

PROJECT DESCRIPTION: This is an ongoing multi-part project using five copies of the New York Times from 9/23/96. The first part uses all the text from Section A. I have cut every article into strips and taped them together to form one long line of text over 1000 feet long. I intend to record the text using digital video and use it to make several films. One will be readable, the others will be increasingly abstract. The second part uses the black lines separating articles from photographs and advertisements on the twelve pages of Section B. The lines will become plans for a building. I am using Autocad to draw them, which enables me to make blueprints at 100% scale, as well as build a 3-dimensional model using Rapid Prototyping. I also plan to make drawings in the manner of an ongoing series (*Trace*). These tracings in graphite on vellum combine fragments of newspapers, magazines, brochures, junk mail and maps. For this project my drawings will focus on all the news and advertising photographs, as well as record all usages of specific words, letters and numbers. Plans for Section C are not finalized, but I am considering sound in a mathematical or geometric form.

I started this project because of my frustration over an inability to keep pace with the enormous flow of information in our culture. I thought there must be enough material in one day's newspaper to make art for years. I chose the New York Times to exemplify information overload and media saturation. Through digital technology, it is available in every large city in the United States. By cutting the articles into pieces and assembling them as one long line, it becomes easier to see the tremendous quantities of information created every day. The Times is also the standard by which U.S. journalism is measured. By transforming the newspaper into film or architecture, I'm asking viewers to imagine this subject differently and to consider the implications and suggestions of these changes in form. I'm using physical aspects of the newspaper itself to determine these changes.

Much of this project is about measurement. The time it takes to read the paper, or the labor invested in cutting and reassembling it, and the length of the resultant object; measuring and translating lines into walls; the difference between drawn and printed characters. Paradoxically using rational systems to produce irrational products is appealing to me. These pieces reflect my interest in excessive or repetitive labor. But I am using digital technology, which is thought of as labor saving. This combination of manual and computer technologies is an evolution of the multidisciplinary tradition. My interests are not in particular mediums, but in using whatever materials best convey my ideas.

There are several aspects within the tradition of 20th Century Western art that I draw inspiration from. One is the use of common objects in unusual or absurd ways and forms to shock, reveal and suggest alternative understandings. This was a common practice amongst the Dada and Surrealist artists as well as many contemporary artists whose work I admire, such as Tony Cragg, Robert Gober and David Hammons. Another influence is conceptual art and the use of systems that dictate the form of a work. I enjoy the challenge of using limited materials, breaking something down into its constituent parts and reconstituting it. These pieces also look back to artists whose work features labor or process as its subject, such as Anne Hamilton and Tim Hawkinson. Different aspects of the project refer to and build upon such diverse traditions as experimental film, design, mechanicals and paste-ups, and the writing of medieval manuscripts. This project follows a long line of artists who have used the newspaper in their work, such as Braque, Heartfield, Hoch, Rodchenko and Schwitters, and contemporary and postmodern artists who have specifically used the New York Times, like Adrian Piper, Esther Parada, Nancy Chunn and others.