

'The Wretched of The Earth' Artist Statement

1. "Conch of Every Queen's Un-Insides"

Media Type: Mixed Media – Oil or acrylic painting; poetry

Artists: Jordon Ritchie (Painting); Terran Brice (Poem)

Painting: The painting, "*Queen Of The Conchs*" will serve as a visual accompaniment to the poem, fully inspired by the artist's own interpretation of the poetic piece. It is a painting derived of spontaneity, led by a looped, spoken word recording of the poem.

Poem: The poem, "*Conch of Every Queen's Un-Insides*" seeks to highlight the ever-growing queer community in The Bahamas. In doing so, it explores themes of sexual orientation, gender, gender expression and gender identity. The title of the poem draws titular and thematic inspiration from the album, '*Oil of Every Pearl's Un-Insides*' by late, American transgender pop-experimentalist and producer, Sophie. Their opus explored themes of queer immateriality and forging existence and self-acceptance in opposition to the rigidity that compounds human existence by way of the binary.



The poem shall evoke the imagery a person peeping into a conch shell and discovering a gathering of queers (an unfamiliar world) – perhaps, it's the weekend in a pub downtown, and they're throwing friendly shade, having drinks, hitting on new and familiar faces, and catching up with friends in a safe environment? Ideally, the person viewing the inside of the conch shell is faced with an irrefutable truth – the contents found within the conch shell are as royal as the mollusc monarch herself.

By taking a piece of Bahamian iconography, such as the conch shell (known to house the Queen Conch), and using its name as a means to boast femininity (queen) and explore a community that is oftentimes concealed (conch[shell]), more awareness is brought to the existence of this community. Further, more acknowledgement is brought to the fact that this community, though oftentimes hidden for safety reasons (like the queen conch in her shell), it is still being actively engaged by

Bahamians from all walks of life and socioeconomic backgrounds. And much like the conch, it is an integral, sacred, and living part of Bahamian society.

2. “Conch of all Trades and a Queen to Some”

Media Type: Mixed Media – Photography; poetry

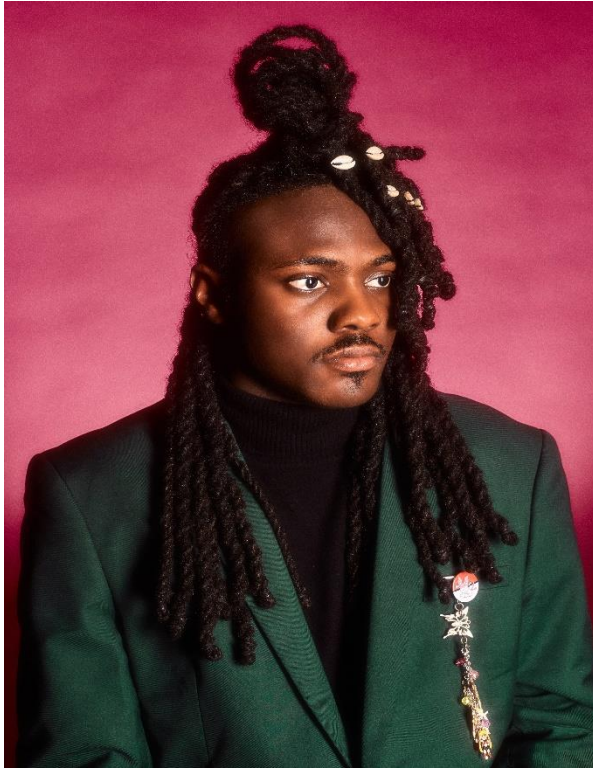
Artists: Dorien Rose (Photography); Terran Brice (Muse, Art Direction, Poem)

Photos: The photos will depict the muse (Terran Brice) adorning a total of four (4) different outfits. Each outfit will match the colour palette of a conch or conch-inspired, Bahamian dish. Additionally, each portrayal of the conch and coordinating outfit will be indicative of a different type of queer man. These photos are to depict the spectrum of gender expression most commonly seen amongst queer men and queer-aligned men in The Bahamas. This once again touches on themes of queer immateriality. The outfit depictions are as follow:

- **Queen Conch (Femme):** colourful, pastel, soft, feminine
- **Stew Conch/Conch Stew (Butch Queen):** macho, sleeveless, golden
- **Conch Fritters (Trade):** Straight man teas, shades of brown and green, masculine
- **Conch aan Rice (DL):** Latent femininity, unassuming, straight-passing, gangster, gold chain

Poem: The poem, “*Conch of all Trades and a Queen to Some*” showcases the varying degrees of femininity and masculinity amongst Queer men in The Bahamas. Likewise, it illustrates how these varying degrees of exuded energy are used as a means for their categorization. These categorizations are juxtaposed with conch and conch-inspired dishes that are popular within Bahamian society. Hence, each depiction alludes to the form, texture, or process involved with the creation of said conch-inspired counterpart. The popularity and consumption rates of these dishes mirror that of these type of men within Bahamian society while also holding an aura of endangerment about them, just like the conch when overconsumption becomes a threat to their survival.

ARTIST BIO



Terran Everette Brice (He/They) is a Gen-Z, Queeribbean poet, multi-category blogger, freelance writer, indie-author, and spoken word artist born and currently based in Nassau, The Bahamas. He nobly describes himself as someone who possesses the mindset of an engineer and the passion of an artist. Their poetic works usually explore themes of existentialism, identity, spirituality, romance, connection, healing, gender expression, and mental health. Terran often describes his poems as “cleverly disguised Pop songs”, influenced by the likes of Beyoncé, Lana Del Rey, Azealia Banks, Lady Gaga, and many more.

His published works include three #1 *New Releases in Caribbean & Latin American Poetry* on Amazon with his 2020 debut, ***‘My So-Called Quarantine’***, 2021 chapbook, ***‘Litmus Paper Blue’***, and most recently, his 2024 sophomore collection, ***‘ARE WE EVEN TEAL?’***. Terran is also an award-winning poet; in late 2023, he was declared the winner of the *Poetry Award* by Central Bank of The Bahamas for their 40th annual Open Call Art Competition. He won with his poem entitled, *“Cloudy with a chance of Existentialism”*. Poetic works aside, he prides on being a style icon, music nerd, foodie, meme memory bank, and Pop-Culture enthusiast.

Additional Resources

[Click here to access Terran’s books](#)