

Keioui Keijaun Thomas: *Nasty & Full*

Curated by Isis Awad as *Executive Care**

Exhibition Hours

October 5 - 31, 2024

Tuesday - Sunday | 12 - 6pm

Opening Reception

October 5, 2024 | 6:30pm

Performance

October 31, 2024 | 8pm

Program Description

Keioui Keijaun Thomas: *Nasty & Full* presents the New York debut of a body of work four years in the making, site-specifically installed for the Keith Haring Theater at Performance Space New York. Through a fusion of voice, video installation, sculpture, and performance, Thomas seeks new pathways to understand and express the foundationally transient nature of being and becoming a doll—a trans femme so flawless and unbound she is no longer considered real.

Thomas's artwork emerges from an iterative process informed by her writing and performance; her practice is linguistic as much as it is bodily. With latex, paper bags, pillars and bricks of repurposed materials, Thomas thoughtfully builds a fluid space, black and blue, all imbued with elements signifying care that build upon and depart from past bodies of work throughout her career.

A series of sculptures aptly titled *Waterbodies* mark the gallery floor in two portal-like ripples of blue nitrile gloves that surround the blackened, resilient figures of tree stumps; carbonized fuel for the new world. Although stationary, each *Waterbody* holds movement, caught between buoyancy and wading.

Stationed throughout the perimeter of *Nasty & Full* are a selection of twelve *Paper Bag Soldiers*, made by Thomas between 2022-2024. Some shown for the first time, these sculptures are vessels of compact time, loosely packed with material such as fast food baskets, used latex glove packaging, and other remnants from Thomas's past exhibitions, installations, and performances that now become elements of the artist's archive.

Contained within the world of *Nasty & Full* is the video trilogy *Come Hell or High Femmes*, made between 2020-2023. The videos are projected to life size proportions on three custom-made screens, and suspended from the ceiling with manila rope typically used on large ships and in the boating industry.

The video trilogy is presented in three “Acts” which appear and disappear in three sequences of moving image and audio. This process of layering and overlapping image and sound—that also appears in Thomas’s live performances—is central to Thomas’s practice. It is one way her work continues to build upon itself and create new worlds and experience—ever expanding.

This timeless world is for us, offering moments to acknowledge, reflect on, and move through realities that can feel oppressive and untenable, with self-fulfillment always in sight. Transfiguration for the artist is not a destination, but a tool that can act as a shield and life force, allowing dolls to move through worlds and show up wholeheartedly in our truth. Unique and unified, she will meet you there.

Keioui Keijaun Thomas: *Nasty & Full* culminates with the one and only New York premiere of *Come Hell or High Femmes: The Dolls Rise*, the live performance from which this entire body of work originated.

Keioui Keijaun Thomas: *Nasty & Full* is curated by Isis Awad as Executive Care*.

Checklist + Materials

1. *On the Shoulders of the Blues (Chasing Waterfalls)*, 2023
Blue nitrile gloves, fishing lures
21 x 17 x 15 ft.
(blue nitrile glove curtain hanging from ceiling)
2. *Waterbodies*, 2023
 - a. *Heaven Bound (Waterbody I)*
Blue nitrile gloves, tree stump
Dimensions variable
(blue nitrile glove and tree stump floor sculpture)
 - b. *Doll Life (Waterbody II)*
Blue nitrile gloves, blackened tree stump, tree stumps, altered signage, recycled dolls
Dimensions variable
(blue nitrile glove and tree stump floor sculpture)
 - c. *Food Deserts (Waterbody IV)*
Blue nitrile gloves, fast food baskets
Dimensions variable
(blue nitrile glove and tree stump floor sculpture)
3. *Come Hell or High Femmes Trilogy*, 2020–2022
 - a. *Come Hell or High Femmes: Come Hell or High Femmes: Act 1. She From Flurda, but Some Call Ha Florida*, 2022,
Duration: 00:09:30 | 00:09:30
Dimensions: 1920×1080 (FHD) Aspect ratio: 16:9
(back-projected video)
 - b. *Come Hell or High Femmes: Act 2. The Last Trans Femmes on Earth: Dripping Doll Energy*, 2021,
Duration: 00:18:49 | 00:18:49
Dimensions: 3840×2160 (4k) Aspect ratio: 16:9
(back-projected video)

c. *Come Hell or High Femmes: Act 3. I Looked Up at the Sky and I, Imagined All of the Stars Were My Sisters*,
Duration : 00:07:39 | 00:07:39
Dimensions: 1920×1080 (FHD) Aspect ratio: 16:9
(back-projected video)

4. *On the Edges of the Universe (The Curtain Call)*, 2023
Black nitrile gloves, 51 x 16 ft.
(black nitrile glove curtain)

5. *America, On the Backs of Glory*, 2022
Black nitrile gloves, 103 x 80 in.
(black nitrile gloves curtain)

6. *High Waters (Pillars, Sigh)*, 2024

a. *High Waters (Pillars, Sigh: Caution Trans)*
Wood, altered signage
5' 6" x 12" x 12"
(sign-covered plinths)

b. *High Waters (Pillars, Sigh: All Dolls Go to Heaven)*
Wood, altered signage
6' x 12" x 12"
(sign-covered plinths)

c. *High Waters (Pillars, Sigh: Recycle No Trade)*
Wood, altered signage
6' 3" x 12" x 12"
(sign-covered plinths)

7. *Paper Bag Soldiers*, 2022-2024 (12 total)

a. *Yellow Bone (Pussy Power)*, 2022
Paper yard waste bag, yellow tape, fast food baskets, altered signage, American flag, archival latex gloves
24 x 18 x 45 in.

b. *Red Bone (Beware of Chasers)*, 2022
Paper yard waste bag, red tape, fast food baskets, altered signage, American flag, archival latex gloves
24 x 20 x 41 in.

c. *Rapunzel Locks (35 Golden Years)*, 2022
Paper yard waste bag, gold paint, brown spray paint, gold tinsel
30 x 40 x 43 in.

d. *Black Body Bag (Rage)*, 2022
Paper yard waste bag, black paint, red tape, red archival latex gloves, archival sign, fast food baskets, altered signage
32 x 24 x 42 in.

e. *Ocean Blue (Caution Wet Ladies)*, 2022
Paper yard waste bag, blue paint, red reflective tape, fast food baskets, altered signage
20 x 45 x 36 in.

f. *Ocean Blues (No Licking the Ring)*, 2024
Paper yard waste bag, blue tape, yellow tape, fast food baskets, altered signage
24 x 24 x 48 in.

g. *Showstopper (Dolls Do It Best)*, 2024

Paper yard waste bag, pink tape, orange tape, green tape,
fast food baskets, altered signage

24 x 24 x 48 in.

h. *Money Makers (Doll Dubi or Tree of Life)*, 2024

Paper yard waste bag, green tape, fast food baskets, hair
clips, plastic recyclable bag

24 x 24 x 48 in.

i. *Trans Anger (The Dolls Revenge)*, 2024

Paper yard waste bag, brown tape, black tape, pink tape,
black plastic shopping bag, hair bundle, hair clips, fast food
baskets, altered signage

24 x 24 x 48 in.

j. *Open Wide (Cum Inside)*, 2024

Paper yard waste bag, red tape, yellow tape, fast food
baskets, altered signage

24 x 24 x 48 in.

k. *The Color Purple (Brick Talk)*, 2024

Paper yard waste bag, pink tape, purple tape, fast food
baskets

24 x 24 x 48 in.

l. *Free Palestine (The People Rise)*, 2024

Paper yard waste bag, red tape, white tape, black tape,
green tape, fast food baskets

24 x 24 x 48 in.

8. *No Longer Strange Fruit (Negro, Please)*, 2003-2024

Black nitrile gloves, red nitrile gloves, recycled glove boxes,
red packing tape, black packing tape, blue duck tape, brown
packing tape, altered signage,

18 x 1 x 3ft

Production Credits

Lighting Designer: Beaudau Karel Banks

Video Engineer: Matthew Deinhart

Audio Engineer: Jonah Rosenberg

Production Manager: Andy Sowers

Screen Stretcher: Žilvinas Jonušas

Column Fabrication: Adrienne Swan

Install / Fabrication Crew:

Ansel Combs

Robin Ediger-Seto

Noah Mourra

Joe Pegorsch

Rodney Perez

Sergey Sutt

Kali Van Horn

