

The broad focus of my research is marginalized production in theory and practice. I am studying what it means to create from the social periphery, and I am using the artistic process as a method to study my topic.

My research three main contributions are as follows:

1. In my theoretical exploration, I provide lessons and takeaways about marginalized cultural production that are widely applicable.
2. My hope is that the creative process that I used throughout my research can be an inspiring model for others interested in similar research or artistic production.
3. Lastly, my research challenges academic conventions that do not always recognize artistic production as a valid research.

Over the summer, I collaborated with a team of artists and researchers on a television pilot. We met about six times total and talked about guerilla film production and Noah Purifoy's Outdoor Desert Museum, for example.

In addition to research-creation, a term to describe artistic production for research purposes, my methodology is primarily autoethnography, meaning I'm engaging in these creative productions with others who have similar values and documenting my own experience in this creative productions for research purposes.

Some of the biggest lessons I learned over the summer are that collaborative creative productions are outside of one individual's control. It takes humility to make an attempt as a team and learn what will come of that together.

My hope is that the implication of my work in a tangible sense is the creation of opportunities for artists from marginalized communities to people to explore their creative lives and pursuits from their positionality in a way that might also be progressive. In doing that, the intention is to create models and examples that can be used by others interested in similar work.

I think that the implication on research conversations broadly as stated previously, is a gesture towards questions such as:

1. What is considered acceptable rigorous academic work?
2. What do those definitions mean for marginalized academic cultural producers?
3. What might alternative models look like and what would it look like to consider non-traditional academic work?

These are just some of the questions my research evokes and lends to the larger scholarly conversations.