Monsieur Zohore, *La Revenant*

Clock the Spook, 2021
Durational Performance in Ghost Costume

Recently, the pandemic and the racial unrest of 2020 have shifted my relationship to my body and my performance work. I no longer feel the same urgency to expose my body in the same manner that I have been over the last ten years in the Works in Progress series. Putting my physical and mental health on the line no longer feels as productive and transgressive in the wake of all of the violence and loss. Thinking through the specter of anxiety and apprehension and trying to locate them within a historical context of other artists working under similar conditions has allowed me to complicate my relationship to my queer black body and develop and new a performance idea that addresses these themes.

In the wake of constant violence and loss in our communities, Zohore will debut a new research-based performance called *Clock the Spook*, that allows him to explore the horrors of both past and present. Within a historical context of artists such as Adrian Piper, Lorraine O'Grady, and Sharon Hayes who have worked under similar conditions, Zohore disguises himself in a ghost costume to protect his body. Poetically transforming his queer black body into one that can move freely about space in disguise, this provocative work, asks the audience to confront truths about themselves and the society they live in.

MZ.21 (Le Pirate), 2021
Single channel video loop projected
5 minutes 55 seconds
Edition of 3 (2 APs)

This work is technically a bootleg recording of a movie in theaters that is visually and solely focused on a ghost that has gone to see the film. The ghost is shown laughing, crying, cheering, screaming, and eating popcorn while the audio from the film continues to clue the viewer into possible reasons for these reactions. *MZ.21 (Le Pirate)*, 2021 is presented in it's own room of the gallery surrounded by furniture covered in sheets, and *Untitled (Concession)*, 2021 a popcorn machine with unlimited popcorn. Zohore effectively re-introduces the gallery to its audience as a new entity, one whose Lynchien effect is immediately familiar yet unsettingling.