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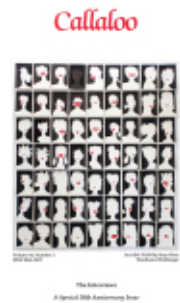
Artist's Statement

Shoshanna Weinberger

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ARTIST'S STATEMENT

Shoshanna Weinberger

I was born in Kingston, Jamaica to a Jamaican mother and an American father, both artists. After moving to the United States as a young child, I grew up between two cultures, a dual geography that continues to shape my artistic voice. Being raised in a home where creativity was embedded in daily life taught me that art is both a language and a discipline. My parents instilled in me the belief that an artistic life requires rigor, sacrifice, and sustained engagement with material exploration, principles that remain central to my practice.

My work includes works on paper and site-specific installations, drawing on collage, abstraction, and material layering to examine identity, memory, and cultural narrative. As an Afro-Caribbean American artist, I consider myself a visual anthropologist, cataloging histories while mapping shifting terrains of heritage, representation, and perception. Through mixed media, I reinterpret stories shaped by imperialism, alienation, and the surveillance of marginalized bodies, including my own.

The concept of “otherness” has long informed my consciousness. Early ideas of beauty were filtered through Western art history and fashion media, images of heroic or mythical women whose portrayals excluded bodies like mine. That absence pushed me to interrogate how identity is imagined, constructed, and codified through cultural myth, mutation, and expectation. My work is rooted in these lived experiences and in the intersections of race, gender, and beauty. By transforming patterns, archetypes, and symbols into an expanded visual language, I explore how identity is both imposed and reclaimed.

The works featured on the covers of this issue come from two series. *Invisible Visibility* addresses the ambiguity of biracial identity. The inverted silhouette, created through the color of the paper rather than through drawn line, references a history of “Invisible Blackness,” suggesting presence and absence at once. The yearbook-portrait format underscores the instability of belonging, while the figures function as specimens, echoing historical attempts to catalog race, beauty, and cultural legibility. Hairstyles recalled from childhood and the subtle use of lipstick evoke the negotiations of code-switching across multiple social worlds, introducing humor and tension into rites of passage.

The *Sunset Selfies* series explores self-constructed identities tied to my experience of otherness. These pieces merge the modernist grid with the familiar structure of social media. Their palette recalls the saturated colors of Caribbean tourist postcards, grounding them in my birthplace. A recurring muse, *Peripheral Participant*, appears as a silhouette framing the sunset like a portal. Here, the sunset becomes the figure or the skin, suggesting a site of shape-shifting identity and redacted presence. These works operate as anonymous portraits that reflect intersectional identity, alienation, and transformation.

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Together, these series form a layered psychological landscape that visualizes the complexities of identity formation. Ultimately, my studio practice seeks to reclaim visibility and expand the narratives that shape diasporic identity. Through abstraction and material experimentation, I give form to the intertwined realities of displacement, resilience, and belonging, tracing how histories of power and erasure continue to resonate in the present.