Informed by his commitment to engage with the community and create a biographical and creative ecosphere, Bryant is also a prolific filmmaker and has collaborated with Nashville artist & Husky's Pizza Beeria to visual artist María Magdalena. For the 2021 Bicycle Film Festival, his film project with Nashville artist & Husky's Pizza Beeria was screened at the Vanderbilt University. Bryant has spent working with his father, who owns a convenience store depicted in a photograph of young Black boys on bikes outside a North Nashville convenience store. The sculptural form is elevated to remind viewers, especially those who see them unlearn harmful propaganda and declare:

LOVE YOURSELF
LOVE YOUR ENEMY
DONT BELIEVE YOUR LYING EYES
EDUCATE YOURSELF
EDUCATE YOUR PEOPLE
DO NOT ALTER
ternarratives to what many Black children absorb through red-and-yellow designs meant to evoke the color palette of old posters. Affirming messages, typically expressed in bold spaces (fig. 4). A selection of those works is on view in the paste murals (or “posters,” as he calls them) in public spaces (fig. 4). In contrast to the collage-like assemblage of documentary photographs representing subjects like a man clipping his own hair while cradling his sleeping young daughter, Bryant's studio works are more personal and intimate, offering an opportunity to consider one's present position by critically thinking about the past and moving on to lead healthy, creative, and intentional lives. His own creative path has been circuitous, partly because he had limited knowledge of vocational opportunities while growing up in rural Alabama. Bryant spent six years in the Air Force Reserve after high school before studying industrial technology with a concentration in graphic communication at Alabama A&M University, an HBCU in Huntsville. His film project with Nashville artist & Husky's Pizza Beeria was screened at the Vanderbilt University. Bryant's lens is focused on people and places that are often overlooked, such as neighborhoods in Nashville, where he has lived since 2016; or elsewhere, Bryant's lens is focused on the young Black boys on bikes outside a North Nashville convenience store depicted in a photograph of young Black boys on bikes outside a North Nashville convenience store. Community is a core component of Bryant's prolific photography, as well as his documentary videos, as the sculptural form is elevated to remind viewers, especially those who see them unlearn harmful propaganda and declare:

LOVE YOURSELF
LOVE YOUR ENEMY
DONT BELIEVE YOUR LYING EYES
EDUCATE YOURSELF
EDUCATE YOUR PEOPLE
DO NOT ALTER
ternarratives to what many Black children absorb through red-and-yellow designs meant to evoke the color palette of old posters. Affirming messages, typically expressed in bold spaces (fig. 4). A selection of those works is on view in the paste murals (or “posters,” as he calls them) in public spaces (fig. 4). In contrast to the collage-like assemblage of documentary photographs representing subjects like a man clipping his own hair while cradling his sleeping young daughter, Bryant's studio works are more personal and intimate, offering an opportunity to consider one's present position by critically thinking about the past and moving on to lead healthy, creative, and intentional lives. His own creative path has been circuitous, partly because he had limited knowledge of vocational opportunities while growing up in rural Alabama. Bryant spent six years in the Air Force Reserve after high school before studying industrial technology with a concentration in graphic communication at Alabama A&M University, an HBCU in Huntsville. His film project with Nashville artist & Husky's Pizza Beeria was screened at the Vanderbilt University. Bryant's lens is focused on people and places that are often overlooked, such as neighborhoods in Nashville, where he has lived since 2016; or elsewhere, Bryant's lens is focused on the young Black boys on bikes outside a North Nashville convenience store depicted in a photograph of young Black boys on bikes outside a North Nashville convenience store. Community is a core component of Bryant's prolific photography, as well as his documentary videos, as

The sculptural form is elevated to remind viewers, especially those who see them unlearn harmful propaganda and declare:

LOVE YOURSELF
LOVE YOUR ENEMY
DONT BELIEVE YOUR LYING EYES
EDUCATE YOURSELF
EDUCATE YOUR PEOPLE
DO NOT ALTER
ternarratives to what many Black children absorb through red-and-yellow designs meant to evoke the color palette of old posters. Affirming messages, typically expressed in bold spaces (fig. 4). A selection of those works is on view in the paste murals (or “posters,” as he calls them) in public spaces (fig. 4). In contrast to the collage-like assemblage of documentary photographs representing subjects like a man clipping his own hair while cradling his sleeping young daughter, Bryant's studio works are more personal and intimate, offering an opportunity to consider one's present position by critically thinking about the past and moving on to lead healthy, creative, and intentional lives. His own creative path has been circuitous, partly because he had limited knowledge of vocational opportunities while growing up in rural Alabama. Bryant spent six years in the Air Force Reserve after high school before studying industrial technology with a concentration in graphic communication at Alabama A&M University, an HBCU in Huntsville. His film project with Nashville artist & Husky's Pizza Beeria was screened at the Vanderbilt University. Bryant's lens is focused on people and places that are often overlooked, such as neighborhoods in Nashville, where he has lived since 2016; or elsewhere, Bryant's lens is focused on the young Black boys on bikes outside a North Nashville convenience store depicted in a photograph of young Black boys on bikes outside a North Nashville convenience store. Community is a core component of Bryant's prolific photography, as well as his documentary videos, as

The sculptural form is elevated to remind viewers, especially those who see them unlearn harmful propaganda and declare:

LOVE YOURSELF
LOVE YOUR ENEMY
DONT BELIEVE YOUR LYING EYES
EDUCATE YOURSELF
EDUCATE YOUR PEOPLE
DO NOT ALTER
ternarratives to what many Black children absorb through red-and-yellow designs meant to evoke the color palette of old posters. Affirming messages, typically expressed in bold spaces (fig. 4). A selection of those works is on view in the paste murals (or “posters,” as he calls them) in public spaces (fig. 4). In contrast to the collage-like assemblage of documentary photographs representing subjects like a man clipping his own hair while cradling his sleeping young daughter, Bryant's studio works are more personal and intimate, offering an opportunity to consider one's present position by critically thinking about the past and moving on to lead healthy, creative, and intentional lives. His own creative path has been circuitous, partly because he had limited knowledge of vocational opportunities while growing up in rural Alabama. Bryant spent six years in the Air Force Reserve after high school before studying industrial technology with a concentration in graphic communication at Alabama A&M University, an HBCU in Huntsville. His film project with Nashville artist & Husky's Pizza Beeria was screened at the Vanderbilt University. Bryant's lens is focused on people and places that are often overlooked, such as neighborhoods in Nashville, where he has lived since 2016; or elsewhere, Bryant's lens is focused on the young Black boys on bikes outside a North Nashville convenience store depicted in a photograph of young Black boys on bikes outside a North Nashville convenience store. Community is a core component of Bryant's prolific photography, as well as his documentary videos, as