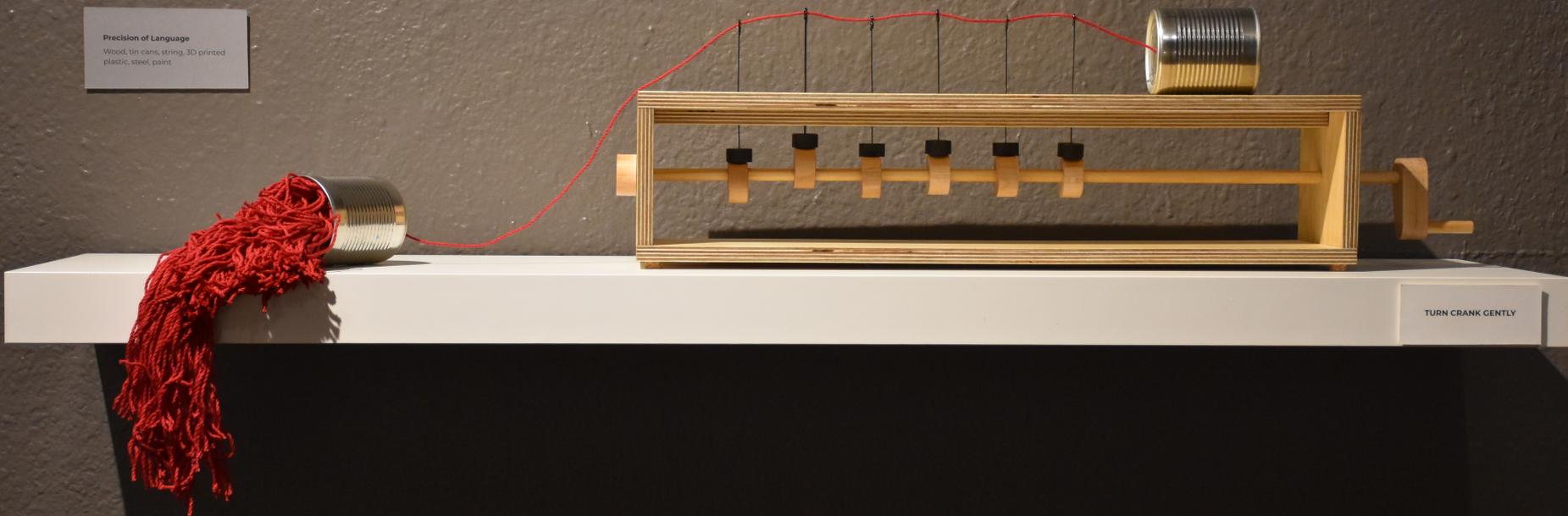


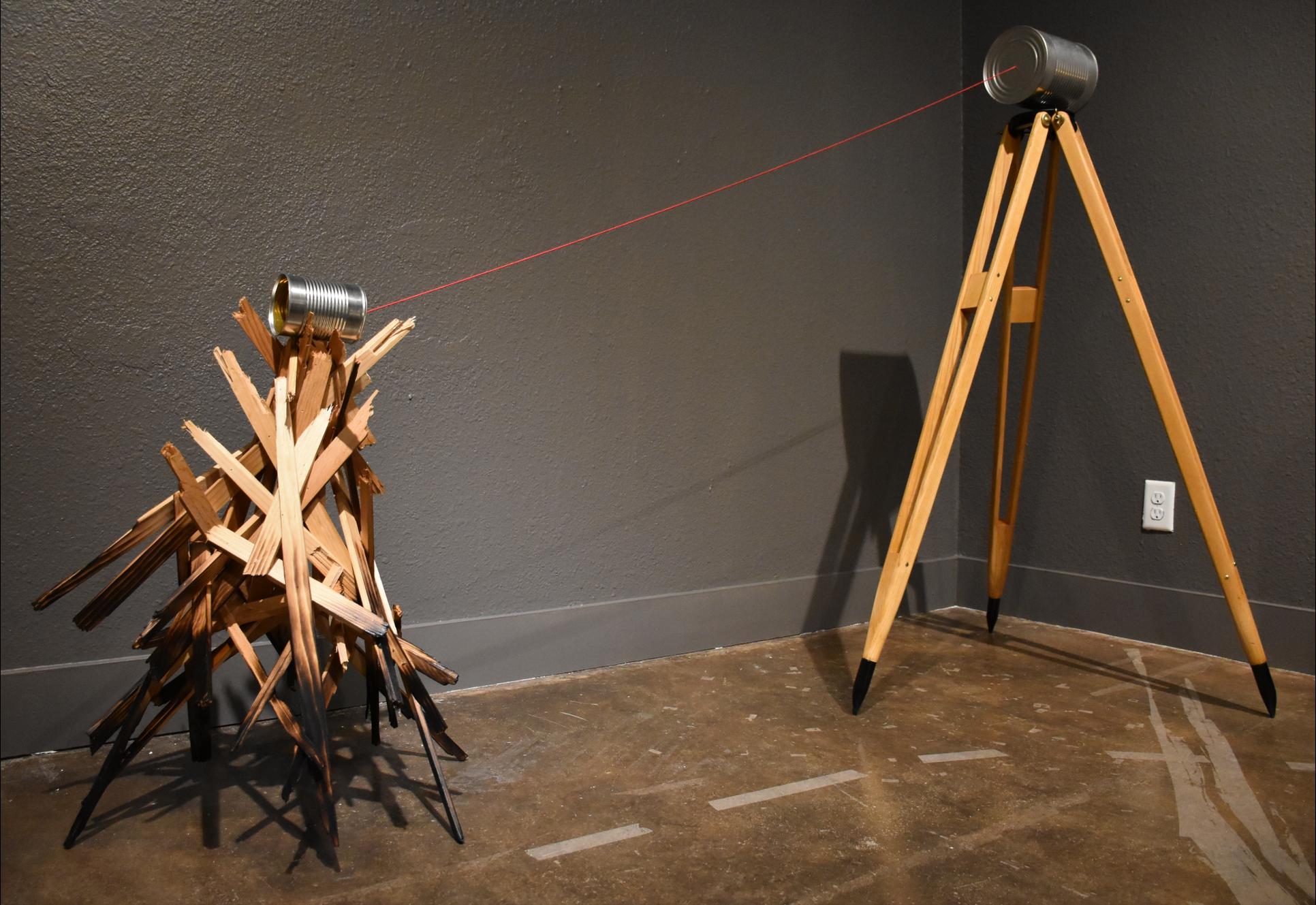
**Precision of Language**

Wood, tin cans, string, 3D printed plastic, steel, paint



***Precision of Language***

Wood, tin cans, string, 3D printed plastic, steel, paint  
25 x 7.5 x 5in



## ***Splintered Symbiosis***

Reclaimed wood, tin cans, string, tripod, paint  
Dimensions Variable



**Answering Machine**  
Reclaimed wood, tin can, string,  
reclaimed leather, 3D printed  
plastic

## ***Answering Machine***

Reclaimed wood, tin can, string,  
reclaimed leather, 3D printed plastic  
16.5 x 28 x 22.5in



## ***Hello?***

Stills from digital video, 8:00

[Link to video](#)

## CARVING

Water's busy, relentless, pulsing with energy anxious to be spent. It seeks the best way down toward its culmination— for now—in the sea, obeying no one for long but gravity. Give it enough time, and it will move mountains. Look out from a high point, and you can see the dendritic patterns of gravelly washes echoing one another as they branch ever more finely into the bajadas: a diagram of how gravity plays with the land.

Dry country, some say. It's true, but in the same way that cooking a sauce down increases its flavor, or spending time together rarifies a love: every bit more pressure from the strong sun, every gust of hot wind, increases the urgency of that water is up to. Every bit of its work matters all the more.

As witness to its progress: you might be looking at a desert plain, a forest, a mountain, a canyon, a hilly tract of junipers—no matter. Each retains marks of all those ghost waters: the drizzles and deluges and whumping snowfalls of long ago. Like an ancient rock carving that disappears almost imperceptibly into its background of desert varnish over countless human generations, even the most achingly dry landscape still shows the traces of all the rain and snow and drip-off and floodwater that made its way there in the past. Its background of desert varnish over countless human generations, even the most achingly dry landscape still shows the traces of all the rain and snow and drip-off and floodwater that made its way there in the past.

Always studied these patterns, have watched to see how it spreads across a field, pulses through a dry wash, backtracks on itself in an eddy, disappears down through its own mudhole in the days after a storm. It's hard to look away. A puddle or creek, a stick, a child's hands and feet: it's enough for an afternoon. And from the study of living water we've learned to identify and appreciate the work at the patterns of how water has flowed and find beauty in them, and the beginnings of art: surely the evocative rhythms among these first inspired humans long ago. of meaning.



## ***Groundwater (kinetic)***

Reclaimed and altered fiberglass fountain, sand

36 x 36 x 65in

[Link to video](#)

## ***Flood Lines, Sed'av Va'aki***

Paint, wood, photo transfer  
Dimensions variable

*Flood Lines* is a site-specific installation that featured stains on the gallery walls marking and comparing different volumes of water which would fill the gallery that can be purchased for different prices in the United States Southwest—in this case \$30.





***Soot Cenotaph***

Coal, mirrors  
9ft x 6.5ft x 3ft



*Soot Cenotaph (detail)*





## ***Out to Dry***

Ceramic, 5ft x 8ft oil on canvas, hand-smithed steel hooks, fishing net, clothespins, sea salt, nails, mono-filament  
Dimensions variable.



*Out to Dry (painting detail)*



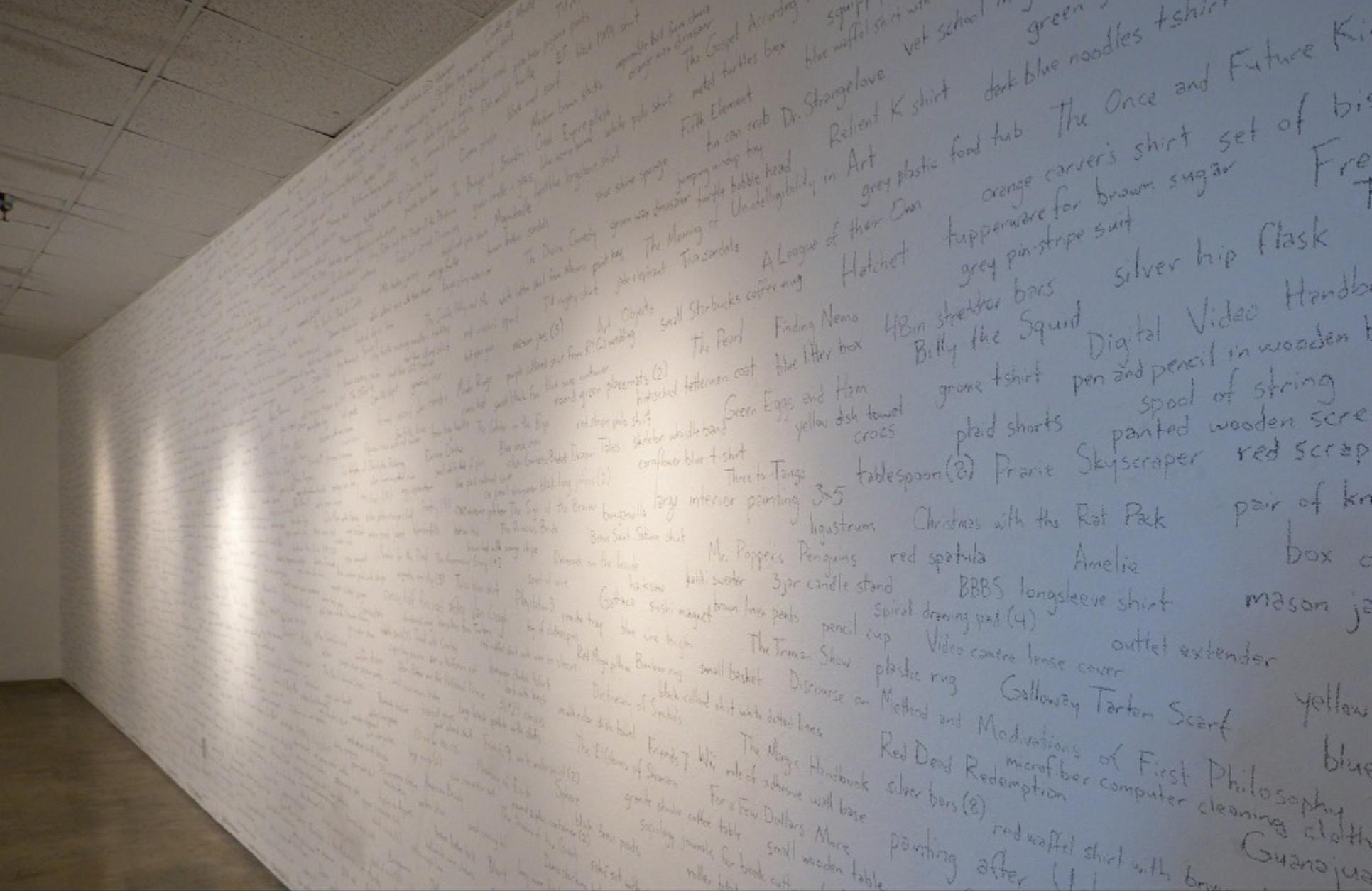
*Out to Dry (sculptural detail)*



Installation consisted of two opposing gallery walls and a central projection slideshow. All of my material belongings were written on those walls; objects considered to be needs on the left wall and all other belongings on the right wall. The central projection featured a slideshow loop containing snapshot photographs of all recorded belongings in a seemingly random order.

***Nothing is Lost When Nothing is Obtained***

Pastel Chalk, video projection, gallery walls  
Dimensions variable.



**Nothing is Lost When Nothing is Obtained (right wall detail)**

*Erosion*



*Deforestation*



*Violence*



*Hunger*



***The Best Part of Wakin' Up***

Bronze

Dimension approx. 5.5 x 4 x 6in each



## **Canyon Book**

Cut Book

1.75 x 6 x 9.5in when closed



***Color Topo***

Cut Book

1.5 x 9 x 12in when closed



## ***Six Book Canyon***

Cut Books

Dimensions variable



## ***The Great Eraser***

Pine tree cross section, hand-smithed scrap steel, reclaimed glassware, cork, digital video, video projection, acrylic paint, coveralls, boots, rolling stool, wooden tool box, various hand tools.  
Dimensions Variable.



*The Great Eraser* utilizes the poetic action of systematically destroying a nearly 400-year old tree ring as a symbol of broader environmental damage. The Great Eraser is an agent of humans' destructive capacity, but also embodies a certain reverence for the remains of this destruction. He carefully collects the "ashes" of erasure and saves them in specially created urns—for posterity, contemplation, memorialization, and forgiveness. A kind of ritualistic incongruity pervades *The Great Eraser's* actions. This acts as an analogy for continued over-exploitation of the natural world, which coexists with our increasingly detailed understanding of this fact, and the nostalgic reverence we hold for the ecosystems we obliterate.

### ***The Great Eraser (performance detail)***



***The Great Eraser (scone detail)***  
Hand-smithed scrap steel, reclaimed glassware, cork