

TITLE | *Untitled, Chitterlings, 2011*
STUDENT | Kamilah K Campbell
DEGREE | Master of Fine Arts Candidate,
Sculpture, (2013)



OVERVIEW | Kamilah uses chitterlings as a metaphor for identity and pride. She is taking the discard, the abject, the trash, the unwanted, and positioning it in middle-class domestic space. The chitterlings act as subterfuge, allowing her to create an environment that makes a statement about the value of African-American identity and to also problematize it.



She is appropriating the identifiable (the look of the domestic, the idea of the interior) to describe the convoluted (the cultural, the societal, the racial, the gendered). The chitterlings work as the convoluted first because they drift between recognition as skin and innards. Secondly, they break from their designated use to allow for a different type of consumption. They are emblematic of a troubled past and present. They have a historical existence that is multicultural, and a contemporary presence that finds more specificity in African-American culture.

Kamilah's concerns remain embedded in how one locates their identity, framed by her own experiences with hybridism, fluidity (as in supposed "passing") and ambiguity (with questions of "what are you?"). The work is an overstatement of order, imposed and self-prescribed, and further serves as an investigation of public and private spaces.

