

Another Use for All Things

The text in this book was written in Notes on various iPhones. A substantial portion during public transit commutes over the last six or seven years. Those subway and bus scribbles were then picked through and reworked repeatedly.

Most of the photographs were taken over the last two years in a series of protracted walks through the various neighbourhoods of Toronto's west end including; The Junction, Junction Triangle, Bloordale, Brockton, Little Portugal, The Annex, Kensington Market, Parkdale, Dovercourt, Little Italy, Yorkville, Wallace Emerson, Mirvish and Harbord Village, Ossington, Alexandra Park, Chinatown and Koreatown.

__/100

The Bridge

A large, arching structure has been assembled from hundreds of two by fours. It sits in the middle of a secluded field and resembles some bizarre animal nest more than anything architectural. The Portal is more random and chaotic than ordered or planned. A freestanding conglomeration of wood—that if you dared—you could walk through, or beneath. It's the entrance to a time machine or a hidden forest, a doorway to a better or worse place.

Nothing happens after you go through it, but everything is different because you have.

when walking
we're quiet

well practiced

not furtive
or hiding

but disappeared

Upon Reaching Babel

Mysterious and glowing, the tower reaches four stories from the concrete floor. Enveloped, but not crowded by the surrounding walls, it falls into focus through the darkness. The smoothness under foot brightens slightly with each step closer.

It's a scaffolding staircase. The kind you see in hundreds of deep excavation sites that dot the city. This one however is dimly lit from within. This light, and the eerie blanket of construction plastic that drapes the entire tower, separate it from the commonplace.

Through the thick polyethylene cocoon, the silver metal pipes and brackets that make up the structure are roughly defined. The light from inside spills halo-like over its surroundings.

After time, there is a perceptible but subtle shift of the interior light, a brightening intensification. This whiteness begins to clarify and define the interior of the tower and the room around it, rippling across the floor smoothly before dimming and receding. The process repeats.

There's also a noise from inside the cocoon. As this sound increases in intensity, the plastic enveloping the tower begins to undulate, rippling slowly in waves making the shadow around the tower dance. As the sound gets louder, the plastic expands and ripples. The hum and the lighting are synchronized, choreographed. Both expand and contract.

The Tower is breathing.

we rebuild
from within

completely

from nothingness

Rising, Reaching, Touching

In a bucolic meadow beside a river bank, amidst the tall swaying grass, an obelisk rises.

A well packed—but clearly wild—path leads toward the column from a main paved thoroughfare. The overgrown walk is deceptively winding. A leisurely and circuitous route through a series of switchbacks are navigated—at times leading away from the intended destination—before it ultimately draws closer.

The pillar resembles an oversized garden trestle fashioned from green rebar and reaching over 10 meters into the expectant sky.

When the narrow passage ends, the walker has arrived in a manicured circular space, the circumference skirted by curved benches. A verge of short grass stretches several meters in front of this circle of seating, giving way to a central round of soil. In this circular bed, young vines are just beginning their journey up the spire, which resides silently in the very middle of it all.

Once Things Passed

A boulder arrives on the back of a flatbed truck. This glacial erratic is transferred by crane onto one end of a long sidewalk-like slab of newly poured and dried concrete.

After a few idle days, the boulder is moved single-handedly down the length of the concrete slab using a block and tackle, systematically and without motorized aid. It's dragged from one end, to the other slowly, gouging the surface along its route to mark its passage.

The boulder rests for days here on the slab before being picked off the concrete by the original crane and deposited back on a truck and driven away.

Benches are then installed along the boulder's gouged route, facing each other.

somewhere

they strayed
from the path

and each step

took them further
into darkness

Chandelier

Standing in front of a large dirt pile is a skid of 2 x 4s. Two hundred, eight foot long pieces of spruce framing lumber. Beside this stack of soft wood a sawhorse supports 3, 4' x 8" sheets of 3/8" plywood, and various tools are neatly laid out on top including: a framers belt, hardhat, pair of leather work gloves, hand drill and battery charger, chop saw, level, hammer, tape measure, large heavy gauge metal chain complete with a hook, metal ring and hardware, extension cord and power bar and a box of wood screws. A large motorized cherry picker sits idle beside of all of this, and everything as described sits in front of the thirty-foot high dirt pile.

Consulting a notebook a person in an orange shirt with a yellow X emblazoned across the front and back dons the hardhat and tool belt. Taking the metal ring and hardware they mount it in the middle of one sheet of plywood. They then drill four holes in the second sheet of plywood and line these up with the bolt ends from the attached hardware sandwiching the two sheets together. These two sheets of wood are then screwed together creating one thick, four by eight piece with a ring bracket in the middle This rests against one side of the makeshift table.

Over the course of several hours, the worker cuts 2 x 4 studs from the pile into differing lengths and attaches these to the plywood on a 45 degree angle to that surface, starting in the middle of the sheets without the metal ring. A support is used to lift the free end of the 2 x 4s so they are horizontal to the ground. After a while the 2 x 4s form a rough cylindrical appendage approximately two feet in diameter that juts out from the plywood base.

At this point the hook end of the chain is attached to the metal ring on the free side of the plywood and the chain attached to the deck of the cherry picker.

The cherry picker is started and gently lifted to tighten the chain and slowly lift the ring and the wooden structure into the air until it dangles like a chandelier. The 2 x 4 spire is perpendicular to the ground and the sheet of plywood at a forty-five degree angle to it. The whole piece dangles and spins slowly on the end of the chain.

Towards a New Consumption

When I first passed by the storefront it was underwhelming.

On a busy street in a trending part of the city a vacancy has been filled with someplace, selling something. NOW OPEN yells its way across the expansive front window at the street. Everything is white inside. It's a ghost-store within a forest of ghost-stores.

When I passed by again the next day I paid more attention.

The hand drawn sandwich board out front is visible from a block away. Hatching surrounds a shape and the text underneath reads "Concepts, Now Open". It becomes clearer on approach that the illustration is a simple rectangle.

A lone employee stands drinking coffee at a counter along the back wall of the cramped space. It is alarmingly white, the worker included. It's comical in its simplicity.

On the third day I go in.

There's a white floor and white bar, a white table and chair and hundreds of white squares of paper—about the size of recipe cards, computer printed with black text—are attached to the walls with white pushpins. The coffee drinking attendant asks me to "look around" and if I "need any help, just ask".

On one square of paper is printed: "Transpose the number for Pi manually on a typewriter from a recording of Pi being read."

The worker offers me a coffee.

New Colours

insulation pink
plaster white
drywall grey
galvanized silver
tarp blue
marette orange
hardhat yellow
i-beam red
rebar green
wire copper

Time Made Mountains

The building site is idle while red tape and permits are arranged, a temporary labour problem gets resolved, or some engineering issue is addressed. At this stage there's no indication of what's going on in this particular spot, just signs that something is happening.

Hoarding surrounds the lot. Interspersed along the walls are openings—peepholes—to provide a glimpse of what's going inside and to dissuade more adventurous souls from trying to break into the space somehow and explore. Show them what's happening, and they won't need to climb in to see.

Through one such opening, a figure can be seen working in the middle of the flattened space, erecting a scaffold. It will take days to complete alone but in the end will be a square that stands two stories high with a courtyard-like internal space. There's a ramp that follows the 4 contained sides up the two stories, which ends in a six-foot section of flattened floor above the ground.

Suspended above the courtyard, is a hopper that can be accessed from the upper platform, a glorified funnel of shining stainless steel, with steep sides and a narrow mouth pointing earthward.

Outside the field of view from any porthole is a large pile of fine aggregate, a shovel and a wheelbarrow. Over the course of a week the worker manually fills the barrow, wheels it over to the structure, up around the ramp, and shovels the load of aggregate into the hopper. The result is a controlled flow of pea gravel into a conical mountain.

Helicoid (Fencing Helix)

Unwind a wooden erosion fence and paint each of the individual slats a different colour ignoring the metal that binds the slats. Paint both sides of each piece of wood and alternate between very bright primary colours without establishing any set pattern. Make this colouration more random than coded.

Attach one end of the oversized ribbon to a crane, while twisting the bottom end to corkscrew the entire length. Anchor the free bottom end to the top of a column planted in the ground or floor. High enough to be considered out of reach, about 10 feet from the ground.

An alternate version could be painted various shades or intensities of one colour, or to mimic a diverse grey scale.

Transcribing Pi

The advertising was minimal. So minimal that it was hard to determine what was to be expected from the event.

Walking into the theatre a large square screen dominates the contemporary space, the focal point for the seating. On that screen a large white Pi symbol is depicted on a background of black, projected from the booth directly over the entrance doorways. This symbol echoes all the advertising for the show.

The last time I was in this space was to see a talk given by a poet and author. I learned the words enjambment and ekphrasis from that talk. I like this theatre. I remember thinking during that artful lecture that it would be great to do something weird in this space and utilize the wonderful screen and projection booth. I'm early to this event as is my habit for everything.

A few other people arrive. It's a big space and it's apparent that in the next 15 minutes there won't be enough people in attendance to warrant the 250 plus seats.

Under the screen is a stand up desk with a light, a glass and a beaker of water, a small stand and what appears to be a clock and a small podium microphone. A person approaches from the wings, opens a case and sets up a portable typewriter on the desk. After inserting a sheet of paper into the machine they attach a phone to the waiting stand, focus its camera on the typewriter, and speak into the microphone.

"Let's begin."

Another voice now comes over the PA and starts to drone off a series of single digit numbers as the original speaker begins to type. The Pi symbol on the large screen is replaced by a live image feed of the paper as it fills with the numbers that are broadcast over the PA. This continues.

It takes about 15 minutes for the first piece of paper to come out of the roller of the typewriter.

In 1963
Agnes Martin adopted the square canvas.
she was fifty one
in that same year
she was hospitalized
for mental illness

Long Form

With the help of a lawyer, draw up a legal long-form contract for intellectual rights to a specific conceptual art work where the artist/intellectual owner/creator relinquishes all rights for that specific work to a buyer. The collector owns the complete work in what is commonly referred to as a 360-type document.

Arrange to sell the work and fill the above paperwork out.

What Lies Beneath

Build a stud frame wall in an existing space to be overlaid on an existing wall, and take a photograph of a four-foot square detail of this wall "skeleton".

Finish the wall with drywall, tape and plaster it, then sand and paint. Finish this "fake" wall on top of the existing wall.

Process the original photograph and print and frame in scale to the image. The photograph of the four foot section will produce a four foot print.

Hang the framed photograph on the finished wall.

Finding A Perfect Circle

Framed on a wall is a monitor playing a video that depicts a view from above and over the shoulder of an artist and their desk, the artist's arm and hand are holding a pencil or graphite stick and under this, rests a piece of paper.

The video plays and the artist draws a free hand circle, then places the illustrated paper to one side, and replaces it with another fresh sheet at arms length. They draw another circle and again move that illustrated piece of paper onto the previous drawing. This continues until the artist has drawn a circle that aesthetically resembles something that could be considered "close to a perfect circle".

The imperfect circles would have piled up for hours and hours before the artist decides they have arrived at a circle as close to perfect as possible.

translate
the unknown

into a language
no one speaks

Grown in the Round

Create a circular metal band approximately ten centimeters deep and ten meters in diameter out of 4 or 5 mm stainless steel. The easiest way to do this could be to create the frame on site out of relatively thin, shorter strips of metal that could be bent and affixed in place. Perhaps the circle of metal could be manufactured offsite and transported in a tighter “coil” to the location. Uncoiled when it's ready to be installed.

Find a wall somewhere in the city that the large circular frame can be attached to and has a strip of soil garden at its base, or enough room to build a container garden along its length.

Plant annual and hearty vines in the soil or container garden and train them to fill in the complete circle.

Work for the End of Time

The first things you notice are the stacks of paper everywhere.

They litter an old desk crowding a rotary phone, a glass and pitcher full of water, typewriter, and a manual adding machine. There are other tables in the room, other surfaces, and like the desk, all these are weighted down by reams of old papers. Even the floor is a maze of paper towers. No flat or semi-flat surface is spared. The only way the lone occupant moves around is by carefully picking their way through the pathways between these myriad obstructions.

Shuffling single pages from one stack to another, re-organizing piles within themselves and hefting full mountains of paper from one spot to another, the occupant works in ramshackle disarray. Occasionally they write in a ledger with a pencil pulled from behind their ear, once in a while tallying figures on the adding machine and writing them down. They erase and rewrite. They rewrite and erase. The phone rings but goes unheeded.

You are overcome by the sensation that this work has been ongoing for eternity. This person has grown old here in this room that reverberates with time passed.

Standing I-beam

A section of floor is covered with thick metal plates. The type of road work plates used in street construction to temporarily cover danger. Three of these monstrously heavy sheets line up to form an eight-foot x twelve-foot pad.

On top of this floor covering stands a twelve-foot I-beam, balanced on one end. There is a circular hole cut in the top end of the beam and two cables run through this and attach to the metal flooring beneath. The cables spanning the distance have rigging screws in each of their runs that can be adjusted to make the wires taught.

Earthly Delights

Dig a 12 x 12 inch hole that's 8 feet deep and fill it with 2 x 4s, dropping stones before the 2 x 4s so that the wood sticks up out of the hole in the ground at differing heights. The 2 x 4s could also stick out the exact same height so the structure is like a solid cylindrical column.

Alternately dig the hole square and four feet deep, then cut the 2 x 4s to different lengths so the resultant sculpture is of varying heights to mimic the full boards approach of the original idea. Maybe even cheat this to a two-foot deep hole.

This suggestion of "cheating" leads to a possible expansion of the project. Here the artist could make an 8 foot 2 x 4 build of the structure in a 6 foot deep hole. This is the "hard" execute. Beside that, a similar but "faked" version, with a hole only one foot deep with board cut down to varying lengths of 2 x 4 closer to two feet long. A third version with a four-foot hole and 6 foot boards. All would appear exactly the same on the surface but all would be invisibly different below the ground.

Perhaps both pillars are made of the same irregularly length boards, however one is adjusted below the surface of the ground to end up with a square even top, the other is square below the ground and ends up with an uneven or disjointed top.

Play for Today

Create a Polythene curtain by stretching rolled, thick clear plastic over a large wall sized wooden frame. The frame would resemble the structure of a traditional church triptych, a central square with rectangular wings. Behind this screen perform a play.

For the drama or action of the performance, the actor would move a pile of dirt from one of the "set" to the other, with a bright red wheelbarrow.

A variation of this would be to create a square enclosed space that could be viewed from all sides. Such a Polythene room would increase the vantage points for viewing the interior action.

Moving Water

After a substantial winter storm in the city, film the artist shovelling snow in a large parking lot for a twelve-hour period. This could be the parking lot of a mall, amusement park or a sports field. Maybe a university or college stadium or professional tennis court if permissions could be secured.

warp

cut through

pin under rock

melt

imbed

paint across

pile

grow over

fold

dissect

burn

encase

compress

break

I Dream of the Impossible Ascent

Create a spiral staircase to nowhere in a field of nothing. Build it as high as possible by climbing the previously constructed tread to build the new one. Is this even possible? Is there a pre-fabricated metal circular staircase available that could be assembled to do this?

Helminth (Tarp Worm)

Cut and sew a standard blue tarp into a long tubular structure. Cut two strips of tarp and sew them together along the length or top and bottom. One end of the tube should taper into a point.

Once the tarp is sewn together, fill it with top soil to give it a cylindrical or elongated-cone shape. The tube would then be coiled like some imaginary giant serpentine monster, the head is the larger open end of the tube, spilling dirt as if spewing bile.

Sign of the Times

This would work best in a large windowed storefront.

An artist sits inside the window space at a desk with a laptop facing the street. Above them hangs a large screen or television monitor facing the sidewalk. On either side of the desk are speakers on stands. Microphones are set up outside, out of reach of the public. These can be attached to the underside of the store signage or on top of the window or door frames.

The microphones register conversations of random people passing by and transmitted to the worker inside at the desk via the speakers. This dialogue is quietly reproduced so none of it would be audible to the passerby. The worker transcribes those conversations or dialogue via the laptop. As they type the monitor/screen above them displays those transcribed conversations for the people outside to see.

Holes for Flying Things

Sculpt tree foliage in various locations to create cylindrical tunnels and caves or circular/square openings when there's little or no breeze. Take the organic forest canopy and manipulate it to appear inorganic or impossibly riddled with holes or pathways.

these letters
and marks

ordered
placed

for you to ignore

Silent Array

Hammer 25 - 50 angle irons / fencing posts into the ground. Attach 4 x 8 sheets of plywood to each.

Each plywood should be a different shade of grey and each attached to the metal angle irons in different places and on different angles resulting in random movement in positioning from sheet to sheet around the circle.

Ouroboros

The commute is the best part of this day and every day. The walk, train, bus and walk are relaxing. There's no stress to get where I have to be and no time I have to be there.

My journey between cities is spent sitting on the upper level of the train. I look across empty fields to the vastness of the lake and the peace therein.

At one point in the trip a solitary person in a field can be seen through the train window. They walk in a tight arc. They can't possibly be going anywhere. As they pass completely out of view of the speeding train, it registers they were walking in a circle.

The next day at the same time I pass by the same field and look out from the same seat on the train. There's no one there today, but in their absence a distinct circle has been worn in the grass. The walker must have continued on the same path for hours. The tall grass crushed into a perfect circle.

whenever, however
they will welcome the end
having loved
and having known
that their bodies
now worthless
will be fed to dogs

Contours

Cut 2 x 4s into various smaller pieces and affix on a wall with screws such that no two pieces touch each other and that each piece acts like it's own wooden island in a sea of wooden islands. This will require a large area of wall. Utilize an entire wall, floor to ceiling.

Take red industrial shrink plastic and cover the wall surface over every wooden piece leaving a substantial margin of excess on all four sides where the wall meets the ceiling, floor, and two adjacent walls. Heat and contract the red plastic to suck onto the wood shapes.

Trim the excess plastic so that the final covering includes the entire wall to its limits in all four directions. Ceiling, floor, above and below. Repeat this process on the three other walls of the room but with different colours of industrial shrink-wrap.

on a breeze
the smell of
cinder block
new welds
electricity
and plywood

histories
staggering omission
exaggerations
and selective hatreds

The Weight On Our Shoulders

Cut a hole in the middle of a 4 x 8 sheet of plywood so the artist can put their head and perhaps the tops of their shoulders through it. This would require spotters so the artist didn't decapitate, strangle, or otherwise injure themselves.

The plywood is balanced on the shoulders and the wearer can move to adjust the angle and position of the sheet. Bending, leaning, spinning, crouching, moving around on the spot—all of this changes how the audience sees the plywood. One end can rest on the ground and the sheet can be held on specific angles.

All the time spotters are there to make sure that no accidents happen and cause the artist injury.

Aggregate Patterning

In a large interior space with a concrete floor a load of fine-washed gravel is dumped in the middle of the room. Using a shovel and broom and perhaps a squeegee—or any other applicable tools—flatten the pile and shape it into a very thin but very large and perfectly executed circle.

Or, in a room with a smooth, finished concrete floor, meticulously—using 2-sided tape or encapsulation tape—create patterns, shapes or pathways on the floor then pour fine stone or wood shavings on top of the tape. Compress the material to maximize the bond to the tape. Then vacuum or sweep up the excess material. This could be done with any shape, line, or text elements.

Tablelands

Cut rectangular or circular holes in a sheet of plywood and insert 2 x 4s snugly into each opening. Depending on the way the holes are created or what angle they are drilled or cut with, the 2 x 4s can then support the sheet of plywood as if they were table legs.

The plywood sheet could be flipped to portrait mode so it stands vertically balanced on the lowest of the 2 x 4s while the remainder of the studs protrude through the sheet at random angles on either side.

Plaiting

From a raised platform, combine; extension cord, rope, string, wire, conduit, flexible tubing, hose, wool, branches, vines--and anything else pliable and capable of being wound up--into a long, monstrous tube of material. Gather this grotesque plait on the platform, dangle it down to the floor and then snake it out into the surrounding area below the platform.

Balancing Act

Two framed, colour photographs lean against a wall, beside each other. A diptych.

Inside the left shadow box frame is a square photograph of a saltshaker, balanced on an improbable angle. It tilts amidst a small amount of salt heaped at its base where it contacts a mysterious and invisible black surface beneath. In the background is nothingness, blackness. The saltshaker is the thing of childhood boredom, an entertainment at the family table or restaurant. It's a saltshaker that lived in every middle class house or every nondescript diner.

The right hand shadowbox is the same as its neighbour. It contains the same sized photograph but this image is of a large old wooden desk, the ubiquitous antique that so many parents passed on to so many children. Oak and heavy, it leans on the same precarious angle as its neighbour the saltshaker. But this object's balance has been achieved with a pile of wood pieces in which the two earth bound table legs are buried. Upon closer inspection one of the air-born table legs has been partially carved away.

this waiting
brings us closer
to truth

Embossing

Use a typewriter with no ribbon on letter sized thin copper plate to type this book.

Six Sheets of Plywood

Create basswood models to scale of 4 x 8 foot plywood sheets that would be painted with varying concentrations of mars black acrylic paint and cut into random organic and hard-edged shapes. Lean these various pieces of plywood against a backdrop.

The model acts as a placeholder for a planned life-size sculpture that is a replication of an older photograph taken for a previous series.

The different iterations of this plywood model would then be photographed and those photographs used to template full-sized execution of the pieces. These full-sized sculptures would in turn be photographed as a series of unending edition, derivative images.

Tire Pole

A hydro pole stands planted in a meadow and is topped by a structure formed out of used rubber tires held to each another with black rope. The pole should stand about 40 feet high and the topping "sphere" of tires should be about ten feet in diameter.

In the end this should resemble the proportions of a hatpin.

sometimes they imagine
the stranger beside them

taking their hand
and smiling

then standing
leaving the train
and never looking back

Breakable

1. purchase a plain set of six drinking glasses.
2. engrave words in each glass; Spirit, Trust, Promise, Dream, etc.
3. photograph each glass as well as the set of six.
3. break one glass then gather the pieces and hold them in the palm of my hand
4. photograph
5. repeat with the remains five glasses
6. glue the pieces back together for each glass then photograph individually and in an set.

White Tarp

Cut a white tarp into circles of various sizes. Place the circles in an overlapping but random pattern on the studio floor and photograph. Re-arrange and re-shoot.

deep in the forest
we learn to forage
rather than starve

The Waiting Room

There is a large cube sitting in the middle of a larger room. The exterior is approximately eight by eight feet. It's all white with no visible seams.

A 24" x 36" white frame--in portrait orientation--is centered and affixed to one wall of the white box and faces the exhibition space. Upon closer inspection, inside this centred frame is a high definition video monitor showing a blank, white screen that matches the hue of the exterior of the cube. A proximity sensor is located under the bottom edge of the screen/frame but this is undetectable to the viewer.

The structures interior is painted completely white. White ceiling, white floor, white walls. A video camera with a wide-angle lens is attached to the wall directly behind the midpoint of the white frame's location-on the interior of the cube. Several direct sources of pure variable coloured light are also inside the box and are set on very sensitive dimmers and beyond the wide-angle camera's field of vision. When at full power, the white of the room will match the white in the exterior of the cube.

The cube also has a hidden entrance. Either an entire wall slides to permit entry, or a trap door is cut into the ceiling. Via either of these entrances the artist gains entry to the interior. This entrance is also not visible to the camera and the viewer unless the artist is exiting/entering.

The artist is wearing head to toe white clothing, long sleeves, long pants, etc.

As a patron approaches the cube and the white frame, the proximity detector senses the "intrusion" and triggers several automated processes including the artist--who is safely ensconced within the cube structure. The artist now approaches the middle of the room to face the camera. As the patron stands and observes, the white screen slowly dissolves from the static white image into a view of the interior of the cube and the artist standing in front of the camera. This happens very slowly and seamlessly dissolving into view to replace the blank white screen.

The longer the patron stands in front of the work the more the image resolves in real time. The patron stares at the artist. The artist stares back and occasionally moves in real time.

The room can change colour.

Iconography of the Future

Take a large, metal electrical box of some type. This could be a junction box. Clean and apply gold leaf to the interior and exterior to create a strange thing of worship for a future generation of savages.

Thinking of Giacometti

Solder or weld nails together to create different sculptures, a meshwork of interconnected metal lines that exists on a shallow plane to be mounted on a wall. These shapes could be expanded to include a sphere or a cube of nails.

These shapes and structures could be linear and organic.

Wet on Wet

Film various natural occurring moving liquid from above.

Take a clear container and fill it with liquid in a lightfast room. Using a projector overhead or underneath this container, project the original film onto the stationary liquid and re-film.

Place the container and liquid in-or-on a device that vibrates or moves in such a way that the liquid within moves. Project the original film of liquid again from above or below onto this moving liquid.

Annihilation

Frame a photograph in such a way that the glass, photograph and backing all have a large circular hole carved out of them, or drilled through them. This would afford a circular view of the wall beneath. The hole could be carved through all the layers on an angle, as if an invisible pole had been thrust through the image. Further the illusion by carving a corresponding hole in the underlying wall or walls.

Build a framed wall, or gallery divider in such a way that there is a space in the middle through which a framed photograph can be imbedded to appear as if it was piercing the wall. This could be accomplished on an angle to make it more interesting visually. Imbed the framed photograph and drywall all around it. The finished piece would look like the frame had pierced the wall or grin into the wall.

Cut a framed photograph in half and place either half on either side of a gallery wall.

All of these effects might be achieved using laser, plasma, water or some other type of precision cutter.

Labyrinth

Create a variety of labyrinth. Each could be a different path or pattern and be made of different materials in different ways.

- hallways of hanging drapes.
- theatre stanchions
- three foot high framed walls
- parade crowd barriers
- walking path through long grass
- gravel outlines

The Black Mirrors

Mount 24 x 24 inch, black prints in frames finished with regular glass. Invite people to participate in an opening-like event and display these works in a set room. When viewed the glass of each piece will act like a mirror and reflect the viewer, the room and the immediate surroundings. Looking at each piece will be like watching a real time film of self-portraits.

Photograph and video these self-portrait machines as people look at themselves and then re-frame these behind museum or non-glare glass. Each image or film could be made in differing scales to the original pieces. This could be simple enlargement or reduction.

Fence Sculptures

Take pieces of orange plastic safety fence and cut into organic shapes. Start with a large circle or ellipse. Build on this first layer, attaching subsequent layers of different shapes and sizes to one and other with wire or orange duct tape to create a three-dimensional built up sculpture.

Using zip ties, affix this multi-layered work to a section of permanent fencing along some footpath in the city. There could be a series of these over a series of fencing sections.

Light Boxes

Take a series of photographs and mount them in light boxes that can be controlled by dimmers and programmed to fade up/down over time.

Hang the light box prints in a darkened lightfast room. Set the fade up/fade down on each frame so that only one is illuminated at a time. Choreograph each box so as one image fades down another fades up. The program could be adjusted for multiple scenarios. These would showcase single images, diptychs and triptychs. There are myriad ways of narrating.

The Idea is to get the viewer to engage with a series of photographs longer and challenge their viewing habits by approximating film or a narrative.

A more complicated approach would be to create a multi-sensory show using computer controlled screens and speakers that could translate photography into tactile, written and oral forms, changing from one to another in a dance of descriptions that entertain and make people think about how we see.

Icarus

Find a location that provides good sun exposure. A raised platform or wall alongside or around a paved road, path or parking lot. Scaffolding, or a constructed platform could be used in place of an existing structure. Plan for a late-morning or early afternoon shoot. When the sun is not directly over head but not rising or falling. This should provide a minimum of distortion in the shadows. Set the camera up to point at the pavement where the cast shadows will fall, with the wall or platform between the lens and the sun.

A performer will be positioned on the wall or platform, wearing wings that have be fashioned to replicate those of a bird. The actor/dancer will perform a representation of a bird in flight. This could be simple actions, or an elaborate choreographed symbolic dance.

Film the shadow thrown by the performer on the pavement.

I Pronounce You Artist

Gather the names of as many prominent contemporary artist as possible and alphabetize by last name. Ruscha, De Bruyckere, Demand, Ahtila, Huan, Calle, etc.

Determine the correct pronunciation of each name, and make an audio record of that pronunciation. This will require research and possibly correspondence with some of the artist if possible.

Take the audio files and make those readily available on any digital service provider such as; YouTube, Spotify, Apple Music, Google Play, etc.

Create a vinyl version of these pronunciations, dividing each track into a letter to create a 26 track LP and press those with a lyric sheet including the correct spelling of all the names.

A deluxe version of the LP could include audio files of the artists themselves saying their own names.