

Artist Resources – Firelei Báez (Dominican-American, b. 1981)

[Báez at Hauser & Wirth](#)

[Báez on Art21](#)

[Báez on Instagram](#)

[Firelei Báez: Joy out of Fire](#) was at the Studio Museum in Harlem in 2018, focusing on the artist's interest in representing Afro-Caribbean / Afro-Latina women.

Read a 2020 [profile](#) on the artist in Cultured Magazine by Hilarie M. Sheets and a transcript of an [interview](#) for the Smithsonian's Archives of American Art Fernanda Espinosa.

In 2023, Hauser & Wirth [announced representation](#) of Báez with the gallery. Her first solo exhibition was installed in 2024 at the Los Angeles space: [Firelei Báez: The fact that it amazes me does not mean I relinquish it](#). Watch a video posted by the gallery with an [interview](#) in the artist's studio and documentation of the artist's [conversation](#) with Essence Harden upon the opening of the exhibition. Also read an article about the exhibition in [The Art Newspaper](#).

In 2023, the [Louisiana Museum of Modern Art](#) in Denmark organized *Firelei Báez: Trust Memory Over History*. Watch a [video](#) on the Louisiana Channel about the artists' preparation for the exhibition. The show later traveled to the [Kunstmuseum Wolfsburg](#) as her first solo museum exhibition in Germany, featuring paintings and paper installations.



Báez, 2018

Photograph: Marc A. Hermann



Báez in her New York studio, 2020

Photograph: Kyle Dorosz

Firelei Báez opened at the [ICA Boston](#) in 2024, kicking off the artist's first North American survey exhibition. The exhibition later traveled to the [Vancouver Art Gallery](#) and the [Des Moines Art Center](#). Framed by the artist: "My works are propositions, meant to create alternate pasts and potential futures, questioning history and culture in order to provide space for reassessing the present." Watch an ["Ask the Artist"](#) interview produced by the Vancouver edition of the exhibition, where the artist answers questions from visitors. The ICA also produced a short interview about ["Art as a Tool of Survival."](#) Read a review of the Boston exhibition in [The Observer](#) and in the [Boston Art Review](#).

South London Gallery in the UK installed [Firelei Báez: Sueño de la Madrugada \(A Midnight's Dream\)](#) in 2024. The exhibition was her first solo presentation in the UK, featuring immersive installations and large abstract paintings. Watch an "In the studio" [video](#) produced by the gallery and read reviews in [The Guardian](#) and [ArtReview](#).

Watch a 2024 [conversation](#) at the Arkansas Museum of Art with the artist and Wangechi Mutu, where the two had an in-depth conversation about their personal histories, creative practices, and what it means to be a world-building artist.

Firelei Báez (Dominican-American, b. 1981)

A power visible to itself (to be spoken, complete), 2024

Acrylic on canvas

Shah Garg Collection; L2024:42.1

Firelei Báez was born in Santiago de los Caballeros, on the border between the Dominican Republic and Haiti. She moved with her family to Miami at the age of eight and relocated to New York in 2001 to attend Cooper Union, Hunter College, and the Skowhegan School of Painting and Sculpture. Her work is inspired by memories growing up in Hispaniola, weaving together elements of Vodou symbolism, folklore, ritual, and colonial histories. **A power visible to itself (to be spoken, complete)** is part of a series of large-scale paintings focused on the ciguapa, or a mythical creature in Dominican folklore. The elusive figure is nestled in a fantastically colorful landscape, reading a copy *The Famished Road* by the Nigerian-British writer Ben Okri.

On view July 30 – November 2, 2025

