

Artist Statement: I employ filmmaking, musical composition, text, and performance to create short films, multidisciplinary and video installations that interrogate and reposition the myths and realities of Southern Black queer life. I situate my work in collective histories of Black pop culture and political action, which I visually reinterpret and conceptually remix through approaches from experimental and documentary filmmaking. I use archival research and musical improvisation as entry points to broadened narratives of Black grief and joy.

Proposed Exhibition - (Spring 2022 - Atlanta, GA): *Institutional Mixconception or Voodoo Chip Kisses* will be text collapsed into film, sculpture, digital installation, video installation, illustrations, and sonic spaces. What exist beyond the misconception of the Black Queer and GNC body? What is freedom, self-reconciliation, and autonomy look and feel like to the Black body despite the historical and ancestral implication of colonialism? What interventions do we need to thrive? What do they look, smell, taste, and sound like?

In the Space

- 8 text based pieces
 - [FEELGOODS](#)
 - [Ancestors be watching Out Y'all](#)
 - [Dear stomach and dysmorphia](#)
 - [Asserting myself](#)
 - [26 Things I've Learned in 20 Years](#)
 - [Dear mars,](#)
 - [A Letter to my Fear](#)
 - TKTK
- 8 illustrations
- 4 short films
- Sonic composition
- 1 digital installation
- 1 sculpture; The ecology of "periodt"
- [CLICK Here for Mock-Up](#)

Purpose Statement: I grew up in the vulgar of sex-worker and black economy adjacent in Zone 6 Atlanta; with my academic hunger putting me in places of massive privilage. As a Black non-binary leaning masculine person, whose experience of capitalism via institutions ive been embraced by, the concepts of truly being able to be free from this having ancestors as slaves often illudes me as an artist as seen in **TKTK**. Economics, commerce, education, politics, and big corporate were all spaces I learned to be an accomplice before I developed my art practice vocabulary, work like **TKTK** and **TKTK**, describes my struggle (across media) across and through my body, in reconciling with a recurring ancestral trauma while endeavoring autonomy and freedom. **TKTK** the sonic work that surround the space is similar to the dissociation needed to cope with the world as is, the illustrations from **TKTK** and **TKTK**, about TKTK, or the self-portrait and video installation **TKTK** which distorts my image across archival and historical memories connecting my present bodies to those of the past within this space of experimental documentary and self-sculpture. In the short experimental features, **TKTK** and **TKTK**, are non-diegetically connected with original compositions created during improvisation during my morning medication. My use of the ecology, personal narrative as text/poems, and how I navigate gender help me get to express a different level of Blackness, my spirit, from these avenues that the singular approach left me wanting in the past. To institutionally mis understand yourself; is only something that can happen under the guise of daddy issues and capitalism.