

YOU ARE A STRANGER, YOU ALWAYS HAVE BEEN.

rylee brabham

1. **BROOD / OVER EASY**

heirloom quilt pieces, batting, lace, cotton, embroidery thread, electrical cord,, found objects (frying pan, fruit cake recipe, handwritten note), cast aluminum, paint, cicada shells, cotton, thread

2. ***You will leave, but I will keep you with me.***

plywood, ash, poplar, cherry, walnut, maple, matcha whisk, jelly beans, a teacup, a little pink purse, yellow sunglasses, infinity lighter, two rings, a pin, a lock, handmade coupons that were never redeemed, a quarter, old jewelry

3. ***Self Portrait***

oil on canvas

4. **BELONGING, BELONGINGS**

CNC plasma-cut steel, acrylic, cherry, lightbulb, chain, recipe box, wooden horse, clown doll, bell, oil lamp, Hummel figurine, teacup, harmonica

INHERITANCE

ash, cherry, found object (chair), velvet, embroidery thread

5. ***I tried to get out.***

dead cicada, cicada shell, aluminum, thread, velvet

6. **FORMING , FORMLESS**

raku fired ceramic vase, ash, cherry, found objects (bible verse booklet, petrified wood)

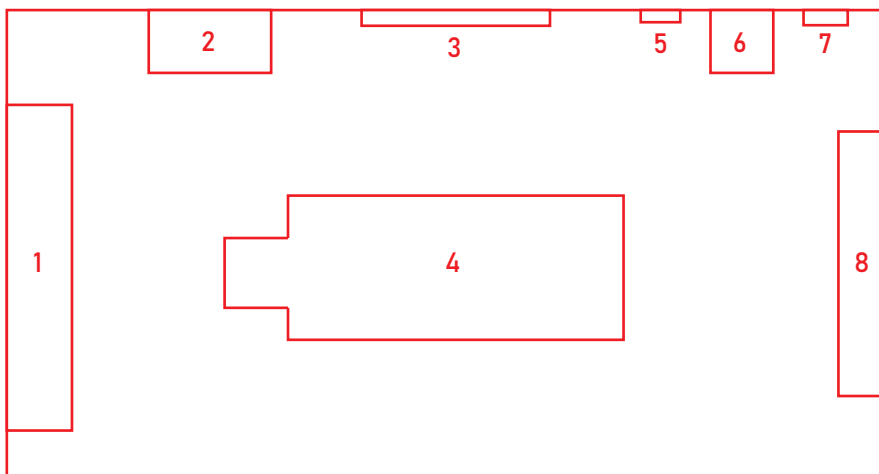
7. ***Untitled***

heirloom crocheted lace, velvet

8. ***You are a stranger, you always have been.***

plaster, lace, metal, thread, paper, plaster-dipped cicada shells, dead cicada, red paint, found objects (mantle, lunchbox)

As a queer person born and raised in the deep south, I have frequently felt like an outsider in not only a broader cultural sense, but especially within the specific context of my family unit. The dining room and the kitchen as domestic repositories are rife with expectations of binary gender performance. Through making this work, I am exploring the overtones of stereotypical masculinity and femininity carried through these spaces as well as the objects we often find inhabiting them. Many of the objects in this show are heirlooms - objects passed down, through and across generations of my family. By situating these objects throughout this simulated domestic space, I am seeking to investigate (and remediate) the conflict existing between my gender identity and my upbringing. Utilizing fiber practices associated with femininity such as embroidery and sewing contrasted with processes traditionally associated with masculinity like woodworking and metalworking, I further complicate the relationship I have to the material. However rich the inheritance, it never comes without consequence.



An excerpt from
I LOOKED FOR THE EXIT, FOUND A SLEEVE
by River Halen

full of apertures through time
which appeared to be accelerating
straight past the ancient question
do I keep my inheritance
or let myself be seen.

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