

## BIO

My inspiration comes from generations of the Black diaspora, and how that lineage affects my experience. I express ideas in any medium that is accessible; sometimes the material choice is born from urgency. I gravitate toward fabric, paint, ink, rhinestones, pearls, and printmaking. I was born and raised in Miami, Florida. I am currently based in Seattle, Washington to earn my BFA. Before attending Cornish College of the Arts, I developed a background in the art community through studying at an art charter school.

## STATEMENT

My practice stems from the need to genuinely express myself without the burden of ridicule from society, while also exploring my identity as a Black womxn. I think about my liberation while creating my work, and being able to have a few hours where my liberation and voice are fully safe and valued. I also think about how I can further that glimpse of liberation past studio walls, to distribute that wealth among all Black and Brown communities, specifically among Black womxn.

I am experimental, adaptive, and resilient with materials and techniques that were created under the oppressive patriarchy and white gaze. I oversaturate my work in a language that is enticing to that gaze, while blatantly poking fun of the “gazers” for enjoying the allure. It's important for me to be able to probe, dismantle, and reconstruct the white gaze, to expand on my Blackness.

I tackle the boundaries of print media through technical processes, which are often known to reject certain treatments or techniques. For example, I've aquatinted a copper plate to its darkest values while retaining detail, and achieved fine cross-hatching on a screen print with an Xacto blade. My materials include acrylic paint, coloring pencils, copper, fabric, magazine paper, pearls, glitter, sequins, and more.

My images cite music videos, history, performers, fashion trends, news articles, album covers, popular adult magazines, and my own experience. These source materials are references for pornotroping Black bodies, misogynoir, queer femininity, negrophillia, and sensual aesthetics juxtaposed with the Black aesthetic. Densely complex citation is a concrete way of displaying and communicating the expansive vernacular of being a Black scholar.