Extremis: Death and Life in 21st-century Haitian Art,” at the Fowler Museum at the University of California in Los Angeles, and “Kafou: Haiti, Art, and Vodou,” at Nottingham Contemporary in the UK. Each show featured more than thirty artists and took a broader, more national, even civilizational view. Focusing tightly on the city and insisting on the term *majority class*, Leah Gordon, who organized “PÔTOPRENS” with the esteemed Haitian American painter and sculptor Edouard Duval-Carrié, admirably identified the issues of “outsider” or “vernacular” art. He also drew attention to the materials, not only placing ten of artist Ti Pelin’s remarkable, haunting, masklike granite sculptures on the floor or on old wooden beams, but also contextualizing them within the story of the Rivière Froide, the river into which Pelin plunges his stones for greater porousness. “PÔTOPRENS” was filled with figures created to be life-size but evocative of ghosts, spirits, casualties, and decomposing corpses. Their installation both revealed in and demanded great acts of imagination, along with an acknowledgment of how crowded, and how coterminous, the logistical and spiritual realms of the living and the dead are.

—Kaelen Wilson-Goldie

Myrlande Constant

Born in 1968 in Port-Au-Prince, Haiti

Based in Port-Au-Prince, Haiti

SOLO EXHIBITIONS

- 2021 SURVEY, FOWLER MUSEUM, UCLA. (upcoming)
- 2020 CENTRAL FINE, MIAMI BEACH, FL (upcoming)
- 2019 FAENA ART FORUM, ART BASEL MIAMI BEACH
- 2018 *MYRLANDE CONSTANT* CENTRAL FINE, MIAMI BEACH, FL

GROUP EXHIBITIONS

- 2020 *ALL THEM WITCHES*, JEFFREY DEITCH, LOS ANGELES, CA
- 2019 *POTOPRENS*, MUSEUM OF CONTEMPORARY ART, NORTH MIAMI, FL
RELATIONAL UNDERCURRENTS: CONTEMPORARY ART OF THE CARIBBEAN ARCHIPELAGO, DELAWARE ART MUSEUM, WILMINGTON, DE
SACRED DIAGRAMS: HAITIAN VODOU FLAGS FROM THE GESSEN COLLECTION, TAMPA MUSEUM OF ART, TAMPA, FL
- 2018 *POTOPRENS*, PIONEER WORKS, BROOKLYN, NY
- 2017 *RELATIONAL UNDERCURRENTS: CONTEMPORARY ART OF THE CARIBBEAN ARCHIPELAGO*, MUSEUM OF LATIN AMERICAN ART, LONG BEACH, CA
- 2015 *GHETTO BIENNALE*, PORT-AU-PRINCE, HAITI
- 2014 *HAÏTI, DEUX SIÈCLES DE CRÉATION ARTISTIQUE*, GRAND PALAIS, PARIS, FRANCE
- 2012 *KAFOU- HAITI, ART AND VODOU*, NOTTINGHAM CONTEMPORARY GALLERY, NOTTINGHAM, UK
- 2011 *REFRAMING HAITI: ART, HISTORY AND PERFORMATIVITY*, BROWN UNIVERSITY, PROVIDENCE, RI
IN EXTREMIS, FOWLER MUSEUM AT UCLA, LOS ANGELES, CA

PUBLIC COLLECTIONS

PEREZ ART MUSEUM MIAMI, MIAMI, FLORIDA
ART INSTITUTE OF CHICAGO PERMANENT COLLECTION, CHICAGO
LOWE ART MUSEUM PERMANENT COLLECTION, MIAMI
WATERLOO CENTER FOR THE ARTS PERMANENT COLLECTION, IOWA
AMERICAN FOLK ART MUSEUM PERMANENT COLLECTION, NEW YORK
FOWLER MUSEUM, PERMANENT COLLECTION, LOS ANGELES

SELECTED BIBLIOGRAPHY

DI LISCIA VALENTINA: "THE TRANSCENDENT SPIRIT OF HAITIAN CONTEMPORARY ART," *HYPERALLERGIC*, NOVEMBER 2018.
TANCONS CLAIRE, TOP 10, ART FORUM, PP 174, DECEMBER 2018.
WILSON-GOLDIE KAELEN, "POTOPRENS: THE URBAN ARTISTS OF PORT-AU-PRINCE, ART FORUM, PP 208-209, DECEMBER 2018.
SMITH ROBERTA: "FOUR KNOCKOUT SHOWS TO SEE RIGHT NOW", THE NEW YORK TIMES, OCTOBER 19, 2018.
ULYSSE ATHENA GINA: "CONSTANT: HAITI'S FIERCEST FLAG BEARER", HUFFINGTON POST, DECEMBER 2017.
COSENTINO DONALD J., IN *EXTREMIS: DEATH AND LIFE IN 21ST CENTURY HAITIAN ART*, PUBLISHED BY THE FOWLER MUSEUM AT UCLA, 2013.
COTTER HOLLAND: "HAITI'S VISIONARIES, RISING FROM THE RUBBLE", THE NEW YORK TIMES, MARCH 13, 2010.

CENTRAL FINE

1224-1226 Normandy Dr.

Miami, FL 33141

www.centralfine.com