

Footsie, 18' x5', 2022

Materials: Ink, Clay, Wood, Linoleum, Dye, Felt, Paint

This installation is my most recently completed work which serves to provide both a sense of scale and material variation that exists within my projects. I often am painting from nature and exploring ideas around the outdoors. In the case about the home space, hypnosis, and dirt; the focus of the viewer was like looking at a floor-plan and the remnants of an action all at once.



Public Letter, Materials: Tin, paint, String, Dye 18' x16 '

Realized in 2020 Displayed in a public space in Mexico City as an area under which to exchange information



Image: The Yurt Tea Set and Video Still, Installation of the Ringer Irreconcilable, 2022

Overall install view;

THE RINGER IRRECONCILABLE

The installation was meant to be entered -- evoking the feeling of approaching a threshold. Beginning versus ending was broken and refreshed into small moments of expression and anticipation. Repeated objects link the paintings and the viewers' sense of time passing. A short selection of poems were read and performed in conjunction with the work. The video shows several live streams from the yurt and various animals existing outside its windows. The Curtains, Yurt Tea Set are featured in the following slides.

The Yurt Tea Set

Ceramic vessels and cups made in collaboration with Zachary Benson. Various performances with set and musicians, authors, and myself were in the installation.



"The Yurt Poems" appears to be a collection of interconnected verses or moments that revolve around experiences and encounters near a yurt. A yurt, traditionally a portable dwelling, serves as a symbolic space where the speaker seeks connection and intimacy. This one was created by Polish dramatist Jerzy's Grotowski. The opening lines evoke a sense of longing and anticipation, likening the speaker's interest in *Grotowski's yurt* to a hopeful desire for invitation into a private space. There are 18 additional poems within this installation, it is featured here below.

Grotowski's yurt

Spent time and hovered around the way one does
a crush at a party
hoping to get invited
into a bedroom

Nearly a year later by the Yurt, meet someone who gave me a clue

I met Oolia, a name of mainly open mouth noises

We stood where mulch¹ is made.
Meeting someone stealing mulch with a wheelbarrow in the night is pretty
romantic

Oolia and I stood outside and she sang a song to me

As she smiled and sang:

How does a snail go to sleep at night?

¹ Yvonne Rainer : Actions for Artists 8. Make your own Mulch.

When she stopped,

I thought about how snails move and are known to make a hard shell around themselves

Does a snail move when it is time to go to sleep?
go to dream?

Snail slime all come out Radula

Gathered rocks
thrown back into a stream
growing, flowing, going down
slowly
stripped a screw-in
front of you
Knees as compressed plums
with your mouth moving
small pieces out
remaining on
the right side
hurt

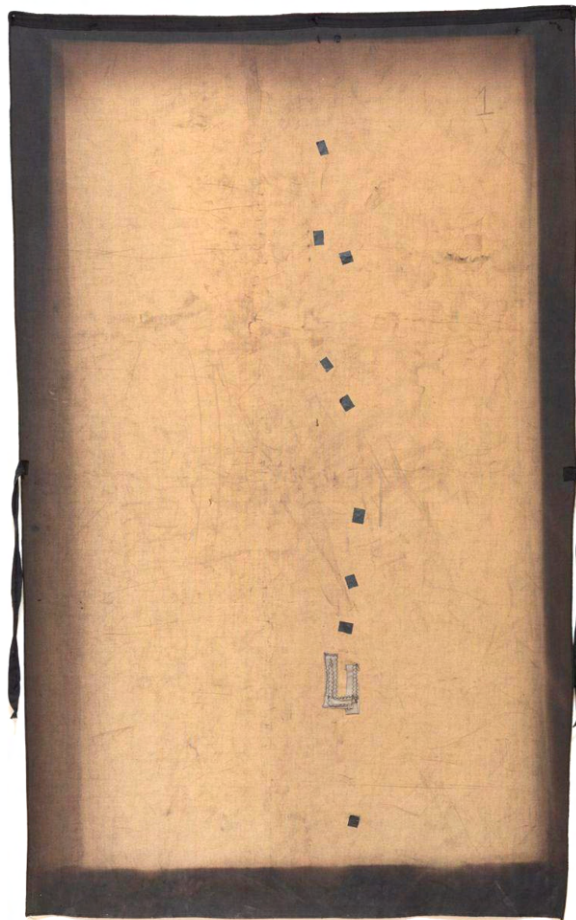
Who then placed
a hand on my wound

Snail slime all come out
Radula
Stupid heights
base things, baby blue
rubbing
Radula
A wind from your eye
smells sharp
pencil shavings
and some times of blood
with lotta iron in it

How does a snail move
When is the time to go to sleep?
Rakes from below
its belt hardened
to make itself safe

Caught in a dream
Which won't wait for the night
until low rain temperature clouds
AEstivation moves mild
Forever without end inside

The Curtains What is constant in the theater, besides the stage and its curtains. Seen as a way to direct the mind towards what is being felt in the body, directly relates to non objective theater language created in the Yurt. These depict the sun's progress of bleaching the velvet over time and they are reversed.







My compositions often start with found materials, taken for their strange resonance. Multi-layered images open up a space for humor in the artwork as well as sculptural space inside of a flat plane. The painting *Gridley's Flour Sack* depicts an empty sack that was repeatedly auctioned in 1864, raising the contemporary equivalent of \$4,331,000 which provided aid to wounded American Civil War soldiers.

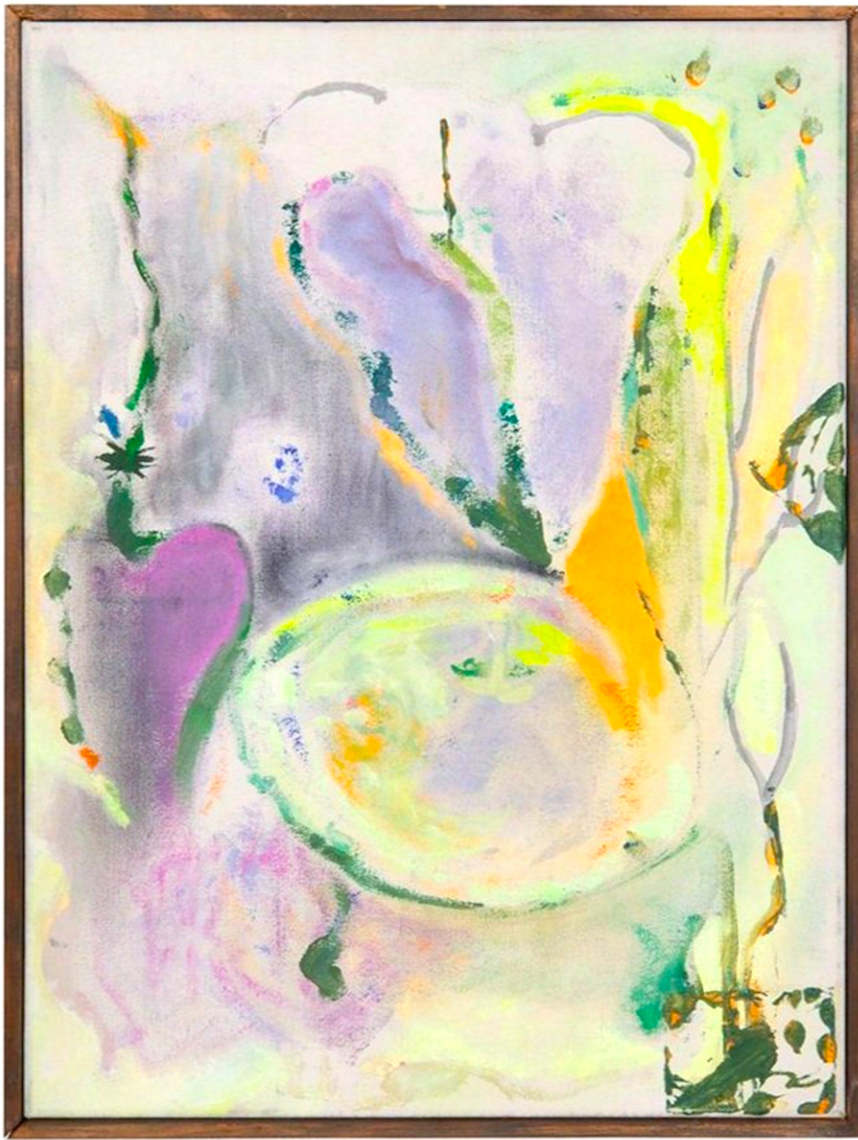
IMAGE: Gridley's Sack Wood, canvas, Acrylic Paint, Ink and Dye 2022



POV Acrylic Paint, Ink and Dye on Aluminum 2022



Sprockets Wood, canvas, Acrylic Paint, Ink and Dye 2022



Roughing it Wood, canvas, Acrylic Paint, Ink and Dye 2022



These works are moving in and out of a sculptural, performance and craft space.

Using the form of the painted surfaces like a screen and framing the work with the body moving and making it.

All Performance Documentation ,
4x5 camera,
exchange with Hiroshi Clark
2020- ongoing.

Third ear series
Wood, canvas,
Ink dyes,
hand-sewn
elements

