



ANINA MAJOR

Statements

ON HER WORK

The decision to voluntarily establish a home contrary to the location in which I was born and raised (The Bahamas) motivates me to investigate the relationship between self and place as a site of negotiation. By utilizing the vernacular of craft to reclaim experiences and relocate displaced objects, my practice exists at the intersection of nostalgia, identity and commerce. Often taking form in a wide range of media, including installation, sculpture, time-based video and performance, it references tropical ecologies as well as historical and contemporary ethnography. The work unpacks the emotional complexities inherent to the transcultural dialogue that surfaces when mapping the migration of traditions versus foreign influences. This constant state of liminality helps me develop a deeper sense of belonging and leaves openings for others to enter the work and relate to its meanings.

ON NATURE/NURTURE

Hybrid Gourd is a piece that represents the culmination of engaging with weaving as a continuance of personal lineage. It utilizes the medium of clay to record this inherit practice and articulate the harmony of preserving such interconnections as a form of nurture kinship.

As I continue to develop my own creative practice, I am encouraged by the recent, increased acknowledgment of women's contributions to the arts. I am particularly inspired by the careers of artists such as Maren Hassinger, Magdalene Odundo, Maria Nepomuceno, Barbara Chase-Riboud and Simone Leigh, to name a few.



Hybrid Gourd, 2019, ceramic, glaze.