

## Artist Statement

Fall 2020

I work across sculpture, performance, poetry, photography, and video. My practice embraces dark humor, joy, glamour, and excess laced with an undercurrent of shame. The intimacy of jokes appeals to me more than rigid logics of authenticity. I engage feminism through a perverse sentimentality and an antagonistic relationship to gender presentation. In my performances, I have assumed the roles of a character actress, a contemplative diarist, and a club kid, sometimes simultaneously.

My approach is rooted in a promiscuous attachment to vernacular objects and the glitzy validation of the dance floors that I discovered as a teenager in 2000s Detroit. My process-based work was shaped by scouring thrift stores for costumes, performing to camera for video edited in a VCR, and creating music on pirated software.

I use photography and video as channels for a shared witnessing and as an invitation to explore potential embodiments in minor objects and interstitial spaces. My reverence for these encounters reveals the potential for agency waiting in the makeshift affirmations of superficial cultural attachments.

Objects often become characters in my practice and can migrate between mediums. A bulb of fennel, for instance, can be a sculpture and an aspirational white ingénue in a musical drama. Regardless of the form I choose, I underscore the importance of fiction as both the vehicle for narrative and a space of fantasy. This "fantasy" is not about the unattainable object but instead about a striving to become that is necessary for social survival. Fantasy reveals that the pursuit of individualism is always antagonistic and challenges the boundaries of identity capital through its misuse.