

Artist Statement

History is shaped through storytelling. The fragments of the past are pieced together by individuals, institutions, and public interests, the gaps filled by prevailing ideologies. Just as art synthesizes a complex relationship between truth, reality, feeling, and fabrication, so too does history. This aesthetic dimension of History is not set in the past but rather continuously formed through reaffirmation in the present. I see art as a tool for engaging the structures of history, for exposing and deconstructing ideologies of whiteness enshrined by textbooks, libraries, archives, and museums.

Since 2018, I have sought out stories of fascism in archives and oral histories. More than any other political ideology, fascism relies on the aestheticization of History, transforming pieces of the past into foundational myths rooted in white supremacy. Fascism is deeply American; the racism, imperialism, and plantation economy that shaped the first settler colonies created social and political conditions that ultimately inspired fascist ideologies in both Europe and the United States. Fascism is once again a threat to democracy; my turn towards its past is an attempt to understand it more deeply. And in the midst of these nightmares, I am inspired by the way Minnesota citizens banded together to reject hate—a blueprint for how we might counter violent, exclusionary politics now.

The works I've included in this exhibition frame my research into fascism and anti-fascism through bibliographic references annotated with text and image. Collectively, they offer fragmented details of my ever-growing entangled archive of digitized documents, objects, maps, books and half-thoughts against fascism.