My works are primarily based in drawing, printmaking, and collage. I’m thinking about the confluence of mythical and historical narratives as they relate to personal and collective histories. Topics within the drawings include race, religion, southern mysticism, and class systems that are staged within the culturally rich and complex Appalachian region of the American South. By taking a diaristic approach in artmaking, I allow ease of translation between the manifestations taking place within the picture plane and my gathered research.

One of the primary figures within my created mythos is thunderbirds. Within my work, the thunderbirds are predatory deities that alter the world around them, moving as they please. They represent power structures, appropriation, dominance and Jim Crow as he would be. Humans co-existing with the birds either chose to follow them with a rash consequence or oppose them. The final character is the environment itself. The woodlands or foliage displayed to absorb and reflect the surrounding conflict. Each piece begins as writing or taken/found photographs. The process of translating research materials into a visual language becomes a meditation on the subject and removal of the bias. As I work, I seek to compare, critique and understand these observations.

My journaling process sheds light on and creates a discourse around veiled narratives such as humanization of black diaspora and facets of power structures in the South. Each piece is an aspect of a larger narrative furthering the story in different ways by their juxtaposition to other work. Physically, the work engages with monetary materials such as precious stones and metals. Layering these materials together feels akin to working in alchemy and furthers the conversation of what these expensive materials can be used for instead of adornment.

These materials create a visual dimension in the juxtaposition of the flatness of the ink as the interjection of such items represents the interruption of magic within the norm. I wholeheartedly believe that imagery is passed down as information and becomes an agent of change through creation and dissemination. By creating the work, I can further my horizons of understanding, push for emotional vulnerability, and hope to inform viewers of these struggles.

Some artists I consistently view are Kara Walker, Honoré Daumier, Mark Thomas Gibson, Sesshū Tōyō and Giambattista Tiepolo.