

Photo Essay

Sahily Borrero Marín with Tanya L. Saunders



Untitled 1



Untitled 2



Untitled 3



Untitled 4



Untitled 5



Sahily Borrero

Untitled 6



Untitled 7



Untitled 8



Untitled 9



Untitled 10



Untitled 11



Untitled 12



Sahily Borrero
Untitled 13



Sahily Borrero
Untitled 14



Sahily Borrero

Untitled 15



Untitled 17

These photos were taken from Sahily Borrero's project *Mujeres de mi tierra* [*Women from My Land/Country*]. The series began in 2003 and continues into the present. Borrero has taken over 100 photographs as part of this series. All the photos were taken in Cuba, center the theme of Black women, and are untitled.

Sahily Borrero Marín has been described on several world-renowned Black Cuban blogs (such as *Afrocubanas*—Afrocubanas.wordpress.com) and by Cuban independent artists as being one of Cuba's most talented photographers. She began to self-identify as a photographer in 1999, first as a hobby, but then she began taking professional courses with Cuban professional photographers such as Félix Arencibia at the Union of Cuban Journalists. She was the director of photography for the hip-hop magazine *Movimiento*, published by the Cuban Agency of Rap. Her photography has appeared on CD covers and in international magazines such as *H Magazine*,

published in the UK. She has had exhibitions as well as reprints of her photos displayed in Brazil, Mexico, the UK, Canada, and the United States. She identifies as an Afro-Cuban woman, as a Black woman, and as a Cuban woman. Her work is a view into the lives of Cuban women that centers work, love, privacy in the home, religion, pregnancy, and the struggle for life. Not only does her work reflect this dynamism of Cuban women's lives, but, through her focus on women, she is able to highlight the happiness, difficulties, and the general multifaceted nature of Cuban life in a moment of profound transition. The photos in this photo essay center three aspects of Cuban life: Work (Untitled 1–7), Religiosity (Untitled 8–10), Leisure (Untitled 11–16), and Untitled 17 is an image that reflects the precarious nature of the moment in which Cuba is experiencing its most profound social change, entering into the Post-Embargo Period.