

OUR ART OUR REGION OUR TIME

darker in the creases of my elbows

5' x 8'

Textiles, cyanotype prints, glass beads,
mirror, cowrie shells

\$25,000

Cory Perry

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Bio

Cory D. Perry (b. 1989) is an internationally recognized multimedia and performance folk artist. Perry's projects consist of quilted, hand-beaded textiles that function as wearable objects for performances. These wearable objects are made from donated textiles, beads, and photographic images that serve to conceal, heal, and protect Black/queer body by conjuring a sacred space to exist freely. Perry is a graduate of the University of Arkansas/School of Art Sculpture Program and attended the Post-baccalaureate Sculpture and Museum Research program at the Kwame Nkrumah University of Science and Technology in Kumasi, Ghana. They received their Master's degree in Fine Arts from the Art, Theory, Practice department at Northwestern University in Evanston, IL. They are a recipient of the Windgate-Lamar Fellowship (2019) and the Sexualities Project at Northwestern University Fellowship (2022). They were an honorary international artist for Chale Wote Performance Art Festival in Accra, Ghana (2019), and a featured artist and performer for the Smithsonian Folklife Festival (2023) in Washington, DC. Perry's projects have shown at the South Side Community Arts Center (Chicago); Arning Gallery (Houston); Smithsonian Institution (D.C.); Form and Concept Gallery (Santa Fe, NM); KNUST (Accra, Ghana) among many others.

Artist Statement

The work I create shifts between spatial inheritance and bodily movement, utilizing found textiles as a medium to navigate this dynamic. Each project is a progression of my research, practice, and processes that oscillate on the thin line between abstraction and figuration. The language of textiles I use explores how spatial inheritance is accessed, preserved, and (re)imagined through the intertwining of quilted clothing, snap-shots, and movement. Drawing on Afro-diasporic textile practices of quilting, often I'm exploring the juxtaposition of Black-Queer grief, joy, and belonging. My process involves combining second-hand textiles and deconstructed clothing given to me by Black/queer people, whose voices have been underrepresented across the South. I pay homage to the Ozark region's traditions of quilting, (re)claiming what an Archive process and mode can be. These place-keeping performances become active efforts at maintaining histories that belong to me. I'm critically engaging with quotidian and gendered gestures of homemaking to reflect on the ways that queer people in the South build relationships and foster collectivity, despite the ruptures and ephemerality of these spaces caused by harmful societal reactions attempting to stifle our existence.