

My performance practice is spirit work, an act of casting. I create multi-sensory experiences to connect folks with their bodies and spirits in an effort to heal and connect. Systemic oppressions in the form racism, patriarchy, and heteronormativity are sources of extreme violence: physical, emotional, spiritual, and social. My process of healing requires naming and recognizing the wound. In performance, I create containers to reflect on and transmute the wounds oppression creates, finding ways to move trauma out of the body. These moments are meant to induce healing and growth for myself, my collaborators, and those who witness my work.

I weave stories, songs, and movement into a tapestry that entices witnesses to connect, discuss, struggle, and question their relationship to their bodies, memory, and each other. I want to catalyze a reaction and push people to reflect on the way they live. My work is often interactive. I engage folks to participate on stage, engage in intimate conversation, and utilize their bodies to respond. This type of direct engagement helps to shift their behavior, practices, and ideas due to what they have experienced.

My creative praxis is deeply woven into my life practice. I engage in daily personal ritual that supports the foundations of my performance and creative work. As a cultural organizer, I also understand that creative and cultural practices are essential to any community change effort. Artists are citizens and community members, and as an artist-citizen, I believe it is my responsibility to engage in community struggle. This looks like responding to a call for artists and healers to support the protests in Baton Rouge in response to the murder of Alton Sterling. It looks like seeing the gap in artistic resources for queer youth in New Orleans and co-founding LOUD (New Orleans Queer Youth Theater), and it looks like producing events that cater to black women and their healing intentions. My creative practice does not live only within a performance. It is a continuous process that is deeply vulnerable and aims to manifest my core values and beliefs through creativity, exploration, dreaming, and action.

My storytelling process reflects the brilliance, beauty, strength, and magic of African diasporic folks. I investigate our power through ritual: our ways of eating, singing, gathering, and co-creating together. Our legacies of collectivity are reflected in my approach as a collaborative artist. I intentionally co-create my work in ensemble settings, knowing that collaboration unlocks creativity. I conjure ephemeral space with impermanent ensembles reflecting the deeply interdependent nature of my work.

Theater for me is soul care. I create in order to survive and thrive.