

My current work redirects how we think about technology and seeks to redefine its nature, infiltrate it with Black and Indigenous cultural traditions, and dwell within it or inhabit technology in a way that is defined through our traditions of time, space and consciousness. Descendants of Africa and those Indigenous to the land kept traditions of timekeeping, cosmology, and spirituality which have always encompassed and anticipated the principles of metaphysics.

In the colonial imaginary, a time defined by the progress of western technology, the colonized body is not only separate from the present but out of place with the future. Time and space is the double work of solidification and of division which we project upon the moving continuity of reality. I use a multimedia approach to investigate materiality, cultural identity and futurism in a neo-globalized colonial that is situated in digital networks. Virtual sanctuaries and imagery are vital to envisioning transformations just as physical spaces.

By using digital interfaces, I am able to challenge the dominant thought structure and find resolutions to my ontological existence. My pieces are a synthesis of my research and examination of these digital atmospheres. I mainly use natural materials, found objects, and digital mediums, which allows the viewer a closer insight on my theories and work. Sovereignty, text and harmonious reassemblage are bindings of my visual language. I expand these theories to create sculpture, painting, images, and videos in order to explore methods of mapping out the future.