

I design and situate experiments allowing for an exploration of, and conversation with, something true. I imagine and generate the setting in which we, as the creators of our own experiences, would converse with personified concepts influencing our worldviews.

I desire the resources, open structure, and SAIC community to concentrate my practice and the questions guiding me; what world would we create if we had a means of consistently recognizing our individual contributions to all realities, despite not directly experiencing them? What could come of critiquing time and space as the arbiters of our ways of knowing one another? My sculptures, digital bodies, and performances are arrangements of elements; moments seeking holistic understanding that all is self. My approach is multidisciplinary and collaborative, engaging artists, communities, ancestors (evident and found), and hyper-personified companies and their tools ([The Envelope Chair](#)). My artwork is generative; investigative or poetic, my arrangements tease scrutiny and propose relationships in which we find what something “true” really means.

My overarching career goal is to evolve as a *Generator*: someone who, through observation, research, and experimentation, develops specific processes by which a problem can be solved, or a need can be met. With focus on this and realizing my future work, I’m immersing myself in collaboration. Since graduating undergrad in 2019, I’ve been most excited to work with continental African youth in the Pittsburgh Public School system as an Artist Educator in Residence. In this role, I aimed to support students in addressing their alienation by synthesizing their needs and realities into actions of conceptual art. Through “poetic terrorism” and “culture jamming”—recontextualized as “poetic learning” and “educational jamming”—students expand through communication to teachers and peers of different cultural backgrounds. I will continue to collaborate with youth this summer with Children’s Windows to Africa, a community based arts program. Furthermore, this summer, I will research, design, and construct a series of socially-oriented and experimental sculptures. The focus of the series will be the transmutation of African diasporic-identity through objects, ritual, and black social manipulation. From a relationship-oriented ontological point of view I will generate the situations for inter- and intra-cultural objects, moments, and people, to converse. Currently, I’m continuing the conversation with Amazon Inc. that began with *The Envelope Chair*. With the use of various microcontrollers and an Amazon Echo, I will explore the tensions surrounding the true cost of convenience and our impending integrations with AI and IoT devices.

In my final year of undergrad I began designing experiments with the intention of pondering, unearthing, or creating “knowing.” Before sculpture, I worked primarily with sound and photography. My emergence from that media was fostered by artist Inigo Manglano-Ovalle. In sculpting, all things became media, and in trial and error I learned how to extract substance from the ideas and relationships amongst those things. From this substance, I could sculpt a manifestation of my philosophical and spiritual practices—beyond my self. After my first critique, I felt I’d formed *whole* artwork. I was simultaneously able to realize and resolve what I was feeling and thinking in multiple dimensions, rather than creating something representational

and separate from myself. I desire to pursue this at the graduate level because I see immeasurable value in honing my ability to navigate truth, share meaning and regenerate ways of knowing and being.

The Post-Bacc Certificate in ATS will prepare me for a masters degree in Art, Culture, and Technology. It will provide a foundational experience in art theory and practice, as well as a breadth of practical knowledge. Courses like Holography will help me retrofit my existing work, *Untitled (with Nelly Lin)* and Olfactory Art, with emerging works like *Venusian Petrichor*, in which scents convey a passing of time derived from mythological God-Planet associations. From the Kinetics and I/O Labs to the Black Box Studio, at ATS I will be immersed in tools and expertise both familiar and novel. Through design, engineering, and artwork, I resolve systemic, physical, or social-emotional forces, internal and external, to sustain balance. The opportunity to expand my Chicago and global communities with diverse, attentive and multidisciplinary people remains of utmost importance in cultivating my path.