Installation: transforming the site and the sited
food & body
installations

Alfalfa sprouts placed in the between of the closed, sleeping lips (fish hooks)

Singular chives tied around lengths of straight smooth hair (hairlocks)

The egg's broken shell on the hand's thin skin (tortoise)

The mouth holding several thin chives lengthwise with eyes wide awake (cat)

Outspread red grape gripping toes, leaving the grapeskin unbroken (amphibian)

The forearm and hand arm encased in scallion ties (chrysalis)

One quarter of an orange peel cups the dancing heel (slipper)

Installing the food constructions on the body activated the site and the food in a way that renews a way of perceiving both. These temporary events are captured in the photograph keeping them still within the image.
March 11, 1997

Went bike riding today and it struck me as to things in nature that appeal and have some similar characteristics to this room. The sun set behind the trees and it became a detail of thin lines of bright captured in the vertical trees. The birds in the thicket were white noise and white noise as I have never heard it before. I could sit there, close my eyes and listen all day. Today was particularly windy and it seemed as if the reeds, not birds, were evoking the sound. Was it the very essence of terrestrial, the sound of the earth contained in the reeds? As it were, the birds wove the music in between the reeds. When the sound subsided I heard it come from another area but its magic had left, the reeds were again silent.
A concentration of energy is achieved when materials are drawn tightly together.

Site

- This is an element of change that must occur when something is taken from a site to build in another.
- Reproduction with reduction
- Straightness

Nature of construction
- Character of the whole

- Single element - taking it from the site
- Each element dealt with individually

Fabrication is not geography.

- Yard: 540,000 square feet
- 1,512 yards of thread
- 24 seasons per strand
- 54 sets
- 5,294 polemical figures
- 2,150 square feet

\[ \frac{5}{1000} \times \frac{1080}{1696} \]
One thousand two hundred thirty six phlox flowers sewn at four inch intervals on seven and a half feet of white thread knotted together for fifteen foot lengths tied at horizontal support threads connected edge to edge in a skylight. The phlox threads held in place on the ground by metal washers defining a floor grid of nine by six metal washers to fit a 20 x 32 inch floor space beneath a skylight measuring 5 1/2' x 3 1/2' and having a depth of 2' 10". A floor grid of nine by six metal washers to fit a 20 x 32 inch floor space beneath a skylight measuring 5 1/2' x 3 1/2' and having a depth of 2' 10".
There is an element of change (transformation) that must occur when something is taken from a site to construct in another. In the installation of the phloxthreads in the skylight there were certain actions taken through each transferal of site. The beginning site for material was a field of wild phlox flowers. First the flowers were gathered then separated, each flower from its singular green casing and threading through it in order to be suspended under the skylight. The realization came that the installation of the phloxthreads could not continue indefinitely and its careful removal was imperative. The action of taking each thread down was the act of winding it around the finger, each thread creating a nest like wreath. The beauty of this constructed deconstruction required a site, a site to house the new form of the phloxthreads. Like the two other sites, the field and the skylightroom, the container for these nests was found and the installation reinstalled in the found aluminum cases. The aluminum cases becoming both a container and a book, a book in particular when the cases are open, revealing the memory of the temporary event in the skylight and the more permanent event of their placement within, the cases. This condition of transferal, and transformation of site continues throughout the maplist.

Each site to gather material becomes a Field. Once the material is gathered the next site that has been chosen to construct in becomes a Room for the material, perhaps it is the very same field the material is gathered from, or a site far removed from the field. In placing the gathered material into this room, the material and the room are transformed. In the constructions of this particular maplist, the temporary nature of this event becomes evident through the making of the Container which continues to hold the memory of the first and second events, and the Book, which captures a piece of each event's narrative.
A mechanical engine gives back in the form of work the potential energy it has received from the outside world. Both cause and effect are of the same nature and, at least ideally, equivalent. In contrast, the heat engine implies material changes of states, including the transformation of the system's mechanical properties, dilation, and expansion. The mechanical work produced must be seen as the result of a true process of transformation and not only as a transmission of movement. Thus the heat engine is not merely a passive device; strictly speaking, it produces motion. This is the origin of a new problem: in order to restore the system's capacity to produce motion, the system must be brought back to its initial state. Thus a second process is needed, a second change of state that compensates for the change producing the motion. ...

Ilya Prigogine, Order out of Chaos

"a true process of transformation and not only a transmission of movement"...This discussion of the heat engine by Prigogine can run parallel to the transferal of an idea or concept from site to site as well as the physical movement of made things. The acknowledgement of the change of nature in a thing made when it moves from site to site is akin to the discussion of the heat engine in that the heat engine is the thing transforming a system, demanding it because of its nature. This is not relegated to the heat engine only. When fully engaged in making, one must must realize an active role in the transformation of an idea. In order for the thing made to have a form, its change and specificity of nature must be understood, the site and sited allowing for this. When something in particular is made it requires a specificity of site (in Prigogine's case the mechanical work produced is specific).
But to what purpose
Disturbing the dust on a bowl of rose-leaves
I do not know.
Each of the plaster blocks have a tactile quality inviting a delicate touch. Cast in forms approximately the same size, each plaster site is similar, the only thing that has changed is the element within.

- rose petals
- suspended branch
- wrapped formwork
- forsythia blossoms
- redsticks
One delicate and curving branch made to hold itself through tension above the floor of the formwork for the plaster block of dimensions 12 1/4" x 2 1/4" x 2 1/8".

The form is revealed only through the ends of the smaller branchlets that will be held inside by the plaster.
Eighty three slender red sticks cast slightly into the longest and widest side of a solid planter block with dimensions of 12 1/8" x 2 1/4" x 1 1/4".

Each stick is approximately 4 inches long, held in place at the base and curving outside its limits above the planter moss.
A maplist item installation
a thesis presentation

Several maplist items placed in the main lobby of Cowgill Hall (College of Architecture and Urban Studies at Virginia Polytechnic Institute and State University). The maplist items, thesis constructions, were represented through 27” x 42” black and white photographic prints, blueprints of maplist construction drawings, a wooden table holding the green book, cable suspended 18” x 24” acrylic shelves holding thesis constructions, cotton cheesecloth defining a place for the bentwood catenary curve cuts, the sound vessels in the alcoves, the dream of the alley drawings suspended midair in the center aisle of the lobby, written and small photographic prints suspended off of the wall with thread and straight pins.

The story of construction is told through the places created by the remnants of the made things. Appearing for only a short time, the site is transformed into a place that holds glimpses into other worlds, complete in each beginning, allowing the one to wander inside.

The main concern for the hanging of the thesis work was to touch as lightly as possible the actual structure of the lobby, but use the site to construct places within. One limitation of the thesis installation was not to allow anything to touch the walls, except straight pins that elevated the maplist text from the wall. Another limitation was to not have any projected images, but to bring them forth from the presence of each item and its relation to the whole.
fall hanging
installation

Seventy clusters of four red maple leaves sewn together with orange thread, each cluster is sewn to form a sort of leafsquare, each stem overlapping and sewn to the underside of the middle vein of each leaf. Threading through each of the four stem intersections, the thread comes together to form approximately a 14” high pyramid, from which to suspend the leafsquares. The seventy leafsquares are arranged red side down into a seven by ten grid beneath a skylight measuring 5 1/2’ x 3 1/2’ and having a depth of 2’ 10”, and a floor to skylight height of 15’. From a thread structure constructed at the top of the skylight, seventy 11’8” orange threads are tied into a seven by ten 4” interval grid. Each leafsquare is then tied to a singular thread at the top of the thread pyramid, suspending the leafsquare at 40” (approximately waist height) above the wooden floor. The entire leafsquare layer is a collection of individual leafsquares spinning independently on the thread pyramids.

As one walks by, the layer of leaves responds to the air current and each cluster spins and interacts with the cluster beside it. As one lays below the leaf surface each bright red leaf is backlit by the skylight. From above, the pastel colors of the underside of each leaf are apparent, appearing as a sort of flower.

Fall is brought to a standstill. By bringing it inside, the interior and exterior are interchanged, the fragility of the construction holding this instant for only a moment.
Many dried red rose petals and buds cast in suspension within a solid plaster block dimensions of 12 1/4" x 2 1/4" x 2 1/8".

Three long sides of the plaster block are smooth, the other shows thin exposed parts of the buried petals.