This Master's Statement is
respectfully submitted to Cranbrook
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in a gay club

Contingency, consequence, concurrent, current, conspire, torque, momentum, my feet put together and then apart. The sequence is not hard. I follow. I step to the left, I step to the right, matching the BPM (beats per minute). I hit the playbacks, flick the faders. Light has as much effect as sound in a club, is what I was taught by a legacy of lighting designers in Boston's nightlife (shouts out DJ Esthera and Cyrano). The lights in perfect synchronization with the sound, the dance floor transformed and the bodies swaying in rhythm. I can anticipate the DJ's transition, each having their different styles and methods. The technology to make the experience, the space, the time, became appendage. I was always watching, feeling, and synthesizing through the digital wire.

So, do you want to do the dance? How do you move the way you move? Do you think about consequence? Could this all be ephemeral: a field of flowers, the rain, your spotty connection, our lives, scopes, experiences, tragedies, thoughts, feelings, love, hate, a song? Will the sun shine another day? The club will be open again this Wednesday, tomorrow, and tomorrow again. Ideally. A movement happens, and then it's gone.[1]

The gay club is a time machine. What time is it, do you even know? Swaying alongside amalgamations of experience condensed as entities—Henri Bergson's notion of la durée is the subjective and chaotic experience of time: one felt in our bodies, an effect of living.[2] A lot of the same faces, some of the new ones. Some people have been here since before I was born. We all know to come here. The gay club is a holy place, the dance floor is for worship. I think we are worshiping ourselves and each other. It might be history happening concurrently. It is so present, yet imbued with ghosts and futures. What remains of the gay club exists outside of time.

I'm telling you this because I need you to know where I come from, if I come from anywhere at all. It is the position I have chosen to address our perceptions of the linearity of time and space; to confront the world. Inspired by working in gay clubs, my work aims to function like the communication that occurs in nightlife, which must be reduced to the essential amidst so much noise. Informed by notions of displacement, my work aspires to make space for being and becoming.

I like to begin at the root. Being a body is one of them. Anything else that happens will spiral into itself, trace itself back as glimmers of hope within love, loss, and confusion.[3] Dance with me for a second.

[1] Pina Bausch, some interview I watched once upon a time and can't find anymore.
[2] Henri Bergson, *The Creative Mind: An Introduction to Metaphysics* (Mineola, NY: Dover Publications, 2012).
[3] José Esteban Muñoz, "Ephemera as Evidence: Introductory Notes to Queer Acts," *Women & Performance: A Journal of Feminist Theory* 8, no. 2 (January 1996): 5–16.

after the shift

I never went to a gay club before I started working at one. I
never thought who I was fucking mattered. I had learned to be
fine with whatever my body was. I guess growing up with the
knowledge of war as a formative memory made me a cynical
child. Growing up on the internet (pre-platforms) made me
accept insignificance in a world of a flattened-many. Having
many surgeries made me not want to choose to alter my body.

I would have never entered nightlife had it not been for my
labor—for the jobs I would do. These positions placed me as
nobody: I became part of the operations and infrastructure
instead of my own person. (Did you know the word for robot
comes from the Slavic *rob* meaning slave, and the word
for slave from Slav?) This approach to queer identity is
underrepresented: I did not seek the autonomy of the lifestyle
or appearance within this place, but rather means through
which to survive (money: I was a delinquent who would
consume substances all weekend as a release and I wanted
so badly to finish college that I thought working at a club
would be the perfect solution to ending my weekend habit—I
guess it panned out). I began working the scene as a bouncer
on a team of about nine people, none of which looked like
me. In fact, it was my big, buff, straight male friends from the
hood that got me the job. Somehow a year into it I snuck my
way into the tech department, one day being asked to do the
lights. I guess the boss was a lesbian. I think we have to look
after our own (this is learned knowledge after spending many
years in the place). Anyway, I guess here's my point: nothing
functions without unseen labor. I'm sitting here writing this
in Brooklyn, with a view of the Manhattan skyline. What do
you think of when you think of New York? Is it something like:
metropolis, arts, culture, Wall Street, celebrities? I can't help
but think of all the people that hold the city on their shoulders,
the ones who clean, care, and maintain. Maybe the low-
income worker is just architecture anyway: material support,

constantly needed, the lack of which leaves dilapidation. Love is an infrastructure.

after the shift can refer to a paradigm, me leaving work, this narrative tangent, and what my practice is trying to do. I'm reading Guillaume Dustan right now and he just goes on. I wouldn't want to see his social media if he ever had one, I would probably hate it. But I did just read a page where he was writing about writing the book that I was holding in my hands, how he is so vulnerable, it's so in his head, the readers will love him for being so vulnerable.[4] OK, so I promise I'll leave it all here.

I only really understand vulnerability as a wound to be covered and unveiled.

**

THIS MACHINE WILL SET YOU FREE.

I used to bike furiously home in the early morning, from downtown Boston to my spot in the southwest of the city (Roslindale). The phrase comes from a local bike shop's facade. Biking was my primary correspondence with terrain, and I became intimate with it after dark: no cars on the road, nobody on the street. I never wanted to buy a car; I liked propelling myself. That time in my life at the club was important—I saw the city in a way I couldn't while growing up. I felt like I was part of something for the first time, community or whatever; accepted for however I was, as long as I worked hard and did a good job. Which I did, I mean, after all, I come from immigrants. We came from nothing. My life was predicated on a survival mode: *we came to this country for you, I do all this for you*—my mother's sentiments the foundation for adolescent rebellion and disregard: too much pressure,

too much expectation, too much trauma that was transferred through a vaginal canal (maybe not the vaginal canal, but genes for sure). Freedom is hard to bear; America the likely place to formulate such predispositions of possibility, but not for everyone.[5] This became extremely pertinent to me growing up. Have you ever hated the world? The gay club was the first world I didn't hate because I thought that its institution was malleable, was tangible, particularly where I was at. Even though sometimes it didn't feel accessible to me as a not-gay-man, it was good enough for a while. The history of labor from AFAB queer people allowed me to be there.

After every shift, after we kicked out all the patrons and cleaned the place up, I'd stay for a drink and we'd share our stories from the night, always then leading into stories from the ancient bartenders and bouncers. They're the ones that keep it holy, the patron saints of the bar, people gravitating towards their favorite bartender—each had their own cult following and loyalty. They're the real archives of the happenings. The gay club is informed by the people in the space; all living, all knowing is intrinsically social.[6] I consider a lot of these people my "family" now, bound together by this place, these experiences and incidents, music, and the horizontal demarcation of queerness most of us felt. It did matter who we were fucking, it matters who we love. In the club, we make room for you on the dance floor.

I could see myself becoming part of the club, becoming stuck in its time warp, part of its architecture. I worked at the club for five years, the longest I had worked anywhere. Someone proposed to me in the locker room (where we had first met). I met so many people with so many different lives. I was spat on; I was kissed. I carried the building on my back; worked in a team; I turned the lights on when it was dark; I made it dark when we needed the drama; I crawled into ceilings, dusted years of dead body cells–countless hours on a ladder. I stole bacon from the kitchen and did cocaine with drag queens in

the dressing room. I fell in love more than a few times. I got into some fights. I had my heart broken. I've been so high I couldn't leave the DJ booth. A cyst grew on my foot from an injured tendon, from dancing too much in the same spot, too long, too many days in a row. I cried, so much. I laughed, probably even more.

I didn't want to get stuck. Grief is what propelled me to leave the chamber. When I left, I was the Technical Manager of Productions (or something). A big kid job—I made all the A/V shit work. I was the only not-man on the managerial staff, the youngest of seven. Whenever I come back to visit, it's like nothing changed. It's been almost three years since I left. It was not as malleable as I thought it could be.

[4] Guillaume Dustan, *Nicolas Pages*, trans. James Horton and Peter Valente
     (Cambridge, Mass.: The MIT Press, 2023).
[5] James Baldwin, *Giovanni's Room* (New York: Alfred A. Knopf, 2016).
[6] Tim Ingold, *Correspondences* (Boston and New York: Polity Press, 2020).

on language and holes

There are words that are said, that people say, that we tell ourselves. Words we write. Sentiments communicated, sounds generated in particular order to create meaning. Everything acquires the force of a sign.[7] A title, a position, *what do you do*? Language and communication are a fickle thing, in perpetuity now—we are all connected right? A constant fabric of materiality, digital and interpersonal, algorithmic to the point of unreal.

I left the club. I was supposed to move to a new city with my fiancé but we broke up. I was devastated, I didn't really understand how one can abandon another so easily. I didn't want to stay at the club—too much of our lives circulated around it. They're an artist too, we first bonded over our appreciation of Nick Cave's sound suits (lol right?). I didn't have an apartment anymore. I got rid of a lot of my furniture, a lot of my clothes. What would you do in this situation, when your life falls apart but it feels like you only just began to live?

Sometimes I joke around and say the club was like a gay bootcamp/gay military. When I say "gay" I mean it in a cultural way—not like a sexual or pornographic way. It's kinda like "queer" but a bit different—I think it acknowledges a bit more of the nuance of culture and place, of the consequence that "queer" colloquially might not hold. It tied me to a culture that existed transnationally, trans-economically.[8] When my life fell apart, I left my job, my home(s), my ties to the capitalist machine. I left the United States. Bootcamp prepared me to fare for myself, being able to navigate as nobody.

I committed to an act of self-displacement. I became nomadic, and through placelessness began to write. Language between myself became an integral aspect to maintaining breath. I texted

myself, and have since accrued about 65,000 words that exist in a cloud and also as a stack of 781+ pages. Note on texting: we do it with our thumbs, a contemporary form of writing that extends from the Mount of Venus, a topological distinction in our palm.[9] It seems right that I'm texting this now, back at Cranbrook, smoking a cigarette on the stoop of the Saarinen House.

Being nomadic forced me to create outside of a studio.[10] I began to work with land and the outdoors, attempting to glitch reality through the work. I began to dig holes in the logic of possibility and expectation. Movement became a technology: the liminal spaces my body occupied following me around—everything temporary, always in a bag, moving and observing, swimming in the undefined yet certain fact that: I am alive, and I will continue. Displacement as a phenomenon is growing in its perceptibility; invasions in the world have been eternal, but through our interconnectedness and the speed of information and the proliferation of image, we see it in a different light. Is anyone really from anywhere? My interest in land is rooted in grounding myself, in the ground itself. Even though I had nowhere, I was still somewhere.

Land is the root of all conflict. All technology comes from the earth. Modern technology comes from war. Histories, identities, nationalities have stories of their becoming, their strife. Land is laden with mythologies and explanations. Roots dig down deep, planted. We use this language, and at the same time I feel like the nature of capitalism uproots us all. What connection do we really have? Yes, our phones are sourced from the land, but it's been an upheaval. My interest in low-forms of technology correspond to the high-tech, the militarization, the conflict, the death that sustains culture. I believe I have to choose this, this nothingness, this nowhere, in order to be able to see the world for what it really is. You can too, if you want, but I think it would put you in a hole.

Holes are hard to get out of. If you keep digging, you're still in a hole. Is a hole a place? Sure, it's a space. What about metaphorically? Do metaphors in their immaterial and abstract sense retain time? Is that a context?

Ok, I guess that's where this introduction really ends. What lies ahead may or may not make sense. I don't want to convince you of anything. This is not an argument, but a reflection on the creation of a studio practice of predominantly conceptual means. I guess I'll show you the stuff I made first and what I was thinking about. I think what I've laid out might be good guidance. I'll fill in the gaps. Welcome to my hole, sustained and now broadcast to you from the bubble of the Cranbrook Academy of Art, from the fourth graduating class of the 4D Design department.

Words are all liars, sweet nothings. I want to be the wind, weighted by an axis. History is a document exploited. Utopia exists in the quotidian. Here is my artist statement at the time of this creation.

[7] Jean Baudrillard, *The Transparency of Evil: Essays on Extreme Phenomena* (New York: Verso, 1993).
[8] Baudrillard.
[9] Enid Hoffman, *Hands: A Complete Guide to Palmistry* (Atglen, Penn.: Schiffer Pub. Ltd., 1983).
[10] Nikos Papastergiadis, "Spatial Aesthetics: Rethinking the Contemporary," in *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity* eds. Okwui Enwezor, Nancy Condee and Terry Smith (Durham: Duke University Press, 2009), 363–382.
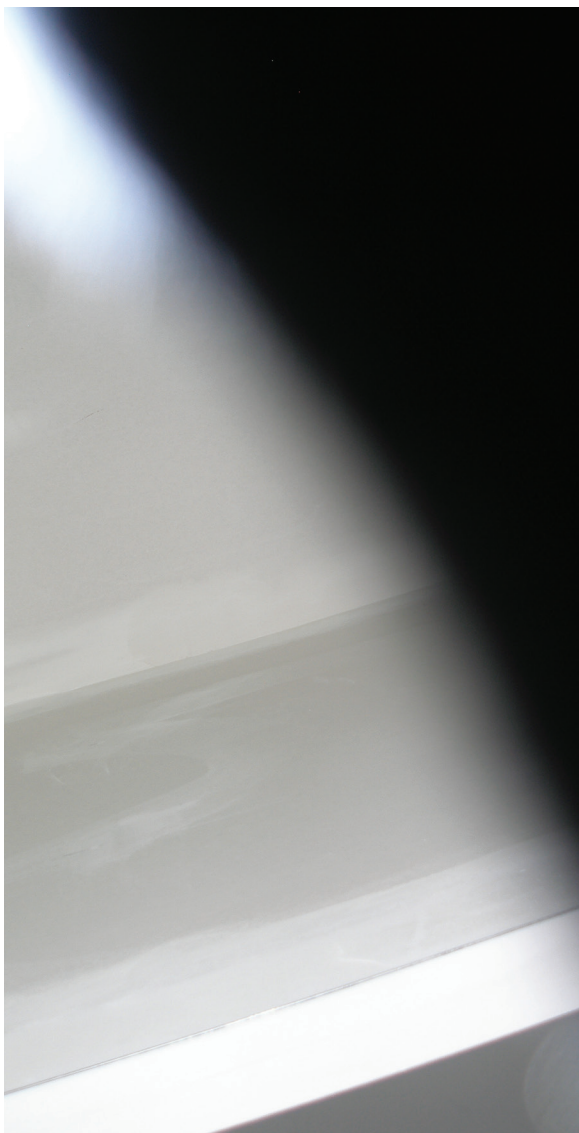
artist statement

I like to start at the root. Etymology is usually where I begin
with my work, how I begin to put it together. The origin of words
and their compositions give me insight into the poetics of their
becoming, and how they connect to other languages existing
spacetimes apart. This method is inspired by Deleuze and
Guattari's concept of the rhizome. The rhizome concept is a
multiplicitous, non-hierarchical approach to data representation
and interpretation, sans beginning or end. My praxis comes
from a linguistic understanding of Latin, English, German, and
Bosnian, and the desire to make sense of the physical world as
an interconnected plane.

My work is a collision of consequences, of temporalities and
their materialities. This convergence attempts to analyze
the natural and digital worlds' sense of time by way of
programming and design, emergent technologies, and land.
Through what I call the "non-durational", a word that functions
like the word "queer" (a sort of opposition), my work intends
to instill endlessness. The non-durational is a methodology
that focuses on an awareness of temporality, informed by the
structure of Kimberlé Crenshaw's intersectional theory and
inspired by Henri Bergson's *la durée*. The methodology posits
that power dictates a thing's duration. However, power is
complex. The lens is a tool to navigate the various structures
of power and their implications to arts and culture. This lens is
also applied to my art practice.

In the spirit of the changing field of art and design, I am drawn
to experience as a primary medium, and the representation of
pre-existing forms as poetic metaphor within a post-industrial
world. With experience at the forefront, my material interests
deal with performance. This came after years of working on the
technical production of queer theater and nightlife.

I have been exploring the non-durational through the use of programming and language, performance, and land. For example, for creating in a post-industrial, capitalist society; my use of pre-manufactured materials (spotlights, tripods, microcontrollers) is indicative of a service (consumer) economy. These objects physically degrade and ultimately have a lifespan (duration), and yet their replacement is almost guaranteed through mass off-shore production. It is not the physical materiality that is important, but the re-presentation, function, and the sensation. While I am executing looping scripts of code (the medium of the information age), the works' necessity for power (in this case, 120VAC) ground their potential endlessness. Utilizing open-source technology makes the work theoretically infinite to recreate, with manuals and instructions for reassembly.

Artworks and installations vie for survivability. To function within the scope of the non-durational means to extrapolate and obfuscate linear notions of time, and the predispositions we have towards teleologies: a function of cause becomes more prevalent as opposed to its end. It is an antinomy: everything has no-duration and nothing has duration. Purpose (intertwined with identity) is rendered superfluous, and action comes to the front line of discourse. However, a majority of the works function performatively; ephemeral to a degree, existing after their happenings as documents, and yet unconcerned with the audience—their power a flattened hierarchy. This practice of documentation pushes upon databases and evidence, or onto experience and memory, emphasizing a will to existence, a will to power.

***Untitled (could you be a bit taller, big baller, what would
you know, dancing like that, all alone in your corner, i
assume you wouldn't be that tall, taking up that space,
head so small, but look at what you see, where's your
mind at shorty, i didn't think i would meet anybody like
you, shine your light through me),*** **2022/2024**

Displaced and in a new environment, "he" is searching. I
thought of him dancing alone when I was putting him together.
I wanted to be dancing with him, to see him in a crowd, sticking
out but not for any physical reasons. I think we are searching
too when we look at him, at least that's what I want to happen. I
think we go to places where he comes from to try and find that.
I think "circumambulation" is a good word. I think the dance
floor could be a holy place. I think we have to be vulnerable,
and I think he's a bit tipsy. An entity emerges through variability
of the loop and through the erratic movement.

He speaks two languages now, maybe three. I don't know how
much somatics count for what's happening. I'd be nervous in
a new place too. I think he tries to switch (code-) it up. I think
compartmentalizing things is boring. I think he can see beyond
that. He doesn't really look back… or down or whatever. He is
a body, hooked on power. Here you are now.

Dancing alone, endlessly, we all swirl around. *Untitled [...]* is an
exploration of the pre-manufactured as entity, as the inanimate
material experiencing existentialism. The work was first shown
in September 2022. For three days and three nights, this work
existed when the viewer did not, yet the site retained the sense
of bodies with Versace's The Dreamer wafting about.

machine_gun_God is the title of the code written. *Untitled [...]*
is constantly translating C++ to DMX. This code uses open-
source software by Conceptinetics, copyright by W.A. van der

Meeren using a CTC-DRA-10-1 DMX shield for the Arduino Uno or similar microcontroller.

```
#include <Conceptinetics.h>

// The master will control 100 Channels (1-100)

#define DMX_MASTER_CHANNELS   100

//

// Pin number to change read or write mode on the shield

//

#define RXEN_PIN          2

DMX_Master      dmx_master ( DMX_MASTER_CHANNELS, RXEN_PIN );

// the setup routine runs once when you press reset:

void setup() {

  // Enable DMX master interface and start transmitting
```

```
dmx_master.enable ();

// Set channel 1 - 6

dmx_master.setChannelRange ( 1, 6, 255); //set channel
range and intensity

dmx_master.setChannelValue ( 1, 0 ); //start moving
head channels at 0 (off/Closed) PAN

dmx_master.setChannelValue ( 2, 0 ); //TILT

dmx_master.setChannelValue ( 3, 0 ); //COLOR

dmx_master.setChannelValue ( 4, 0 ); //STROBE

dmx_master.setChannelValue ( 5, 0 ); //DIMMER

dmx_master.setChannelValue ( 6, 0 ); //GOBO

}

// the loop routine runs over and over again forever:

void loop()

{
```

```
//  dmx_master.setChannelValue (2, 127.5); //tilt (straight up)

dmx_master.setChannelValue (3, 25); //color wheel (Open/white)

dmx_master.setChannelValue (5, 255); //dimmer (intensity)

dmx_master.setChannelValue (6, 31); //gobo wheel (Open)

int panLeft = 1;

int tiltUp = 1;

static int dimmer_val;

int x = dimmer_val*4; //room


for (int panRight = 0; panRight <= 255; panRight = panRight + panLeft) {

    dmx_master.setChannelValue (1, x++);

    if (panRight == 255) {
```

```
      panLeft = -1;

      delay(50);

    }

  }



    for (int tiltDown = 0; tiltDown <= 255; tiltDown = tiltDown
+ tiltUp) {

      dmx_master.setChannelValue (2, dimmer_val++);

      if (tiltDown == 255) {

        tiltUp = -x;

        delay(50);

      }

    }



  } // void loop
```

The work was exhibited for the 2024 Graduate Degree Exhibition and received a Purchase Award Nomination. For this exhibition, the work also remained on for the entire duration:

> *Untitled [...]* is the pre-manufactured as entity, as the inanimate material experiencing existentialism. This work will remain on for the duration of the exhibition, existing even when the viewer does not. It is the performance object performing, displaced and in a new environment. The sculpture is code-switching, constantly translating C++ to DMX. Endlessly reproducible, *Untitled [...]* is the artist's first presented work in the 4D Design program where they have been exploring the "non-durational".

I wanted to create a kinetic and conceptual work that functioned endlessly, like a painting or a sculpture. This was inspired by the instructional works of Félix González-Torres, Olafur Eliasson's light works, the Kaaba, and the photographer Wolfgang Tillmans. I wanted to be back in Berlin, alone, in line dancing to a techno beat.

Techno came from post-industrial collapse and its structural failings. It is a sonic-world building of flattened hierarchies. The body is granulated into sound and light. Dissociation is an affect of queerness, transness—in raving. Rave is a temporary and artificial environment, it steps up constraints and possibilities for one's agency.[11] It's all about who is coming to co-create the space, who you can gather so it will self-organize. These spaces rely upon spontaneous order.

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[11] McKenzie Wark, *Raving* (Durham: Duke University Press, 2023).

soo your ripples make ripples

my time has come

it is not going anywhere

in time

i dream of a bed by a window, shared with somone, we
look out and listen to not the water washing ashore, but
the sounds the rocks make as they shift and roll into each
other

i lose my fingers

i am not what happened to me

but who i want to be

i want god to be a glass sphere, with light bouncing off its
sides, i want that light to dissect me and correct my feeling,
the duration i holdi want god to be a glass sphere, with light
bouncing off its sides, i want that light to dissect me and
correct my feeling, the duration i hold

the swan tries to attack my grandpa and i wheel him away,
he then chases the geese off his field we tried to watch
forest gump, but my grandfather has an imagination of his
own

duration is a feeling, it is the thing that holds the seconds,
the minutes--it is the edge of the clock against the clock,
the perfect lovers. non-duration is the idea of this edge,
it's possibility, it as always and never: that it might exist or
might not, but that it does not matter because it once did,
so it is forever

***echo*, 2022–2024**

I came to Cranbrook and knew I wanted to make this work. I had been partly living in Berlin and traveling around with not much to do except process what happened to me (getting abandoned by my ex was pretty hard on me). I biked around a lot, exploring. I mean, I could do what I wanted, but my wound was excruciating. I couldn't sit still, and sometimes I couldn't focus. I read a lot at that time, too, and tried to meet people and see beautiful things. Writing became my primary practice.

At some point I came to the realization that they were a narcissist and it became a little easier to understand how everything happened. When Neukölln's bike paths along the canal were lined with daffodils in the early spring, I knew I wanted to relay a message to them. I had stopped talking to them. I used all my willpower to not talk to them. This was the only way I could communicate, aside from my writing which they would never see. "There was a hole in the world, and I fit right into it; if I perished, the hole would just close, like a scar healing."[12] I wanted to make a scar.

When I arrived at Cranbrook, I immediately shared a proposal for the installation with the administration. In October 2022, once everything was cleared, I began to dig trenches that were dug 6 inches deep in the shape of the word DROWN. The word was 4 ½ feet long and 18 feet wide. Narcissi last approximately four years and they spread. The work is a project that tackles ideas of ephemera, memory, sustainability, and durability of both nature and the self. It was me processing grief, by corresponding to this new place that I had to live in and exist. Digging holes became a way to breathe. Cultivating the soil and planting the bulbs was a way to transmute my own desire to live.

The flowers bloomed around April 15, 2023. The majority of the bulbs bloomed as double daffodils with white petals, known as Narcissus Sweet Desire or Narcissus My Story. Daffodils are poisonous. They line the river Styx, the boundary between earth and the underworld. The last flower Persephone picked before she was abducted by Pluto was a narcissus. This was thought to be in the meadows of Enna.

This work is an homage to Ovid's story of Narcissus and Echo and the daffodil in that story, which grew out of Narcissus withering/drowning, entranced by his own image unrecognizable. I am amused that a thing that will wither will spell out the word "drown." Imbued with life, I like that there is a notion of drowning in possibility, that even a painful change like cutting into the earth could turn into something beautiful and prominent. Big enough for the gods to see, this is a tale back to them, reflecting and echoing back the notion of endlessness that could not exist without another, like the sad love story between the demigod and nymph. I had felt tremendous amounts of loss, as if this person in my life died. I moved approximately 1000 lbs. of dirt by myself. They were the person I loved most in this world. The work has gone through many transformations, from mounds around the site, to embossed snow, to weeded over and fenced off. Currently, a new species of grass has been introduced to the site, which will retain the memory of the sculpture.

By utilizing living material, by not making anything new, echo emphasizes the power of the seasons and the sun, blooming and then storing energy for the next season, propagating in the earth. I become the medium for them in the equation, but it could be anyone. The work brings together different points in history; it is antiquity but it is also a contemporary queer memory and message—a performance of sorts. When I dig into the earth, I am trying to heal myself, the process becoming close to ritual: a sick animal in a hole, burrowing, and dwelling. It is a move towards belonging. I predominately

used a UAV to document the work, a critique on the "God's Eye View"—a new myth.

It doesn't help that the narcissist and I had developed a mythos of god within our dynamic. They were my god, one that gives and destroys. I had been engulfed in an abusive relationship without knowing it. I did not want to be Echo in the cave, so the echoes rippled into other works. The flowers became light in *echo (in memoriam)*. *echo* also inspired the projects entitled *echo (artificial)* and *empty, filled*, which were my first forays into the process of documentation as art practice.

In German, the word for dream is *Traum*. I still don't understand why. Maybe it has to do with illusions. Like another glitch in the world. Language is a site of change.[13] I made a site of language. Memory and language can be places.

[12] Aleksandar Hemon, *Nowhere Man* (New York: Vintage, 2004), 27.
[13] Trinh T. Minh-ha, *Elsewhere, Within Here: Immigration, Refugeeism and the Boundary Event* (Londong: Routledge, 2010).

empty, filled, 2022

Can you see me? I used to think you could. Perhaps you saw yourself in me. Narcissus fell in love with his reflection. He got what he was due. Maybe it's gay to fall in love with your reflection.

It comes and waits with you. It'll only show itself when you show yourself. It'll only depart when you go. An echo could be like a cycle of abuse. Silence could be worse than death.

empty, filled is a composition in process. It is an exploration of how to cope with ephemerality and the ineffable. This installation is documentarian and a byproduct of a different work. I am curious about the power dynamics of relics and the monument of burial and loss. The viewer is a bystander voyeuristically engaging the relationship between the floodlight and the prints. They exist on their own. Trauma eats. Maybe you only see the photos.

The doubling of form mimics ambiguity with androgyny. The light shows you how to look at them, mimicking a body mourning. While the photos hold similar forms, they are different internally, offset, and never meeting. One empty, and one filled, caught in temporality. It is a funeral, yet the burial does not end at death but life. This is not a diptych, but rather a triangulation.

I dug this hole to illuminate something. I did it to put something to rest. The earth heals, it breeds life. It's forgiving. It holds our dead. If I did not leave, I think I would have died. I was already dying, maybe. These photos were taken with a drone. They are not the same. They said I was their flame. Look how the tree burns.

echo (artificial), 2023

echo (artificial) is a plastic representation of echo that explores the ephemera of its living counterpart. It is my PhotoShop mock-up brought to life, a practice of realm-bending. Bagged and sealed, the word narcotic shares its root with the flower (numbness). It is honoring death. It is an overdose, an addiction, an assembly, and a deconstruction. It is a preservation of an idea, of a manufacturing, of something that might be consumed.

I never vacuum sealed anything other than drugs before. It felt kind of right. The narcissist was basically an addiction. Addiction could be non-durational, like grief.
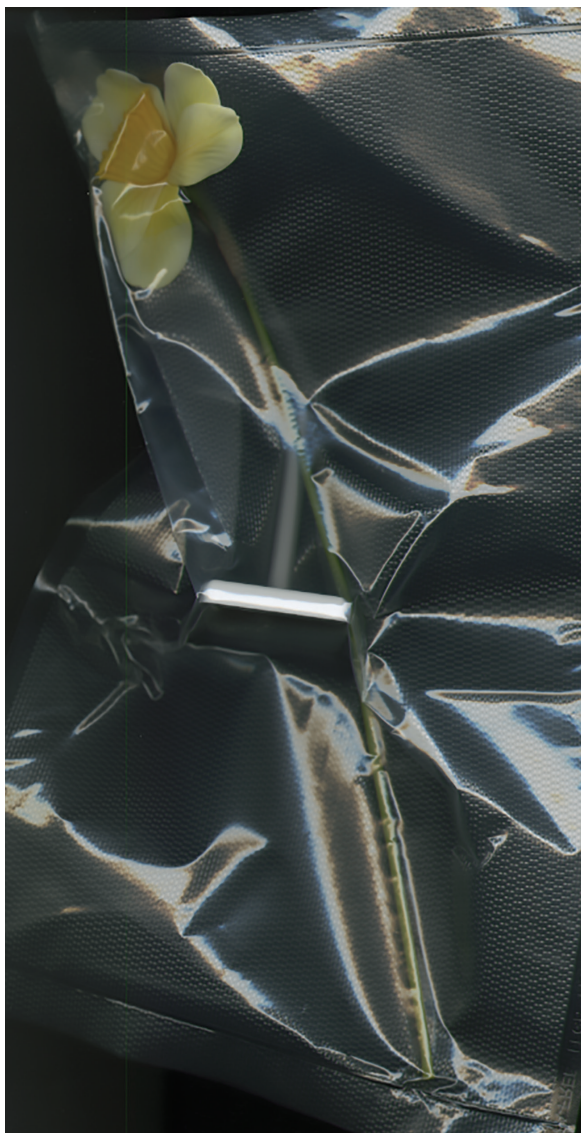
echo (in memoriam), 2023

This is the final iteration of *echo*. Right before we left for the
summer, I spent the last few available days in the studio
furiously harvesting and mashing the flowers that had grown.
I had to store them for the summer. Using a cheap vodka,
I preserved about 200 oz. of daffodils. The fall consisted of
measuring and getting the correct proportion so that the resin
would cure properly. I had thought about it all summer.

Utilizing basic PAR (parabolic aluminized reflector lamp)
lights, a type of electric lamp that is widely used in
commercial, residential, and transportation illumination, I
created molds from a 3D printed design and casted lenses
that fit their gobo attachment. A gobo is an object placed
inside or in front of a light source, and the word can be short
for: go-between, go-between-optics, go-before, et al. The
beam is 25° and the lightbulb produces a light temperature of
5000K (daylight).

The lights make their way into new installations. When they
were presented, the highlighted part of the installation was
the light in the room and the shadows that echo. This was my
second year presentation work.
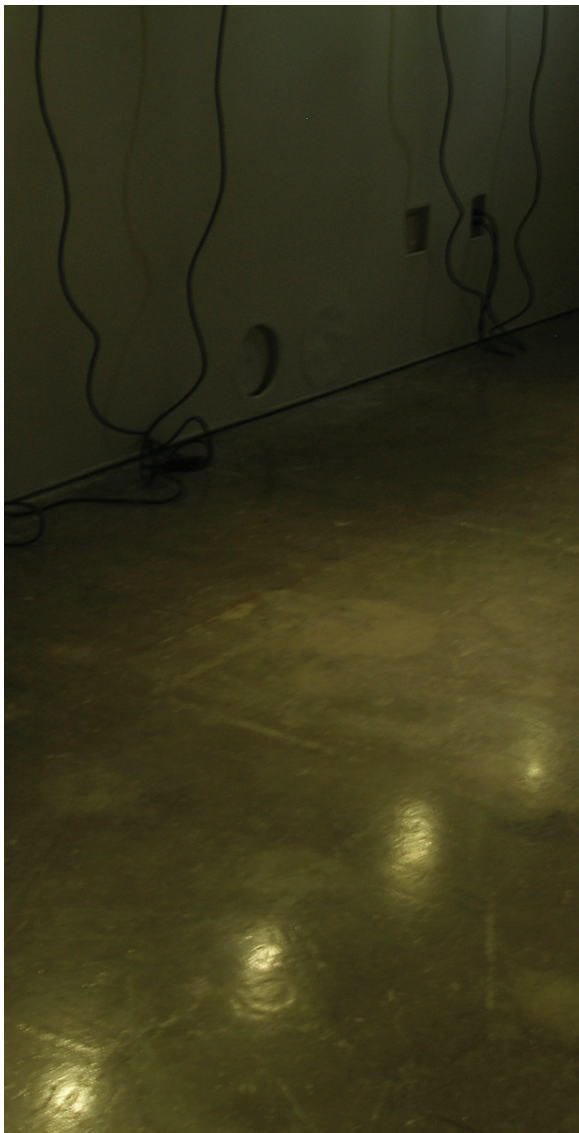
exile is a hard job

[...]

look what war does to us

Anti-West

non-west

anti-duration?

they tell me they want to play fight me

i will see them soon

i see my pulse in my wrist

installation: people fucking while draped by red curtain

performance: a tshirt only worn when sweating (work out wear, repeat, leave hanging, smell)

still present

a concoction of liquid mirror and versace, fuming

how to make drowning

die falling

die slowly

This instant has an awful end, 2023

This instant has an awful end is a moment expanded, unknown in possibility. Maybe like sex. It is the performance object performing. The stage is monumental, a space of potential. When does it end or begin: the memory of a place forever lingering within the walls. Ghosts have no logic. It is an event of an event.[14] It lingers, perpetually, perchance. A 1:1 scale of a real stage, it is not purely representation, unreal and real at the same time. It is a symbol shedding itself. Gather around now.

The title is appropriated from the lyrics of Death Grips' *Have a Sad Cum*. The representation of the stage is reminiscent of my days as a bouncer in the gay club and the memories of the inebriated bodies slinking into each other when they thought no one knew.

Someone walked into my studio the other day and said it had "spy vibes"... I guess something that's behind the scenes is kind of like an uncovering or investigation (a searching into, a searching for). Would you look behind? I think I always do.

The buttress pillow must be famous with incels, one of the top FAQs inquiring on how to wash the pillow.[15]

12 José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity*
       (New York: New York University Press, 2009).
13 "Nature's Most Comfortable Design. Perfected," https://thebuttresspillow.com/.

Untitled (playback), 2023

In my queer spacetime, in my hopes and dreams, the performance object is performing. The spotlight is rendered an actor, brought out from the unseen darkness of the rafters to center-stage. The stage is reimagined. The performance never ends, lingering and not disappearing. This ephemeral nature of the stage expands knowledge of materiality, following traces and glimmers, residues and specks–a kind of evidence of what has transpired but certainly not the thing itself and yet a thing on its own.[16] The symbols shed their role of pure representation and take on their own stories, abstracting their material function. Acts, not identity, become the demarcation of the queer spacetime. Spacetime tells matter how to move, while matter tells spacetime how to curve.[17]

Utopia is a temporal disorganization, here and now, and then and there.[18] The choreography of the light is random or autonomous. It doesn't care if you watch it or not. It looks sexy anyway.

A playback is a programmed function on a lighting console. I created its costume, maybe thinking about Britney Spears a little bit. The light was 1 of 2 lights pulled from Boston's oldest remaining gay clubs. It's the one that works.

[16] José Esteban Muñoz, "Ephemera as Evidence: Introductory Notes to Queer Acts," 5–16.
[17] John Archibald Wheeler, *Geons, Black Holes, and Quantum Foam: A Life in Physics* (New York: W. W. Norton, 2010).
[18] Muñoz, *Cruising Utopia.*

T4T, 2023

I guess I had to write about this eventually. I don't really know what to say. That was part of it: these aren't my own words, but rather words I read once upon a time, from someone that I thought meant something important to me. That's how the world works apparently. It'll never stop, rotating around endlessly. Read it however you want to.

Chronologically, this was the spring semester. I put this work up in April. I had just torn my ACL and fractured my femur and tibia. Getting up on a ladder was a little difficult, but I managed.

Since I'm being vulnerable, I'll tell you that the words weren't from my ex-fiancé, but from someone I met at a FLINTA* camping trip, where I volunteered. My gay aunty brought me on.[19] She usually runs all the security operations for these events. We were in the Tolland State Forest and it was a week before I would move to Michigan.

I had just come back from Bosnia-Herzegovina and I was really trying to live, to be free. I met this beautiful transman there and we had a very intense affair. I mean, it ended kind of bad, but it was beautiful while it was. I thought we would be connected for a while. Words are liars, but the beauty of a moment and a memory is everlasting. I don't regret the vulnerability. They spoke Portuguese, and we bonded over being raised in Massachusetts by immigrants and being trans*, obviously.[20] We tattooed each other and spent as much time together until I left.

I made this because I wanted to create a projected light work of language, but I did not want to use my own words. It's too easy to just use language/words as forms in visual art. The way they set up the sentence fascinated me, its three clauses

functioning independently worked extremely well for a rotating projector. Written language is the short-circuiting of sense.[21] Sense is a mirror. This is perpetual.

Inside the light is an etched piece of mirrored glass, creating the effect. The work is inspired by Anthony McCall's solid light works. Sometimes the projector is attached to 2 tripods connected together, mirroring each other—the same body twice.

[19] FLINTA* is a German abbreviation that stands for "Frauen, Lesben, Intergeschlechtliche, nichtbinäre, trans und agender Personen", meaning women/females, lesbians, intersex, non-binary, trans and agender people. The asterisk represents all non-binary gender identities.

[20] Jack Halberstam, Trans: A Quick and Quirky Account of Gender Variability (Oakland, CA: University of California Press, 2018)

[21] David Abram, *The Spell of the Sensuous: Perception and Language in a More-Than-Human World* (New York: Penguin, 2012).

i always wake up when you're there, this time wanting to
have a conversation with you. i turn to sleep sideways on
the bed and get confused thirty minutes later. i think i tried to
remember your voice.

i go and dig in the heat, and rifles are going off. i wonder if
anybody will come, if i die, could it be quickly? some parts of
the earth are hard

i find the bend

and make it long and red

a fisherman asks me politely if i'm married, and if maybe, we
can get a coffee

 i have a giant shovel

the butchers ask if they're going to be in the newspaper

structure of disavowal, 2023

For the Cranbrook Academy of Art Student Award season of 2023, I received the Robert C. Larson Award to travel and do a performance-based installation piece in Bosnia and Herzegovina.

I created the work in Derventa, Bosnia-Herzegovina (in the city that I am from but never lived) alongside the river Ukrina. This city was ethnically cleansed of Bosnian Muslims and has become part of Republika Srpska. structure of disavowal is a small gesture to the lives of the displaced. Inspired by the stray dogs that grew in population due to the war and their current cleansing, I dug 10 holes and filled them with meat and bones.

The fabric is stretched and nailed into the soil. The animals were invited to dig and make their own mark on the red and bloodied path.

So, I went back to Bosnia like the summer before, but this time by walking across the border that is the Sava with my grandmother and uncle. My grandmother is so terrified of heights and can't swim. We came here together from Amsterdam, planning to spend the next three months together. It was early June. She sourced the sheer red fabric for me from the Albert Cuyp Markt ahead of time and packed it away for me to bring. She used to work in the textile factory in Derventa before she got cancer from the chemicals in 1985. I currently find myself working more and more with fabric and textiles, and I wonder if it's genetic— her broken body a future image of my own.

The year before, I sketched out this project with a smaller piece of fabric that I was carrying around from my days in

Berlin. The following excerpts are pulled from my project proposal.

Derventa is a city located in Republika Srpska, in the entity of Bosnia and Herzegovina. It is a city conquered by Bosnian-Serb forces during the Bosnian War. It is the city where my family comes from–where I would have been born, had my family not been forced to flee. I was born a refugee in 1994, the Year of the Dog. This proposal is a request for funding and support to go back and make my own impression on the land that I come from, a project in being born–a reverse archeology.

Untitled began as a color study, it is a sketch for [structure of disavowal]. I was interested in the bright polyester contrasting natural greens, a melding of two planes. It turned into a study of location identity: stray dogs, the idea of being left behind, the personality of the place—its history and recent ruin. Bones. The dogs were as displaced as I was and here we both were on the river Ukrina. They knew the area better than I did, were born here, but people still called them wanderers (*lutalice*). I was the wanderer. Someone told me the dogs were such a problem. The city was illegally poisoning them. The kids had to walk past the carcasses on their way to school. But the people here were used to death. They mostly complained about the smell, and maybe bragged a little about it being on the news.

It seemed like a potent metaphor for ethnic cleansing.

I am inspired and motivated to do this work to queer notions of archival documentation and to further my practice of the non-durational. While I will be writing a script and filming, I intend on the core of the project

being the performance with the animals. It is a stage. However, I cannot have an audience so that the dogs will not be afraid. I want to interact with the environment through these metaphors and with the surreal participation of living beings as art—as consequence, as a result, as part of the greater entity. I am curious to see its outcome, uncontrolled, the dogs guiding the way. It is a sad poem, an ode. There is no lucky dog that gets the bone.

So, after traveling a total of (approximately) 4918 miles, from Detroit to Boston, Boston to Amsterdam, Amsterdam to Zagreb, Zagreb to Derventa, I realized the project would be different than I imagined. They had killed off the remaining stray dogs. I changed the title. I didn't make a film or write a script. I didn't see the animals interact with the work. What I did do is make a book with a functional sculpture to hold it. Oh, and I fell in love again (or something). He was very nice. His name means *now peace*.

Untitled (tethered disavowal), 2023

Now peace drove me to this residency at the Footnote Centre for Image and Text in Belgrade, Serbia. His parents met in a concentration camp. They told each other that if they ever got out, they would have a big family. He's the second oldest of 11. I met him at the river and asked him to fly drones with me. He's not afraid of living and he wants to see the world. We practice our German together, and he laughs because I can't read cyrillic that well. I tried to learn for the time I'd spend there.

I am grateful I can see the world in this way as an artist, removed and entangled at the same time. I met up with my Serbian cousin the same day and we talked about how we are ambassadors for our families. The two of us are the only educated children, constantly moving through different countries and switching our tongues. He works in economics and environmentalism as a consultant, currently on the Neom project. He doesn't have many thoughts on nationalism or geopolitics. He was in Belgrade as a 5-year-old when NATO kept dropping bombs. I grew up told that I had to hate Serbians, that it was because of them we lost our home. I am grateful I feel attached to nowhere. I didn't know I had a Serbian cousin until he came to Boston one August when we were 18 because he was about to attend Dartmouth. My dad doesn't tell me much. I think that's his trauma response.

At the residency, I compiled a booklet of documentation for *structure of disavowal*. I spent the majority of the time in the apartment printing or running to the corner store to get a lepina and some pašteta. I tried to see my family as much as I could. I archived a lot of their photos.

structure of disavowal took place in Derventa, Bosnia and Herzegovina as a correspondence with the landscape, alongside the river Ukrina. Ukrina is a tributary of the river Sava. Sava is a tributary of the Danube. Like the rivers, the project is a tribute to heritage; like the installation, the publication is an offering onto itself: a spilling into, a confluence of material into image, composed in the city where Sava ends.

I made 3 copies, one that stayed in Belgrade, one that is currently in Amsterdam, and one that's currently with me in Bloomfield Hills, MI—its future location unknown.

My father says he would never step foot in Belgrade.

accumulation by dispossession, 2023

I came back to Cranbrook and wanted to work more formally, letting the material guide me. In our Know Your Tools workshop, an introductory seminar for 4D Design, I was tasked with learning to use the Dobot Magician. I decided I wanted to make it a choreography, and after playing with it, I realized I could make a composition from the sound of the motors. I was thinking about our dance with technology, with capitalism, with the machines that are bigger than us (ideologically).

Inspired by readings works of Geert Lovink, Sean Cubitt, and Jussi Parikka, I decided to shroud the technology and attempt to shift a viewer's paradigm of their entanglement with digital media:

A "black box" as a technological metaphor means that there are observable inputs and outputs, but unseen inner workings: how it works is mysterious to the user.

"Accumulation" comes from Latin ad- (to/towards) and PIE *keue- (to swell (also vault/hole)). "Dispossession" is from Latin dis- (apart/away), PIE *poti- (powerful/lord) and *sed- (to sit). More and more, I feel the enclosure. There is an absence of a shared world marked by extreme subjectivity of experience.[22]

I am stretching a plane, using tension via the borders of the space. The de-accelerated steppers echo and hum, creating a meditative composition as a result of the looping and un-variable choreography. The robot arm doesn't have a hand. Mutilation of one's hand usually is a punishment for theft. This began as a formal study to bridge my natural work with my machinic work, by using the method of covering the robot like I might cover organic materials (meat, bones, seeds). The robot danced in 8-hour shifts over a work week.

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{

  "script": {

    "code": [

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nmagician.set_home()\n\nmagician.motion_
params(200, 1) # vel, acc\n\nmagician.ptp(mode=0,
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ptp(mode=0, x=192, y=-162.1, z=-47.7, r=0)\n\

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   "tabs": [

     "pyscript1.py"

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[22] Sean Cubitt, *Finite Media: Environmental Implications of Digital Technologies*
(Durham: Duke University Press, 2016).
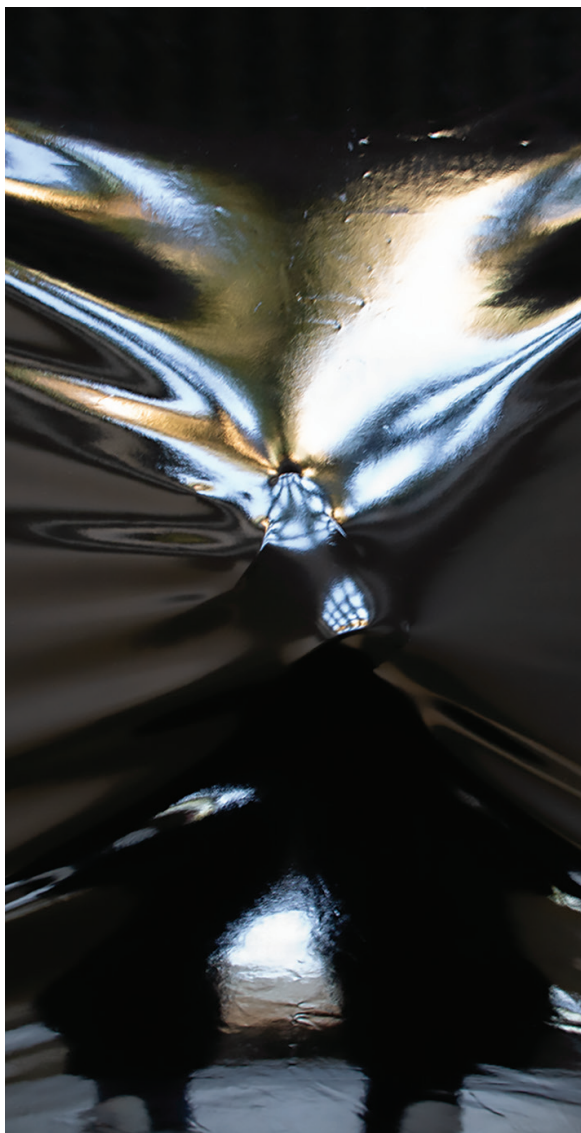
is it just me, 2023

is it just me as a film is a document. It is a field recording from a personal queer excursion (on the Cranbrook campus, of course). As an installation, it presents itself as an artifact. I never wanted to make a movie before. I don't really believe in creating something on a timeline. But this happened, and it felt important.

We're mostly always equipped, our extra appendages embedded into our pockets, on our wrists, seemingly right in front of us the whole time. The subjugated subject is not even aware of its own subjugation.[23] The human body has become data itself. The most valuable material in the world has become information and the powerful are those that maintain it.

Somehow, one night in October, I reached into my pocket to grab my cigarettes, and the camera began to record. is it just me was created on an empty iPhone XS. Fed up with the constant battle for storage, I had just backed-up and uploaded gigabytes of photos elsewhere and deleted it all. The phone came alive, unexpectedly documenting the end of my night for over an hour.

is it just me is an artifact of the queer quotidian—raw, vulnerable, and mundane (of this world). The Latin word for world is *mundus*, while the German word for mouth is *Mund*. The audio contains words between me and another one like me, edited to provide anonymity and a disintegration of individual identity: the rustling of a comforter on a bed, kissing, sounds of a sink, a fridge—all interspersed with a bad movie. The title is appropriated from that same movie, the 2010 film *Is It Just Me?*, a romantic comedy written and directed by J.C Calcino.

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[23] Geert Lovink, *Stuck on the Platform: Reclaiming the Internet* (Amsterdam: Valiz, 2022).
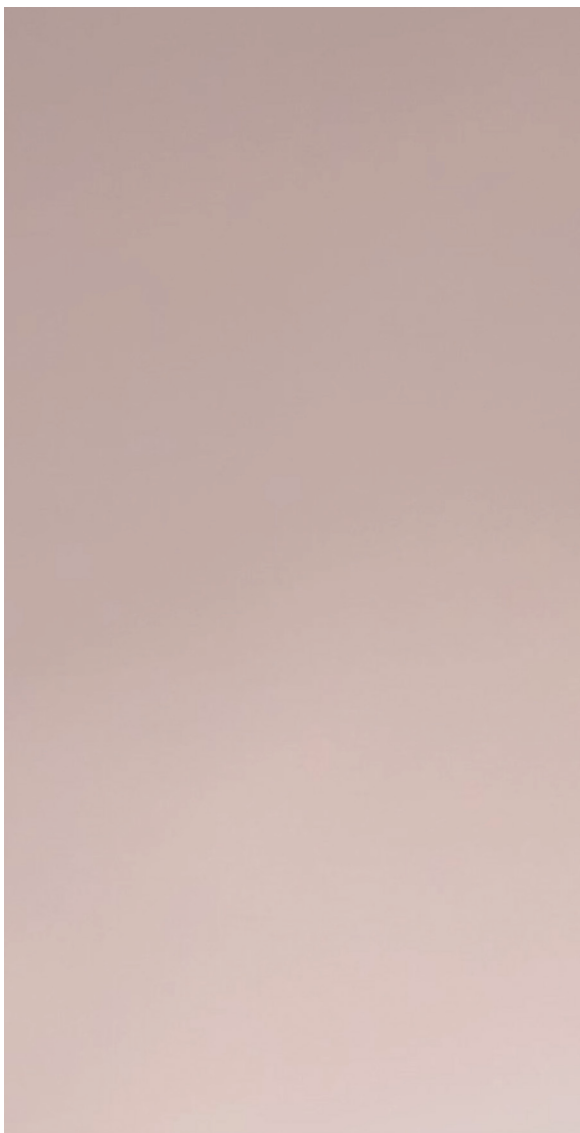
i cant sleep

i try to lull myself with a body bag

and thoughts of possibilities

yet i'm stuck thinking about the improbability of the things that
bother me, that don't have enough attention, pressed to thinly
on glass that is close to shattering

i need to go slow

Zastava (M76), 2024

THEY PENETRATED TO THE BOWELS OF EARTH AND
DUG UP WEALTH. BAD CAUSE OF ALL OUR ILLS.[24]

Consisting of 4 separate works, I was interested in what
dialogue would occur when they were placed together.
Inanimate objects organize the temporality of the animate
world.[25] *Zastava* is the word for "flag" in Serbo-Croatian (and
Bosnian) but a Zastava M76 is a model of a sniper rifle, used
by the opposing armies during the Yugoslav wars. What does
struggle look like? What about stillness? I had been thinking
a lot about nationalism, genocide, narcissism, digital and
natural communication.

I wanted to tackle my hesitation of using images within my
work. "Image" comes from *aim-, the Proto-Indo-European
root meaning "to copy."

Using the TC2 digital Jacquard loom, I wove the widely
circulated image of the two deceased lovers, Admira Ismić
and Boško Brkić, from the Siege of Sarajevo in 1993. They
became known as Sarajevo's Romeo and Juliet. The slow
process and formation of the image and detailing of the
landscape and the deceased's clothes gave me chills as
I worked further on the image, throw by throw. The image
is inverted on the backside. As a flag, its function decries
nationalism and war.

Using the robot arm from a previous work, I replicated
archival images of a roped-off grave, stray dogs in the city
hall of Derventa, an anti-hail system (popular science in the
East, shooting explosives into the sky), and an explosion in
Zenica from WWII.

The choreographed light, scripted and translating, glitching out, is bagged in light muslin. It's hurt—the moving head actually a damaged light pulled from Boston's oldest gay club. Its red eye quivering, glancing at the flag that is lit up by the daffodil-gelled spotlight on a barricade. It mimics the bodies— also on the floor.

I want to embody presence with or without a viewer. The performance objects continue to perform. The symbols take on their own force, developing a non-place within the art space. A non-place is the displaced space/time of a culture. Space that cannot be defined as relational or historial, or concerned with identity will be a non-place.[26] Supermodernity (the overabundance of events, spatial overabundance, and the individualization of references define this age, according to Augé) creates these places, which become places of memory. A non-place is not completed, just as the non-durational does not have a defined beginning or end. This installation is a real measure of our time. I can't stop thinking about Fascism being described as technological warfare as art.[27]

```
#include <Conceptinetics.h>



// The master will control 100 Channels (1-100)

#define DMX_MASTER_CHANNELS   100

//

// Pin number to change read or write mode on the shield
```

```
//

#define RXEN_PIN          2



DMX_Master      dmx_master ( DMX_MASTER_
CHANNELS, RXEN_PIN );



// the setup routine runs once when you press reset:

void setup() {



  // Enable DMX master interface and start transmitting

  dmx_master.enable ();

  // Set channel 1 - 14 intimidator spot 355 irc

  dmx_master.setChannelRange ( 1, 14, 255); //set
channel range and intensity

  dmx_master.setChannelValue ( 1, 0 ); //start moving
head channels at 0 (off/Closed) PAN
```

```
dmx_master.setChannelValue ( 2, 0 ); //FINE PAN

dmx_master.setChannelValue ( 3, 0 ); //TILT

dmx_master.setChannelValue ( 4, 0 ); //FINE TILT

dmx_master.setChannelValue ( 5, 0 ); //SPEED

dmx_master.setChannelValue ( 6, 0 ); //COLOR
WHEEL

dmx_master.setChannelValue ( 7, 0 ); //GOBO WHEEL

dmx_master.setChannelValue ( 8, 0 ); //GOBO
ROTATION

dmx_master.setChannelValue ( 9, 0 ); //PRISM

dmx_master.setChannelValue ( 10, 0 ); //FOCUS

dmx_master.setChannelValue ( 11, 0 ); //DIMMER

dmx_master.setChannelValue ( 12, 0 ); //SHUTTER

dmx_master.setChannelValue ( 13, 0 ); //CONTROL
FUNCTION

dmx_master.setChannelValue ( 14, 0 ); //MOVEMENT
MACRO
```

```
int tiltIn;

int tiltOut;

}
```

```
// the loop routine runs over and over again forever:

void loop()

//{  dmx_master.setChannelValue ( 13, 105); //
CONTROL FUNCTION, reset tilt   }
```

```
{



  dmx_master.setChannelValue ( 6, 28 ); //red

    dmx_master.setChannelValue ( 7, 115 ); //gobo 1,
slow shake 112-119



          dmx_master.setChannelValue ( 10, 255 ); //
focus
```

```
dmx_master.setChannelValue ( 11, 2 ); //dimmer

  dmx_master.setChannelValue ( 12, 7 ); //open shutter




  int tiltOut = 1;
```

```
  for (int tiltIn = 0; tiltIn <= 255; tiltIn = tiltIn + tiltOut) { //
incrementing tilt

    dmx_master.setChannelValue (3, tiltOut); //

    if (tiltIn == 255) {

      tiltOut = -1;  //switch direction at peak

    }

    else if (tiltIn == 0) {

      tiltOut = 1;  //switch again to reset

    }



    }

    delay(500); //speed




    }
```

// void loop

24 Ovid, *Metamorphoses*, ed. R. J. Tarrant, Oxford Classical Texts (Oxford: Oxford University Press, 2004).
25 Bill Brown, "Thing Theory," in *Things*, ed. by Bill Brown (Chicago: University of Chicago Press, 2004).
26 Marc Augé, *Non-places: Introduction to an Anthropology of Supermodernity* (New York: Verso, 1995), 78.
27 Sean Cubitt, *Finite Media: Environmental Implications of Digital Technologies* (Durham: Duke University Press, 2016).
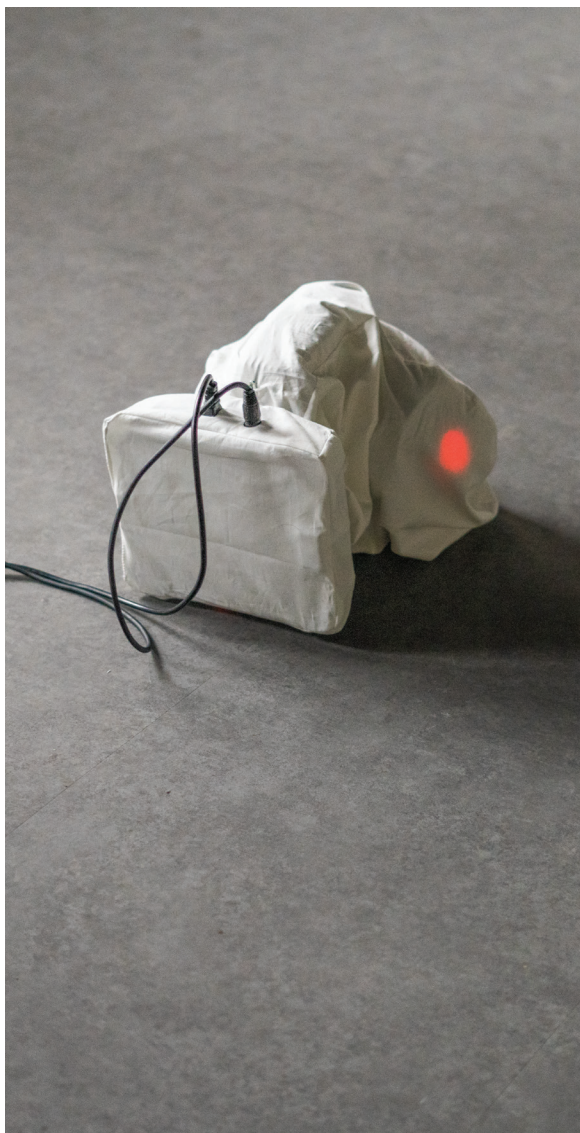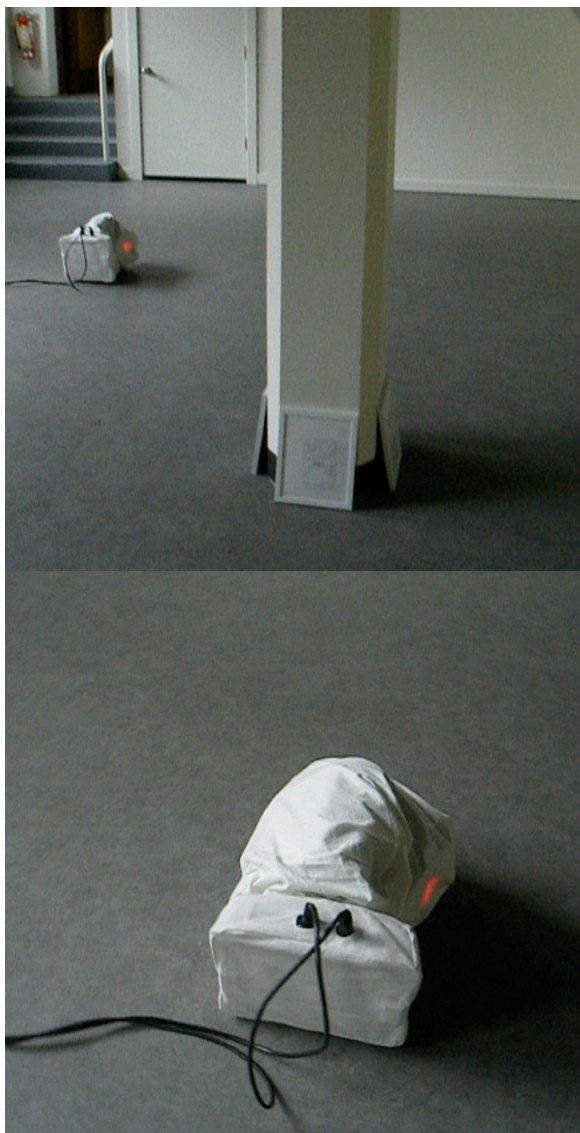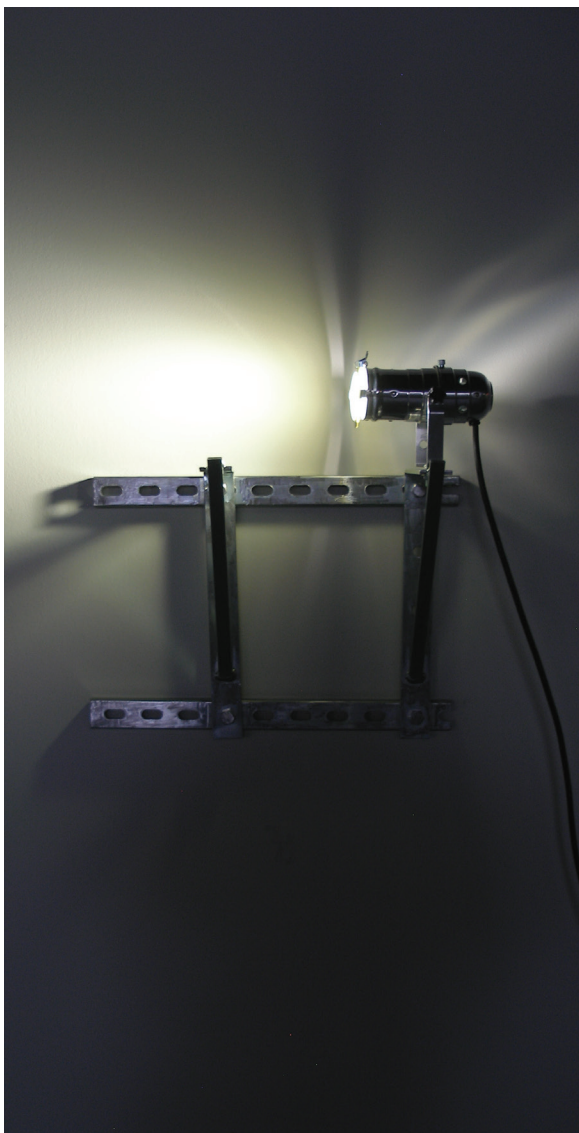
falling free (if these walls could talk), 2024

> This is a key element of a basic definition: house music
> is for dancing. And careful now, because this means
> dancing in the way that we have danced since the
> emergence of disco: alone. No longer with a partner,
> but alone. This is a shift with major consequences for
> the West. To dance with a partner implies a structural
> constraint: to avoid it becoming a total mess, one person
> has to lead. The Man! That shows the extent to which
> all the traditional dances, the so-called parlor dances,
> including rock-n-roll, were ill adapted to the habits of
> two important sectors of the club-going public of the
> seventies: liberated women and homosexuals (who had
> also only recently been liberated, as we should always
> reminds ourselves). Disco was a bomb. A time bomb, of
> course. What happened? Dancing by yourself doesn't
> require the same qualities as dancing for two. Whereas
> the polka, the waltz, the tango, or the paso doble call for
> the exact restitution of an imposed movement, and so
> a certain stiffness, dancing alone implies improvisation.
> Something that wouldn't pose the slightest difficulty for a
> baby plunged an entire generation (that of my parents)
> into a profound state of awkwardness. Because from
> now, dancing no longer meant keeping time, but rather
> feeling the music in a kinesthetic way, allowing yourself
> to be carried (away) by it, becoming one with it…. Once
> it cast aside the temptation of Saturday Night Fever-style
> dances, which were intrinsically against the antiformalist
> nature of this new practice, what took precedence in
> disco was the absolute need to <u>be your body</u>.[28]

The symbol for the world wide web looks like a disco ball.
The club is a space of potential, informed by the people in the
room. My desire to have a live microphone is to capture an
atmosphere, one dependent on the place and its inhabitants.
The speakers are in the wall. The amplification of one's voice

is a powerful and daunting thing. Who has the right to speak? There is a constant suspension in the room. The meat hooks hanging, holding each other. It can spin if you touch it a little.

The handmade elements are the levels set for the audio, the repainted boom stand, the color of the lights, the wiring for the light, and the hole drilled for the XLR cable that is going through the wall. The curtain rail was rescued and treated—grinded down and lightly polished. I guess I assembled a variety of rigging solutions. The space really dictated my decisions with the composition of the work. I had to use the pre-existing structures in the space to define the experience. The curtain is attached to a strut holding the water pipes. The ceiling is entirely cemented, making it nearly impossible for me to decide where something will go. The disco ball hangs by all the ethernet.

I just de-installed this the night before, about 23 hours before I'm writing this sentence. I have not fully processed it yet. There is a lot about being and becoming, about performance, about architectures and their histories. It's waiting, or it has begun, or it has ended. All of those things at once and none at the same time. I think it's a good installation to leave Cranbrook on—the disco ball I had found there once upon a time anyway. Maybe this is another example of reverse archaeology. I was just interested in being a body, and what that might leave behind. Unfulfilled to a certain extent, but not eager to be fulfilled either. Possibility is potential. The void is to be protected.

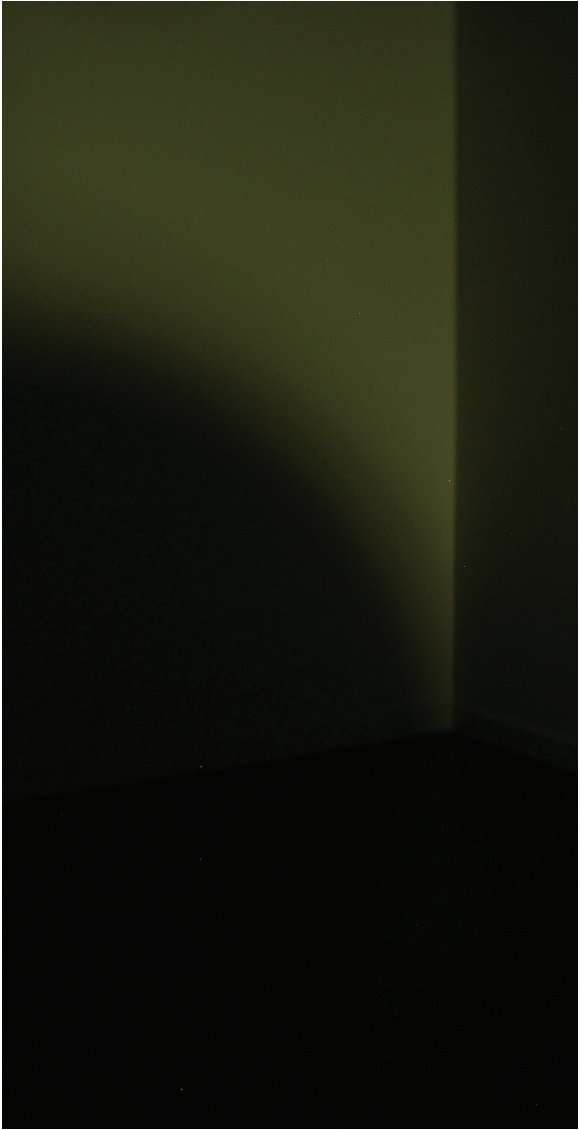28 Dustan, *Nicolas Pages*, 214–215.
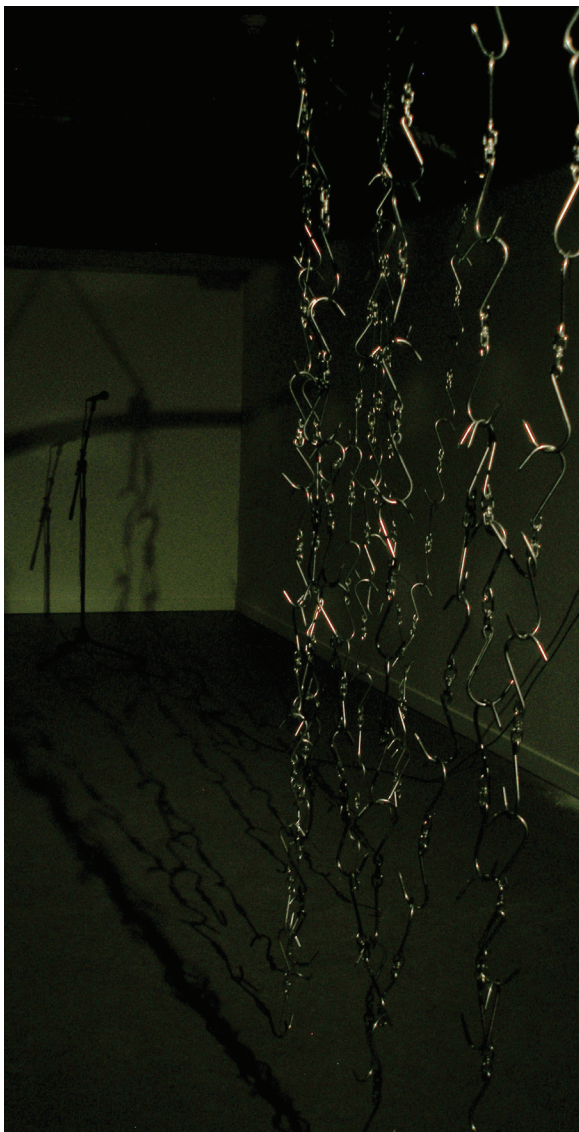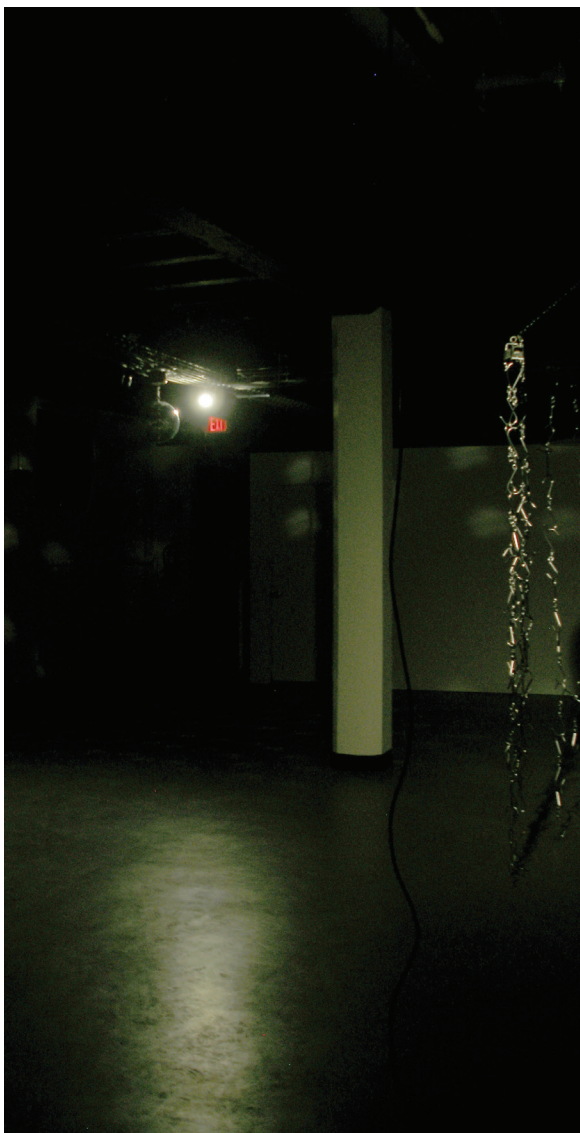
crawling, give me a mouth in red

the art of landscape is the art of mediation

always something lost in the act of representation

still life as map

graphic unconscious

i want to believe that my love could be embedded

Alright, so that's that. That's all I got. Here are some more photos. One is of the 4D Design studio in Fall 2023, the other is a guerrilla installation. Also, some last thoughts:

Love is immaterial material. Life and art are synonymous. Our temporalities syncing and un-syncing, merging across great distances. I am so grateful for all the friends I've made at Cranbrook, I've learned so much from so many. Attention is a material resource. I promise I'll finish my ideas. The non-durational has so much more to do. I'm not interested in instantaneous circuits. Find me in the world. This does not end here, nor will it ever.

Hvala.