[Views of a dark gallery space, filled with red light, host a large wooden ramp curling up the back wall. On the right is a mounted clear case glowing with red lasers; overlapping white and grey text is projected on the left wall.]

Call to Post [installation views]
Infrasonic ramp: plywood, sound, transducers, wire
20 ft x 11.5 ft x 5 ft (with curve); 5 % grade
2019

The ramp is an installation of infrasonic sound made from modulated speech built into the architecture of the gallery; transducers in it play sound below 20 Hertz (i.e. presumed human incapacity to hear) as haptic vibration. It’s built to ADA specifications; visitors may choose to touch, sit, lay, walk, or roll upon it.

Photo Credit: Mark Waldhauser
A black wall softly lit with red light shows two lines of white captions, reading: “that love’s holographic, that touch is impossible but we do it anyway” which overlap a second projection of illegible text.

**All the time**

HD video: two channel open captions for speech at or above 20 Hz  
Dimensions variable  
2019

Since some speech in the ramp is at or above 20 Hertz (which some humans can hear) captions are included. Both the ramp and the captions have two overlapping channels. As one channel in the ramp’s sound obscures the second, so does one channel of the captions occlude another. When the first channel is blocked by someone, the second channel is revealed in their shadow.

Photo Credit: Mark Waldhauser
Two glowing holograms are lit by red lasers. One image of a single die is rendered in full while the second image of several dice is displayed in the same light path and partially occluded by the shadow of the first mount.

**Boxed Bet** [detail]
transmission holograms, acrylic mounts, 5mW red laser
2 in x 3 in x dimensions variable
2019

Holograms have stereoscopic views and retain motion parallax. Since interference patterns comprise holograms, every part of a hologram contains the whole of information for their image. A cut or occluded hologram will retain its full image when it’s moved or you move in relation to it. Cutting a hologram in half doesn’t split the image but doubles it.

Photo Credit: Mark Waldhauser
Clear cubes and a crystal ball lit by red lasers on black ground reflect into an endless circular pattern in a long clear sloped case that recedes into space.

**Boxed Bet** [detail side view]
transmission holograms, acrylic mounts, 5mW red laser
2 in x 3 in x dimensions variable
2019

An 8 foot display case, hung at seated height, is filled with holograms. As the ramp works at the threshold of human incapacity for sound, the holograms do similarly for sight. The first visible frequency of light on the visible light spectrum, the lowest frequency (some) humans can see, is also known as the color “red.” The piece offers many views including no view; audio description is available beside the case.

Photo Credit: Mark Waldhauser
A large wall displays concentric rings of overlapping white light and shadow; its wavy ground appears to produce dimension.

**a composition of waters** [installation view]
HD video
9 ft x 15 ft; 3 min 49 sec
2018

This piece is part of a suite of work (made with Amalle Dublon) that questions the frame and scale of viewing itself. An ancient ritual to remove unwanted looks is superimposed on a sonic wave tank and appears akin to DeBroglie-Bohm Pilot Wave theory, a classical physics model proposed to explain the more commonly accepted quantum physics of wave-particle duality. Historically, superimposed images are used on large swathes of people to categorize and profile individuals racially, medically, etc.

Photo Credit: Daniel Pérez
Interferometer (Quantum Eraser) [detail]
532 nm laser, lens, beamsplitters, mirrors, polarizers, optical breadboard
18 in x 24 in x 12 in x dimensions variable
2018

This is part of a suite (made with Amalle Dublon) questioning frame and scale. Interferometry is a technique that superimposes waves, causing interference, which is used to extract information in astronomy, fiber optics, engineering, optical metrology, oceanography, seismology, spectroscopy, quantum mechanics, remote sensing, biomolecular interactions, and holography (the making of holograms). This sculpture is a fully-functioning interferometer with components arranged in a classical physics demonstration of the Quantum Eraser experiment which demonstrates formal quantum-mechanical principles of complementarity, path information, superposition, and by analogy – entanglement.

Photo Credit: Constantina Zavitsanos
Interferometer (Quantum Eraser) [detail]
interference patterns: laser beam split, crossed, and recombined at right angles
18 in x 24 in x 12 in x dimensions variable
2018

This is a detail of interference patterns showing complementarity produced when splitting a laser beam, crossing those beams at right angles, and recombining them such that their path is “unknown/unobserved”; they are akin to entangled photon pairs. Entanglement shows pairs of particles where the properties of each particle cannot be described independently. The piece asks whether measure itself might be entangled as measurement/observation rely upon relation (interaction between spatially separate things) and critiques the notion of categorization. It suggests that dependency is embedded in the concept of entanglement.

Photo Credit: Constantina Zavitsanos
And what is it to fall in love when we can’t even fall through space-time?

April 4, 1980
HD video: open captions, closed image, sound
3 min 32 sec
2018

This is part of a suite of work (made with Amalle Dublon) that questions the frame and scale of viewing itself. The making of this video takes pontifications on space-time and love and the im/possibilities of movement (stability/falling) and enters them into a speech-to-text application for cadence and line breaks before being reread into a vocoder. The image is then occluded altogether leaving open captions on a black field. The history of closed captions is rife with ableist/audist (specifically aesthetic) bias; this piece privileges captioning over and as image.

Photo Credit: Constantina Zavitsanos
I Think We’re Alone Now (Host)
Full mattress topper, wood, eight years' sleep with many.
67 in x 47 in x 4 in
2016 (2008-2016)

This is durational performance congealed as sculpture. The components of the sculpture include both physical material (foam and wood) and an extended period of artist activity (sleep). Contaminating a minimalist aesthetic with bodily fluids, stray hairs, cuts, and folds, the piece asserts that what appears not to be work at all actually works the object we use, as those objects simultaneously support and resist us, and work itself. Forms of recreation (leisure, sex) and rest (convalescence) re/produce life. To lean is to simultaneously find support and exert pressure.

Photo Credit: Jonathan Dorado
Scores for Carolyn (with Park McArthur)
Hd video, open captions, slowed sound.
11 min 28 sec
2019

This is a collaborative piece made with Park McArthur. It’s an open captioned video playlist of instructional scores for care with two or more people. Named for our friend Carolyn Lazard, and written to their works, the piece intentionally blurs roles of care provider and receiver; it is accompanied by slowed slurred sound that reads the video’s captions adjusted to the speed of their appearance on screen. The piece is shown on a flat screen monitor with headphones, installed low on the wall, meeting the floor at a tilt or lean.

Photo Credit: Constantina Zavitsanos & Park McArthur
Specific Objects (Stack) [shown alongside scores that are made with Park McArthur]
disabled access grab bars mounted on wall
dimensions variable
2016

Disabled access grab bars are installed according to specific metrics in the U.S.A. In this readymade instructional piece, multiple bars are installed at various heights in a continual stack on the wall forming a line with many points (a probability of any one point) to appear as a ladder. Each bar supports 500 pounds. Instructions are provided by the artist and manufacturer. The site may determine the degree of handling on view. The site may keep or distribute the piece for functional use after.

Photo Credit: Risa Puleo
Sweepstakes

VISA cards, funds from a class action lawsuit settlement against the NYPD (2004-14), one card offered daily for participation, one additional card offered Thursday evenings, ADA access shelf $25, $50, $100, $500, $1000; May to September 2015

Sweepstakes is a take-away piece (González-Torres) that stacks, spills, or distributes funds from a lawsuit against the NYPD in daily increments. It's a classic give-away, hosted in the only free part of the New Museum. No purchase necessary to participate. Every card is a winner. On Thursday mornings New Museum employees in security and housekeeping may participate before opening to the public. Thursday evening cards are dispersed during Pay-What-You-Wish.

Photo Credit: Aspect/Ratio Projects, Chicago
Three gold bars in sealed card-cases on a dice tray. Text reads: "Katonal Bank, Banque Cantonale, 10g Fine Gold 999,9 Melter Assayer" with unique serial numbers.

**Three Card Monte**
three Swiss gold bars on offer (no purchase necessary to participate)
while supplies last
2018

This piece converts a Swiss show budget into gold. Here the art historical form of the take-away (where reproduction devalues work distributed), retains value against the gold standard. It’s named for the street game and the Monty Hall probability problem (see: TV game show shuffling three doors like the “shell game”/“cups and balls” – historically performed by homeless, disabled, poor people deemed con/artists, conjurors, jesters barred by “Ugly Laws” from public unless performing).

Photo Credit: Jason Hirata