

---

# **Por Que Igual Te Mueres (Cuz You're Gonna Die Anyways): Visual Renderings of the Pre-Renaissance Apocalypse**

**Dani Kriatura**

## **Abstract**

My visual storytelling practice is my place of reflection, redirection, re-conception, and re-rendering of multigenerational trauma, displacement, movement, and migration. It is where I re/shape my relationship with land, community, and self. It is a space of communion; liberated territory where I play, engage, and converge with all I need to let go; all I yearn to know; and all not yet born. The themes I address in my visual storytelling practice actively center neurodivergent disabled Two-Spirit, Queer, Trans, Black, Indigenous, and People of Color (2SQTBIPOC) living, surviving, and thriving during this time of mass extinction and global apocalyptic fascism. My work goes beyond the defiant flaunting of our aesthetics and celebration of our joy; it dares to envision what our liberation and collective healing will consist of and what we need to rebuild our dying world. I also speak raw truth to the grim reality of precarity and exploitation for the racialized underclass, who have the least to gain from the preservation of the current dystopian capitalist order. This small collection of my artwork pertains to the themes of loving all we hold in abundance in resistance to all attempts to make it scarce.

## **Keywords**

arts-based research; abolition; political art; capitalist dystopia; visual storytelling



Figure 1. *Pronto Viveremos*.





Figure 2. *We Are the Soil.*



Figure 3. *A Long Way From Home.*





Figure 4. Future Visitor.





Figure 5. *Unmasked.*



Figure 6. *Holding Grief and Mourning.*





Figure 7. *Look Back in Disdain.*





Figure 8. *Punk The Jug.*



Figure 9. *Self Portrait.*



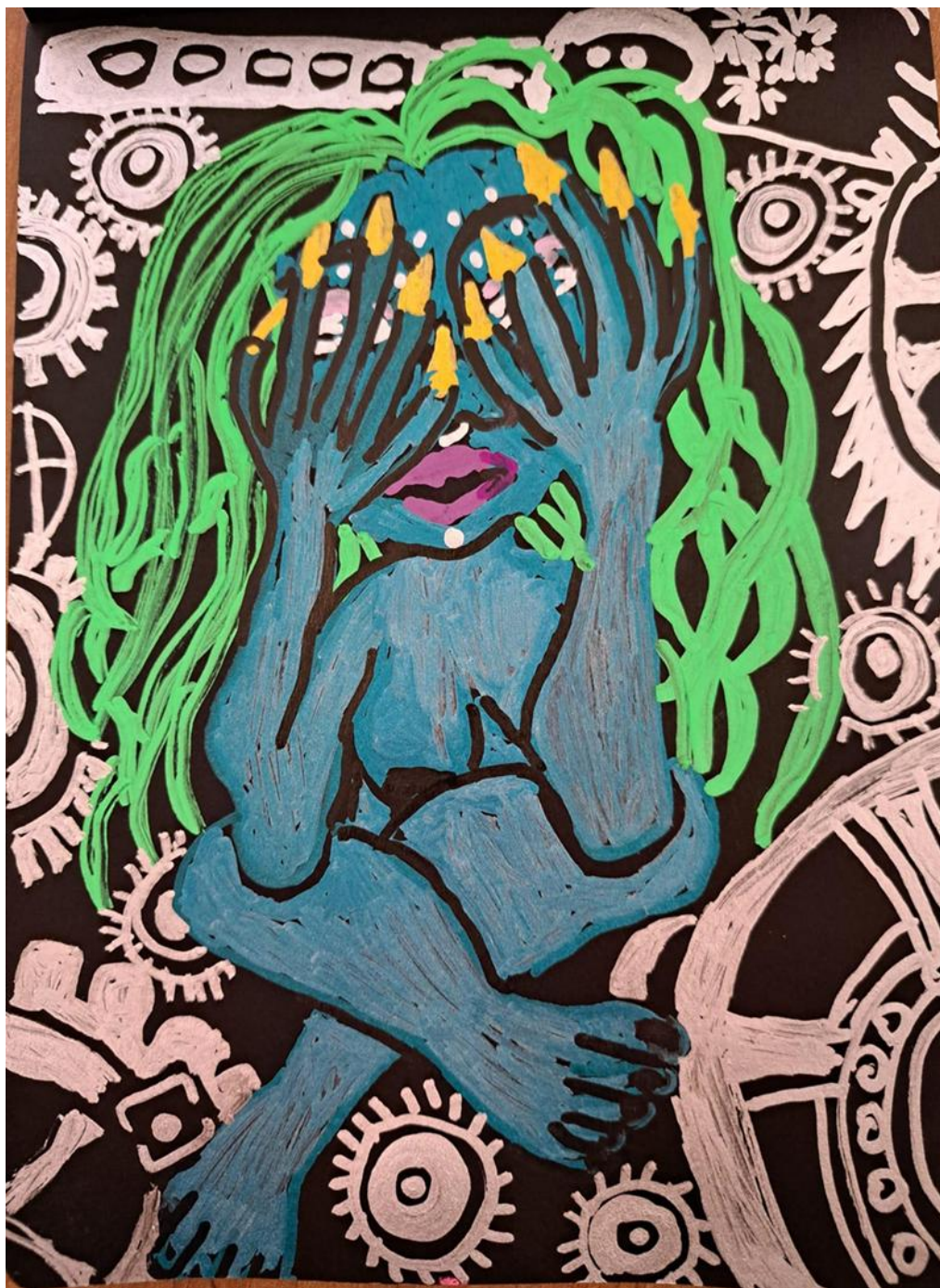


Figure 10. *Modern Distress.*





Figure 11. *We Can't Go Back to The Days Before We Found Love.*





Figure 12. *If You Don't Know Me By Now.*





Figure 13. *Love in the Time of Extinction.*





Figure 14. *Witnessed and Experienced.*





Figure 15. *Last of Days First of Many.*





Figure 16. *Fascist Plague*.

## Acknowledgments

It is often very daunting to list and name all the peoples and communities who love me, support me and assist in critical ways to help me nurture, sustain and develop my creative practice. This is not so much because of who I might forget, so much as it is because just naming folks barely does justice in recognizing them as the beings and presences who keep the oxygen in my lungs and the skies from falling, even if and when they are no longer here on this physical plain or if our paths have diverted. First and foremost, I wish to extend my gratitude to my parents Alejandro Rojas (RIP) and Elena Orrego, my siblings Marcela Paz and Tomas, my abuelita Manena, and my two children, Minerva and Jhalil.

All my reverence and all love to Lee Maracle (RIP), Nishi Saundra-Fae, Siva Thangeswary Sivarajah, Alicia Bunyan-Sampson. Jade Milika, Libby Zeleke, Lorenzo Fiorito, WH Virgo, Jah Grey, Carmen Aguirre, Sundus Mahamed, Lureah Divine, Daphnee Nostrome and Marimba, Erica Pena, Siobhan Stewart, Madison Paige, John M. Ellison, Darryl Jackson, Missy Pixel, Aurora Saramago, Larisha Stone, Joy Tabernacle, Ayahna Kadir, jes sachse (RIP), 89 Graphics (Ricky, Nafisa, Gillian), Dennis Leroy Kangalee and Kangalee Arts Ensemble (Brooklyn, NY), Myrmex Non-Profit Housing Corporation, Sex Salon Series, Critical Zero, Interstellar Punk Bazaar, ArtHouse TO, Liz Johnston-Dupre and Folk Riot Magazine (New Orleans, LA), Erica Lundy, APFO (All Peoples Fighting Oppression), Casa Maiz, Xpace Cultural Centre, Ripple Community Collective, drea the vibe dealer, Marley Moon, Oshun Zari, Adrian Hayles and Worth Gallery, First Nations House (U of T), Samantha Hollis, Kee Merriweather, Theodore Walker Robinson, Khari X Waits, DiAnne St. Rose, Vestigio, Sabotage TO, Ivan Baeza, Ryot Rysto, Lucretia McEvil, Nawesa, Nico and inPrint Collective, Mark Jackson, Stan Doyle-Wood, Belinda Ageda, Chineda Ukabam, Carol Camper, Brig Feltus, SATE, James Spooner, Kitty Lvthn, Naty Tremblay, Jenny Blackbird and Indigenous Waves (CIUT FM), Medusa Mori (NYC), Mr. Sisterr (Chile), Cat China (RIP), d'bi. young anitafrika, Lamoi

Simmonds, Zymbul Fkara, Erick Agsoven, Hadiyya Mwapachu, Asheda Dwyer, Victoria Grant, Richard Barrett, Mai Cao, Shilo Hill, Kalmplex, Curtis Smith, DJ Son Of S.O.U.L. (RIP), Darryl Dennis aka Gigz the Unknown Producer, Sunny War, Pedro Pietri (RIP), Mtume Gant, Lillian Allen, Dr. Afua Cooper, Tiraj Johnson-Gray, Kelly Pflug-Black, Carolina Brown and Sister Bettina, Esneider and Huasipungo, Michael Reyes, Maureen, Dave, Shadiya, Tyriq, Donisha, Jen, King, Tish, Genius, Don, Beverly, Nicole, Wayde Compton, Steven Green, Christina Luke. Shabiki Crane, Gemma Bissesar, Dr. Ogtha Roach, Gord Hill, Wangechi Mutu, Harper-Shirt/Saavedra family, Kehewin family, and last but absolutely NEVER least, *New Sociology: Journal of Critical Praxis* for blessing me with the opportunity to feature in this issue, and for being so kind, loving, supportive and accommodating throughout this entire process.

Chaltumai and eternal gratitude to one and all!

"The task of the artist is determined always by the status and process and agenda of the community that it already serves. If you're an artist who identifies with, who springs from, who is serviced by or drafted by a bourgeois capitalist class then that's the kind of writing you do. Then your job is to maintain status quo, to celebrate exploitation or to guise it in some lovely, romantic way. That's your job...

As a cultural worker who belongs to an oppressed people my job is to make the revolution irresistible."

Toni Cade Bambara.



## Author Biography

My artist moniker is Dani Kriatura (they/them). I am a visual storyteller working with chalk, spray paint, watercolors, acrylics, sharpies, wires, stencils, found artifacts, clay, ink, and paper to create alternate worlds through murals, figurines, masks, and upcycled clothing items. I am a diasporic non-binary/gendervoid AuDHD adult refugee child/grown up street kid of multiple resistant displaced ancestries. Based in T'kranto since the age of 4, I live as embodied shadows, celebrations, revolutionary dreams, and traumas of parents who fled the fascist military coup which took place in Wallmapu (Chile) in 1973. I claim Mapuche, Selk'nam, Basque, Andalusian, Lebanese, and Russian Jewish lineages, legacies, and contradictions. I draw inspiration from the people I know, love, fight for, and live for, and the ecosystems of which we are an inherent part.