

## *ARTIST STATEMENT*

As an intersectional feminist artist, my work has always focused on pushing back against shame. Specifically, the shame surrounding the body. Our culture uses guilt, embarrassment, exclusivity and insecurity as ways to make womxn smaller, quieter and isolated. When we feel alone, we can't fight back against laws and a government that seeks to control our bodies.

I look at and research folklore, religion, movies, popular culture, erotic art and literature to find examples of women that are loud. When a body is too strange, too sexual, not functioning the way it "should", too beautiful, too powerful-especially when that body presents itself as feminine-it was/is often labeled monstrous. Witches, sirens, fairies, harpies, banshees, monsters are all labels that have been attached to these people. This manipulation is seen clearly in the way contemporary religions took older goddess figures and transformed them. When they were not absorbed and converted into virgins (The Virgin of Guadalupe), they were demonized and portrayed as gateways to evil (Lilith).

My work creates worlds, objects, stories about and for powerful, embodied monsters to inhabit. They present alternative realities and dreamscapes for us to consider.

## *BAD BUNNY*

The work in the Bad Bunny series are created by a woman, looking at the history of art. Specifically the history of men looking at and creating art from the nude female form. These erotic, sensual, gorgeous figures have always held a fascination for me despite being the definition of objectification. The history of Western art has been a chronicling of male desire and power. The silly, sexy Bad Bunny drawings are created by taking classic poses or scenes from art history and popular culture, then recreating them using a very camp aesthetic. In place of the female I am placing myself, or my more specifically a curvy pink bunny alter ego. In the drawings I am taking ownership of, using and building upon the original male desire from which the works were created. But the final drawings are sillier, softer – a safer space for women and non-binary people to revel in the erotic and the female form.

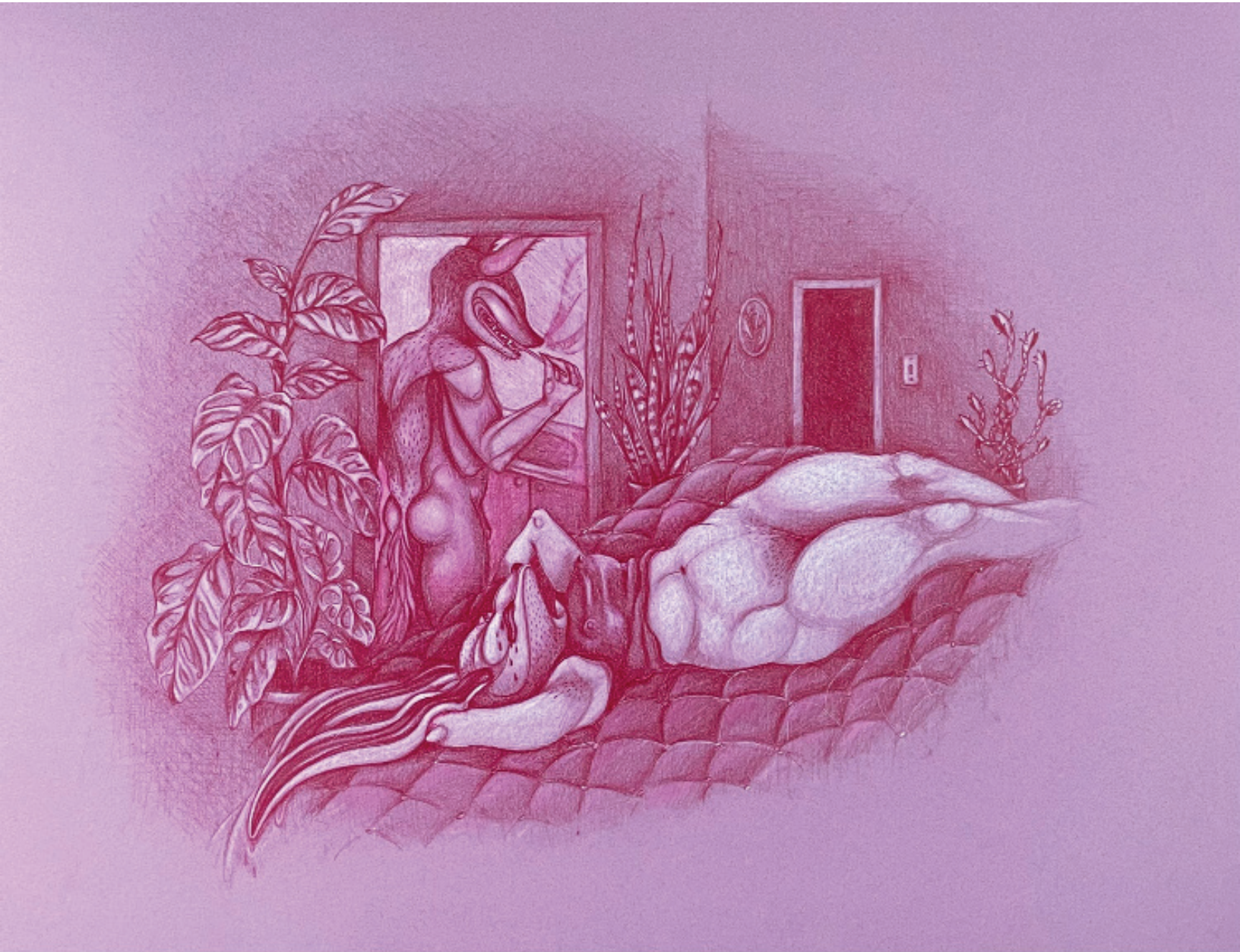
The drawings and videos also come from a place of catharsis, working through inter-generational cycles of trauma, feelings of shame and imagining new realities. They come from the working class party culture I grew up in. They are works that make me laugh, finding humor and sympathy for some of the more shameful parts of human nature. There is something powerful about externalizing and characterizing some of the worst parts of yourself, and the people you grew up with, then still finding a way to love them.

The surreal puppet show, “Bad Bunny Gets Lucky”, was created in direct response to abortion restriction legislation. It was commissioned by, then censored from, an exhibition at the McNay Museum of Art in 2022. In it, I use humor, sexuality, and rage to push back against the silencing, policing and politicization of women’s bodies. The marionettes, props, and drawings included in the show satirize traditional dynamics of power and imagine new realities.

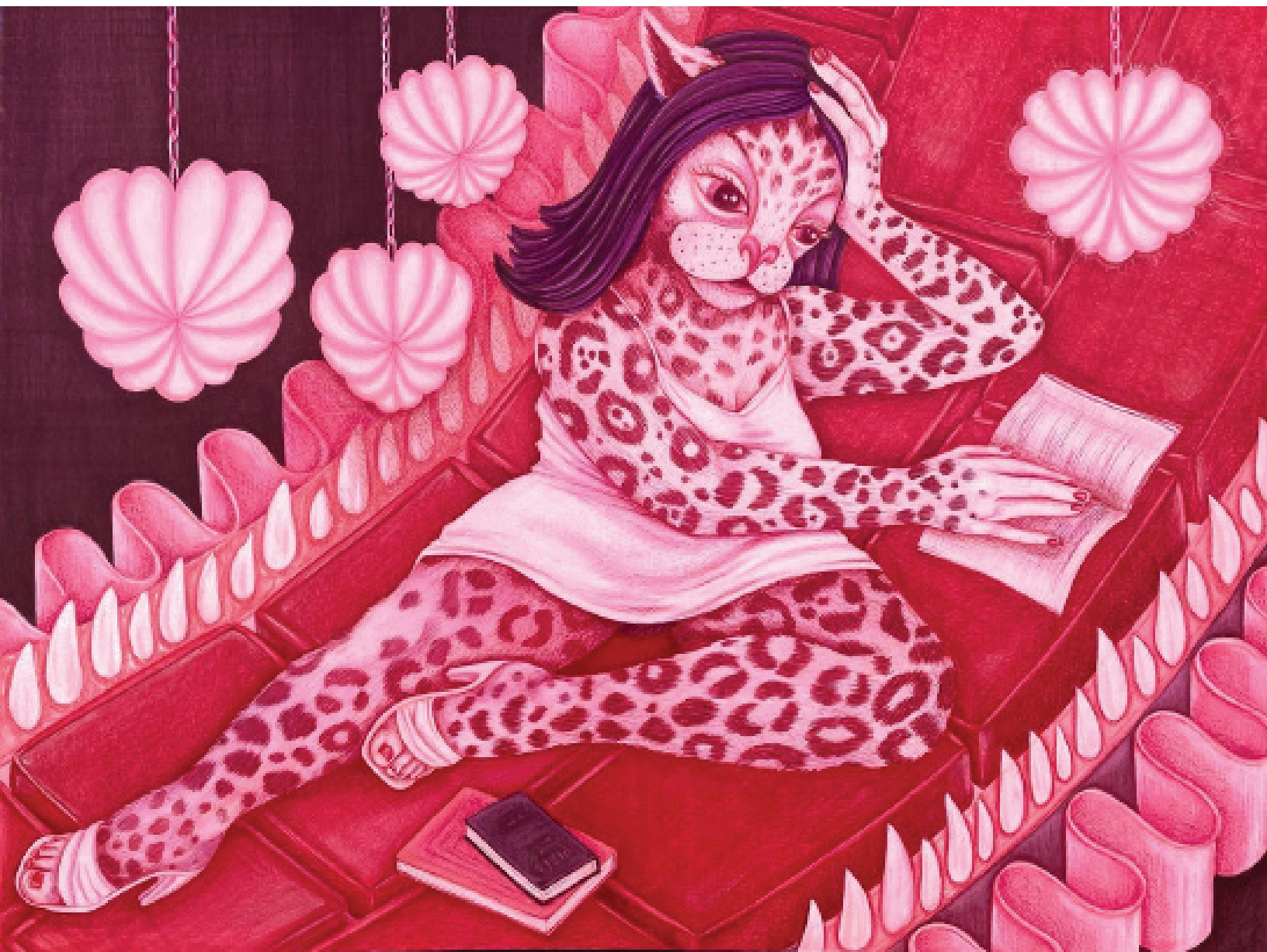


*Bad Bunny Gets Lucky, video, 7:15, 2022*

*Link to video: <https://vimeo.com/manage/videos/688127738>*



*Bad Bunny Gets Lucky, 24" x 30", wax crayon on paper, 2022*



*Autodidact, 24" x 30", wax crayon and marker on paper, 2022*



*Pissing on the Patriarchy, colored pencil on paper, 8.5" x 11", 2022*



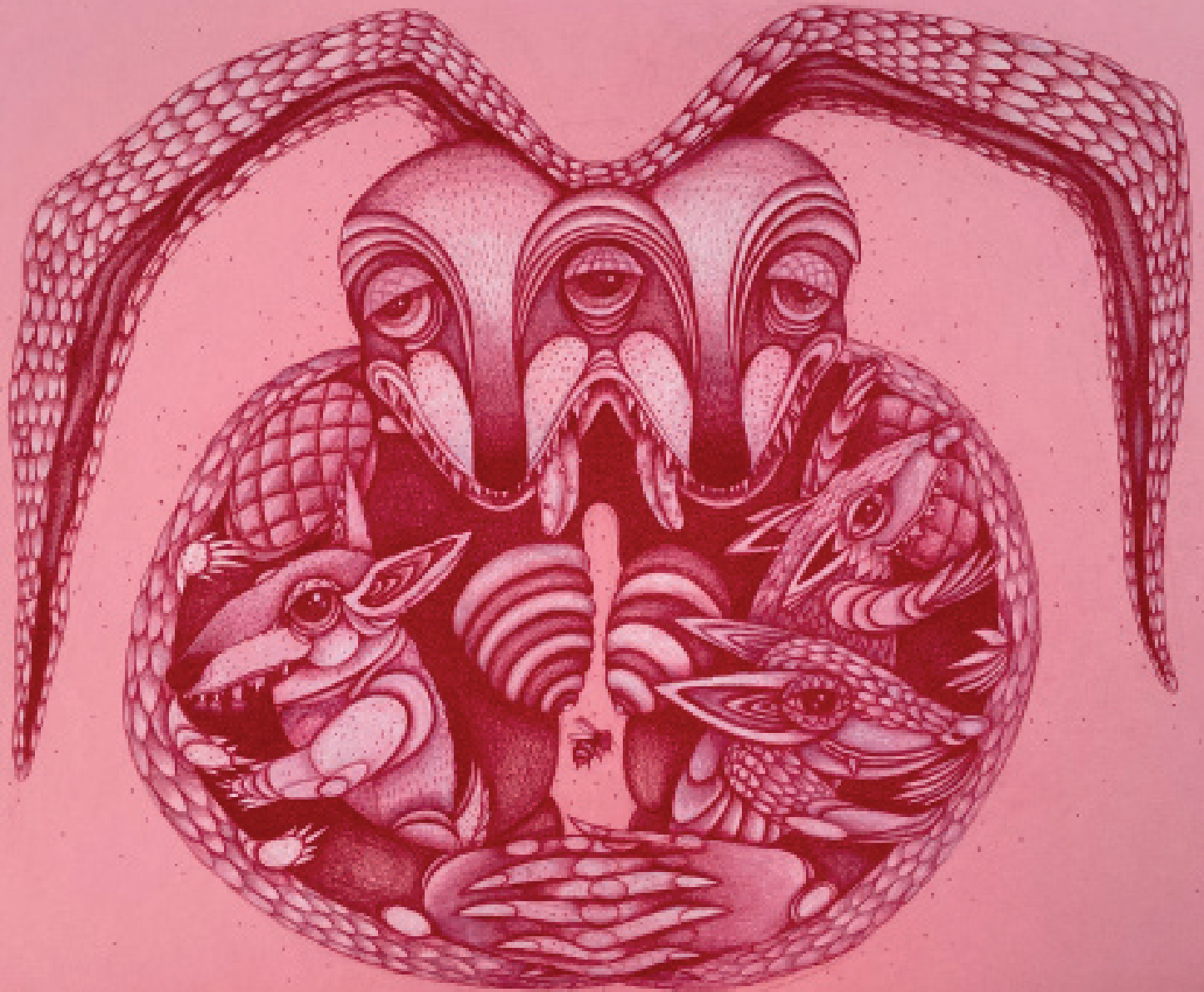
*The Pilot, 24" x 30", wax crayon on paper, 2022*



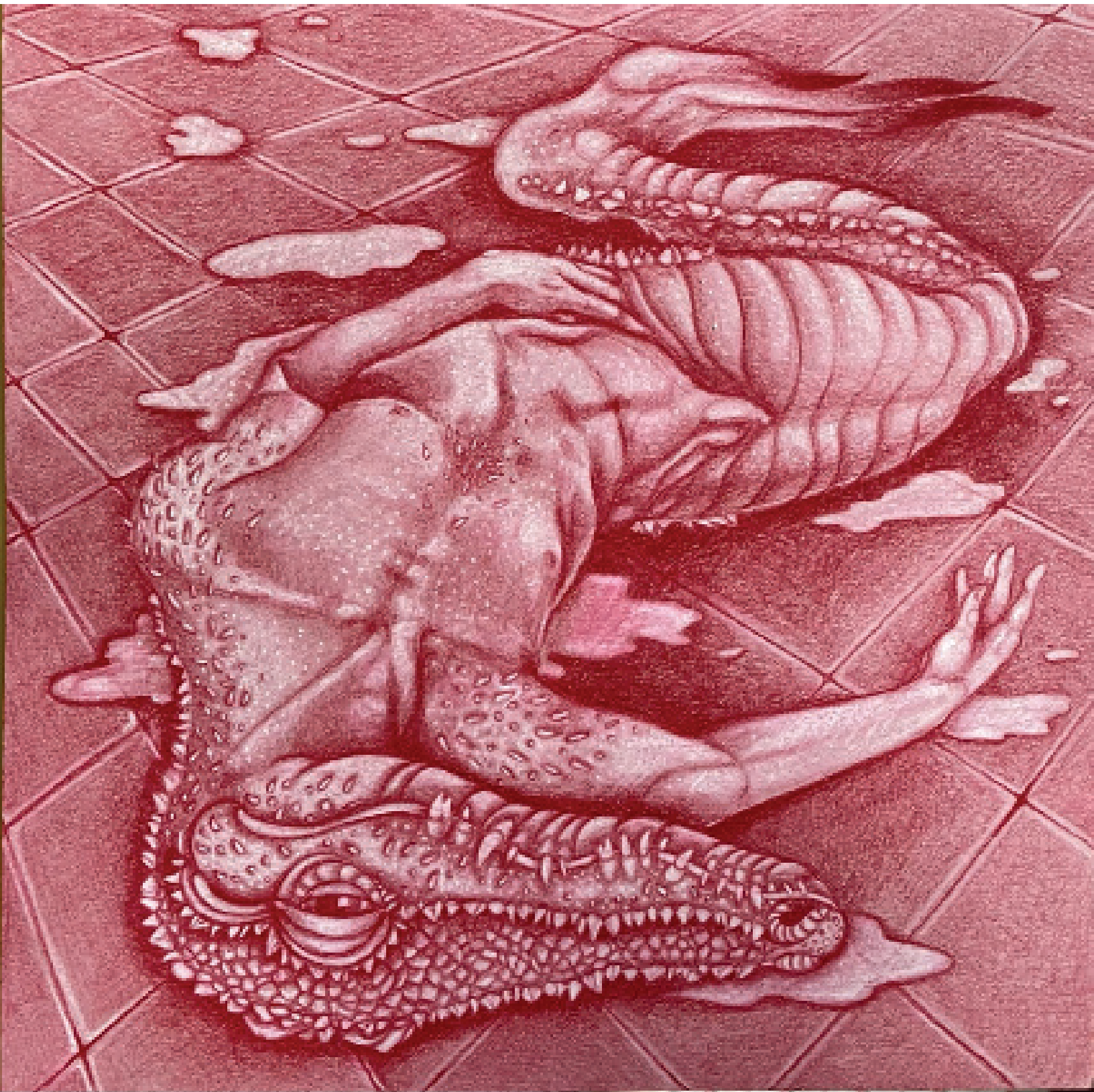
*Bad Bunny, video, 4:39, 2021*

Link to video: <https://vimeo.com/manage/videos/553764435>





*Weed Mom, 24" x 30", wax crayon on paper, 2021*



*Spent, 14" x 14", wax crayon on paper, 2021*



*Orgy after R. Crumb, 24" x 30", wax crayon on paper, 2021*