



Above Left. Passageway. Visitors to the gallery pass through this area to enter the installation space, it is designed to limit vision and become a threshold for “crossing over.” The passageway is made of burned wood, constructed of Pine 1 x 1’s and Birchwood panels 17 x 22 inches. Overall measurement of the passageway is approximately 8ft high by 5.5 ft wide and 6 ft deep. The structure was built outdoors and set on fire numerous times over the course of several weeks.

Above Right. Standing in the passageway looking forward, north into the gallery space.

Below Left. Standing in passageway looking to the left or the east wall of the gallery.



Above Left and Right. Two views from the passageway looking north into the gallery space.

Middle Left. Upon exiting the passageway there are three wooden doors that have been burned by fire and rubbed with a thin coat of beeswax. To the left or west wall there are three images and a mirror placed on burned wooden ledges. All the images and mirrors are 24 x 30 inches. This same layout of images and mirrors is then mimicked on the right or east wall in reverse order. The six images are a reference to the "Sleepers" while the mirror reflects the poet/philosopher who is to recall their lineage.



Below Left. The doors occupy the central space in the gallery. Placed in front of each door there are three wooden chairs, which have placed in front of them three enamelware basins, each, filled with water and a pair of men's black leather lace-up shoes. The doors are approximately 24 inches wide and 80 inches high.



Above Left and Right. The display employed here is built upon a folk tradition of being able to “cross over” and communicate with the deceased. The basic assumption is to be seated on a kitchen chair, fill the enamelware basin with well or spring water and insert your bare feet into shoes of the deceased. This allows you to stay grounded in the earthly realm while being able to cross over into the spiritual world and communicate with the departed. The doors represent the ability to open a “doorway” or passageway into another world or pass from one level of seeing into another, while grounding you to a specific place and being able to presumably return you safely.

Left. View of doors and chairs facing the east wall. Visible in the background are the three images and the mirror placed on the burned wooden ledges. The images are photographs digitally printed and mounted to the ¼ inch acrylic sheets. The images are fused to the surface using hot wax.



Left and Below. Behind each door is placed a 8 x 8-inch box that has been burnt and rubbed with beeswax. All of the boxes are filled with yellow cornmeal. Placed slightly off center in two of the boxes are hand cast brass animal heads missing both their ears and having only the vestiges of eye sockets. They are both witness and silent observer of the installation nestled in the sacredness of cornmeal.



Above. Rear view from the back of the gallery looking forward, south, to the front of the gallery (the passageway is in the front entrance). Images and mirrors on both the east and west walls.



Far rear area of the gallery facing north. A rectangle constructed of peat moss measuring 64 inches wide by 192 inches long with 80 hypertufa sculptures (all measurements divisible by 8, a sacred number within the Buddhist philosophy). They are objects made into idols, steadfastly maintaining their objectness — mute, solid, and heavy; they embody something of a referential dimension, while maintaining a somewhat minimalist aesthetic. The concrete mixture used for the sculptures was based on a formula for hypertufa. The two hands are cast pewter. The molds for the hands were made from silicon. The molds were taken directly from my hands.



Right rear wall of the gallery (northeast corner). A 64-inch circular mound of peat moss with three rising spires of peat moss. The peat moss is covered with white tail deer antlers. Hanging above each spire of peat moss are three cones constructed of wire and steel and suspended by chain. All metal hardware has been deliberately rusted. The hanging cones are covered in hand dyed cotton.



There are three sizes of spires and cones. The largest spire rising up from the peat moss is 25 inches, the medium is 19 and the small is 13 inches. The cones hanging from the ceiling are also in three sizes, 36, 47 and 67 inches respectively. They are suspended at varying heights with a distance of about 3 feet between the opposing points of the spires and cones.



Above. A westward view of both the deer antler and peat moss spires and beyond that the hypertufa forms with the pewter cast hands.

Left Center. Side view of deer antlers and peat moss spires.

Left Below. View of the hanging cones looking towards the doors and front half of the gallery. Notice the mirrors on both the east and west walls reflect the images of the “Sleepers” on the opposite wall. This double reflection also comes into play when a viewer enters the frame of viewing within the scope of the mirror.



Above left and right: This sculpture is comprised of three deer feet cast in plaster and mounted to the wall on cast plaster ferrules. The feet are arranged in a triangular formation measuring 24 inches high and 24 inches wide. When facing the piece, the left foot is draped with black shoelaces.



Located in the front of gallery (south) adjacent to the passageway in front of a large window, there is a pile of ceramic heads, cornmeal and a constructed cedar box. Each ceramic head is approximately four inches in height and approximately two to three inches wide. The pile is stacked 8 inches high and some of the heads are buried within the cornmeal itself. The pile overflows into an organized pattern within the cedar-constructed rectangle.



The 144 clay heads were low fired in a kiln. They were then pit fired in a mixture of peat moss and potassium rich vegetables. The heads are somewhat anthropomorphic in that they are human but lack eyes and ears, also some heads mimic owl and monkey features as. The open mouth alludes to the ability to speak but remains silent. It references chanting as a spiritual practice on a path of devotion embedded in the sacred offering of cornmeal.