



*N-43 Brushed Nickel*

Atta sexdens ant tracks in ink on Dutch Boy paint sample, 2.5" x 2.5", 2010

During a summer residency at the Tiputini Biodiversity Research Station, I offered Dutch Boy paint samples and nontoxic ink to a colony of leaf cutter ants. For me, the ants' gestural traces are curiously resonant with modernist painting, but these culturally specific meanings are lost on the ant authors themselves, as they engage, interpret, and act upon the surface's materiality with entirely different sensory apparatus, spatio-temporal perspectives, and social frames of reference.



*And Say the Animal Responded*

In 2012, I blew up one of the ant-authored "paintings", *N-43 Brushed Nickel*, to 88"x88", and returned it to the field site. Over the course of a week, the ants adopted the smooth surface of the print as a kind of highway to and from the nest site, and stingless bees adopted the underside as a new nest site, building a network of clay entrances along the edges of the paper.



*Middle Finger Project: Present-at-Hand*

My Middle Finger Project builds on Heidegger's concepts of "ready-to-hand" and "present-at-hand" to make evident how we use language as though it were a tool - reaching for it as we would reach for a hammer. The hammer (language) is transparent in the hammering. Once it is broken, it becomes "present at hand": that is, we notice the sign itself rather than its function - precisely because it no longer works.



*Snake Detection Theory*, 2012-in progress, Video still

This project is a tongue-in-cheek attempt at helping monkeys to evolve by teaching them to point at snakes. The site-responsive intervention, carried out during a residency at the Tiputini Research Station in the Ecuadorian Amazon, consists of me demonstrating the nuances of pointing to howler monkeys in an enormous fig tree, using a range of "tools" and "signs": prosthetic hands, photographic aids, and popular cinema.