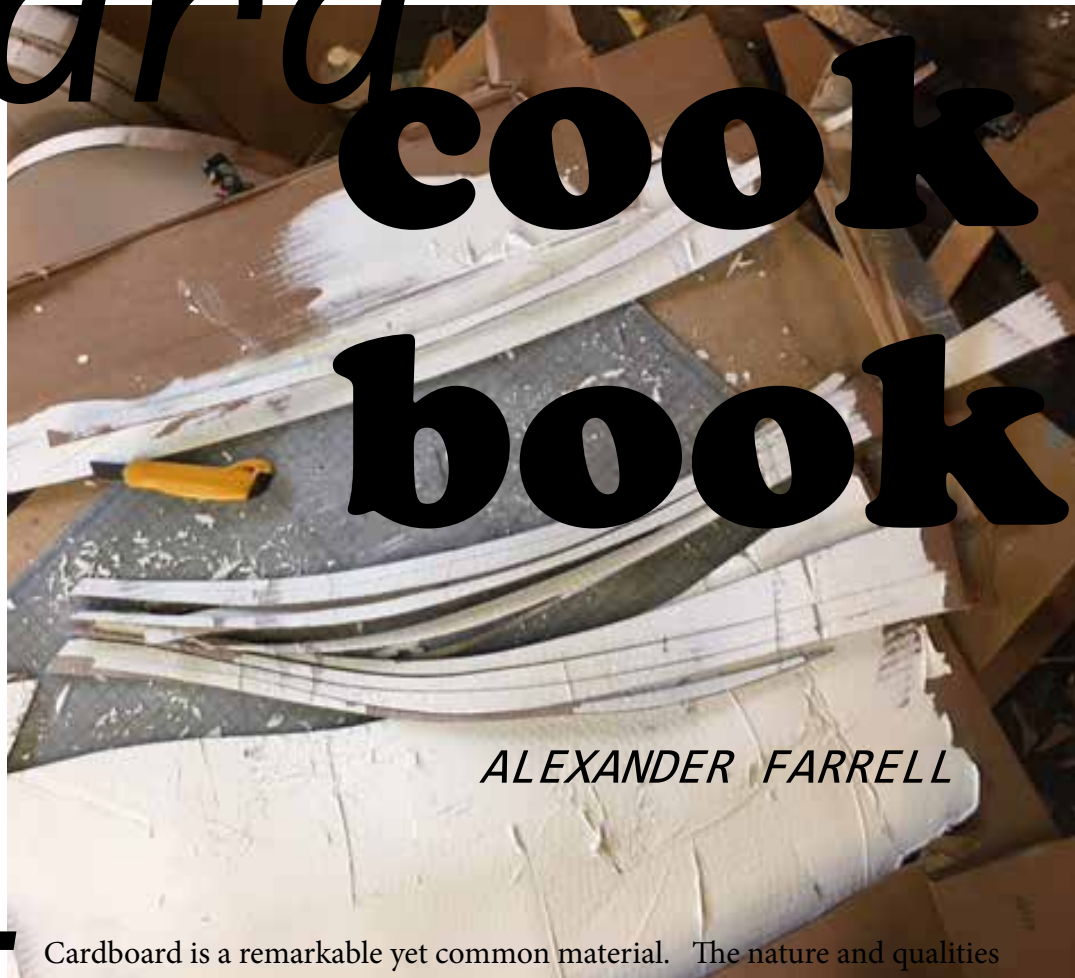


Card *the board* **cook book**



ALEXANDER FARRELL

#

Cardboard is a remarkable yet common material. The nature and qualities that make cardboard such a useful modern material also hold great potential for creative expression. Inside are three projects of mine that illustrate the versatility of this everyday material and explore concepts in the context of contemporary art, activism and the environment.



dissent



**form,
function &
power**

**suffering,
nature & craft**



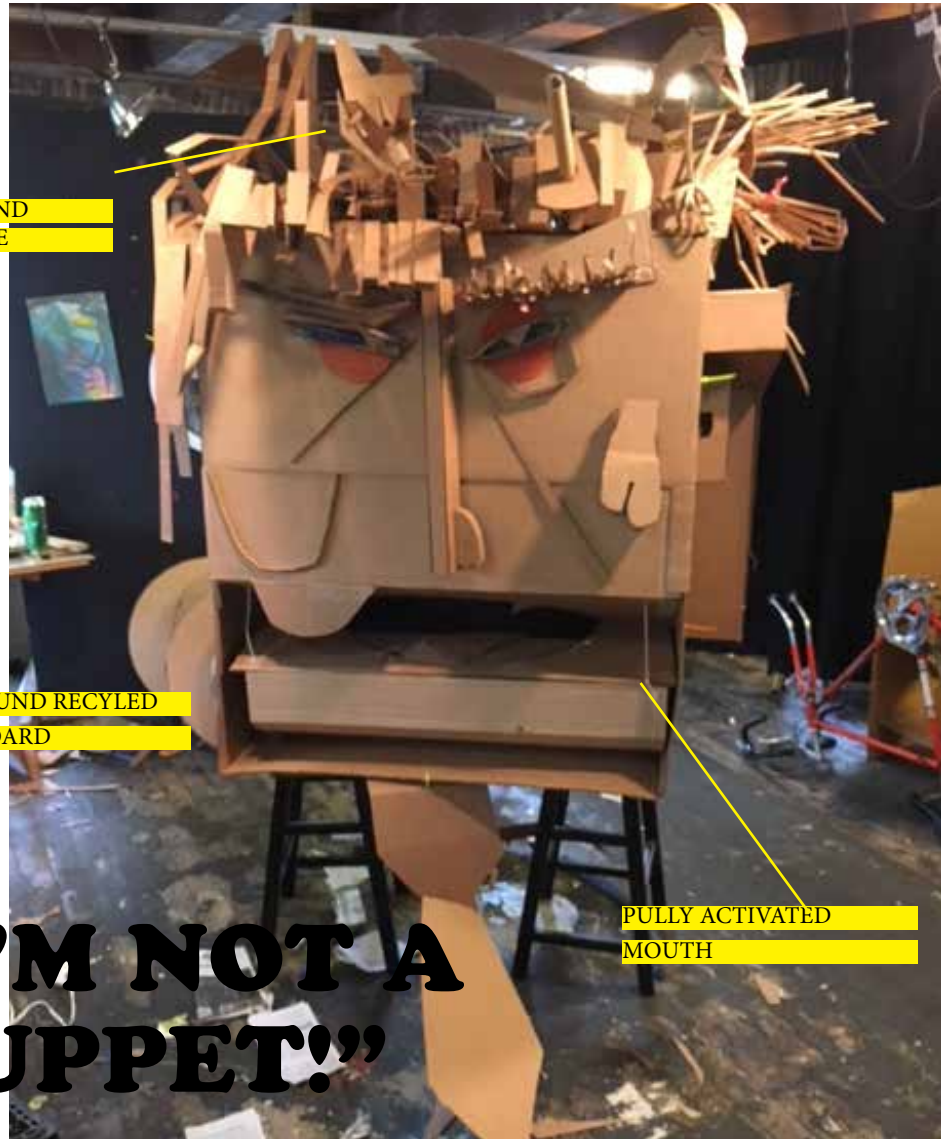
“play and labor”

...is my creative mantra. Whether I'm working in 2D or 3D, drawing or building; 'play and labor' drives my creative process. It's to be both child and adult; oscillating between opposite states of looking, doing and perceiving the world. Play gives us freedom, grace and permits our imaginations to thrive. Discoveries are made. Labor takes the fruits of play and with discipline, vision, knowledge, and problem solving skills, works toward a greater concept and form.

-Alex Farrell 2018

DISSENT: TRUMP-HEAD: I AM A GENIUS... A VERY STABLE GENIUS..TWEET TWEET TWEET....

TWEET TWEET TWEET TWEET TWEET TWEET TWEET TWEET TWEET



WOODLAND CREATURE

100% FOUND RECYLED CARDBOARD

PULLY ACTIVATED MOUTH

“I’M NOT A PUPPET!”

Yes you are a puppet! You stand over 8 feet tall and I have the power to make you say and do as I wish. The presidential election was traumatizing but in its wake a resistance bloomed offering hope and inspiration. The call to action was strong. The Womens March, The March for Science and the solidarity I witnessed was motivation to make something radical. But what can I do? How can I affect change? Outside of casting ballots, volunteering and phone banking what can I, as an artist ,bring to the table?

F* * K HEAD

Is there such a thing as political art? What is the role of the artist in society? Sometimes painted words are not enough...

INGREDIENTS

Cardboard: 1 (really) large cardboard box, plus extra cardboard

Zip-ties: Primary means of construction fasteners which are easy to work with, stronger than glue and allow for moving flexible parts.

Lumber: 2x3 pine stud as mounting post, miscellaneous scrap wood for interior fittings and reinforcements

Make it move: Modify a 2 wheel dolly by adding a large cardboard tube; insert the mounting post in the tube.

Open Wide: Create a functioning mouth with some string and a little puppet engineering

Signs have deficiencies. As much as I loved seeing thousands of handmade protest slogans there is a singularity to signs which makes them fundamentally incapable of being anything but a single message. Signs are limited by their flatness too-they can only be read and understood if the viewer has the right vantage point. To overcome these shortfalls my design exists in 3 dimensions

in a scale in proportion to the crowd. The power of the puppet is that the message can change; it’s an extension of the performer. Puppets have a long tradition in our culture and has the presence and power to attract and invite others to participate. This creates the environment for play where dialogue can take place, humans form connections and the revolution grows stronger.



Democracy is only strong with participation. Trump-Head was designed with the intention of engaging people. I asked the public and collected ideas of what to “feed” our puppet-it was hilarious. Small plastic grocery bags are the symbolic manifestations of these ideas and like a toss-game they are hurled through the air to be swallowed by 45





An overflowing trash can, a broken window, an abandoned bicycle. Visual cues shape our sense of place and the people who inhabit our environment.



When political and societal change is slow and in the face of so much inequality; How can we show our values and improve the pedestrian experience? Are there non-intrusive ways to transform a person's perception of their community.

**WHEEL
MAKE
IT**

FORM FUNCTION AND POWER: CHANGING THE NARRATIVE STREET SIDE

OVER TIME THESE SCULPTURES DETERIORATE -WITH CHANGE, FORM AND METAPHOR ARE ALTERED



my neighborhood

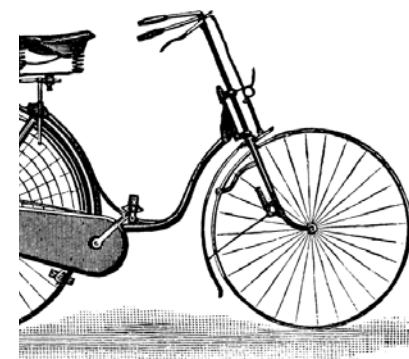


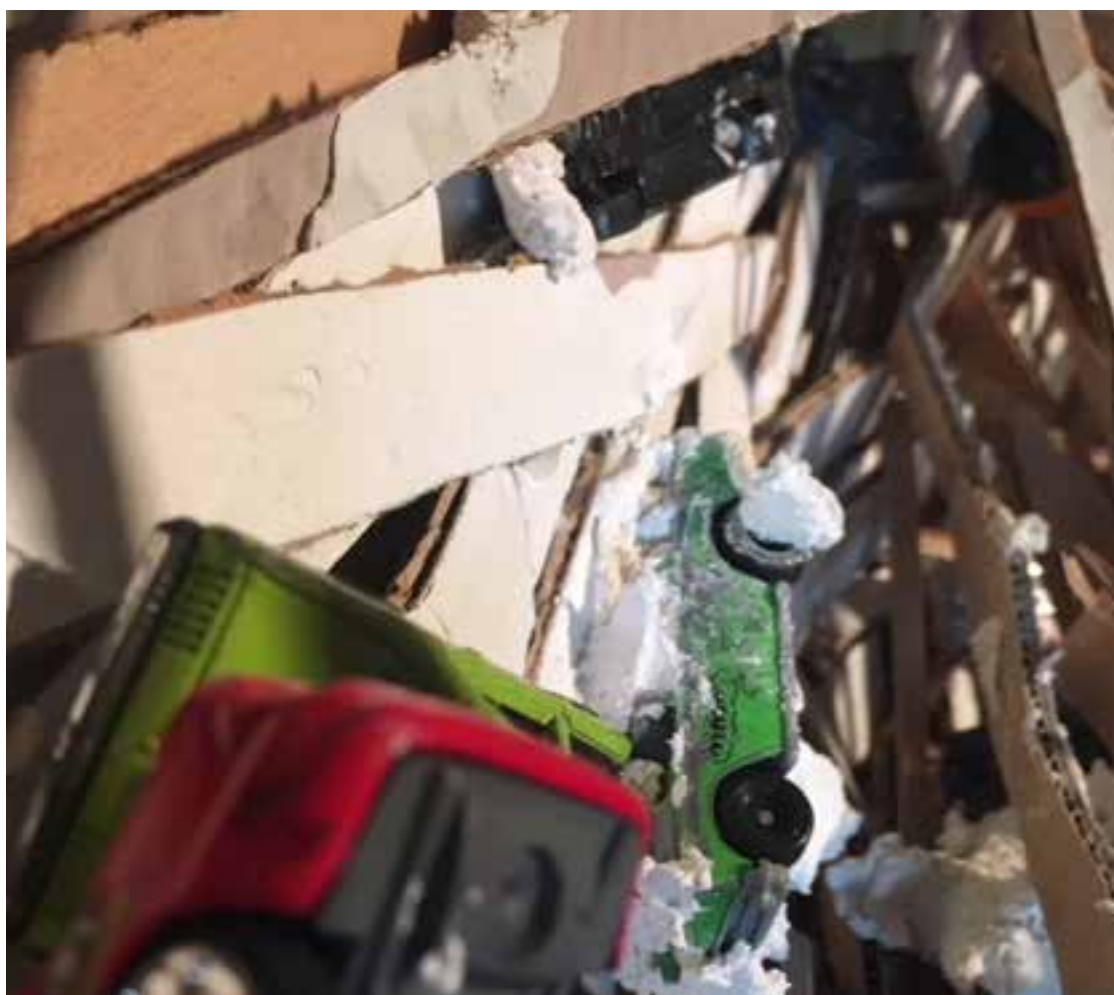
This idea was conceived in Allston. Living on the corner of Harvard and Comm ave , I spent a lot of time sitting at my window overlooking the most interesting intersection in Boston.

**Key Ingredients:
Single ply
cardboard, glue,
bike wheel
template, cutting
knife and wooden
dowels**

Theft occurs in all cities . Internet scams and cyber crimes are common yet are largely hidden from public view. This makes bike thefts unique; the visibility of this crime in my view, has a profound impact in the community. Bicycle design hasn't changed much since its invention in the 1800's. It's utilitarian and designed for function above all else. So when a bike is missing a part it's something you notice. This cardboard wheel has symbolic value. *A cardboard*

bicycle wheel you say? Does it work- can you ride? -No. It is not my intent to "fix" or make rideable again. Fixing the bike would require replacing the wheel adjusting the brakes aligning the chain and so on. It's symbolic power is greater than mechanical utility; it suggests that you live in a community of givers rather than takers. It represents a desire to 'right a wrong' and it recognizes victims. It changes the narrative for those who see it.





TSUNAMI AS SEEN ON TV

Transformations happen suddenly or slowly. We live at a moment where our climate is rapidly changing; the planet is polluted and we are witness to tragic consequences every day. Our generation is trying to cope with this reality as best we can. I find inspiration in nature and the tangible materials of our built environment and hope that as humans we have the courage and ingenuity to save our planet.

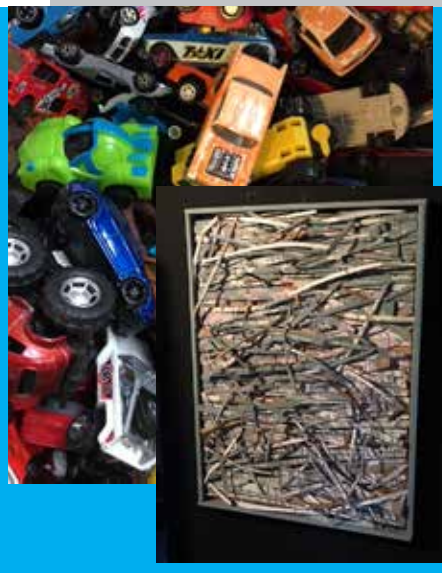


art, disaster, sustainability...



40" x 50"

Like alchemy I had created a new material which possessed unique physical and visual qualities that intrigued me. One piece at a time, layer upon layer of cut lines are held together by friction- I'm *thinking like a bird*. The discovery of this building method allowed for an evolution of form to take place and also enabled a less tedious process of construction- no glue required. Over time a structure emerged out of this repetitive process. This series of assemblages were born from experimentation; combining counterintuitive materials in my studio. I discovered a fresh amalgam. The form evolved again when the tsunami hit Japan and aerial images of the disaster beamed through our screens and televisions.



Key Ingredients:
Cardboard
matte knife,
glue and
secret sauce



I was lost in these landscapes. Composed by nature's fury the abstract landscapes were haunting, almost beautiful. I felt like I was looking at art; my visceral reaction to this imagery is what I want my work to evoke. Adding the matchbox cars created this narrative layer but also enhanced the visual dynamics by creating scale, movement, and adding color. The randomized placement of the cars alludes to the indifference of nature and its awesome power to shape our lives and landscape. Meanings are embedded in abstract art with the materials we choose and by the manner in which they are combined. It is ultimately up to the viewer to draw any conclusions. In that case these pieces take on different meanings; they are: minimalist sculptures that explore a common material, a physical representation of loss and uncertainty or perhaps they are more like an omen- a calling to all that says *listen...* birds are sounding the alarm.