

**No Sol**, 2010

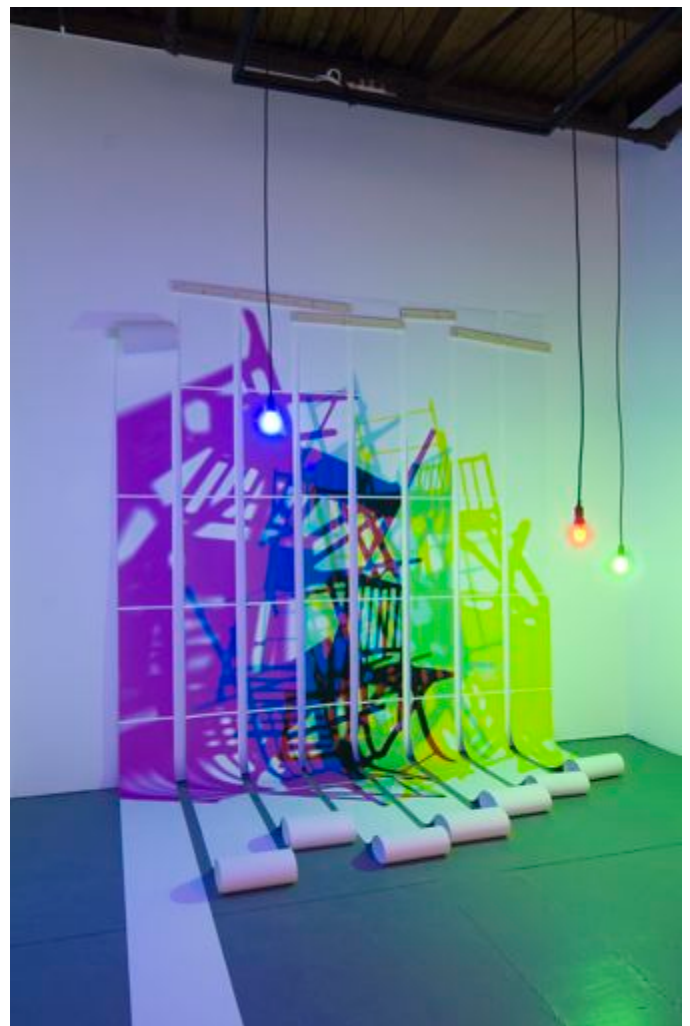
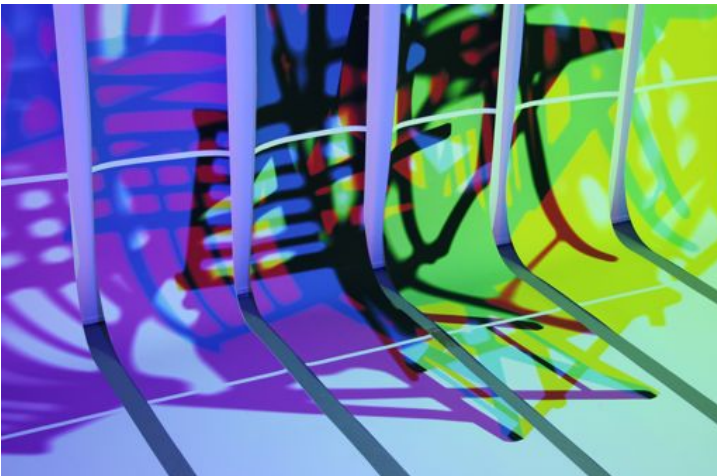
archival inkjet print on plywood
 44 x 44 x 44 inches, installed dimensions;
 3 pieces, 43.25 x 43.25 x 0.75 inches, each

Based on the modular lattice structures of the late Sol LeWitt (1928-2007), *No Sol* imagines an actual-size phantom of one of these signature works placed into a corner. Like a reversed photogram, it displays the shadows that would be cast by the sculpture if the artist was standing in a specific position nearby and his head was a radiant source of light.

A Loose Cognition in Ten Parts, 2010

archival inkjet print on paper; colored fluorescent lamps
 92 x 59 x 48 inches, sculpture dimensions;
 installation dimensions variable

An imaginary set of ten folding chairs are carefully stacked and hung, one over another, forming a large, teetering structure. Each chair is a copy of a specific one depicted in a 1967 version of Joseph Kosuth's *One and Three Chairs*. Printed scrolls running down the wall and over the floor reveal the projected shadows of the structure as cast by three colored fluorescent lamps, each located at a specific point in the exhibition space.





One Thousand Words: Ruminations on the Cataclysm of Knowledge, 2010

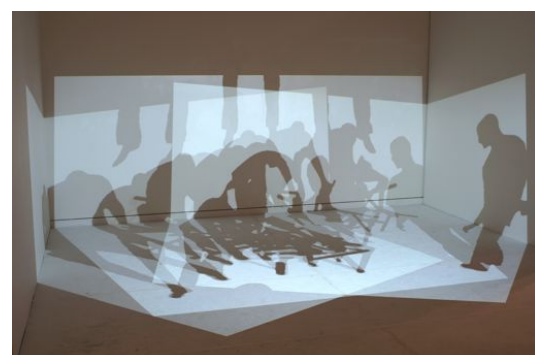
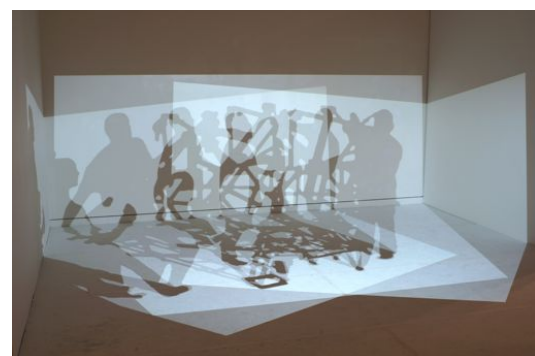
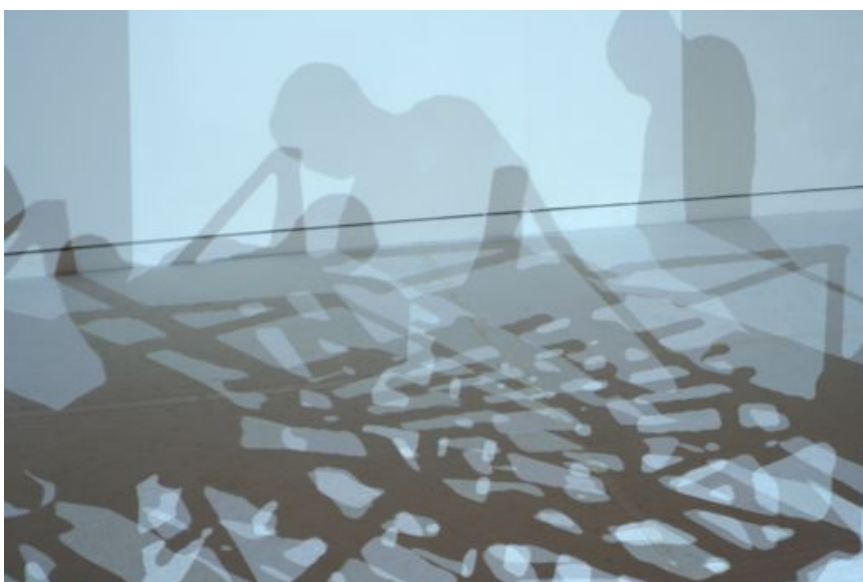
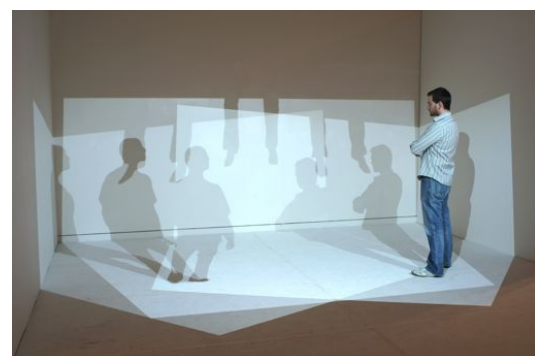
multi-channel spacial projection, hardware
10 minutes runtime, installation dimensions variable

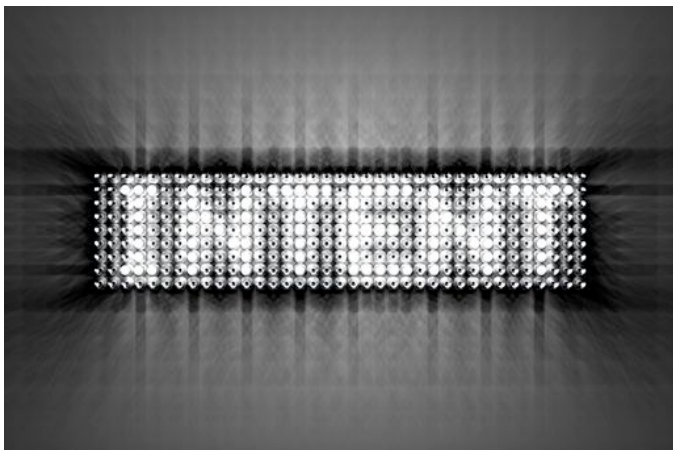
Existing only as overlapping shadows cast by the light of three projectors, one thousand blocks lay in a low heap covering a common shipping pallet. The forms of these blocks are modeled directly after the artist's childhood blocks, which were also the childhood blocks used by his father. At the slow pace of the hands of a clock, the blocks fall backwards in time, rising to form tall, slender towers.

A Work in Progress, 2009

multi-channel spacial projection, hardware
21 minutes 14 seconds runtime, continuous loop;
installation dimensions variable

Three video projectors shine into an open exhibition space. Multiple instances of the artist, numbering as few as one to as many as forty, occupy the space and cooperate to construct, ascend, and ultimately destroy a rudimentary structure. The figures and structure exist only as shadows cast by the intersecting light of the projectors. The space is otherwise left empty, allowing the viewer to cohabit the area of action, casting more shadows and adding further complexity to the visual narrative.



**Untitled (INTENT), 2009-2011**

commercial light fixtures, incandescent lamps

40.5 x 166.5 x 5 inches, designed; installation dimensions variable

An array of commercial fixtures and incandescent lamps are installed in a grid. Lit and unlit lamps combine like pixels to form the simplified text *INTENT*. As each bulb reaches the end of its service life, it expires and is not replaced. Meaning is eventually lost to the attrition of working filaments, even as the physicality of the work remains unchanged. [This work has been commissioned by the Museum of Fine Arts, Boston for Fall 2011.]

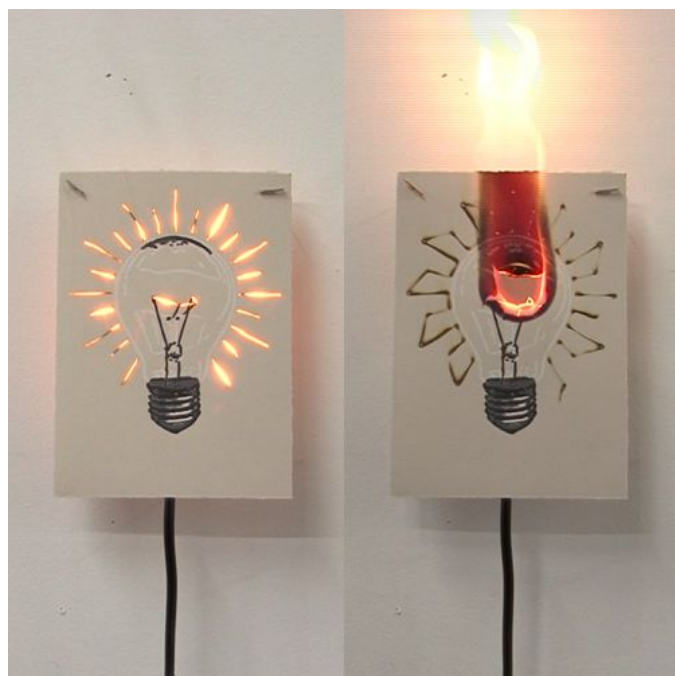
Burn My Shadow, 2009

acrylic linocut print, nichrome wire on paper

7 x 5 inches, installation dimensions variable

edition of 8

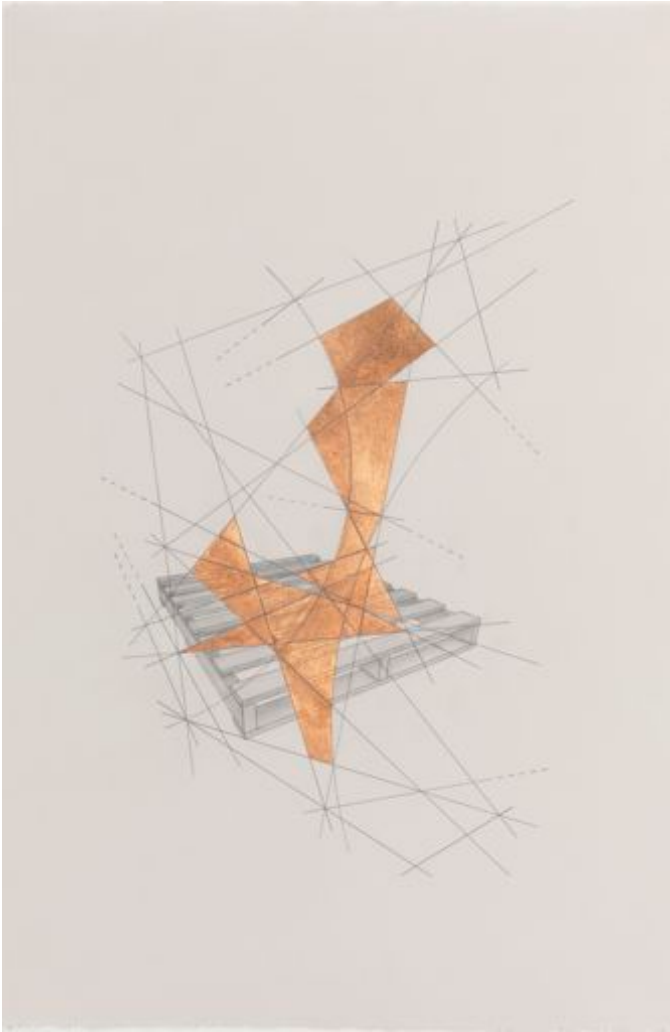
A graphical block print of an incandescent lamp is wired with nichrome wire and connected to a power cord. The print is displayed framed or unframed, hung on a wall with the plug-end of the power cord resting near a live power outlet. A fire extinguisher is also recommended. The print is not activated as an artwork until connected to power, but consumes itself in the process of its coming-to-be.

**This Mortal Coil, 2008-**

pine wood, commercial light fixture, incandescent lamp, battery backup power system, extension cord

10 x 36 x 26 inches

This work employs a permanently-affixed incandescent lamp, and per the artist's assertion, ceases to function as an art object upon the expiration of that lamp. The fixture is voltage-limited to prolong lamp life and connected to battery backup power. It is expected to burn continuously for 70 to 100 years, expiring sometime after the artist's centennial birthday and sometime before its own.



Broken Stowage (Copper), 2010

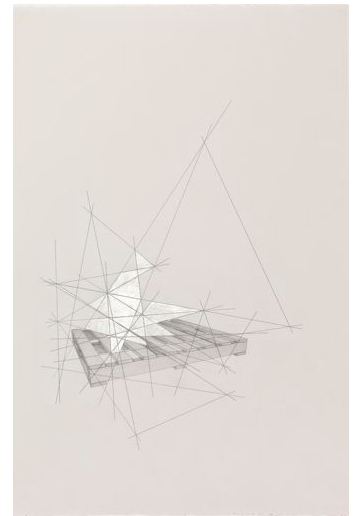
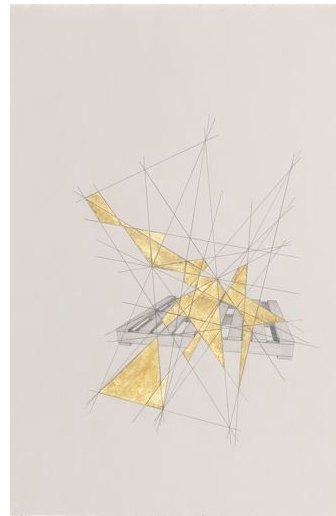
Broken Stowage (Silver), 2010

Broken Stowage (Gold), 2010

graphite, metal leaf on paper

22.5 x 15 inches, each

This series of studies depicts abstract geometric constructions mapped onto graphite renderings of shipping pallets, crates and other containers of logistics and storage. They are meditations on the packaging of abstract ideas for popular consumption and the subsequent consideration of what happens once they have outlived their own cultural relevance.



Untitled (Box), 2009

Untitled (Pallet), 2009

Untitled (Flat File), 2009

Untitled (Crate), 2009

graphite on paper

12 x 9 inches, each

