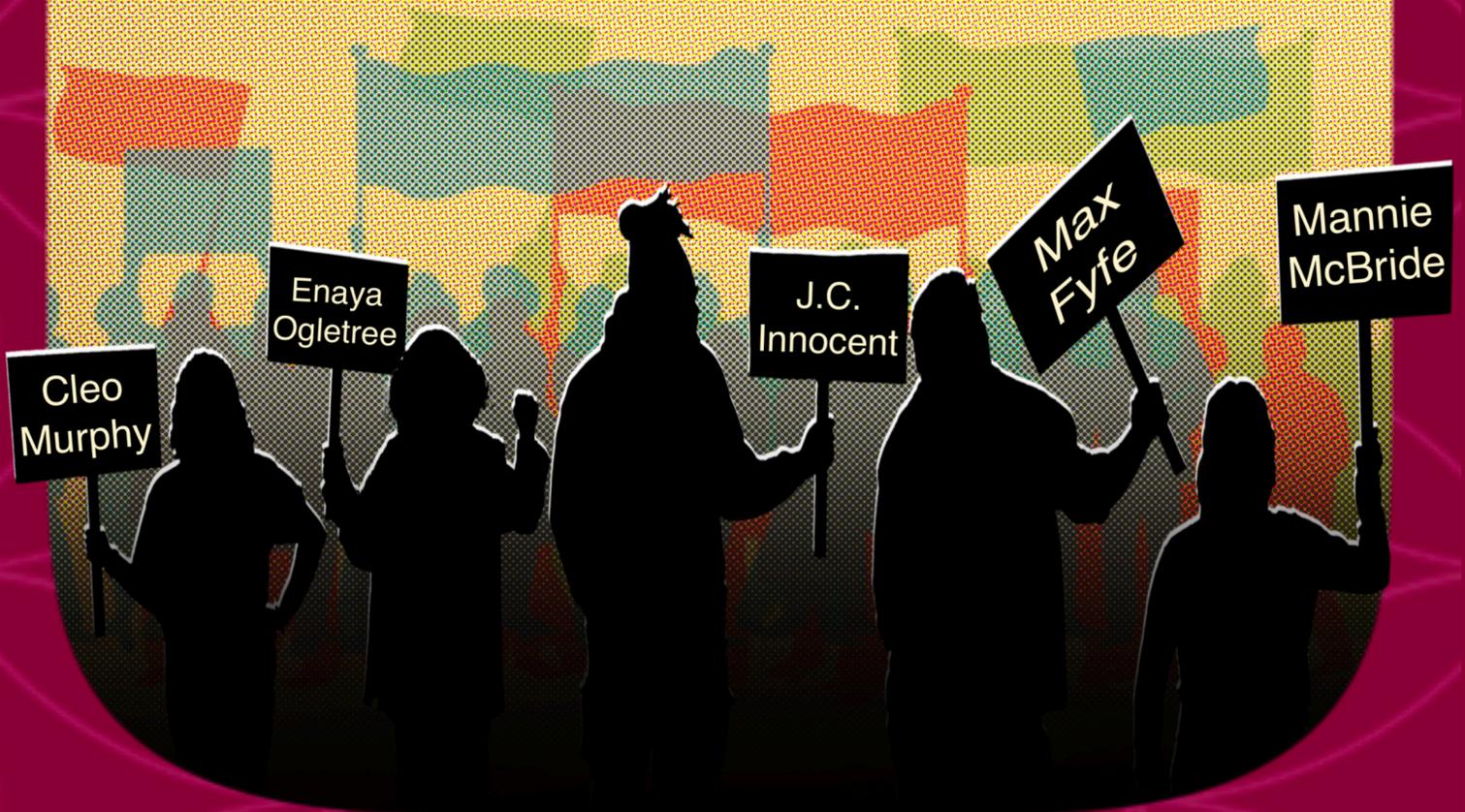


Reclaiming Revolution

Intersections of Remembrance and Resistance



Reclaiming Revolution

Intersection of Rememberance and Resistance





Enaya' Ajahnae, Cleo Murphy, Max Fyfe, Mannie McBride
and J.C. Innocent

Reclaiming Revolution:
Intersections of Remembrance and Resistance

Reclaiming Revolution: Intersection of Remembrance and Resistance is an art exhibition that explores social justice, personal identity, and collective change. Featuring artists who use their work as a means of dialogue and reflection, the exhibition highlights deeply personal and societal themes. Mannie McBride examines the influence of people and music on identity, while Max Fyfe fosters conversations about change and the importance of mutual care between humanity and the world. Cleo Murphy processes grief through art, promoting healing and open dialogue, while Enaya Ogletree challenges cultural complacency around sexism, urging audiences to reflect on the objectification of women. J.C. Innocent draws on Afrofuturism to reclaim Black narratives, using art as a battleground for consciousness. Together, these artists create a powerful call to action, encouraging reflection on history as a means of inspiring resilience and transformation through art.

The Artists

J.C. Innocent
Mannie McBride
Cleo Murphy
Enaya Ogletree
Max Fyfe

J.C. Innocent

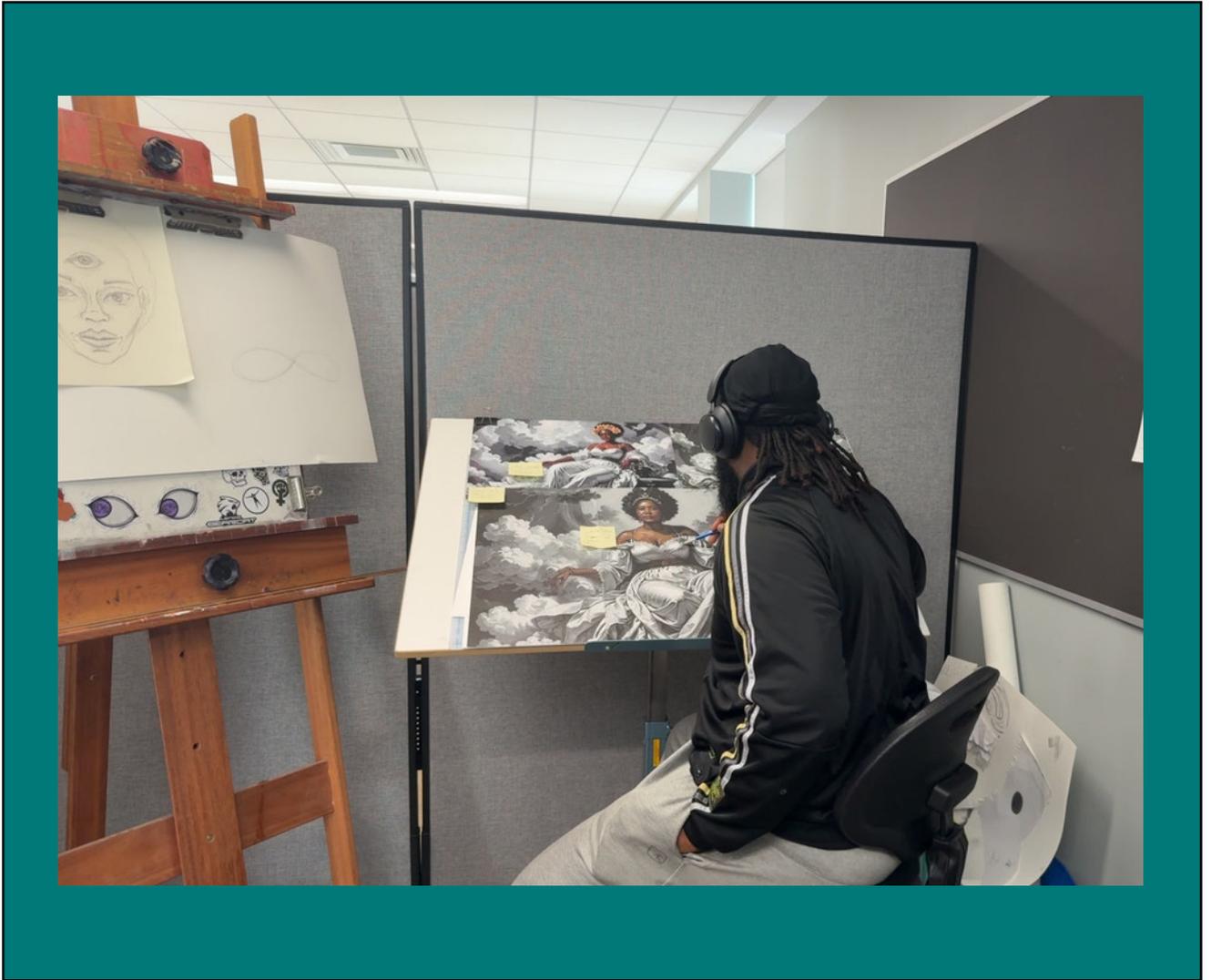
Artist Statement

My artwork is a visual dialogue between history, identity, and the future. I create to reclaim narratives, placing people of color in positions of power, agency, and reverence. Influenced by Kehinde Wiley and the Afrofuturist movement, I weave together ancestral heritage with speculative storytelling, challenging the erasure and distortion of Black and Caribbean histories in mainstream media.

The process often begins with portraiture, using vibrant, contrasting colors and layered compositions to depict the complexity of the Black identity placed by societal barriers and reclaimed by the culture. Portraiture is a key element because you can tell a lot about a person by their features and aesthetics. Forming an identity not based on prejudice but expressiveness.

One of my foundational pieces explores the evolving roles of Black women across generations, while another extends into poetry, which I made into an animated comic—a call to action for both viewer and myself. My art is a mirror and a warning, pushing against the very tropes it critiques. My creative drive is to capture a movement greater than myself through these visual narratives. This movement didn't start me. We as humans have had generations upon generations thrown at the problem of inequality, classism within quality, and holding those in charge accountable. My artwork is simply a piece of the mosaic that is the fight for equity.

I choose digital media for its accessibility and potential for virality. Some might argue this diminishes the value of the work, but I see its worth in the shift it creates—the moment a viewer rethinks their assumptions, recognizes a hidden truth, or sees themselves reflected in ways they never have before. The revolution cannot be televised because it takes place in the mind. My goal is not just to create art but for the art I create to be the catalyst for change.



Artist Biography

Jean-Charles (J.C.) Innocent is currently a senior at MCLA, double majoring in Art with a focus on Design and Arts Management. He is a Haitian-American visual artist born in Port au Prince, Haiti and raised in Boston, Massachusetts. He creates art through various mediums under the pseudonym Insomnia to tackle themes concerning identity, the representation of people of color within media, the generational trauma caused by colonialism and more. His social justice background includes working with youth groups in the greater Boston Area; Teen Empowerment (TE) and Young Man with A Plan(YMWAP), to promote the growth and development of young people of color



"The Mother" (2024)
13 Inches x 19 Inches



"The Grandmother" (2025)
13 Inches x 19 Inches



"The Daughter" (2025)
13 Inches x 19 Inches

Mannie McBride

Artist Statement:

My work explores the intricate relationship between gender politics and life as performance, investigating how identity is both constructed and revealed in the everyday. Through music, storytelling, and visual expression, I seek to illuminate the nuanced ways in which individuals navigate societal expectations, power structures, and personal freedom. Influenced by artists as diverse as Neil Young, Rick Springfield, and Paul McCartney, my practice weaves together elements of nostalgia, pop culture, and introspection. Their ability to craft melodies that evoke deep emotion and cultural memory serves as a foundation for my own exploration of authenticity and artifice. By synthesizing both opaque and transparent discourse, I create work that oscillates between ambiguity and revelation, encouraging viewers to question what is seen, heard, and felt. From an early age, I was captivated by the musicality of relationships—the rhythm of conversations, the harmonies of human connection, and the dissonance of societal constraints. What begins as an experience of wonder and curiosity often transforms into a powerful nostalgia, a yearning for moments both past and imagined. Yet, within this longing lies the potential for transformation—a reimagining of the world as it could be, rather than as it is.

As subtle phenomena take shape through emergent and personal practice, they reveal hidden truths about our collective existence. Through my work, I strive to offer glimpses into the shadows of our condition—into the tensions, contradictions, and beauty that define human experience. By engaging with these complexities, I invite the viewer to step into a space of reflection, where identity is fluid, performance is perpetual, and the search for meaning is ongoing.



Artist Biography

Mannie McBride is a multi-media artist born in Montreal, QC but raised in Newton, MA. They had classical training in drawing and guidance from their mother, Marisa Scaramella, who is a graphic designer. They went to college at the Massachusetts College of Liberal Arts in North Adams, MA where they honed their craft and love for illustration. Starting out with watercolor, dabbling in digital, and dipping their toes into book arts, they slowly fell in love with illustration and found their distinctive style. At MCLA, Mannie has worked on the SmART Commons Blog, by being one of their co-editors for two years. In that position, they conducted interviews featuring upcoming artists and exhibits, transcribed them and helped get them out into the community. They have also been an editor for the school's literary magazine, Spires, for three years. In that position they conducted campus outreach, edited and supervised editing of fellow students work, and put together the layout for each edition using Adobe Illustrator.

Mannie had their work displayed in MCLAs Winter 2024 exhibit in their student gallery, Gallery 51. But one day hopes to one day be able to work at a publishing company helping to create and design the covers of books for other future writers.



Dancing in the Dark
Digital Artwork
5x5



Cleo Murphy

Artist Statement

"Echoes of Absence: Artifacts of Love and Loss" is a deeply personal series born from the grief of losing my grandparents at 14. Creating this work helps me process painful memories and channel emotion into healing. Each piece reflects my fear of loss, my journey through grief, and my hope to offer comfort to others facing similar experiences.

This series began as an exploration of the five stages of grief but evolved into a reflection on childhood memories with my grandparents and family. Each piece represents a meaningful moment from my past that shaped who I am today. Using air-dry clay, acrylic paint, yarn, and natural materials, I created textured, interactive works that invite touch. The variety of mediums reflects the complexity of grief and the personal growth that emerged through creating this art.

Each piece in this series holds deep personal meaning. *Where Heart Takes Root* began the collection, combining yarn, wire, and plants to represent my immediate family. *Keepsakes* honors my Nonni and Papa through symbolic objects like a motorcycle, seashells, and beach sand. *Golden Wigs* uses clay, gold paint, and feathers to reflect their legacy of love and the idea that true wealth lies in connection. The final piece, *A Portrait of Pain*, is a self-portrait capturing the heartbreak of their loss—dark yet colorful, symbolizing the beauty of memory within grief. Together, these works express who I am and how loss has shaped my identity as an artist.



Artist Biography

Cleo Murphy is an artist from Everett, Massachusetts, where her creative journey began. Recently, she earned her undergraduate degree in Studio Art from the Massachusetts College of Liberal Arts (MCLA), with plans to further her education through a master's program in the future. Cleo's artistic practice is diverse, encompassing sculpture, painting, and abstract works, with a particular interest in nature and the expressive potential of form.

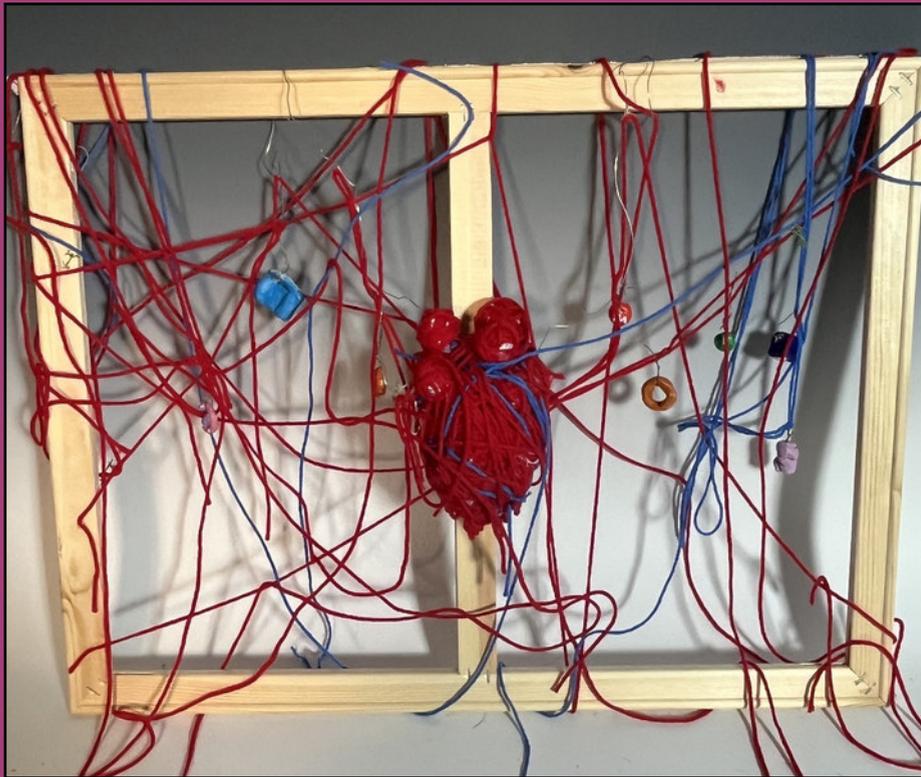
Alongside her studio work, Cleo has gained valuable experience by working in after-school programs for 3rd and 4th graders, both in Everett and at MCLA. These experiences have shaped her understanding of art education and community involvement, helping her develop essential skills in mentorship, collaboration, and fostering creativity in young students.



Where Heart Takes Root
24x18



Keepsakes
16x18



*Where Heart Takes
Root
24x18*

*A Portrait of Pain
40x 25*



Enaya' Ajahnae

I use sculpture to respond to the historical oppression of women, telling a visual narrative about the relationships that exist between men and women in a phallogentric culture. My work sheds light on the emotional and physical toll of objectification and gendered power structures. By challenging traditional representations, I push the boundaries of sculpture, photography, and painting to create pieces that provoke introspection and dialogue.

The body, both as a subject and medium, plays a central role in my practice. Through my work, I highlight the overlooked, the marginalized, and the parts of history that have been silenced. I investigate how identity, gender norms, and societal complacency intersect, weaving them into complex, emotive works that encourage critical reflection on the human experience. I see art as a vessel for change—an opportunity to question, challenge, and ultimately transform the narratives we live by.

My approach to each piece is unique, as I freely move between mediums to explore the themes that shape my work. Watercolor, acrylics, photography, and sculpture each serve a different purpose, allowing me to create multilayered works that are not only visually compelling but also conceptually rich. Ultimately, my art speaks to the power of transformation—both personal and societal—and calls for a broader, more inclusive conversation about the world we inhabit and how we can challenge our complacency within our spheres of comfortability.



Artist Biography

Enaya' Ajahnae is a contemporary multimedia artist who explores identity through the interplay between femininity and nature. The East Coast native, born into a multi-ethnic matriarchal culture, uses the influences of her upbringing to inspire her artistry, which curiously investigates nuances of the natural world, gender, culture, and self-expression across painting, photography, and sculpture. Enaya received her B.A in Studio Arts with a minor in Arts Management, from the Massachusetts College of Liberal Arts (MCLA), 2026. She also holds an A.A in Fine Art from Springfield Technical Community College, 2024. Beyond her work as a practicing artist, Enaya has co-curated exhibitions like Gabriella Angotti-Jones', *I Just Wanna Surf*, and *Reclaiming Our Heritage*, at the Carberry Gallery, which have highlighted issues of race and identity. Ajahnae has also been successful in installation and set design production, as well as directing the Sm[ART] Commons Blog, as the Creative Content Curator.



Till Death Do I Part, 18" x 18" x 11.5, 2025



A Doll in Her House, 16" x 15.5" x 12.5", 2025



It's All Honey, 12" x 12" x 4", 2025



Enaya at work, shot by J.C Innocent April 2025

Max Fyfe

Artist Statement

I create art because I believe in the power of design to connect people to their surroundings, to each other, and to themselves. My work is driven by a deep curiosity about how environments shape human experience, and how architecture can influence our emotions, our relationships, and our sense of belonging. I strive to design spaces that not only serve their function but also engage people on a deeper, more visceral level.

At the heart of my process is a commitment to sustainability. I'm inspired by nature's ability to create balance, to adapt, and to thrive in any environment. I seek to translate this natural resilience into my work, designing structures that feel alive and responsive to the world around them. Whether it's through exploring materials, forms, or processes, I aim to create designs that reflect a harmonious relationship between the built and natural worlds.

Art, for me, is a form of advocacy. It's about using creativity to inspire change—whether that's shifting how we think about the spaces we inhabit or challenging the ways in which architecture interacts with the environment. My work is a call to rethink the role of design in our lives, to see it not only as a functional tool but as a meaningful, thoughtful practice that can build a more sustainable, interconnected future.



Artist biography

Maxwell Fyfe is a multidisciplinary artist and designer specializing in sculpture, mixed media, and biomimicry architecture. His work bridges the gap between art, science, and sustainability, as he expands into biomimicry-inspired design and sustainable architecture. Drawing inspiration from organic structures and ecological systems, Maxwell incorporates natural patterns, repurposed materials, and digital fabrication techniques to create innovative pieces. Through exhibitions, public art, and design collaborations, he pushes the boundaries of how art can interact with both the built and natural environments. Maxwell's work challenges traditional notions of art, focusing on the integration of environmental consciousness and creative expression to shape a more sustainable future. His exploration of these themes through various mediums invites viewers to reconsider the relationship between nature, design, and the world around us.



Miniature Furniture pieces for Stump House





Stump House in Progress



Acknowledgments

The artists thank the following for their support.

Professor Melanie Mowinski

Assistant Director of MOSAIC Sarah Hobin

Director of MOSAIC of Jeremy Winchester

Thank you to everyone at Massachusetts College of Liberal Arts, MCLA Arts & Culture and Gallery 51, the MCLA Department of Fine and Performing Arts, The Undergraduate Research Conference, and the URC Student Mini-Grants program.

This exhibit was developed through the course ART 480: Senior Art Project, taught by Professor Melanie Mowinski in the Spring of 2025.

Massachusetts College of Liberal Arts

https: www.mcla.edu

