

## ***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  
16.5 x 28 x 22.5in



## ***Hello?***

Stills from digital video, 8:00

[Link to video](#)



## ***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)*

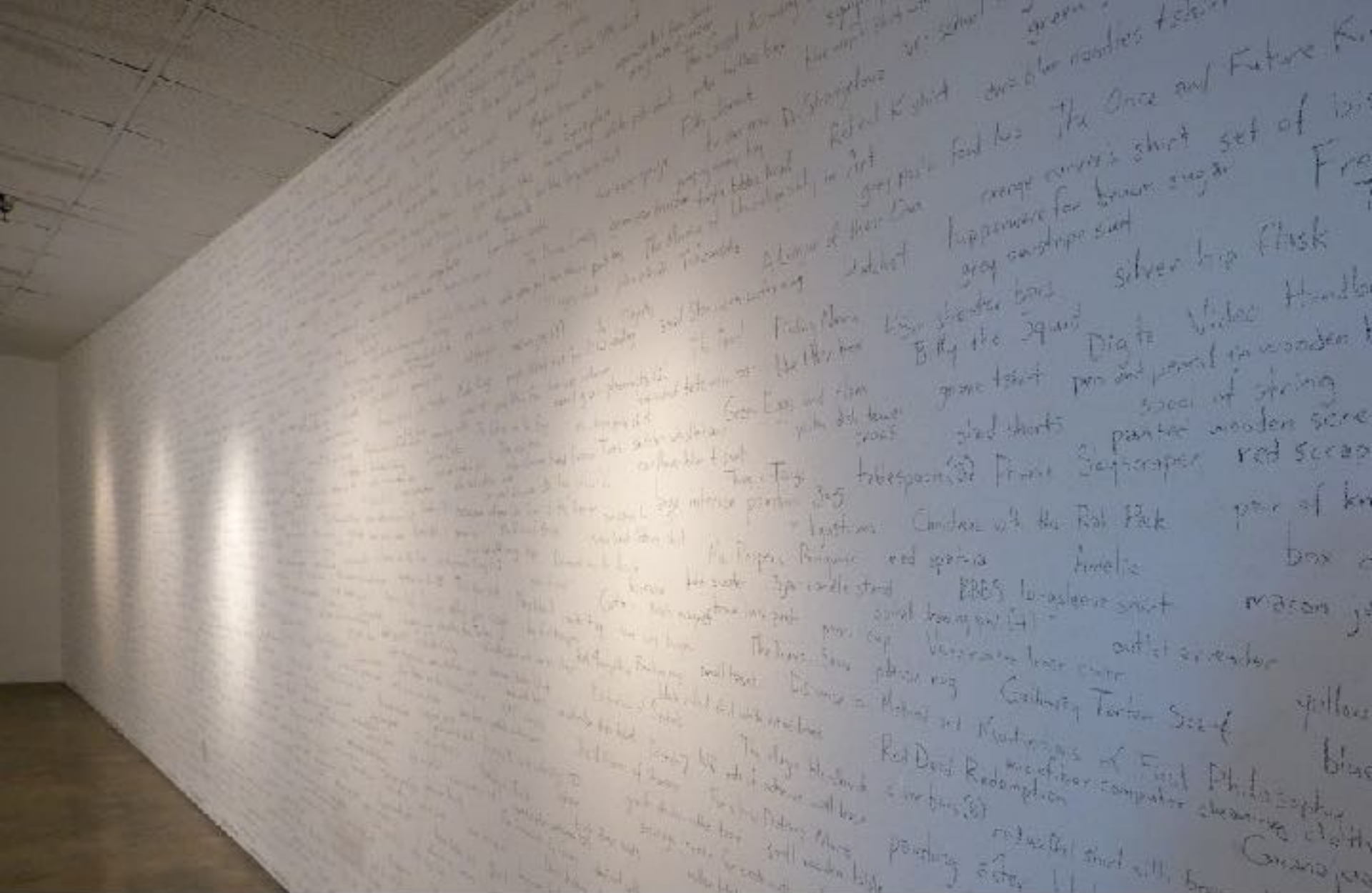


Installation consisted of two opposing gallery walls and a central projection slideshow. All of my material belongings were written on those walls; objects considered to be needs on the left wall and all other belongings on the right wall. The central projection featured a slideshow loop containing snapshot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



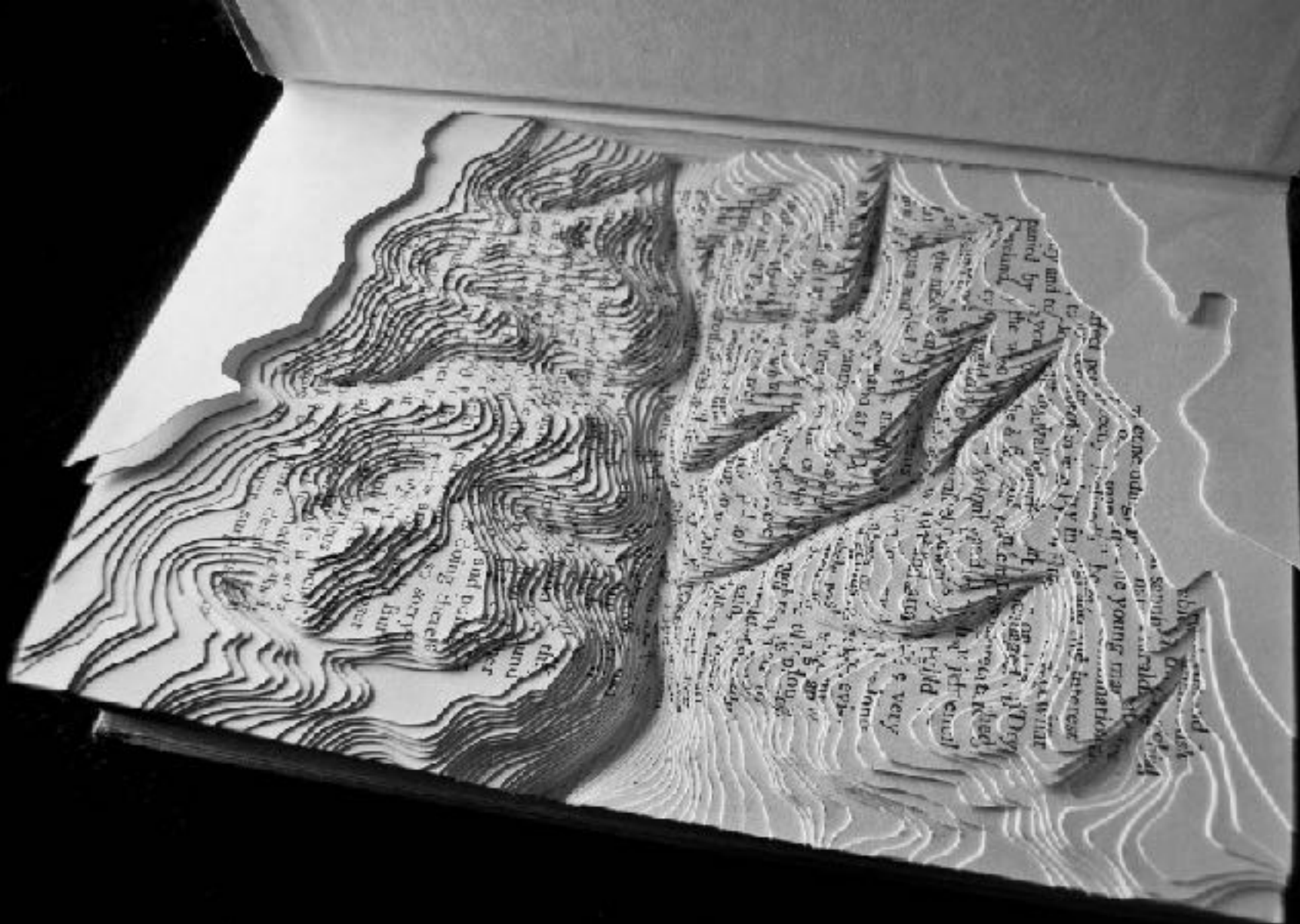
*Hunger*



## ***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 (sconce detail)***

Hand-smithed scrap steel, reclaimed glassware, cork