

My creative process and studio practice involves scholarly exploration conducted in tandem with the development of an aesthetic that seeks to convey a social construct which further focuses on creating an art that considers societal "justice". This is my exploration of transculturalism.

The work is the essence of relational aesthetics. I do not see the work as political but rather more closely related to "a conversation" in its broadest and inclusive context. The ongoing work is to research what is "Black Indian" and the work created from the exploration will serve as the basis for a dialogue that is intended to go beyond the work. The work is part of the global dialogue, which seeks to question the canon by engaging in the deconstruction of perceived cultural constructs examining oppression. What is holocaust?

There is an effective ambiguous nature to the work that aptly lends itself to the focus of the discussion on subjugation while still being interested in resolving formal conceptual issues. I am acutely interested in and fascinated by the issues raised by the work in addressing the false universal societal constructs-racism, community, and environments, their interaction with myth, their persuasiveness focusing on the deconstruction of stereotyped images as they relate to people of color in the global sense and relationships to the Holocaust. I use Holocaust here in the global context. **I am a black Indian as well.** I am interested in connecting the conceptual/formal concerns of the work with transculturalism at the center of the aesthetic debate/conversation. This exploration should provide the backdrop for the continued development of the work from its formal and conceptual directions while enhancing my interest in cultural history as it pertains to the Pan-African Holocaust. My work then has a multi-layered approach that seeks to encourage a transformative process for the viewer. I hope to continue developing an evolving dialogue with the work that recognizes the realities of global oppression and its implications.

—James Ari Montford
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