

## Artist Profile – Juliana Huxtable

### b. 1987 Bryan-College Station, TX; lives and works in New York City

Huxtable grew up in a conservative town in Texas and was raised by a single mother after her parents got divorced. She was born intersex and began to transition after she attended college, this led to a struggle with gender and identity early in life. Huxtable attended Bard College in New York where she took several painting classes but did not pursue a degree in painting because of criticism from her professors, instead Huxtable studied literature and gender studies. Huxtable was interested in fashion and being a DJ as well as the other topics she studied at Bard College. She created DJ mixes that integrated her poetry, participated in a number of fashion shows, and was even photographed alongside thirteen other transgender women.

Huxtable's work explores many topics including identity, the body, text, language, conspiracy theories, fashion, and countercultures. She is influenced by science fiction, internet culture; specifically, how it has changed from text based to now image based, and afrofuturism; a philosophy that explores the African diaspora culture and how it relates to technology. Some of Huxtable's goals are to find and transform imagery that has symbolic power, create safe spaces, address anxieties, and cultivate a sense of inclusivity with her work. Huxtable uses many mediums to create her works; photography, often self-portraits, text based prints, performance, social media, and music all help her present her issues and themes. She often constructs human-creature hybrid avatars to represent her fluid gender and sexual identity, and much of her work focuses on the connections between different ideas.

Huxtable's photography is often very colorful and is done in a self-portrait style. She clearly uses her interest in science fiction in her images to create a new and different space to explore her identity and gender. The other side of Huxtable's photography are her text-based prints, where she uses her own writing, either poetry or stories, and incorporates them into her images so that they are the main focus. The text typically revolves around her exploring her identity and commenting on the ways society reacts to identity, gender, and cultures. The performance, social media, and music mediums often go together; Huxtable will do a performance piece that begins with loud dance music before beginning to recite her own poetry that discusses identity in our new digital age.

Huxtable is a member of House of Ladosha, a New York City-based collective that showcases various art projects, she is also a founder of *Shock Value*, a NYC nightlife collective run by women artists, DJs, writers, and fashion icons. Huxtable is also on the editorial board for the Topical Cream, a platform that supports artists through digital publishing programs and received a United States Artists Fellowship in 2019. A few examples of Huxtable's work include *Nuwabian Princess* (1); a photograph that includes the avatar previously mentioned, *Untitled (Destroying Flesh)* (2); an example of a print that is just text and discusses her identity and gender, and *Untitled (LIL' MARVEL)* (3); which demonstrates again her interest in science fiction.



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UNIVERSAL CROP TOPS FOR ALL THE SELF-CANONIZED SAINTS OF BECOMING. PRIMAL SELF-RECOGNITION DISASSEMBLES AS IT FORMS, TRANSFERRING CORPORAL MATTER INTO THE VIRTUAL AND IT DOUBLES BACK AS A FANTASY OF OURSELVES... OR PERHAPS ITS ALL JUST A NIGHTMARE. LIKE THAT TIME I REALIZED THAT FOR US BY US WAS A MESSAGE MORE SEDUCTIVE TO THEM THEN IT EVER WAS TO US. NOT THAT US IS EVEN US AT THIS POINT, AS THE SEPARATIONS BETWEEN DISSOLVE WITH EVERY CAUSTIC 'AGREE TO TERMS OF SERVICE'. THERE ARE SO MANY SKELETAL REMAINS IN LOCKED XANGAS LIVEJOURNAL AND MYSPACE ACCOUNTS. THE FINAL FRONTIER OF THE OLD TRIBES AND THEOLOGIES. WHEN HOT TOPIC AND GAP WERE HOT TOPIC AND GAP. THE CULT OF PREDETERMINED VOLITION IS DEAD - THE SACRILEGE OF THE OLD-ENOUGH-TO-NOT-BE-NEW AND EXPANSIVE DIGITAL FRONTIER CONSUMED ALL THE WIGGERS, GOTH GIRLS, PUNKS AND YUPPIES OF OLD, SERVING A GENERATION OF SELF CREATED DEITIES, HALLOWED BY VIRTUE OF THE SINGULARITY AND BREADTH OF THEIR ICONOCLASM AS THEY ARE FORCED TO REGIFURE THE SOCIAL.

THE OSTENSIBLY LOST BOYS GIRLS AND OTHERWISE WHO CRUCIFY THE ALWAYS-ALREADY-DEAD VERSION OF THEMSELVES CURRENTLY UNABLE TO CHOOSE WHICH SONG TO PLAY-TO-ITS-END ON THE WAY FROM START TO FINAL TRAIN STOP AND OPT FOR A 40 MINUTE MIX ABLE TO MUTE THE BOUNDARIES THAT PASSIVE-AGGRESSIVELY FRAME EVERY DECISION BETWEEN DUNK/BOOT, NATURAL/MAYBELLINE, CHEST BINDER OR BRA, TUCK OR GET-STUCK-GETTING-CLOCKED.

THE RELIGIOUS AND COMPULSIVE NEED && PRAYER FOR DURATION PERMEANCE AND PERMANENCE IN SOUND IS ANSWERED BY THE ADVENT OF THE MIX OVER SONG. THE SUBLIME AND RAPTUREOUS POWER OF THE HYMN TO BREAK YOLKS GIVEN AS THE PERFECT PASTICHE OR LAYERING THAT ALLOWS US FOR A MOMENT TO ESCAPE GENRE, THE 5-OR-SO MINUTE LIMIT OF SONGS PROPER AND THE UNIT-CUBES WE FIND OURSELVES ATOMIZED IN DIVIDED BY A SURFACE MADE OF CLICKS SHARING REPRESENTATIVE DATA FILES, EACH ONE DESTROYING OUR FLESH AS IT FADES INTO NOUMENON.

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