

THANDIWE ADOFO



thandiwe adofo,

***SOLITUDE* (2026), Mixed media installation: video, text, ceramic sculpture, dimensions variable**

ARTIST STATEMENT:

The exhibition Fluid Structures became an interest as I began to reexamine the functionality of

power structures in Western world and the dissolution of physical architecture and the individuals which reside within. The specificity of my angle focuses on the abuse of the individual through said power structures. My body of work titled *SOLITUDE*, is a multi-media project spanning across text, film, and sculptural media. The inspiration for *SOLITUDE* began with a short story collection featuring eight stories spanning across the urban and rural areas of Black life, Post-Jim Crow. Thematically, the issues addressed include architecture of Black interior as it relates to the abuse of political power within domesticity and the fluidity of self through an inevitable decay.

The first aspect of *SOLITUDE* is an installation of a 15 minute film of text projected onto draped canvas. The film is created from almost indistinguishably intertwined quotes from interviewees (from Black people in Berlin and the States) and from the short story collection: a physical manifestation of the fluid yet deteriorating structures of the West from the perspective of the Black Diaspora.

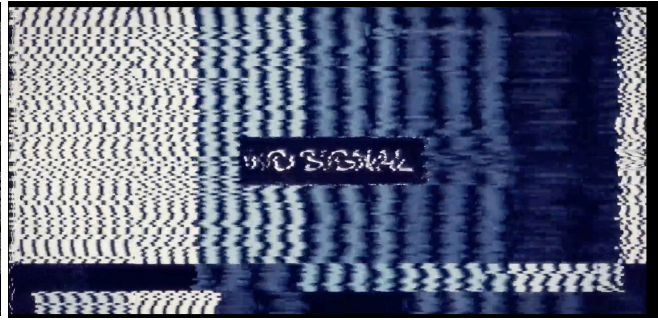
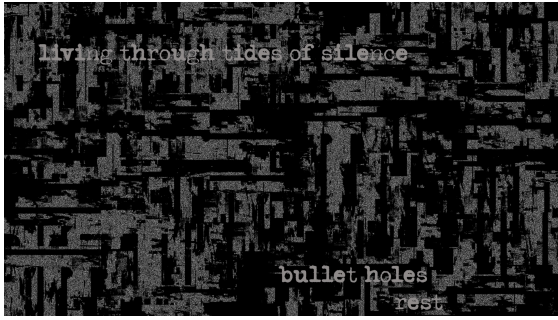
The second aspect of *SOLITUDE* is the sculptural media created on a wheel. Each ceramic piece is created from the artist interpreting the connection from each interview to a single short story from the broader collection into a physical format. This process allows the artist to create symbols of distortion, disillusionment, and decay from the personal memories, information, and emotions shared in the interviews. While simultaneously understanding the connection between the imagined short stories and the reality of the individuals. There are six interviewees and will be six ceramic pieces total.

The third aspect of *SOLITUDE* is the creation of an exhibition book from the collection of short stories allowing the audience to be drawn into the inner world of the Black diaspora, the structures of control in the West that have abused us, and the vulnerable interiors that have been developed as a form of protection.

SOLITUDE acts as an intentional interruption within its existing platform. It forces the audience to reimagine and realign what they originally connected to urban architecture and recreate a world where the interior structures in both Berlin and the States must be acknowledged and addressed.

SOLITUDE finds a home in Fluid Structures due to the connection between urban architecture through the motifs of hierarchy, power, abuse, and control. *SOLITUDE* functions as an introduction to the inner world of a neglected group in the West and reconstitutes what connection means, allowing the control of formal spatial power structures to dissolve emerging into a reconstructed inner reality.

- thandiwe adofo



thandiwe adofo,

***untitled (ode to berlin)* (2025), video with sound, original poetry, 1:59 on loop**

***untitled (i think of war)* (2025), video with sound, original poetry, 2:01 on loop**

Writer, poet, and director thandiwe adofo extends their literary practice into the visual field through two video poems produced during their first Artist Residency at MOMENTUM in 2025. Shaped by Berlin's layered temporalities—where historical residue and contemporary urgency coexist—the works translate written poems into moving image. In dialogue with traditions of text-based art, language is activated as image, rhythm, and spatial encounter. adofo's practice mobilizes text as a visual and political force, crafting works that are at once dissonant and lucid, inviting viewers into critical reflection and collective conversation.

ARTIST BIO: www.thandiwewilson.com | [@thandiweadofo](https://www.instagram.com/thandiweadofo)

THANDIWE ADOFO (born 2002 in Glen Ridge, New Jersey, USA. Lives and works in New York, USA.)

thandiwe adofo is a writer, director, poet, and multidisciplinary artist working across film, fiction, experimental writing, and curatorial formats. Rooted in Black radical thought, her practice examines how historical violence, displacement, and collective memory continue to shape contemporary experiences of Blackness. Through narrative, performance, and hybrid literary forms, she constructs emotionally charged works that address political instability, inherited trauma, and the possibility of reclaiming suppressed histories. Writers such as Amiri Baraka, bell hooks, Toni Morrison, and James Baldwin have informed her engagement with language as both a literary and political medium.

adofo graduated from Howard University in 2024 with a BA in English and Creative Writing and is currently a Master's candidate in Experimental Humanities at New York University. Her work spans filmmaking, publishing, performance-oriented programming, and editorial practice. She directed and co-wrote the short film *The Resolution* (2023–24) and co-directed *BURN Experience I & II* (2023), a multidisciplinary showcase and docu-series involving artists, musicians, and spoken-word practitioners from Howard University and the DMV area. During a year of international residencies — including Château d'Orquevaux, Arts Letters & Numbers, Casa Uno, MOMENTUM, and Creekside Arts — she developed a manuscript addressing the

ongoing geopolitical violence and extractive histories surrounding the Democratic Republic of Congo. Her writing has appeared in publications including *The Bellingham Review*, *Woven Tale Press*, *Hot Pot Magazine*, *Era Literary Magazine*, *The Amistad*, and *20 Something Files*, where she also serves as Senior Editor and Contributor. She was selected as a 2025–26 Fiction Fellow at the CUNY Writers' Institute and currently co-coordinates the reading series *Poets in Pajamas* for Sundress Publications.