



We know a cloth by its hand, the way it might drape and fall, the tightness and structure of the weave, the fineness of the thread, the animal, plant, or man-made fiber from which it is made. While its color and surface may catch our eye, we only know a cloth's weight, its texture and warmth, by touch.

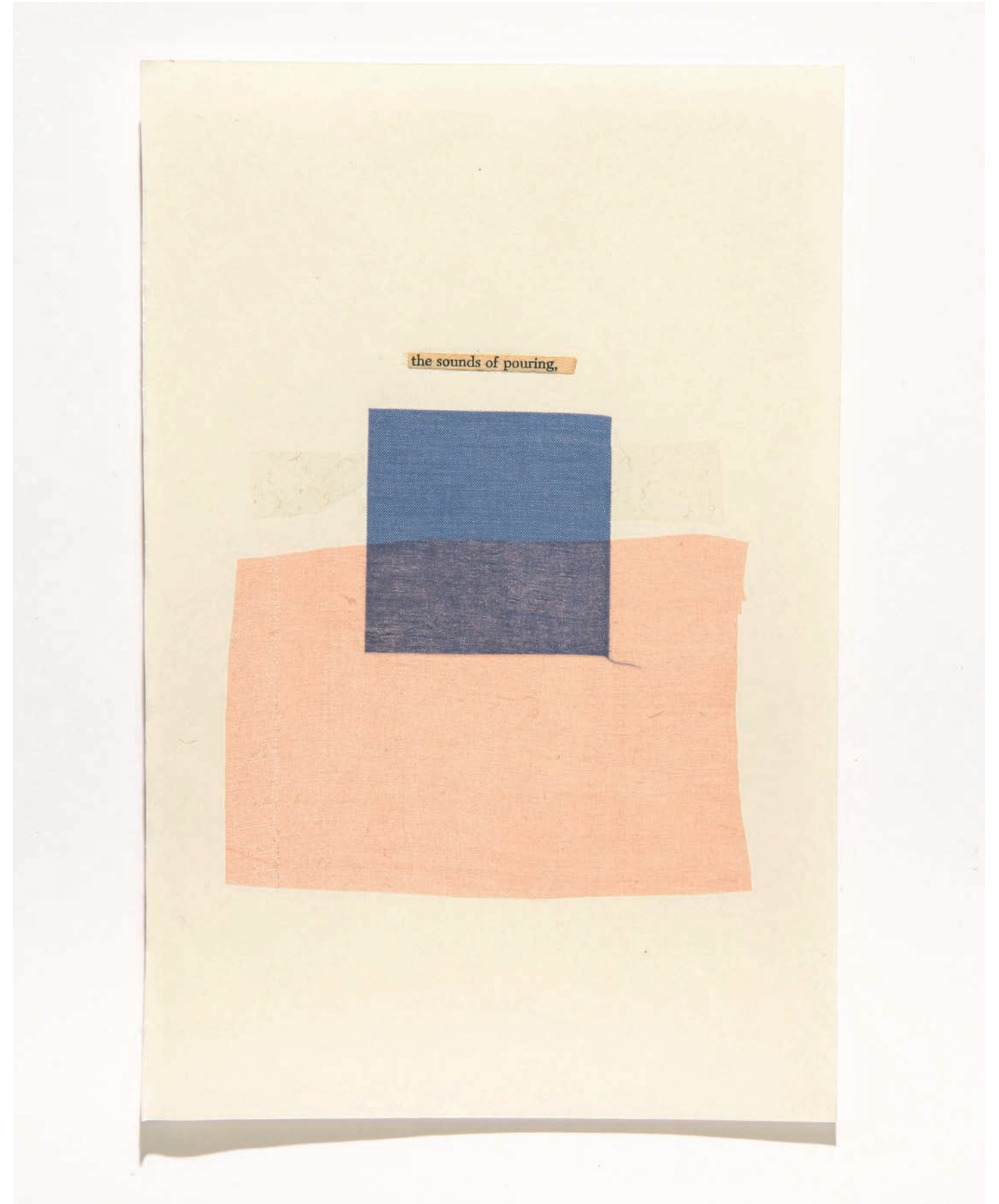
Whereas cloth surrounds us whole, alphabets unfurl in lines. They give us words, and words give us sounds and sentences and meanings. We use them to ask our questions and describe our experiences, to hold our thoughts and memories. Cloth and words are of two hands, two ways of knowing.

In the ongoing series *pages*, cloth fragments and words meet on paper lifted from a book's frontispiece or endpapers. The work is the felt sense of this meeting—the size and color, opacity and transparency, the facticity of the cloth, the color and wear of the paper, the abstractness of the language sifted from loose fragments of sliced books, themselves the residue of another project.

The individual word and line fragments lift from the chaos of other fragments, untethered from sewn or glued binding or narrative order, into another relationship, a felt relationship between a particular phrase or word a cloth fragment and a single paper that we might recognize as, "ah, yes, it is like that." - AH



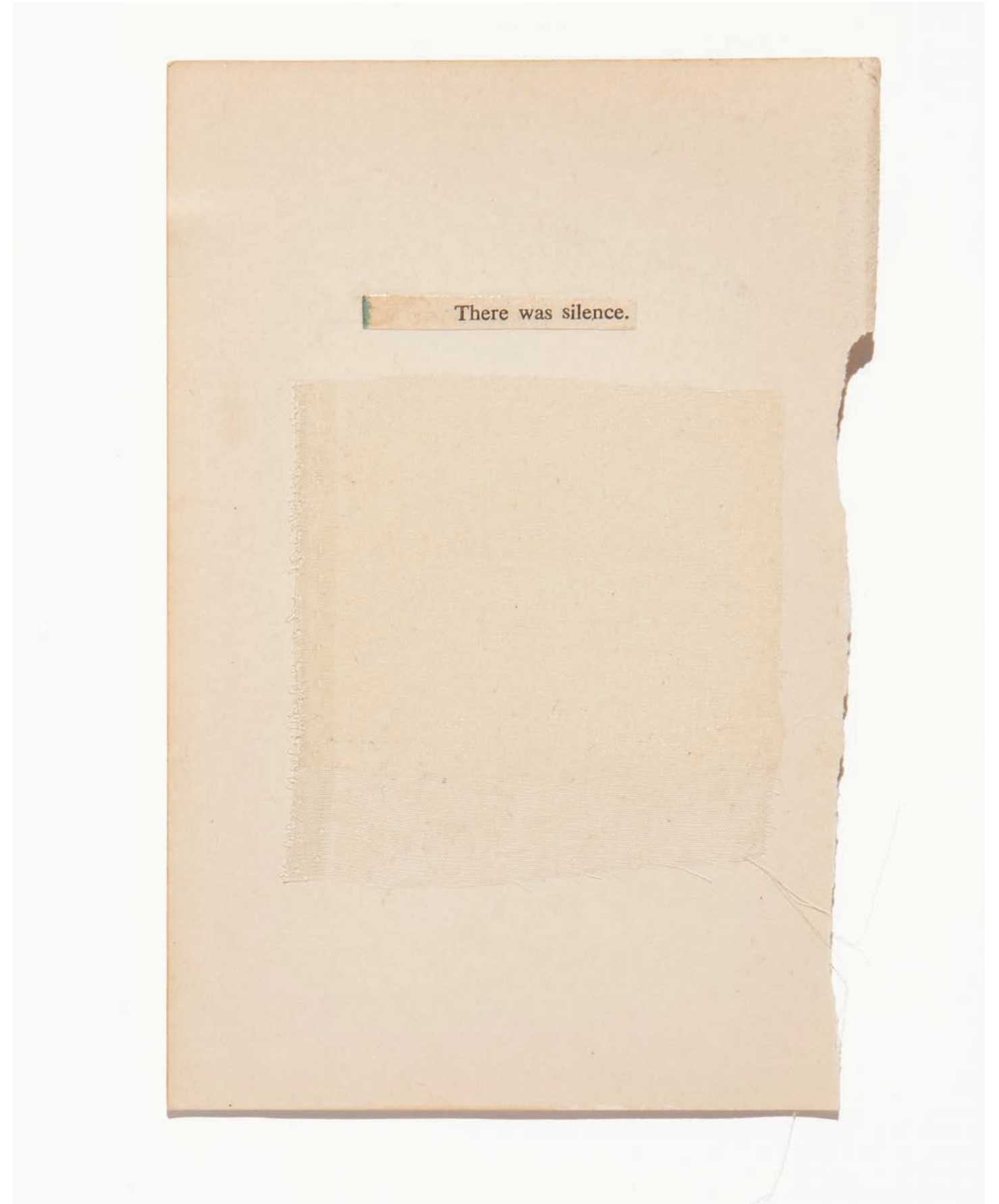
page 1, 2017. Framed - Gemini.



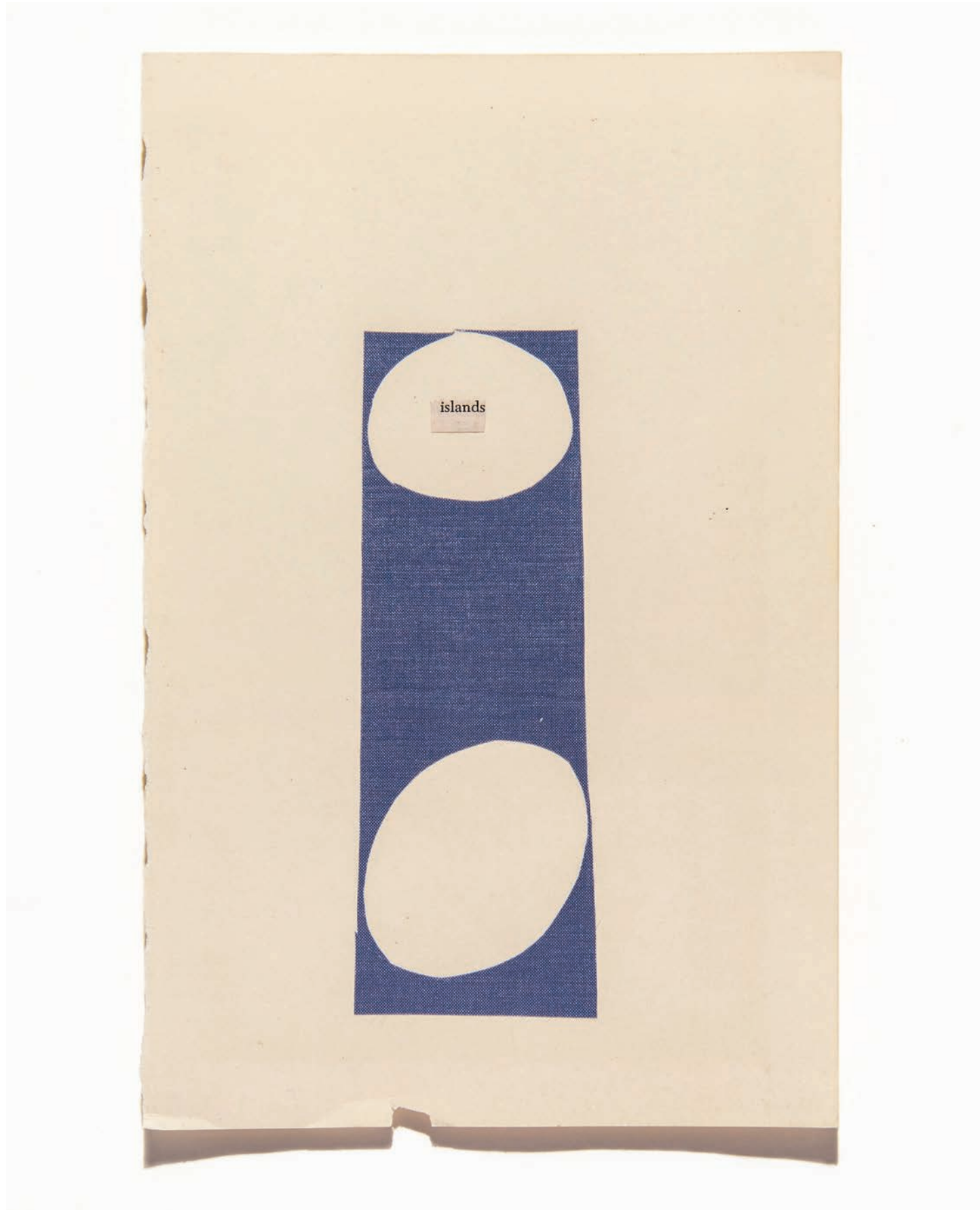
page 7, 2017. Framed - Gemini.



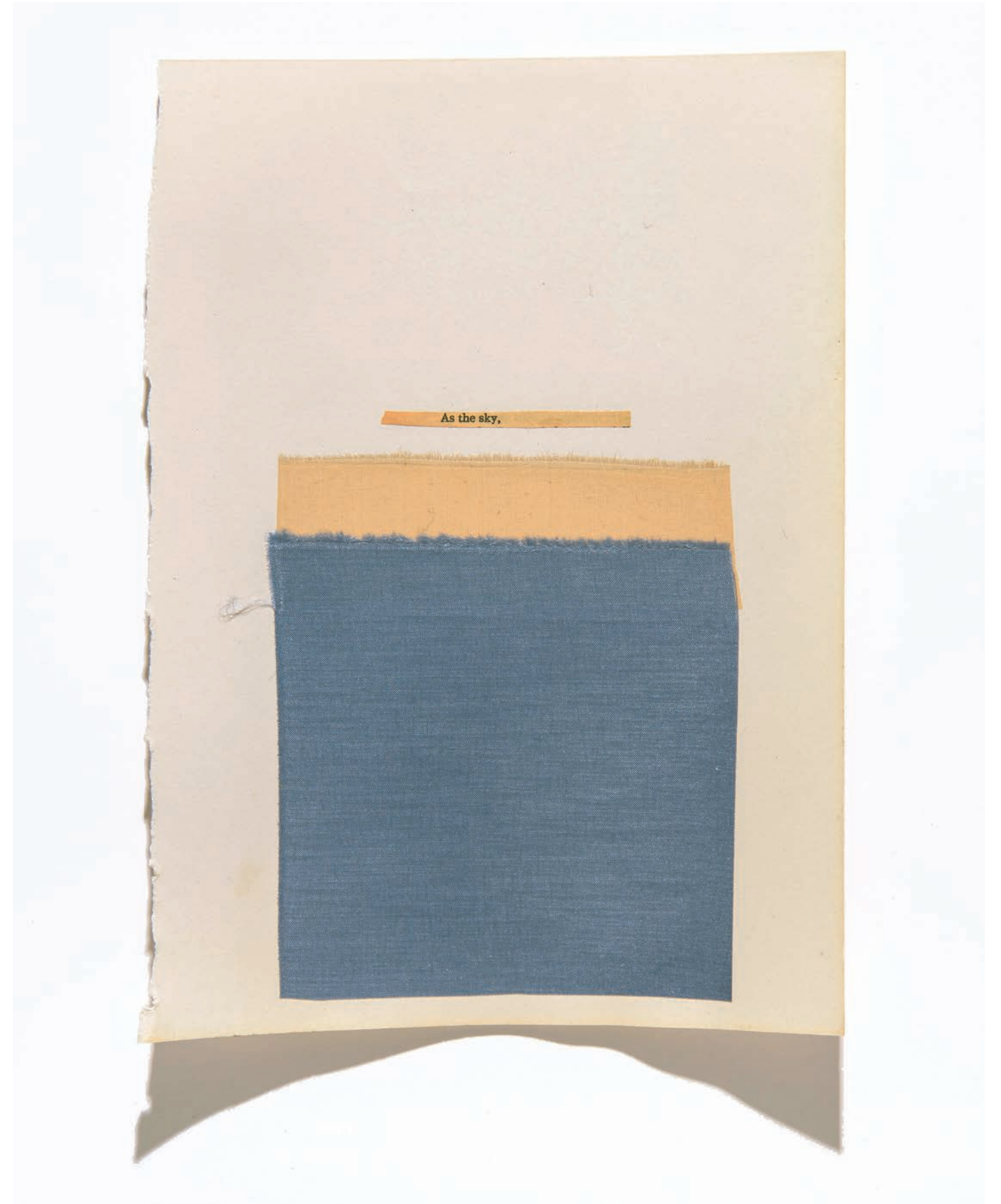
page 29, 2017.



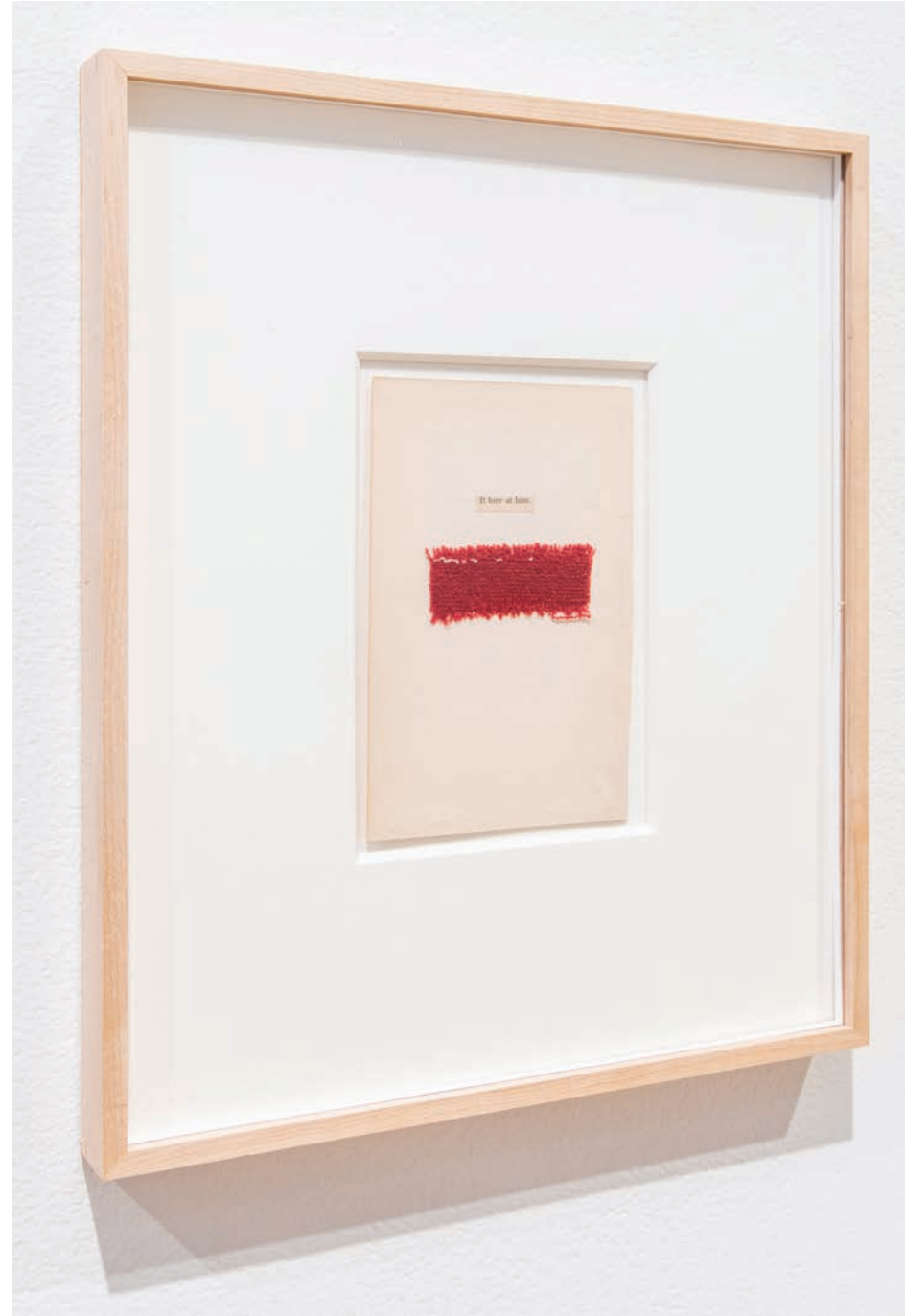
page 63, 2017.



page 100, 2017. Framed - Gemini.



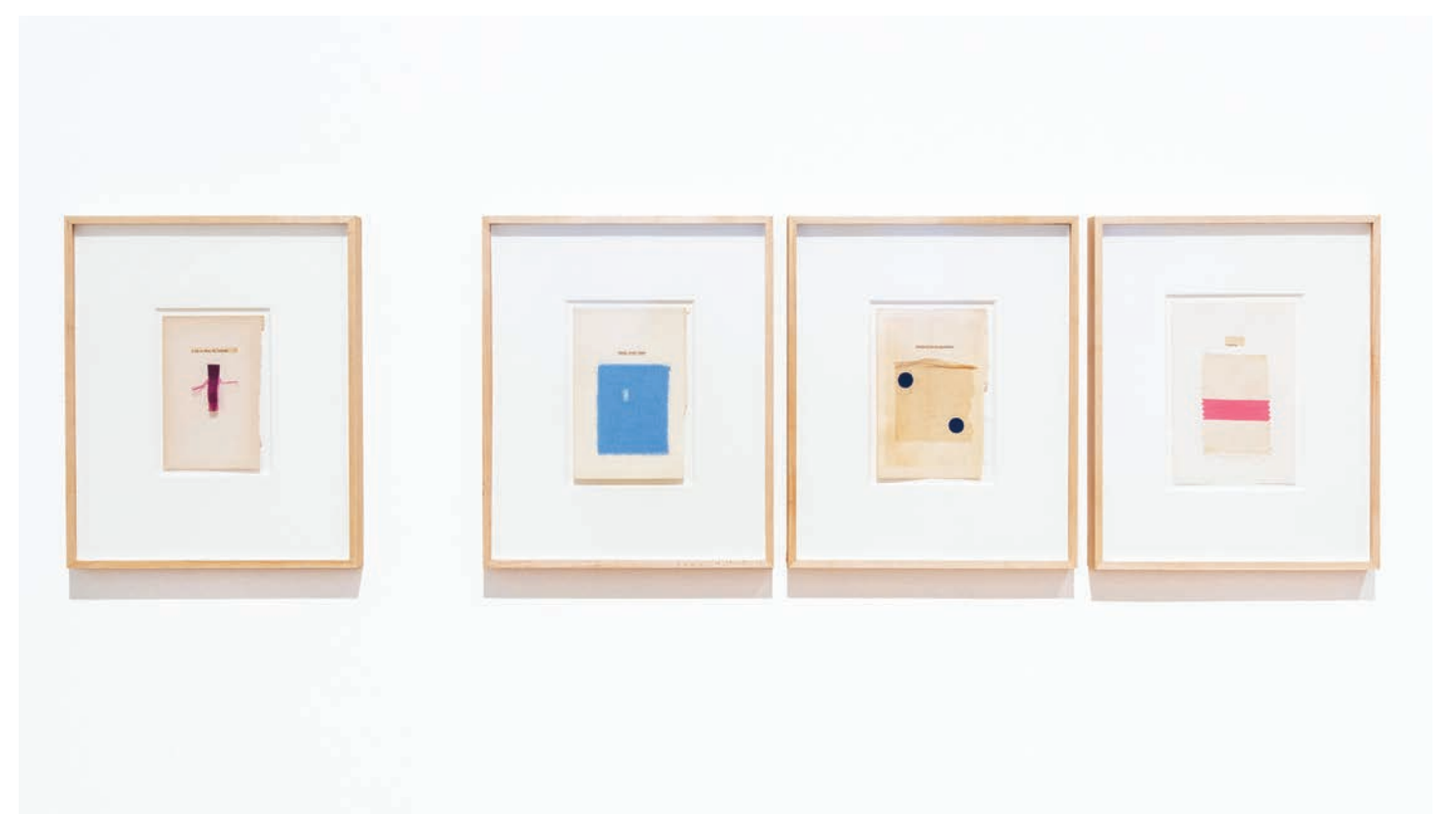
page 15, 2017. Framed - Gemini.



FRAMING

3/8" x 1 and 1/4" maple, splined corners, natural finish, 8- ply buffered warm-white island window mat, art floats 1/4" inside window, window size determined by art size, mat borders vary (largest art to have 3 and 1/2" borders each side,) conservation hinging, 1/8" spacers, UV-shielding plexi, 3/8" strainer beveled top for direct installation, screw eye and wire across as alternative.

The outside dimensions of each frame are 16 3/4 x 13 7/8".



installation views, *when an object reaches for your hand*, Wexner Center for the Arts, Columbus, Ohio, 2019.

LINEAGE



near/away, installation view, 2013.





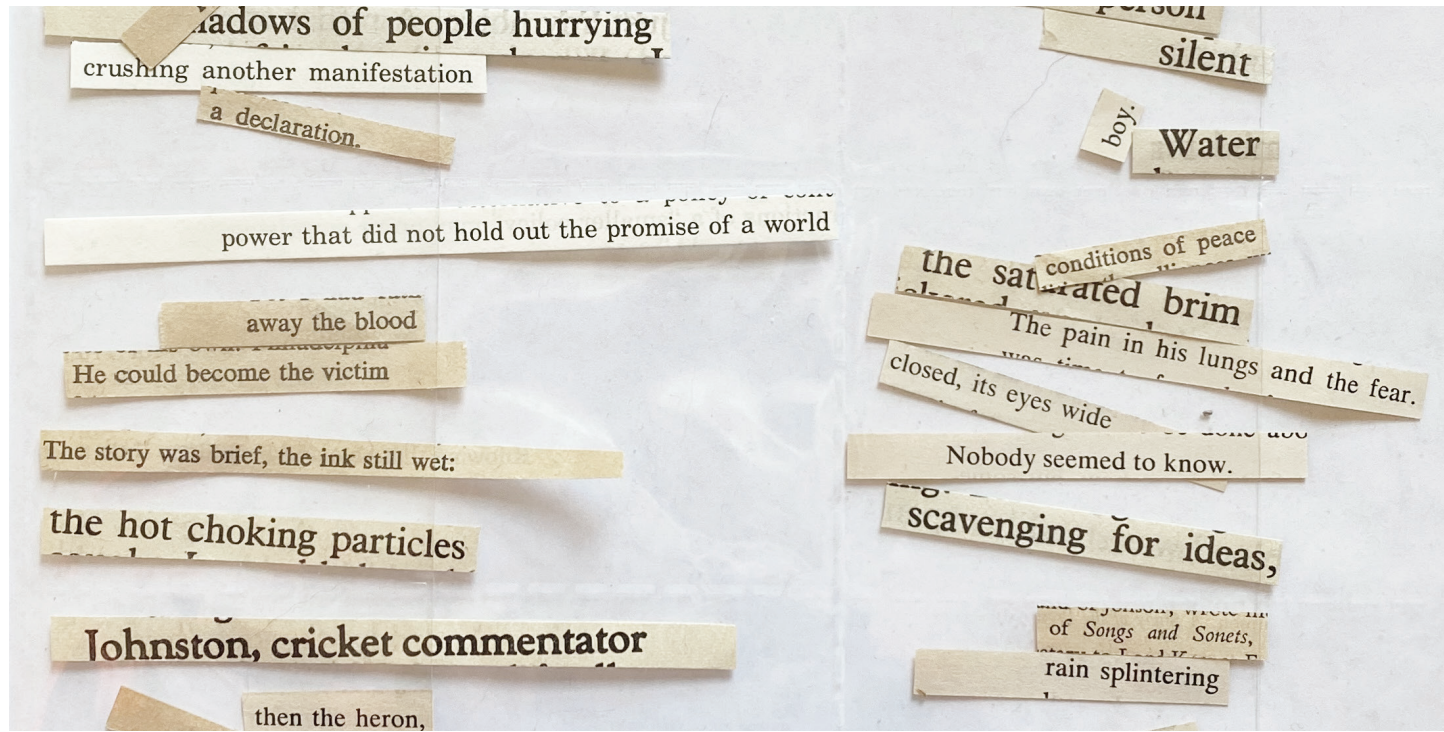
human carriage, installation view, Solomon R. Guggenheim Museum, New York, New York, 2009. Image by Thibault Jeansen.



human carriage, detail. Solomon R. Guggenheim Museum, New York, New York, 2009. Images by Thibault Jeanssen.

human carriage rimmed the Guggenheim's parapet walls with a slender pipe to create a pathway, from the upper end of the museum's ramp to the entrance below, for the descent of a wheeled carriage that housed two suspended Tibetan cymbal bells. Ringing intermittently the sound of the bells was both everywhere and nowhere within the spiral of the Frank Lloyd Wright rotunda. As the bell carriage reached its terminus and came to rest at the bottom of the rotunda, it triggered the drop of a bundle of reconstructed books acting as conceptual counterweights in a system exchanging weight for weightlessness, and sound for the silence of reading. Like the many individual and disparate readers of a book the descent of the bell and the fall of the books was variable and responsive to the moment of each particular pull of gravity.

There is no real tracing of or accounting for the routes of translation and circulation these texts take, for the ways in which they are read or misread as they pass from reader to reader. The decision to use books reconstituted from sliced cross-sections of multiple volumes made physical alignments between disparate books and meanings. These meetings or alignments of texts became a demonstration of what happens when one line of writing rubs up in arbitrary juxtaposition to another. The story of transmission is in part an accounting of these arbitrary meetings, their amplifications and influences.

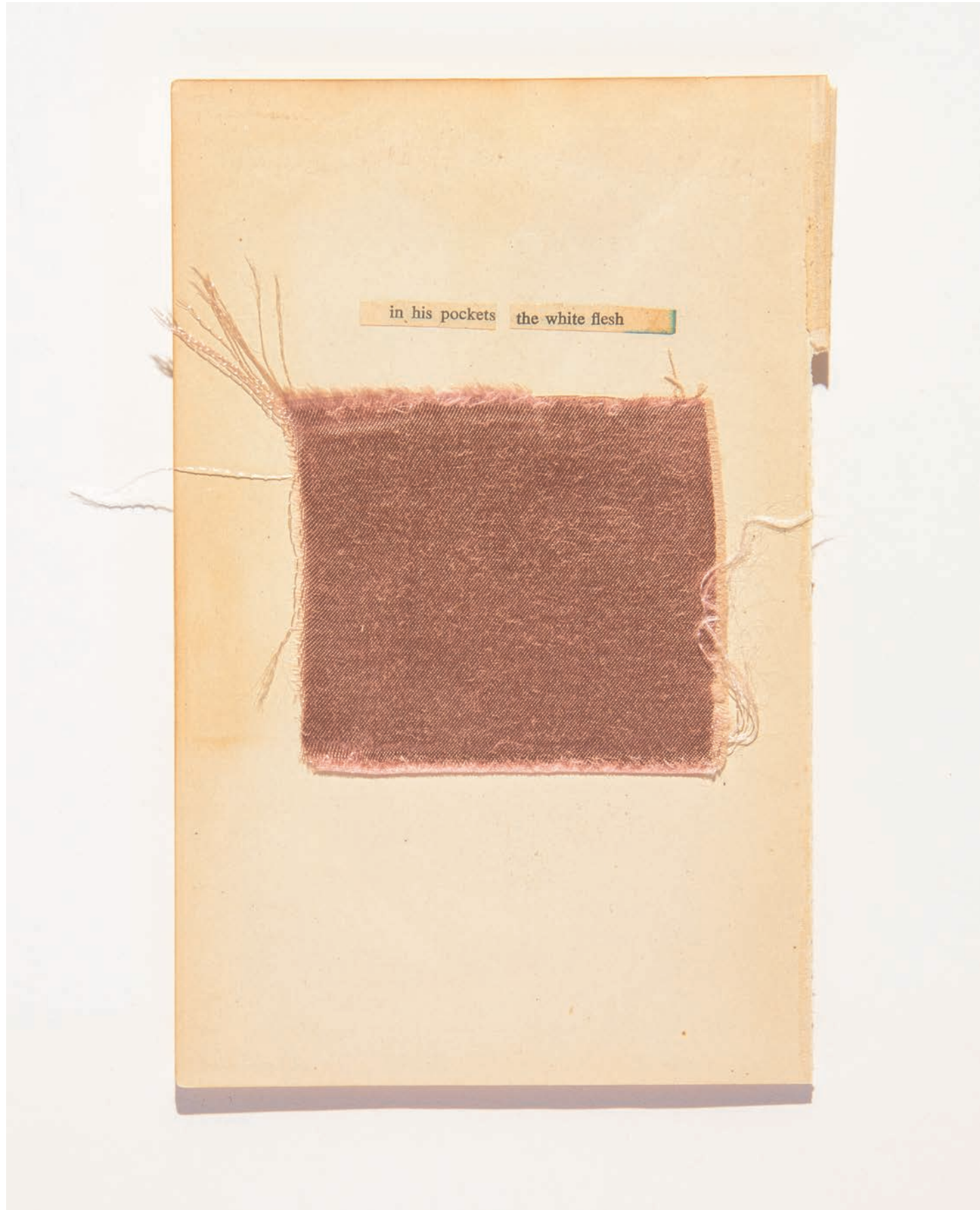




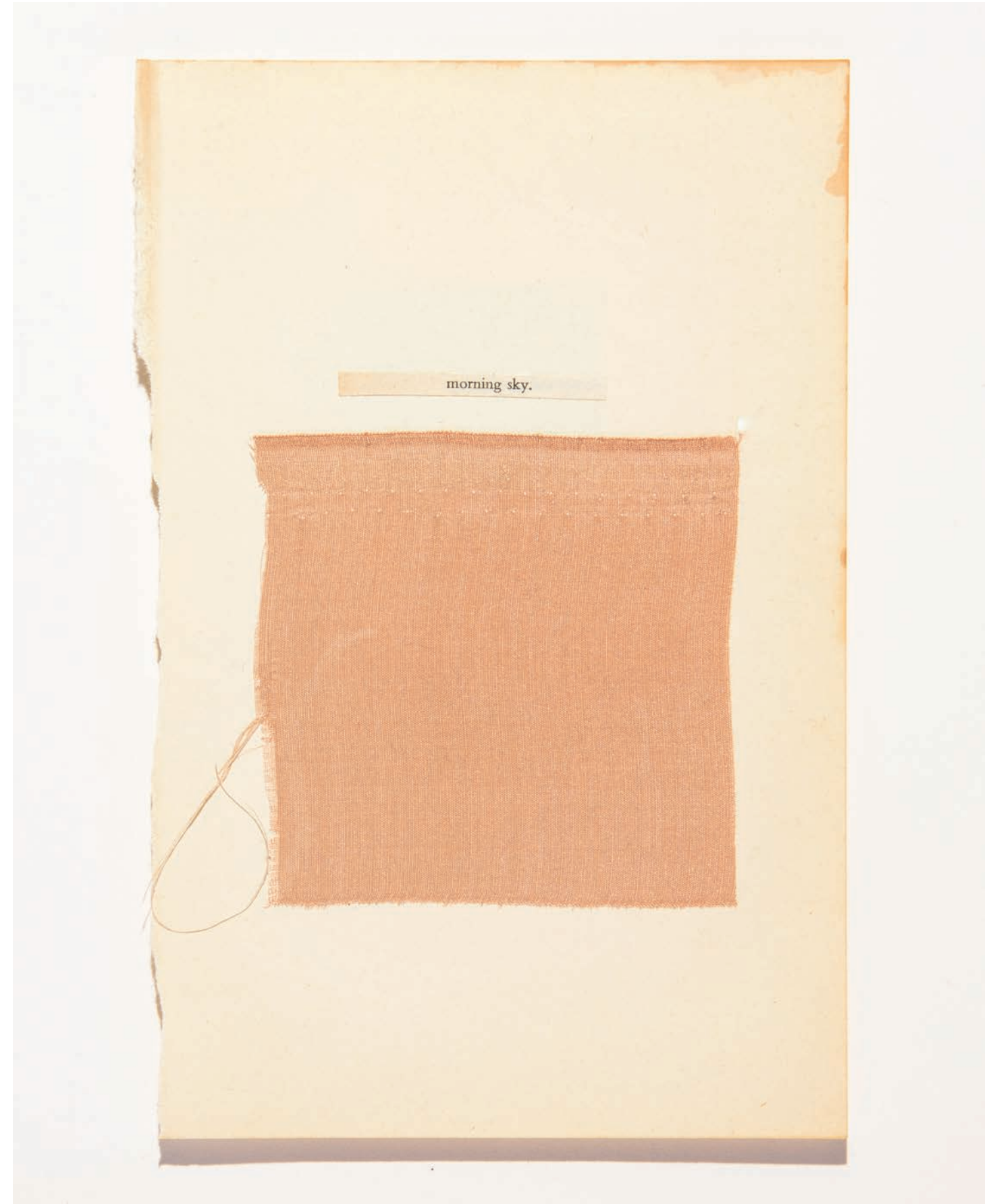
page 42, 2017.



page 58, 2017. Framed - Gemini.



page 67, 2017.



page 25, 2017. Framed - Wexner.



page 65, 2017.



page 66, 2017.