

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](#)



CARVING

After a long, arduous period of planning, the author has finally completed his first book. It is a work that has been a labor of love for many years. The book is a collection of his best work, and it is a testament to his skill and craftsmanship. The author has spent years perfecting his craft, and this book is a reflection of that hard work and dedication. It is a book that is sure to be a valuable addition to any library.



Groundwater (kinetic)

Reclaimed and altered fiberglass fountain, sand

36 x 36 x 65in

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)

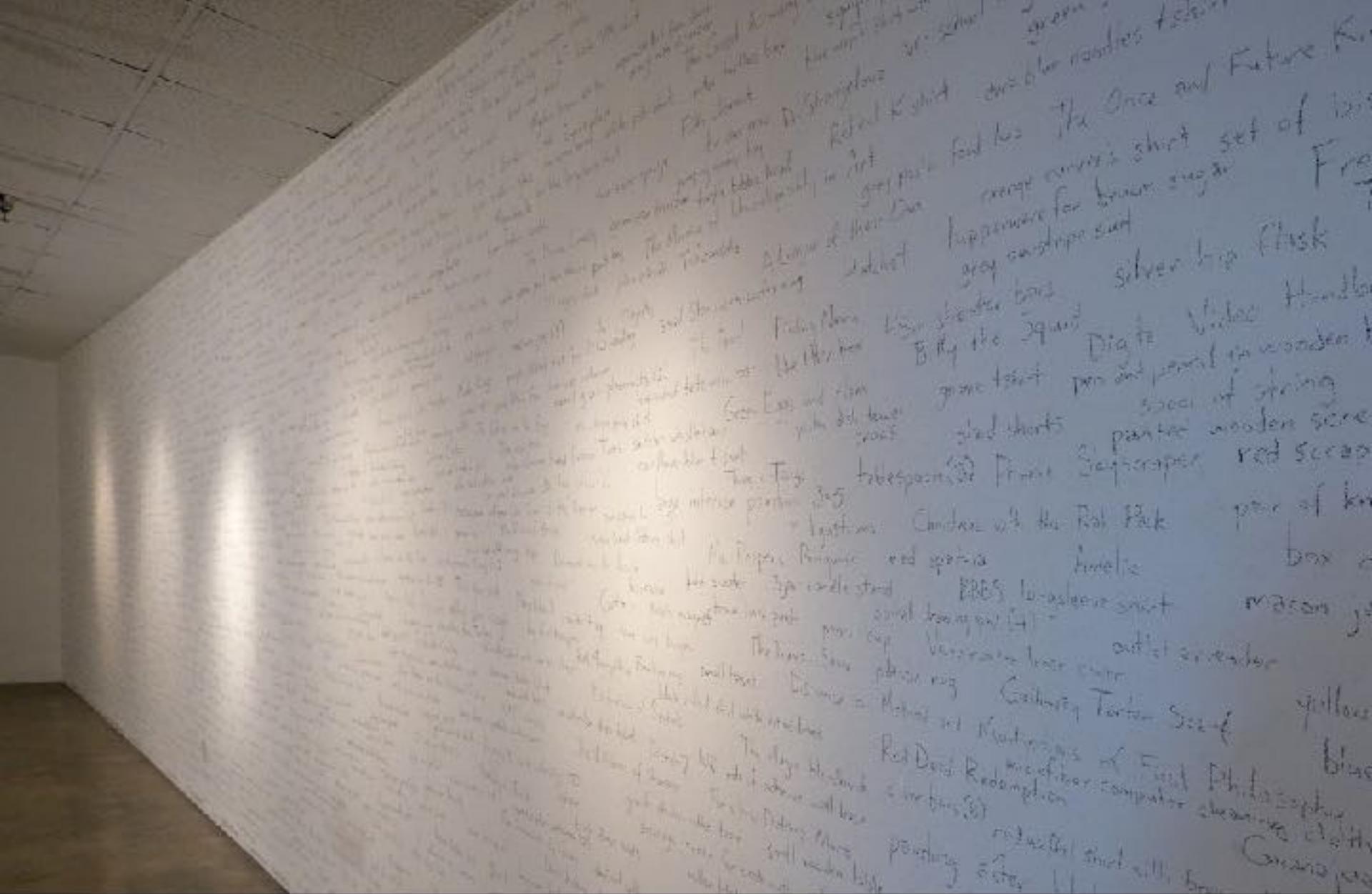


Installation consisted of two opposing gallery walls and a central projection slideshow. All of my material belongings were written on those walls; objects considered to be needs on the left wall and all other belongings on the right wall. The central projection featured a slideshow loop containing snapshot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