



Samuel Lind



MAMBOSO NUYOTÓPIA (NEW YORK CITY)

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A Visit with Samuel Lind in Loíza

In 2008, I went to the Town of Loíza and met the celebrated artist Samuel Lind. While at his studio, I experienced how the scope of his creative vision took shape in screen prints, oil & acrylic paintings, engravings and sculptures. Much of his work encompasses the richness and beauty of Puerto Rico's African heritage. Listening attentively, I could feel every piece whether completed or in-progress pulsating with its distinct rhythm. Vibrant images of dancers and percussionists interwoven with colorful whirls that explode onto tropical landscapes, some transforming into bronze portraits of singular beauty. The reach and depth of Lind's artistic imagination is a continuum, a *bambula* of an integral African presence that endures on the island. His talent speaks in broad sentences, both celebratory and in defiance.

Francisco Molina Reyes II



Entrance to the studio which is kept adorned with beautiful tropical plants and flowers.



Samuel Lind goes through a recent order of supplies with a local vendor.



(Left) -
One of Lind's striking bronze bust sculptures. She called me from across the room to take her picture. Whom am I to refuse a goddess.



Lind has several creative work spaces, throughout his studio/gallery. A piece in progress hangs in one of them, waiting for his focused attention.



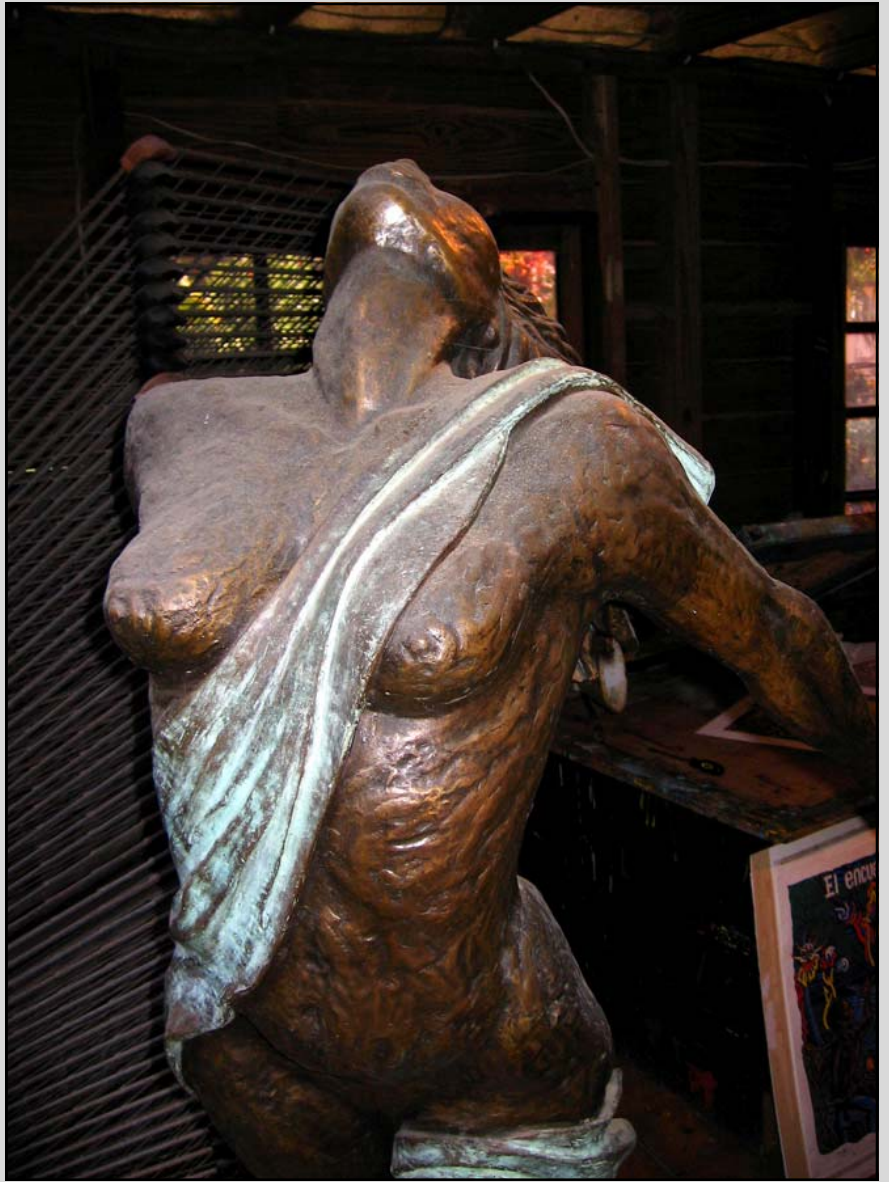
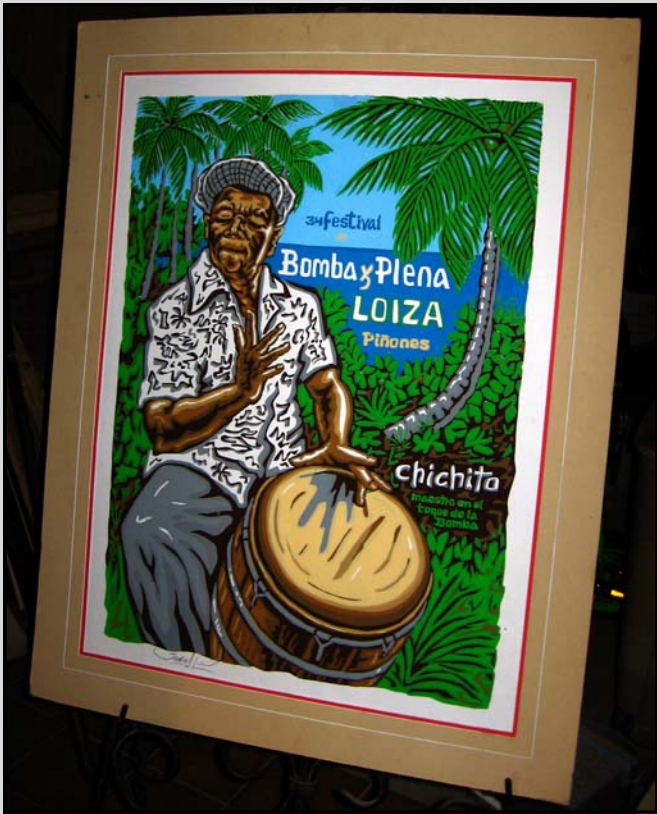
A fresh batch of silkscreen posters for an upcoming event.



(Above-Left) - The original master silkscreen poster for the "2nd Annual Jazz Festival in Carolina", signed by the 'King' himself — Tito Puente. (Above-Right) - Capturing the scene the way I saw it.



(Lower-Left) - A self-portrait which speaks to artist's heart. (Lower-Right) - The Loíza tradition permeates every corner of the studio.

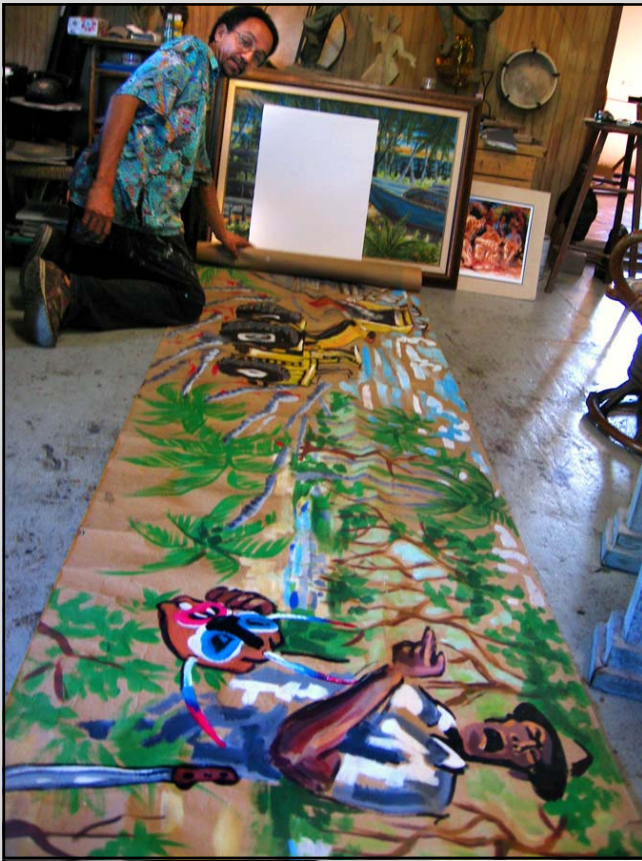


(Above-Right) - Samuel Lind is highly cherished and sought for his silk-screens. However, the pinnacles of his artistic gift are the bronzes. The sum of Lind's screens and paintings root us deeply to the Land, to Heritage, and to Identity. The bronzes deliver us flight into the heavens and beyond. (Lower-Right) - We see one of Puerto Rico's greatest music composers—Tite Curet Alonso. The maestro from Guayama continues to be a creative inspiration to Lind.





Samuel Lind rolls out a rush job for local activists - a banner illustrating local outrage over beachfront destruction by outside real-estate developers backed by the Puerto Rican government.



The banner ran close to fifteen feet wide and encompassed many aspects of Loiceña culture — Nature, the drum, the elders, the youth, the resistance of spirit to what can be perceived as a threat against those virtues. A close-up area of the piece is shown above. Loíza has been Lind's home since childhood, and he defends it's existence with brush or with chisel.



Simply, an explosion of colors. A mind constantly in motion, creating. Even as Lind is in the middle or close to the end, new visions begin to take form through one or more of the mediums in which he is fluent.







(Left) - A bailarín de bomba dance is captured on large canvas. It embodies the Yoruba influence imbued on the Loíza Aldea region. (Above) - A painting enriched by elements of the island's Taíno heritage, then called Borikén. (Right) - A painting of a wooden structure. This was a typical home for residents, throughout Puerto Rico, before the arrival of metal roofs and concrete blocks. My mother grew up in such a dwelling, just outside Toa Alta (Quebrada Arena).





"A parting shot with a truly inspirational human being – Samuel Lind."

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