

Navarro Newton

Newton's work engages deeply with the spiritual and psychological dimensions of the self, drawing on Frantz Fanon's exploration of identity, decolonization, and the reclamation of the human spirit. Through the lens of Fanon's critique of colonialism, Newton examines the sanctity of self-care as an act of resistance and religious devotion to self, tenderly elevating the oft-disrespected black, queer body.

By incorporating religious iconography, Newton creates a sense of sacredness and reverence around the figures, challenging the dehumanizing effects of colonial rule and its psychologically damaging post-colonial remnants. The art reflects a process of relabeling the colonized body as human, deserving of care and spiritual nurturing—an act of defiance against the historical forces that sought to strip away this humanity.

Newton's use of Rorschach-like technique born from abstraction mirrors Fanon's analysis of how identity is shaped by external forces—colonial, media-driven, and societal. These images represent the subconscious processing of these influences, using physical process to illustrate an intuitive exploration of how ideas about self-worth and identity are formed, controlled, and, ultimately, reclaimed.

Through this work, Newton not only honors the struggle for self-definition that Fanon describes but also reimagines it in the context of contemporary Black, queer experience. The art becomes a space of healing and empowerment, where the act of self-care is elevated to a form of spiritual resistance, challenging the viewer to recognize the inherent value and sacredness of bodies historically marginalized by colonialism.