



Echoes of Nature Exhibit Catalog

May 2025



RACHELLE
SCOTT
www.rachellescott.com



RACHELLE SCOTT

Echoes of Nature

"In a world that always questions the evanescence of happiness, it happens to us by chance but fortunately to cross the road of an exceptional personality who pushes us to change our views on the realities woven by our perceptions of our bubbles of existence.

Following the recent creative breath of the artist Rachelle Scott who has swept her canvases, there is something poignant that forces us to suspend our steps, to mark a downtime and to retain ours...something big, beautiful and "I don't know too much" of us that challenges us, something serene made of a quintessence of colors and lights, claps of waves and songs of a secret but vibrant fauna... the majestic nature of the flora to the fauna, of all its components singing the sacred hymn to life that constantly It regenerates... reviving drop by drop the blue infinity of the tumultuous oceans. This breath subdues like a cry to our conscience, awakening humility and wonder in our soul grateful to this exceptional artist who has, once again, offered more than her immense talent, she has put her heart and her whole being to transmit her love for this nature to us in order to bring us to taste the charms of its beauty, to make us aware of the fragility of its future, despite its immense resilience and invites us to engage with her too to protect it."



Words Of Thanks

This collection of my works is, first and foremost, dedicated to my mother, Ghyslaine Carrie, who, through her motherly love, inspired my first interest in art from a very young age. She stood beside me throughout my adolescence, and throughout my education. Over the years, she knew that, more than a job, art would become my passion.

Humbly dazzled by His Grandeur, I thank God, Our Creator, for this talent, I am so privileged to have.

My deepest thanks, with gratitude, go to Mrs. Djenane Saint-Fleur Gousse for believing in the strength of the expressions of my art and for her precious and appreciated support, to the Haitian-American Chamber of Commerce, for its unfailing commitment and organisation of this exhibition project and to the beautiful City of Miramar for the opportunity offered to me to promote through my creations and my colors, the culture of my dear country.

My sincere gratitude to the authors-critiques: Guillermo Cornejo-Rivera, Julio Sapollnik, and Dr. Marie Alice Théard, who contributed to the development of my collection.

Sincere and special thanks to Dr. Paul Bick and Dominique Frank Simon; to the photographers and friends who graciously shared some of their photos which inspired me for works on Haitian sites.

A great thanks also to the many collaborators of the galleries and the studios who have supported me by providing me with illustrations and information so kindly and quickly.

Deep thanks also to all those who contributed directly or subtly to the creation of the present catalog.

To all those who have personally invested in this project: graphic designers, editors, translators, parents, friends, teachers, mentors, artists and art professors.



Biography

Born in Port-au-Prince, Haiti, Rachelle Scott discovered her passion for art at an early age, mentored by Solange Gentil and the renowned Master Tiga, founder of the Saint Soleil movement. Her journey with painting began in these formative years and has remained a cornerstone of her life ever since.

At 17, Rachelle moved to Boston to study art at the University of Massachusetts. Alongside her creative pursuits, she excelled academically, earning multiple degrees, including an honors degree in Human Resources and Business Administration. Her professional career flourished in the United States, where she spent nearly 20 years working in multinational corporations across Latin America, while raising her eldest daughter, Stéphanie. In 1999, Rachelle relocated to Florida, remarried, and welcomed her second daughter, Saskia. Four years later, her family moved to Peru, where she immersed herself in the vibrant culture and rediscovered her artistic passion. Peru became the backdrop for her commitment to painting and her volunteer work supporting the underprivileged. Despite her extensive travels, Haiti remains the heart of her inspiration, anchoring her creative spirit.

Rachelle's art reflects a deep connection to her Haitian roots and her global experiences. Her work, celebrated for its vibrant colors and emotive storytelling, blends innocence and intensity, offering a window into her unique perspective on the world. Critics and curators have praised her art as a balance of soul, passion, and "mélancolie," capturing a vibrant yet reflective dimension. Over the years, Rachelle has exhibited extensively across the globe, including the Museum of the Nation in Lima, Peru, Festival Arts in Haiti, and Expo-Artistas in Buenos Aires, Argentina. Her collections, such as "Huellas en el Mar," "Divine Origins of the Soul," and "Woman's Heart," have earned acclaim for their emotional depth and visual poetry.

In addition to her solo and group exhibitions, Rachelle has contributed her talents to community projects, including painting the Stations of the Cross for the Church of Our Lady of Lourdes in Haiti. Her works are also featured in permanent collections in Spain, Colombia, and Martinique, and have been integrated into fashion by Peruvian designer Rosario de Armenteras Vukanovich. Whether through her paintings, graphic works, or her humanitarian efforts, Rachelle Scott's artistry transcends borders, inspiring audiences to see the world with new eyes and to connect with the profound beauty of life.



Prefaces

"If you want to build a boat, instill in the heart of your men
and women the appeal of the sea."
Antoine de Saint-Exupéry



Rachelle Scott - Excerpt "Bahia de Pescadores"

Contemporary painting nourishes itself with freedom, on the capacity to ideally represent a shape by the mere privilege of taking the decision to do so. This is the adventure that an artist leaves: lives, imagines, invents, and creates. The genesis of all this is fueled by the cultural feedback imparted to him by loving life, enjoying ideas and nature; listening and reading, feeling in harmony with one's neighbor. Interpreting all this with shape and color, and amplifying it to the extreme of conceiving new rules for their representation. Therein lies the magic of the artist! The history of Art guides us through exemplary lives that have added value to surpassing oneself as a conduct in order to find oneself. Persons who through the reinforcing of the personality will reach the right perspective to hear and see beings and things, not as they are, but as they feel them. Thus, they moved forward in the dark, trusting



that one can unveil what remains hidden. The path of Art is a struggle towards the conquest of nothingness, that is to say, until the discovery of what the artist already owns. To contemplate the work of Rachelle Scott is to enter a world that emphasizes first of all, the love for what she does. In her painting, before recognizing the shape of a tree, a pot, or a bird, we recognize the pleasure of painting, the delight of combining colors, the energy of a line applied till its final hue.

Then yes, we see an artist who lives, who enjoys selecting the shape that attracts her the most of a fragment of reality. We could say that Rachelle creates a painting with an expressionist foundation opened to an immeasurable contemplation.

Her gift makes her unique as an artist. Rachelle Scott stretches out her hand so that the viewer can become mystified by the painting, lost in reflection, remaining so, on a quest to discover her personality. Rachelle always starts from concrete shapes, drafting the outlines with thick paintbrushes charged with the material. The act of painting unveils her temperament: strength in the lines and sensitivity for the color. It's obvious that the sea attracts all of Rachelle's senses. She thus glorifies a space of water and sky opened to all, navigating by representatives of the nobility as well as people with no lineage. From painting to painting, water and boat change their appearance, till they appear to us as new physiognomies walking the path. In the poem "Arte Poética", Jorge Luis Borges wrote: "Watching the river made of time and water and remembering that time is another river; knowing that we get lost in the river and that the faces pass like the water." The coastal boats that Rachelle paint, allude to a very ancient, and simple navigation.

A marine of oars and sails that have a unique possible condition for its movement, the orientation of the sun during the day and during the night and the position of the stars. The work "Mesi Dieu", oil on canvas of 100 cm x 100 cm from 2012, is an exquisite example of these ideas. The painting contains simultaneously what is created by man and what is created by nature. In the sky and the sea, the variety of the blues cohabit between their differences. The artist unknowingly created a boat within a structure with a design similar to the vastness of a cathedral. She painted a solid vessel that can contain persons close to each other, identified by the common credo of travelling on the sea. As in the interior space of a cathedral or the Faro, (Lighthouse) an oil of Rachelle from 2013, the view is focused towards the front. The appearance of the horizon as an altar and at the same time, the presence of the mast, enhanced with the red color at its base, draws the eyes to look up, searching what accumulates beyond.



"Bahía de Pescadores", (Fishermen's bay) oil on canvas from 2012, also gives an example of her pantheism towards the universe around her. The boats are sitting on the beach, guiding the eyes towards the twilight. It's the light that attracts by its transparency and enhances the clarity of the sunset toward a new day of sun. The clouds in the sky are heavy, like boats in the earth. Lined up, they are reminiscent of the words of the Greek Stoic philosopher Epictetus of Phrygia (55 AD – 135 AD): "A boat shouldn't navigate with only one anchor, nor should life with only one hope". Rachelle's boats are distinctive. By the weight and density, her style of painting testifies to her compromise with people and nature. These are not Paul Klee's boats, born out of a mental image resolved by the means of geometric shapes. Nor Andre Derain's boats, when he applied color by differing fragments in order to achieve the desired brightness. She also differentiates herself from the luminosity that comes out of the sails when swollen by the wind, and the Mediterranean boats painted by Joaquín Sorolla. Rachelle's boats are thrashed by the rise and fall of the waves that leave the marks of the tide, the ebb and flow akin to what the passage of time does to life.

The wooden boards are sticking out, beaten and worn from the fight against the natural elements, alluding to the proper existence as a symbol of dangerous navigation. Pascal said: "There is pleasure in being in a vessel beaten by the storm, when one is assured it will not perish."

Julio Sapollnik
Buenos Aires
August 2014

B.A. in History of Arts, Master in Argentinean Culture, Scholarship holder from the Fulbright Commission and from the International Council of the Museum of Modern Art, New York. Jury member in important awards. He was Director of the Palais de Glace and curator of special exhibitions in the Biblioteca Nacional. He was an art critic in the magazine Clarín and Página 12. He collaborated with the review "Arte al Límite" (Art is the limit) of Chile. He leads the program "Cultura al Día" en Metro, Canal 3 of Cablevisión. Buenos Aires, Argentina.



Prefaces

Rachelle Scott

Perspective, Sensivity, Imagination.



Rachelle Scott "Dans la Crique"

The English artist, Richard Evans, while giving his painting courses in Haiti's first art school in the Palais de Sans Souci to the two daughters of King Christophe and a few privileged ladies could never have imagined that painting would become a woman's trade in this country.

With the passing of the years, the works of art of women showed an urgent need to take a decisive turn. Some acquired great technical mastery, and their masterpieces have been recognized by the world. Some, because of their religious convictions, got into painting with rose water; others expressed feelings drawn from mysticism, history or genre scenes. Luce Turnier, Rose Marie Desruisseaux, Marithou Dupoux, Yanick Jean, Marie Louise Fouchar, Nicole Dorcely, Marie Claude Gousse, Michèle Manuel, Edith Lataillade, Jacqueline Nesti, etc. have



conquered a professional world that is difficult to grasp. They are the talk of the town due to their work, which conveys many emotions, with no fear of letting their subconscious down, giving primacy to an imagination fed by phantasms, transgressions and rebellions. It can't be ruled out that they do some of their works in an altered state. These artists have generated an increasing interest in feminine painting.

But one question remains: who will follow in their footsteps?

For the last ten years, the breadth of female production makes it difficult to sort the wheat from the chaff in terms of the aesthetic value of works offered up to the viewer's delight. The critic's work has become difficult. However, there is something charming about looking at certain paintings by Iris, Claude Maximilien, Solange Jolicoeur, Claude Pradel, Edeline Raymond, Sergine André, Daphné Meyer, Odile Latortue, Rachel Castera, Pascale Monnin, etc.

In her energy and wild spontaneity, Rachelle Scott arrives on the scene, her soul nourished by spirituality and her sensitivity still showing the stigmata of persistent suffering.

The public holds its breath. Subjugated by strong emotions, the artist's palette brings to life a style of oil painting that often ignores the rules of the plastic arts to unleash an emotional cyclone.

Despite great care for composition, Rachelle Scott's trance carries with it an underlying tormented sensitivity. The pain conveyed makes any technical mastery superfluous.

Rachelle pushes her usual tools in an astonishing direction, subjecting her nerves to a difficult test. Her desire to illuminate her paintings is evidence of her solitude in poignant melancholy. Her initially indiscernible quest is a long exploration of the layers involved in the soothing of anguish.

She exposes the arcana of a thought process from which she brings out the most beautiful songs of love and beauty from her astral projections.

The universe expressed on the canvas stupefies one through its fantastic opulence and its sensitivity, or the chromatic fulguration following the curve of the artist's emotions. Sometimes, certain bold strokes of monochrome are the only supports to create the perspective of the marine horizons Rachelle prizes so much. A lucid,



dispassionate critical judgement must note the innovative ideas involved in the work's layout.

Here, we detect a respect for a high plastic purity, despite a certain clumsiness in drafting. This makes this frenzy of the soul, whose every tremor is a repeated battle for a journey of salvation, all the more alluring. The mother-and-child paintings reflect calm happiness. But the peace of this poetic ambience is fleeting. The serenity of nursing at the mother's breast is quickly broken by this cathedral, a major work, highlighted in blood-red and carmine, with a majestic dome and phantasmagorical vastness.

In the lineage of her predecessors, Rachelle Scott is eliciting interest and touching people with the sincerity of her prolific work. Like those who came before, the artist is embarking on a fraught endeavor. Taking liberties with her drafting, giving first priority to her imagination and her creativity, without any constraint imposed, except for the lyricism that pervades the work. Here is an oeuvre as beautiful as it is disquieting, which leaves its mark.

Rachelle Scott deserves to be mentioned among the visual artists enriching our Haitian cultural heritage.

Regards

Marie Alice Théard (IWA /AICA)
Doctor Honoris Causa

May 2014

Art historian, poet and Director of Festival Arts Haiti

Since 1983, Doctor Honoris Causa of the Iwa, Director of Editions Theard, Haiti. Writer. Published books: Petites Histoires Insolites, Faits Veridiques, 5 Volumes published; Haiti, La Voie De Nos Silences, biographical essay, 4 volumes published; Au Pays Du Soleil, poems and reflections; Cri Du Coeur, poems; Le Temps, Paroles A Dire, poetry, poetic prose, reflections. Festival Arts 43, Rue Magny Ville De Pétiön-ville, Haiti



Prefaces

Painting will always remain fresh with Rachelle...



Rachelle Scott "Amaru"

The painting feels fresh... like the smile she drew on her face, the first time we met. Her look was deep and inspired absolute confidence. A suave movement of the forehead and the eyebrows showed her intention to ask something...

Between her hands, she had a notebook that was slowly, partially opened to show me her sketches. It was her world, populated with buried secrets, hostile dreams and auroral visions. As she moved her hands through each page, she started telling me about her concerns on visual arts, her challenges and passions: her immersion since her remote Haiti to a pictorial swirl, with no comebacks. Navigating an endless river of suffering and desolation that started with a few Caribbean boats painted with tropical colors to a forgotten road that fortunately



brought her to Peru.

The painting feels fresh between her hands as she molds the texture of the oily material with quick paintbrush strokes. Sometimes with watercolor that glides, forming pools that glide like uncontrollable tears, barely supported by a cruel impasto of intense colors, where the turquoises, bright oranges and fuchsias stand out, softened with loose mixtures of earthy tones.

Her admiration for Georges Rouault and Víctor Humareda is undeniable. In her paintings forms breathe freely, delimited by lines and paintbrush strokes that are intentionally coarse and harsh which enhance the emotional character of the nuances applied wisely. Her strong contrasts of light and color create a space of suave sweetness that engulfs the viewer.

Painting will always remain fresh with Rachelle...

GUILLERMO CORNEJO RIVERA

Born in Lima (Peru), he studied painting and teaching at the Escuela Nacional de Bellas Artes del Perú (ENSABAP) (National fine arts school of Peru), under the supervision of masters Miguel Nieri, Galdós Rivas, Eduardo Cervantes, Jorge Bernuy and José Aldana. Since 1992, he has been participating in various collective, and he carried out multiple didactic activities in different colleges and institutions. In 1995, he received his degree from the ENSABAP with first prize, and an honor degree in the specialty of Art teaching. During that same year he was awarded the First annual grand prize of the "Mitchell and Cia" contest in painting. He was a finalist in various watercolor fairs of the ICPNA (Instituto Cultural Peruano Norteamericano) (Peruvian North American cultural institute). He carried out two individual exhibitions: In 1999 at the art gallery of the UNMSM (Universidad Nacional Mayor de San Marcos) titled "Deification of shapes", and in 2000 at the ICPNA gallery, entitled "HYBRIS: Sacred metamorphosis".

He participated in numerous collective shows, several of which in the OAS (Organization of American states), in the USA, at the Casa Osambella; at the Museo de la Nación, et the Municipality of Ancón, the Municipality of Huánuco, at the Banco de Comercio, the Banco Continental, at the Association "Stella Maris"; at the Watercolor shows of the ICPNA, at the UNI (Universidad Nacional de



Ingeniera) (National Engineering University); at the UNMSM, at the UNIFE (Universidad Femenina del Sagrado Corazón) , in Boston (USA); at the Municipality of San Luis, the Municipality of Lince, the Municipality of Zamora (Spain), the Municipality of Molina and others. His works can be found in various private collections in Peru, Colombia, United States and Canada.

GUILLERMO CORNEJO RIVERA

Visual artist



Artworks



"Three Boats at Sunset"

Oil on Canvas
150 x 100cm
(59.05 x 39.37 in)
2024



"Pestel"

Oil on Canvas
150 x150cm
(59.05 x 59.05 in)
2024



"Mangroves in the Grove"

Oil on Canvas
120 x 100 cm
(47.24 x 39.37 in)
2024



"Talara"
Oil on Canvas
120 x 100 cm
(47.24 x 39.37 in)
2024



"Cabotage IV"
Oil on Canvas
120 x 100 cm
(47.24 x 39.37 in)
2024



"Blue Moon Mangrove"

Oil on Canvas

80 x 110cm

(31.5 x 43 in)

2019



"Mangroves Lagoon"

Oil on Canvas

80 x 100cm

(31.5 x 39.37 in)

2024



"Fleurs de Bromeliades"

Oil on Canvas
50 cm x 80 cm
(19.68 x 32 in)
2023



**"Walking through
Mangroves at Sunset"**
Oil on Canvas
50 x 70 cm
(19.68 x 27.55 in)
2024



"Roots of the Sea"

Oil on Canvas
50 x 70 cm
(19.68 x 27.55 in)
2024



"Elans de Tendresse"
Collection Coeurs de
Femme
Acrylic on Canvas
60 x 60cm
(23.62 x 23.62 in)
2023



"Parée de Noblesse"
Collection Coeurs de
Femme
Acrylic on Canvas
60 x 60cm
(23.62 x 23.62 in)
2023



"Resiliente et Forte"
Collection Coeurs de
Femme
Acrylic on Canvas
60 x 60cm
(23.62 x 23.62 in)
2023



"Rêve et Nostalgie"
Collection Coeurs de
Femme
Acrylic on Canvas
60 x 60cm
(23.62 x 23.62 in)
2023



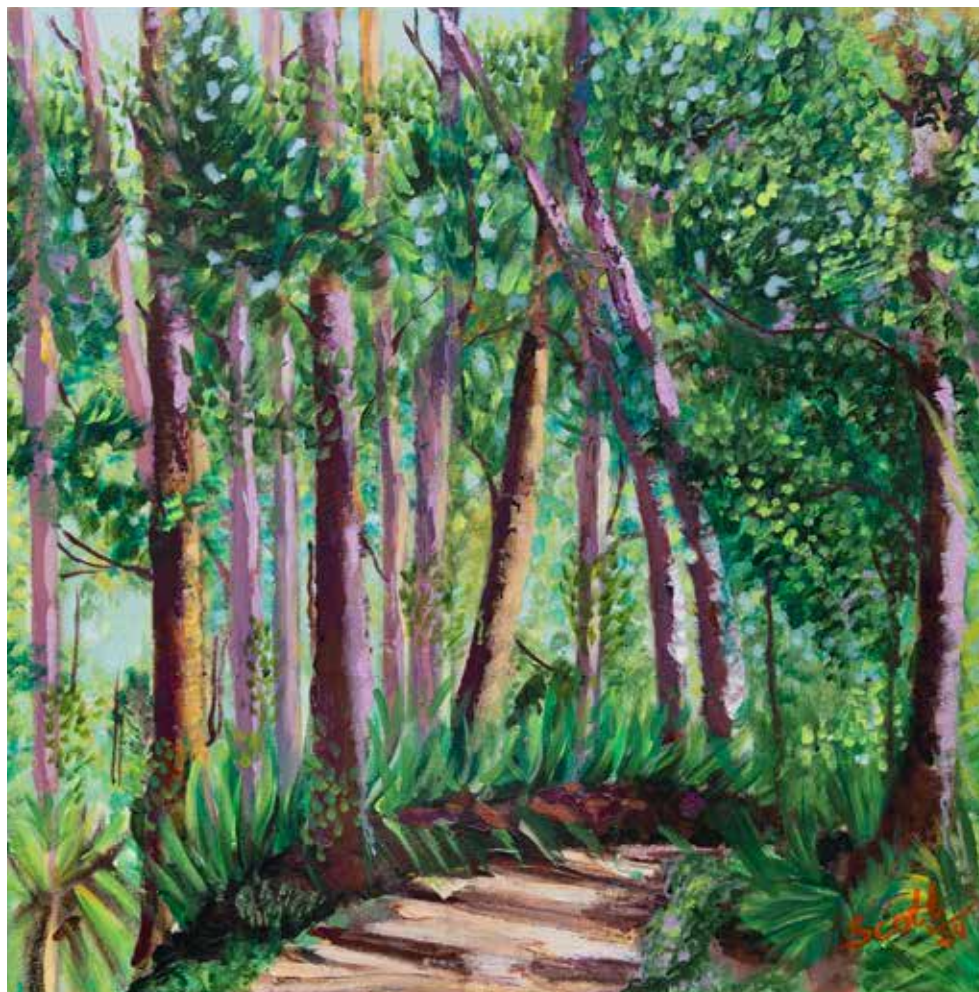
"Porte sur le Grand Large"

Acrylic on Canvas

60 x 60cm

(23.62 x 23.62 in)

2024



"Furcy"

Acrylic on Canvas
60 x 60cm
(23.62 x 23.62 in)
2024



"Deyes Dlo"

Acrylic on Canvas

120 x 100 cm

(47.24 x 39.37 in)

2024



"Singing Mermaid"

Acrylic on Canvas

120 x 100 cm

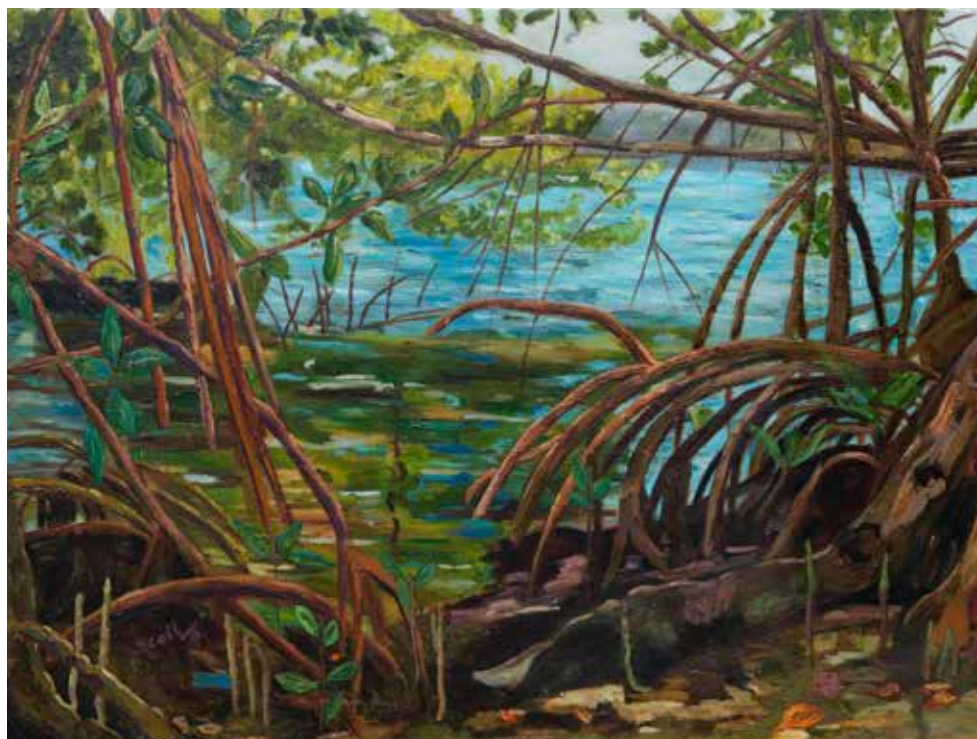
(47.24 x 39.37 in)

2024



"Tango de los Manglares Rojo"

Oil on Canvas
120 x 100 cm
(47.24 x 39.37 in)
2024



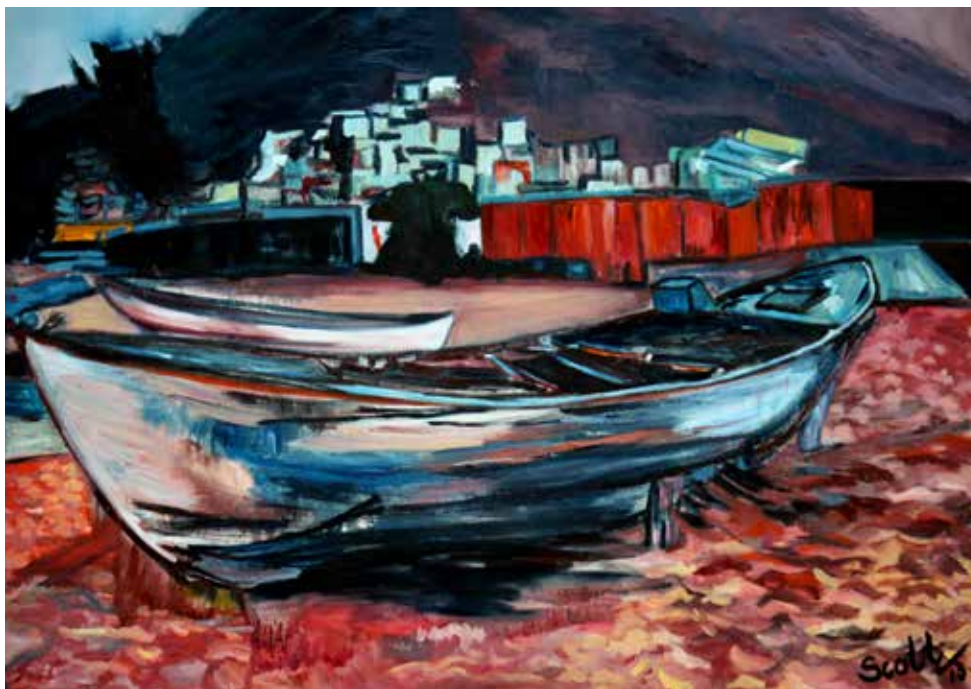
"Mangroves in the Gables"

Oil on Canvas

120 x 100 cm

(47.24 x 39.37 in)

2019



"Rosa del Desierto"

Oil on Canvas

80 x 100cm

(31.5 x 39.37 in)

2019



"Les Barques II"

Oil on Canvas
80 x100cm
(31.5 x 39.37 in)
2013



**"Arbres, Danses et
Couleurs"**

Acrylic on Canvas
61 X 122 cm
(24 x 48 in)
2025



"Flammes de Passion"

Acrylic on Canvas

60 x 60 cm

(23.62 x 23.62 in)

2025



Painting is to me a moment out of time, an opportunity to reflect on the fragility of things and of our humanity. A moment in life to question myself in profound recognition of their interactions with the magnificence or the poverty that surround us...it's a time of wonder.

Expressing myself on a canvas is also to me, the time of recalling precious memories that had marked my path, sometimes changing or comforting my perception of the world, leaving in my heart deep footprints which make me who I am. I see myself as a humble but lucky ephemeral traveller through this world of ours, from shadows to its lights, through its essences, its vibrations and its colors.

~ Rachelle Scott

Graphic Design by

Ray Nilton.

f @ @ @ @raynilton

www.raynilton.crevado.com