

Perrotin is pleased to participate in the 2026 edition of The Armory Show, with a solo booth dedicated to the work of Kathia St. Hilaire.

Informed by her ancestral roots in Haiti and her upbringing in South Florida's Afro-Caribbean neighborhoods, St. Hilaire honors these communities and their stories through innovative printmaking and painting techniques. Combining historical research with myth and imagination, St. Hilaire draws on imagery from the Haitian Vodun religion to explore the lasting effects of foreign occupation, particularly surrounding the Haitian Revolution and the Banana Wars of the 19<sup>th</sup> and 20<sup>th</sup> centuries.

St. Hilaire's newest series centers on *Spiralism*, a Haitian literary movement founded in the 1960s in response to the unrelenting violence of François Duvalier's dictatorship. *Spiralism* was led by artist, poet, and novelist Frankétienne (b. Haiti, 1936–2025), who was celebrated throughout French and Creole-speaking literary communities around the world. The movement captures the potential of chaos to foster innovation and transformation rather than simply destruction. The curvature and rhythm of a hurricane, the sensation of vertigo, or a drop of water rippling through the ocean become metaphors for complex histories that continue across generations. In St. Hilaire's works, abstract symbols and narrative elements highlight the turbulence of these histories through a 21st century perspective.

St. Hilaire's new works are made through a process of erasure and addition, where each layer becomes a starting point for the next. The artist begins by drawing and carving a block, which she then prints onto collaged panels before sanding away portions of the image. Working on a smaller scale for the first time, St. Hilaire reinterprets details from the larger compositions into smaller paintings, which in turn inform her painterly process. Embedded within the new works is text from Frankétienne's writing, including from his novel *Ready to Burst*, which follows two young men trying to survive and understand a dangerous society. By incorporating writing into the surface of the paintings, St. Hilaire brings *Spiralism* into her own visual language.

The interplay between text, image, and memory extends into *Sarah*, which draws inspiration from Raoul Peck's 1993 film *The Man by the Shore*. Told from the perspective of an eight-year-old girl, Sarah, whose father is forced to flee Haiti during Duvalier's regime, the film explores the distance between personal memory and historical reality. Similarly, St. Hilaire approaches history not as a fixed chronology, but as something remembered, inherited, and reconstructed in the present. Within these histories, she also makes space for moments of joy, acknowledging that even periods marked by violence contain complexity in lived experience.