

# TARA DE LA GARZA



# MINING THE PLASTOCENE



## MINING THE **PLASTOCENE**

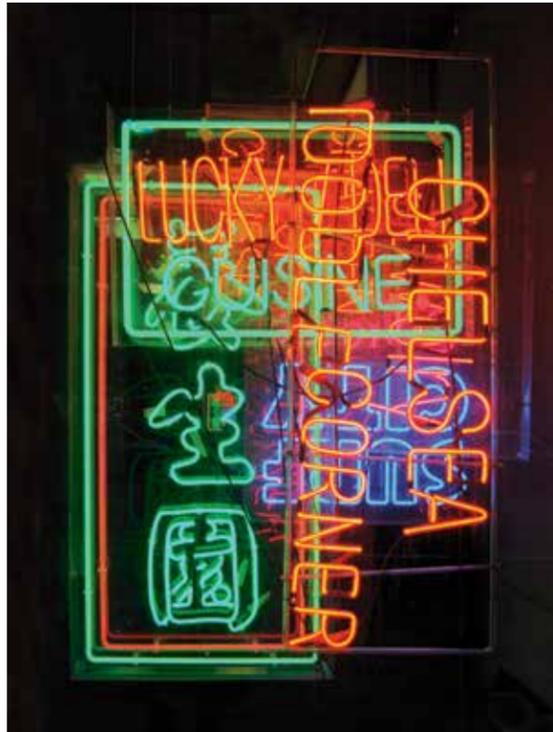
### TARA **DE LA GARZA**

With an essay by **Patricia Albers**

and an introduction by **Manon Slome**

# INTRODUCTION

## Manon Slome



Tara de la Garza, **Neon Dreaming**, 2009, 4ft x 6ft, collected neon signs. No Longer Empty, Chelsea Hotel, NY NY.

In February 2004, I traveled with my daughter and her family to Jamaica. Before our arrival, a severe storm—one of the many increasingly frequent storms battering the islands due to climate change—had washed tons of debris from the ocean onto the shore. Plastic cutlery, broken detergent bottles, tampon covers, flip-flops, and beer can holders lay scattered in masses. We are poisoning our planet and ourselves in the name of convenience and disposability. De la Garza addresses this issue by auditing her own plastic waste, collecting much of it to integrate into her sculptures. These, as she describes, become “time capsules of consumption.”

I began a long and fruitful relationship with de la Garza in 2009 when I curated No Longer Empty, an exhibition in an abandoned store in front of the iconic Chelsea Hotel in Manhattan. The exhibition evolved into an organization of that name, that transformed vacant buildings into site-specific, community-focused art spaces across New York City. For that show, de la Garza collected disused neon signs from nearby commercial sites and combined them into a stunning neon sculpture, *Neon Dreaming* (2009), installed in the storefront window like a welcoming beacon. This upcycling of signs was an early exploration of what would become a major element in her future work—a collaging of everyday, discarded objects.

In her *Monuments to the Plastocene*, de la Garza continues this approach, using plastics and disposables from her own life. The act of collecting and valuing the discarded is central to her practice; she transforms these materials into minimalist sculptures that reference art history while addressing environmental justice and advocacy. Influenced by minimalist sculptors, her forms differ from classic minimalist pieces, which often seek immediate visual impact. Instead, de la Garza’s works invite viewers to look closely, engaging with fine details and layered meanings that evade a single, complete

view. Her art insists on being experienced physically, resisting the notion that it can be fully understood or commodified through digital reproduction. This approach aligns with postmodern theories, such as Fredric Jameson’s ideas on art that resists “totalization” and Jean Baudrillard’s challenges to fixed representation.

Her pieces balance permanence with fragility. By preserving disposable plastics in monumental, enduring forms, she transforms waste into lasting artifacts, creating a juxtaposition between ephemerality and endurance that resonates with viewers. This mirrors our shifting relationship with the natural and built environment, resulting in art that appeals visually, intellectually, and emotionally. De la Garza’s work encourages reflection on personal responsibility, environmental impact, and the potential beauty in repurposing.

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Published on the occasion of the exhibition,

*Mining the Plastocene* 2024

Felix Kulpa Gallery, Santa Cruz

Curated by Mary Tartaro

Many thanks to:

my love, Max Dunn

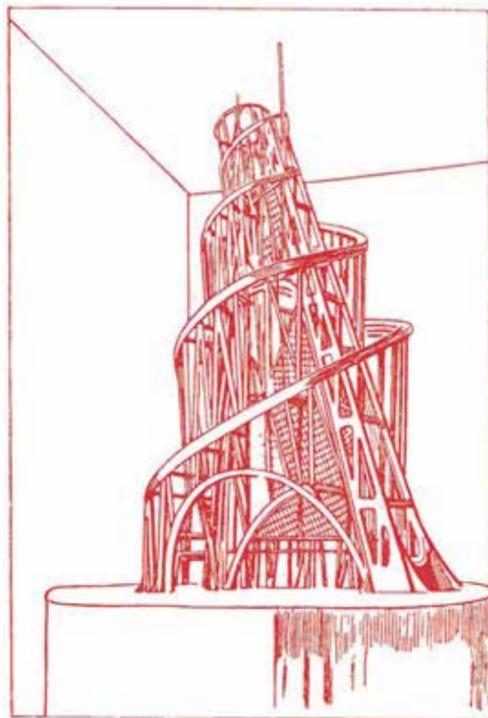
Xia de la Garza, Darryl Diekman, Carter Baginksis, Petra Triznova,

Danielle and Gary Wohl, Manon Slome, Patricia Albers

# EXCAVATING THE PLASTOCENE

Patricia **Albers**

When the Russian poet Vladimir Mayakovsky first saw artist Vladimir Tatlin's 1920 *Monument to the Third International*, he praised it as "the first monument without a beard." A twenty-foot-high wood and metal construction, Tatlin's work fused the utopian aspirations of the 1917 October Revolution with a futurist aesthetic. He intended it as a model



Vladimir Tatlin, *Monument to the Third International*, 1920

for the jaw-dropping structure he was proposing for the city of Petrograd (now Saint Petersburg). Twice as tall as the Empire State Building, this full-scale version was to straddle the Neva River. Its metal latticework would form a double helix tilting upward. Inside that skewed metal cagework, he planned to suspend and stack four glass-walled spaces. Each would complete its orbit at a different speed, as if the monument were its own solar system. The cube would revolve once a year, the pyramid once a month, the cylinder once a day,



Tara de la Garza, *Monument to the Plastocene II*, 2019, 4 ft wide x 6 ft tall rammed earth, shells, LED lights, carbon and plastic. Collection SK Hynix

the hemisphere once an hour. These spaces would house the offices and meeting rooms from which the Comintern (Communist International) would promulgate world revolution. Tatlin's dream never materialized.

"Without a beard" is of course a metaphor for the nonconformity that is among the qualities Tara de la Garza admires in Vladimir Tatlin's art. Her *Monuments to the Plastocene*, like his tower, rely on the technology of her time. He conceived of a leading-edge feat of engineering involving steel, iron, and glass. She uses a 3D printer and materials like LED tube lights, SureCrete, and especially plastics. Both work with real-world materials in real space, bringing their art into object-based reality. And de la Garza, like Tatlin, engages with global issues.

Although the utopian phase of Soviet communism epitomized by *Monument to the Third International* soon gave way to the Stalinist era, Tatlin's model rattled conventional thinking about what a mon-

ument could be. Even today, the term conjures a massive and static structure. It might be architectural, like the Washington Monument or Berlin's Brandenburg Gate. It might be allegorical like the Statue of Liberty. It might be heroic like—cue the beard—the bronze of the knight El Cid Campeador outside San Francisco's Legion of Honor. But what other forms could a monument take? de la Garza wondered as she was beginning this body of work. The relevant entry in the Oxford English Dictionary—"Anything that by its survival commemorates a



Maya Lin, *Vietnam Veterans Memorial*, 1981-83, West Potomac Park, Washington, District of Columbia, DC

person, action, period, or event; an enduring evidence or survival"—leaves lots of room.

In researching the concept of the monument, de la Garza dwelt upon Maya Lin's 1981-83 *Vietnam Veterans Memorial*. This V-shaped wall nearly five hundred feet long appears to emerge from the earth at its ends, ascending to ten feet at its apex. The names of 58,000 servicepeople killed or still missing in the Vietnam War are inscribed on its face. Visitors search for their loved ones. They touch the wall. They leave flowers and teddy bears. They make rubbings. As they do, they glimpse their own reflections in the polished black granite.

Lin too had pondered what a monument could be. Rejecting the idea of an inert object that people would stare at, she sought to create something that each would experience like a journey, in a deeply personal way. That idea of a monument as a catalyst for people's experiences, ideas, and emotions resonated with de la Garza. So did the understatement of the Vietnam memorial. She realized that a monument did not have to be grandiose to have gravitas.

For Americans, the Vietnam War was the defining event of its era, just as the October Revolution was for Russians of the early 20th century. Environmental devastation may define the 21st for us all.

Nearly two hundred years ago, geologists designated our epoch the Holocene, from the ancient Greek words for whole and new. The Holocene stretches from the end of the Ice Age, some 12,000 years ago, to today. Wrong, some contemporary geologists argue: human activities have so radically and rapidly altered the planet that we have embarked on a new epoch. In the early 2000s, the term Anthropocene (from words for human and new) came into wide, if controversial, use.

Geologists determine the boundaries between epochs by studying layers of rock that reveal vast and synchronous environmental shifts like mass extinctions. The most obvious marker of the boundary between the Holocene and the Anthropocene is the plastic waste now fused into the sedimentary record. The omnipresence of plastic has spurred the artists Judith Selby Lang, Richard Lang and others to go a step further and dub our era the Plastocene. Water bottles, bubble wrap, plastic forks, toys. Our stuff. Trillions of tons of it. Mostly broken

Tara de la Garza, *Window Envelope Pyramid*, 2024, 48 x 48in, window envelopes, LED lights, acrylic sheet



Dan Flavin, **Monument I for V. Tatlin**, 1969, West Potomac Park, Washington, District of Columbia, DC

repository that de la Garza brings into focus in *Mining the Plastocene*.

The exhibition draws upon several art-making practices, often combined. Some pieces repurpose the window envelopes used for bank statements and such into origami-like wall hangings. Others take cues from the late 20th century artist Dan Flavin, who used fluorescent light tubes to create thirty-nine “monuments” to Vladimir Tatlin. Flavin admired both Tatlin’s use of abstraction and his simultaneous embrace of art and technology. De la Garza’s seductively luxuriant LED light pieces innovate on this legacy by layering the detritus she collects in the US and abroad—like packaging for Mister Nut candy bars, Tim Tam Biscuits, and Charmin—onto her tubes, alluding to the global reach of the plastics waste disaster.

Other works in this exhibition evoke the Giant’s Causeway, a rock formation jutting into the sea

from the coast of Northern Ireland. The causeway’s 40,000 honeycombed basalt columns began forming 60 million years ago as Europe ripped away from North America. The earth’s surface fissured, spewing the molten lava and rocks that gave rise to this geological wonder. De la Garza embeds plastic detritus in cement forms that resemble those basalt columns. Prehistoric stone converges with things manufactured for quick disposability (yet made from petrochemicals themselves derived from ancient organic matter). The primeval meets throwaway culture. Throwaway but enduring: like every piece of plastic ever made, those here will last forever, eventually in the form of nanoplastics invisible to the naked eye.



Tara de la Garza, **Causeway Pillars**, 2023  
8in base, various heights to 4ft, cement, foam and plastic

The exhibition also includes dollhouse-scale mises-en-scènes that juxtapose material like driftwood, rocks, moss, and plastic detritus arranged on sand or plastic turf. These summon up the miniature monuments that families in China have built since at least the start of the Han dynasty, over two thousand years ago. The scholars Mengbi Li and Elmira Jamei describe such monuments as vehicles for honoring their builders’ ancestors but also for

articulating their makers’ concerns and aspirations for both the present and future.<sup>1</sup>

The small size and relative impermanence of such works in *Monuments to the Plastocene* tease the definition of “monument.” In considering that definition, a traditionalist might signal that the word comes from the Middle English for a burial site and insist that a monument must be about honoring the past. The artist Dan Flavin titled his Tatlin-inspired works “monuments” in homage to his artistic forbearer yet described them as “anti-monuments” as a way of distancing himself from Tatlin’s ideology. Chinese miniature monument makers, for their part, aspire to stir dialogue among the generations.



Tara de la Garza, **Sculpture Gardens (Eruption)** 2024,  
8 in x 10 in, driftwood, concrete, plastic, 3D prints, moss

Perhaps most relevant to de la Garza’s project is the concept of “counter-monument,” which the historian James T. Campbell applies to Lin’s Vietnam Veterans Memorial. He borrows the concept from his colleague James E. Young, who uses it, in Campbell’s words, “to describe monuments and memorials designed not to impose meaning—“This is my generation telling yours what to think and

feel and value’—but rather to elicit it, to provoke fresh reflection on who we are and who we wish to become.”<sup>2</sup> A counter-monument, says Young, disrupts people’s expectations and demands self-assessment.<sup>3</sup> In transforming plastic waste into art, Tara de la Garza does just that, daring her viewers to find their own meanings and envision alternative presents and futures.

<sup>1</sup> Mengbi Li and Elmira Jamei, “The Past as a Prologue: Aspirations for the Future Portrayed in Chinese Vernacular Miniature Monuments,” *Journal of Asian Architecture and Building Engineering* 23 no. 1 (Jan. 1-11, 2024) doi:10.1080/13467581.2023.2287197.

<sup>2</sup> Melissa De Witte, “Controversies over Confederate monuments and memorials are part of an overdue racial reckoning for America, says Stanford historian,” *Stanford Report*, July 16, 2020, <https://news.stanford.edu/stories/2020/07/confederate-monuments-coming-now>.

<sup>3</sup> See, for example, James E. Young, “The Counter-Monument: Memory against Itself in Germany Today,” *Critical Inquiry* 18, no. 2 (Winter 1996): 267-97, <https://www.jstor.org/stable/1343784>.

## ARTIST STATEMENT

My work centers on the transformative potential of discarded materials, particularly plastics, as I explore themes of permanence, environmental impact and waste management.

An early fascination with waste began as a child, a trip to the local dump with my dad was always a great adventure. Furniture, electronics, bicycles: I saw all sorts of treasures to reclaim. This curiosity stuck with me, evolving into a love for second-hand clothing as a form of self-expression and a habit of repurposing found materials in my art. While living in New York during the financial crisis, I collected neon signs from businesses that had closed and created an installation at the Chelsea Hotel as part of the first project by an organization I helped to found, No Longer Empty, which responds to empty storefronts by activating spaces with art.

More recently, my interest in discarded materials resurfaced in “*Unnatural Selection*,” a series of collages celebrating natural diversity through found photographs. While I was mining collage images from a nature book about the islands of Hawai’i, I was shocked to discover an image of a decomposing albatross with a stomach full of plastic. It was a visceral reminder of how far our discarded materials travel and how our impact reaches even the most remote corners of the Earth. That single photograph ignited a new purpose in my work, compelling me to investigate the far-reaching effects of our throw-away culture, especially the enduring consequences of plastic waste.

This turning point led me to begin working on Monuments to the Plastocene, a series where I explore and elevate discarded plastics as both medium and message. My intention is to reveal the complexities of our relationship with consumption and waste, not through judgment but through honest documentation and, hopefully, a shift in perspective.

I collect and repurpose everyday items like window envelopes, plastic wrappers and containers, sculpting minimalist forms that challenge viewers to see beauty in what we often overlook or discard. In constructing these pieces, I take inspiration from minimalist artists like Dan Flavin, Eva Hesse and Donald Judd, who celebrated materiality and form. The interplay of light and structure in my work draws on this language, but with a focus on our contemporary ecological narrative.

Installations includes LED light tubes wrapped in colorful single-use plastic packaging, functioning as light gels and acting as time capsules of consumption. Concrete columns embedded with plastics serve to contain the material, addressing one of plastic’s most harmful effects: its breakdown and release into the environment. By “sequestering” hard plastics within these pillars, columns, and tables, I’m referencing archaeological processes, as we now even find plastic fused into natural rock formations. The idea is that by containing plastic in this way, it becomes less harmful, preserving it as a permanent material rather than allowing it to degrade and pollute ecosystems. Delicate window envelopes with intricate security patterns are folded origami style into their own monumental structures.



Plastic filled Shed Bird, David Liittschwager © 2004

Then most recently after the storm surges along the California coast, I began to collect driftwood that reminded me of Japanese suiseki stones. I aim for these sculptures to evoke natural landscapes, with incorporated elements of plastic. This juxtaposition speaks to the tension between the natural world and the built environment, inviting contemplation on our complex relationship with the materials that shape our lives and our ecosystems.

At its core, my practice encourages viewers to see plastic as more than disposable, aiming instead to “sequester” it in art that both preserves its unique properties and draws attention to its lasting presence on the planet. Working with these materials has underscored for me the complex duality of plastic—it is simultaneously useful, beautiful, and harmful. By transforming it into art, I hope to spark reflection on our collective responsibility and perhaps shift perspectives on how we consume, discard, and eventually re-define what we value.



Tara de la Garza studied Fine Art at Curtin University in Western Australia and is currently in a resident studio program at Cubberley in Palo Alto, CA, where she is also a Public Art Commissioner. She is the Creative Director and founder of the recycling non profit, Inventurous and Rubbish bags.

De la Garza’s work is in the permanent collection of the Metropolitan Museum of Art’s Watson Library, NYC. She has had two solo exhibitions at The Lodge Gallery in NYC. She has also exhibited extensively throughout the US in museums and galleries such as Mass MOCA, Chicago Art Institute, Cornell University, San Diego Art Institute, Palo Alto Arts Center, Palace of Fine Arts SF, SF Design Week, numerous Spring/Break art fairs and at Context Miami.

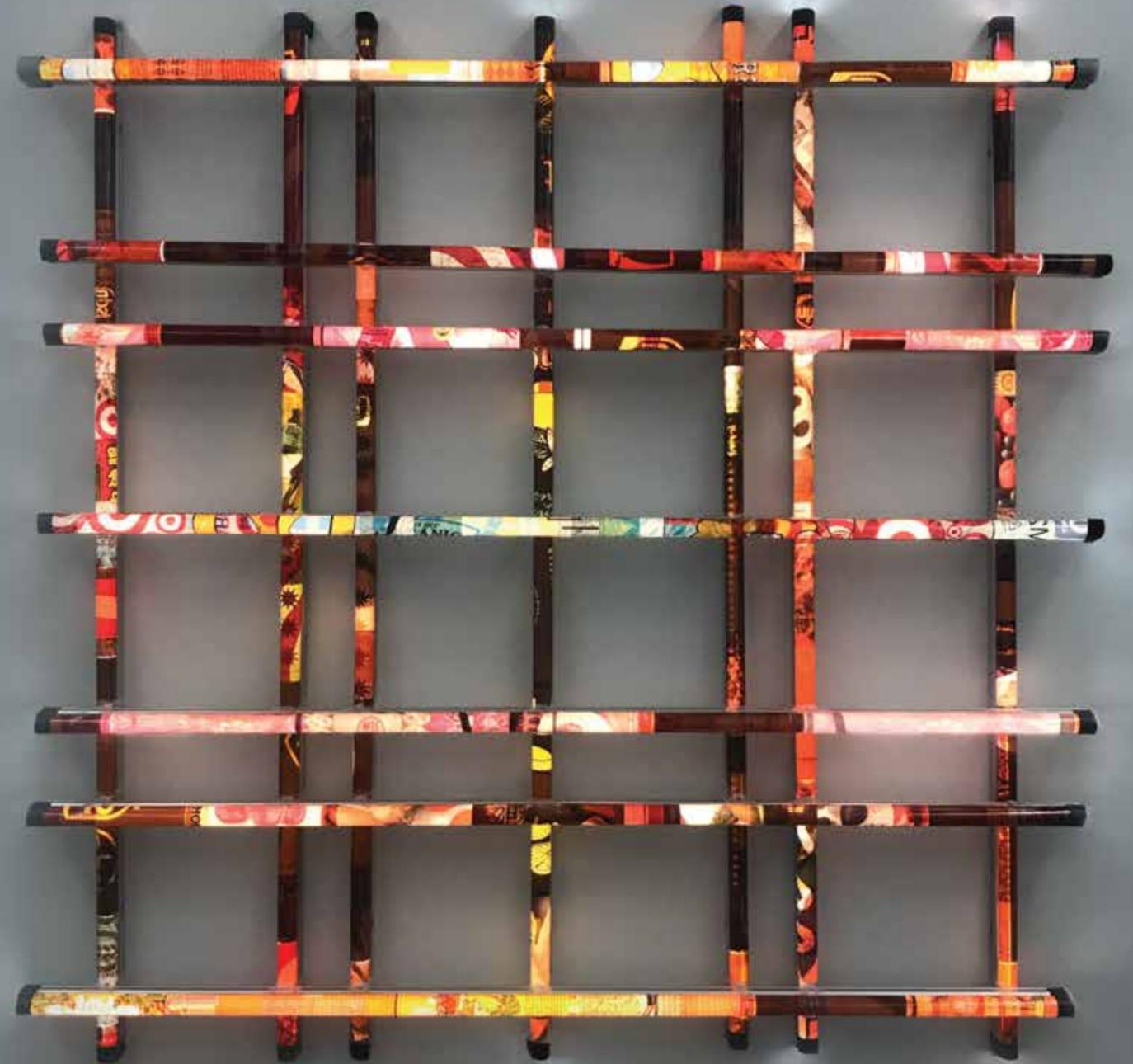
De la Garza has received a National Endowment for the Arts grant through Chashama NYC.

**Monument to the Plastocene I**

2019, 48 x 48 in, 14 LED lights and plastic  
First exhibiting at The Hub, SF Design Week, 2019

In this first installation of Monuments to the Plastocene, Tara de la Garza reimagines the tartan pattern by simulating its warp and weft through light tubes. For de la Garza, tartan—adopted by the punk movement as a symbol of rebellion—becomes a powerful protest against throwaway culture and the deceptive promises of recycling. By collecting discarded plastic and weaving it into her art, she elevates plastic as a material to be acknowledged and preserved rather than hidden away.

De la Garza's work also engages with the historical significance of the grid, echoing minimalist pioneers like Sol Lewitt and Dan Flavin. However, rather than creating a modernist utopia, her criss-crossing tubes of light evoke patterns that resist order. The overlapping colors, formed by layers of plastic bags as makeshift gels, reveal our global narrative of consumption and waste when viewed up close. Through these woven plastics from around the world, de la Garza addresses the interconnected scope of environmental impact, drawing attention to a shared responsibility for our planet.





**Beacon I, II, III**  
2024, 52in x 10in  
LED lamps, plastic, surecrete



**Monument to the Plastocene II**, 2019 (plus close up)  
4 ft wide x 6 ft tall , rammed earth, shells,  
LED lights, carbon and plastic  
Collection SK Hynix

These columns, reminiscent of core samples reflect the geological stratifications of the earth charting humanity's impact as if through a future archaeologist's lens. This work includes a simulacra of a core sample. As if geologists have drilled into the earth thousands of years from now. They see the ice age, the more benign impact of indigenous tribes and their shell middens and then from the 1950s the age of the plastocene. In this narrative,

the darkened stratum serves as a cautionary symbol, hinting at environmental degradation, while the layers above represent a hopeful renewal. They are paired with LED light tubes, covered in single use plastic collected from packaging. These colorful light gels represent a time capsule of consumption. Illustrating both the destructive persistence of plastics and a hopeful narrative of eventual renewal.

**Cube**, 2024, 48 x 48 in  
12 LED lights, plastic, moss, rocks, bark



**Pink Curve Lamp**  
2023, 8in diameter, 24in tall  
LED lamp, plastic, repurposed  
filament spool, surecrete, concrete





**Origami Lamp**, 2020  
8in diameter 56in tall,  
cement, LED light and plastic  
Collection Joan Hornig





**Pyramid Monument, 2024**  
48 x 48 in, 8 LED lights and plastic

For my most recent show at Felix Kulpa Gallery in Santa Cruz I wanted to add dimensionality to the lights by creating geometric shapes, taking the 'line' of the lights into the third dimension with cubes and pyramids. An emphasis on the pyramid as a feminine symbol. It's broad, grounded base that tapers upward, suggesting a connection with the Earth. This allows it to embody a sense of containment, nurturing, and protection. In Lucy Lippard's *Overlay: Contemporary Art and the Art of Prehistory*, she touches on how ancient symbols, including pyramids, often reflect interconnectedness and a communal sense of place and purpose.





Summer Residency 2023  
Installation at Terracycle, Trenton NJ



**Elbow and Knee**, 2023  
8in diameter 48in tall, 16in base  
cement, wood, terracycle plastic.



**Social Distancing Stools**, 2020  
12in diameter 18in tall,  
cement, foam and plastic



Installation at the Art Kiosk  
Redwood City, CA 2020



**Pillar Light I**, 2020  
8in diameter 48in tall  
LED light rope, cement,  
redwood and plastic



**Basketball Pillar**, 2020  
8in diameter 48in tall  
cement, basketball and plastic



**Corner Light II**, (orange),  
2020, 24 x 48 in  
LED light, cardboard, cement residue



**Pill Vial lamp, 2023**  
8 in diameter 24 in tall,  
cement, pill vials, terracycle plastic,  
fairy LED lights  
Collection Terracycle



**Reliquary**, 2023  
8 in x 48 in, Cardboard,  
sumi ink, silver spray paint



**Burnt Umber Yoni**, 2024  
48 in x 48 in, LED lights,  
plastic,  
pigmented recycled paint on board



**Window Envelope Scroll**, 2023  
4ft x 6ft, window envelopes,  
driftwood, brass fittings



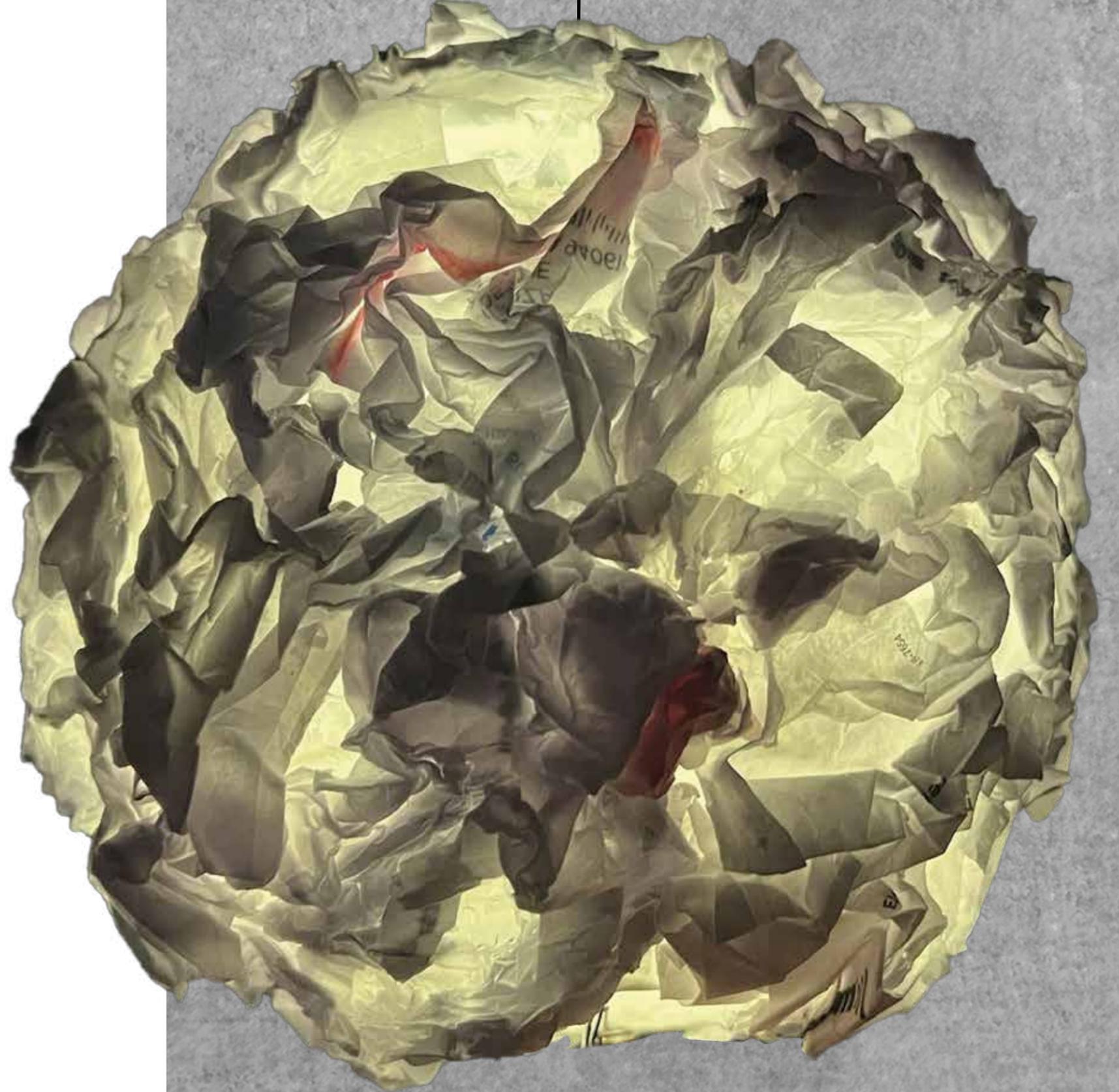
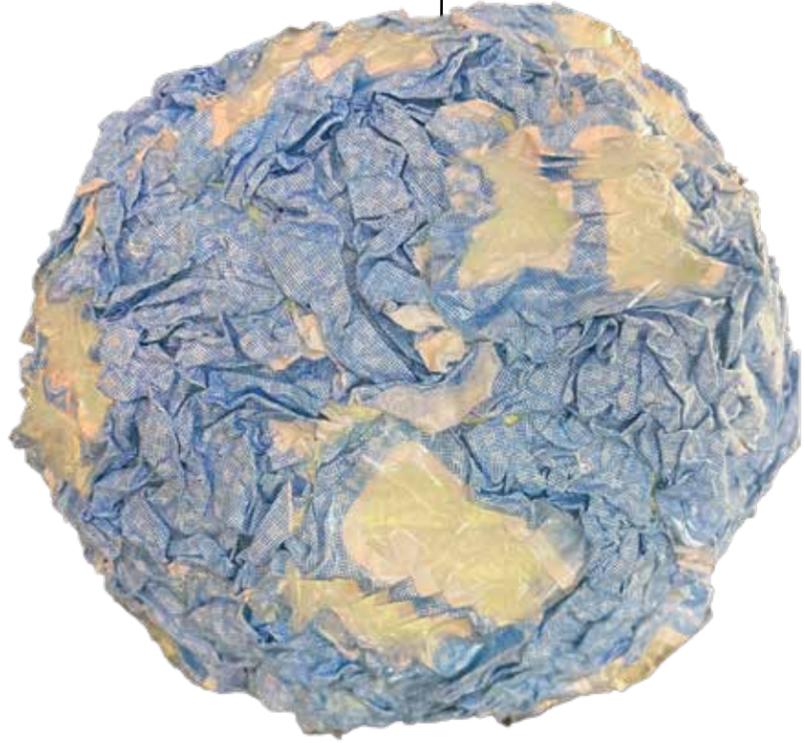
**Blue Yoni**, 2023  
48 in x 48 in, LED lights, plastic,  
pigmented recycled paint



**Window Envelope Pyramid**, 2024  
48in x 48in x 48in  
Window envelopes, LED lights, plastic, acrylic sheet



**Pill Vial Lamp II**, 2024  
8in diameter 24in tall,  
cement, pill vials, LED lights, plastic



**Window Envelope Lights**, 2023  
8in diameter, window envelopes, paper lantern

## CAUSEWAY

2022, various dimensions 4ft high x 8in wide  
Single use plastic, foam, concrete  
First exhibited at Menlo College  
for Silicon Valley Sculpture

In 2021, as travel restrictions eased, I returned to Ireland to reconnect with family. Fascinated by the Giant's Causeway—a geological wonder in Northern Ireland—I set off on a quick road trip with my nephew to experience it firsthand. Formed by ancient volcanic activity, these columns result from the cooling and fracturing of lava, their unique geometry a testament to both the power and order inherent in natural processes.

It was interesting for me to return to Northern Ireland, the first time I had visited since a teenager during the Troubles. What I realized, by spending time with locals, was that we are all a unified people, we are all Irish, even me with my Australian accent. There is something profound about this understanding of culture that you only experience when you travel. I wanted to make my own causeway as a symbol of this unity and as hopeful stepping stones to conversations about a united Ireland. Inspired by this, I envisioned creating my own "causeway"—a symbolic pathway embodying unity and encouraging conversations around a united Ireland.



**Causeway, 2023**  
8in diameter, various heights to 4ft  
cement, foam and plastic

**Android 1 and II, 2023**  
8in diameter 24in tall,  
cement, wood, terracyle plastic



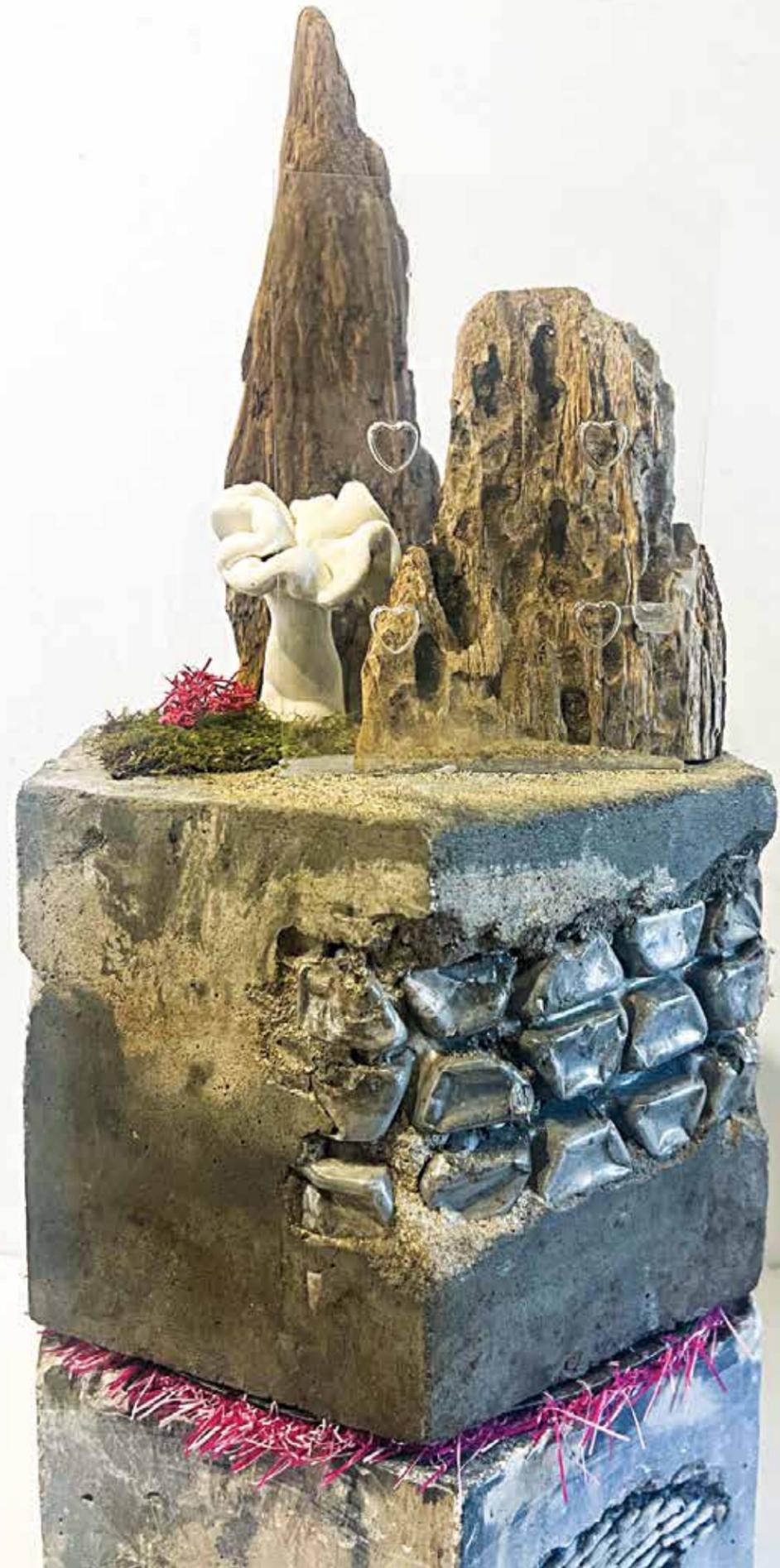
Between late December 2022 and mid-January 2023, Santa Cruz County, California was battered by 'atmospheric rivers', nine in total. Heavy rainfall caused creeks to flood, while landslides blocked roads. High winds felled trees, damaging homes and caused power blackouts. Coastal areas saw intense ocean swells, which damaged piers, oceanside restaurants and roads.

The intensity of these storms are linked to climate change, as warmer temperatures allow the atmosphere to hold more moisture, leading to heavier rainfall and more powerful storm surges.

## SCULPTURE GARDENS

After these storm surges, I started collecting driftwood washed ashore, captivated by its beautifully worn textures reminiscent of Japanese suiseki stones, which often resemble miniature landscapes. My aim for these miniature gardens was for these pieces to explore the tension between the natural world and the built environment. Each piece includes compelling yet unsettling fragments of plastic, echoing the mix of treasures and debris we often discover while combing the beach.





**Sculpture Garden** (Love Island)  
2024, 8 in x 20 in  
driftwood, concrete, plastic,  
3D print residue, moss, clay,



**Sculpture Garden** (Atlantis)  
2024, 8 in x 9 in  
driftwood, concrete, plastic,  
3D print, mirror, moss, clay,



**Sculpture Garden** (Balloon)  
2024, 8 in x 12 in  
driftwood, concrete, plastic,  
balloon, wood, moss



**Sculpture Garden**  
(Happy Rock)  
2024, 8 in x 22 in  
concrete, plastic,  
3D print, moss



**Crystal Garden II, 2024**  
10in x 20in, driftwood, plastic, surecrete,  
3D printed recycled filament, moss, crystal, sand



**Crystal Garden III, 2024**  
10in x 20in, driftwood, plastic, surecrete, 3D printed  
recycled filament, moss, crystal, zip tie remnants, sand



**Crystal Garden I, 2024**  
 10in x 20in, driftwood, plastic, surecrete,  
 3D printed recycled filament, moss, crystal, sand

The **Crystal Garden** series incorporates sculptural elements that are 3D printed using recycled PETG filament, these are then coated in surecrete a type of polymerized concrete that sticks to plastic. These wall pieces have a shadow of swirls reflective of tiny Chinese tea shelves.



**Crystal Garden IV, 2024**  
 10in x 20in, driftwood, plastic,  
 surecrete, moss, crystal, sand





IT TAKES

A VILLAGE





**Thank you to the friends (installers!);**

**curators, collectors and artists**

2024 Solo Show, 'Mining the Plastocene, Felix Kulpa Gallery, Santa Cruz, CA  
 2024 Group Show, 'RAW', Felix Kulpa Gallery, Santa Cruz, CA  
 2024 Group Show, 'Synthetic Nature', Upstart Modern, Sausalito, CA  
 2024 Group Show, 'Illuminating Perspectives', Sebastopol Center for the Arts, CA  
 2023 Solo Artist Spotlight, Spring/Break, NYC  
 2023 Solo Show, Terracycle Residency, Trenton NJ  
 2023 Local Spotlight SJICA, San Jose Institute of Contemporary Art, SJ  
 2023 Group Show 'Earth' Palo Alto Arts Center CA  
 2023 Group Show 'Pyramid Scheme' Bass and Reiner, SF  
 2023 2 person show 'Naked Lunch', Spring/Break LA  
 2022 Group Show, Silicon Valley Sculpture Fair, Bay Area, SF  
 2022 Art Market SF, bG Gallery, Art Fair  
 2022 3 person show 'At Stake', Spring/Break LA  
 2022 Solo showcase 'Focus on Form' as part of Intersect Palm Springs  
 2021 Context Art Miami, bG Gallery, Miami  
 2021 Group Show, Weave, Bundle, Cut and Layer, Root Division, SF  
 2021 Public Art Commission 'Social Distancing Stools' Rinconada Park, Palo Alto CA  
 2021 Solo Show, "Sequestered" Universally Unknown, LA online thru Topia  
 2021 Group Show, 'Dream State' Museum of Northern California (MONCA)  
 2020 Group Show, 'Art in the Time of Corona' NUMU, Los Gatos  
 2020 Group Show 'Silicon Valley Sculpture' Menlo College, CA  
 2020 Solo Show 'Monuments to the Plastocene IV' Art Kiosk RWC, CA  
 2019 Group Show, Message in a Bottle, Palace of Fine Art, SF  
 2019 San Francisco Design Week, Design Hub installation, SF  
 2019 Group Show 'Spring Haiku', Flatfile Gallery, NYC  
 2018 Group Show, Paper Cuts: Large Scale Collage, Palo Alto Arts Center, CA  
 2017 'Yellow Chair Extravaganza', DAVID&SCHWEITZER Contemporary NY  
 2017 Solo Show at The Lodge Gallery, NYC 'Unnatural Selection'  
 2017 San Diego Art Institute 'Diverge/Convene' Group show + workshop  
 2016 Solo projection '(; wink)' The Great Wall of Oakland, Oakland SF  
 2016 Group Show 'Nothing is Here; Dada is its Name', Redwood City SF  
 2015 Group Show 'New Paintings', Aggregate Space Gallery  
 2014 Solo Show at The Lodge Gallery, NYC 'Embracing Failure'  
 2013 2 person show 'Cinderscape', Aggregate Space Gallery, Oakland SF  
 2012 Group Show, 'Dia de los Muertos', Arts Council of Princeton, NJ  
 2012 Solo Show 'What Could You Do Here?', Chashama, Harlem, NYC  
 2011 Group Show 'Town & Country' 320 Studios, NYC  
 2011 Group Show 'ArtJam', Homefront ArtSpace, Princeton NJ  
 2011 Group Show 'An Exchange with Sol LeWitt' MASS MOCA North Adams, Massachusetts  
 2011 Group Show 'Art for Soul' A Gallery, NYC  
 2011 Solo Book Launch 'RIPE:conception and perception' Allegra LaViola Gallery NYC  
 2010 Group Show, Fremantle Arts Festival 'Drawn Together' Moores Building of Contemporary Art, Australia  
 2010 2 Person show 'RIPE:conception and perception' Gallery Aferro, Newark, NJ  
 2010 Group Show 'Exquisite Salvage'incomplete. 210 Clinton St,NYC- 2ONETWO  
 2010 Group Show 'the possibility of a painting, Gallery Suite, Chelsea Hotel NYC  
 2009 Solo Show 'By the Light' 223 East Broadway, NYC  
 2009 Group Show 'No Longer Empty' storefronts at Chelsea Hotel, NYC  
 2009 Group Show 'Figment' Governor's Island NYC  
 2009 'good morning' intervention, streets of NYC  
 2009 Group Show 'World Of Imagination Vol.2', APW Gallery, NYC  
 2008 Open Studio, Performance "Life is too short NOT to stuff a mushroom" 121 Ludlow Collective, NYC  
 2008 Group Show, Umbrella Arts, NYC  
 2008 Solo Installation 'The Clubhouse' Agni Gallery residency, NYC  
 2008 Group Show 'Movement, Color and Light, Reflect Arts, NYC  
 2008 Group Show 'Dada Art Fair' Cornell University, Ithaca, NY  
 2007 please intervention, streets of NYC  
 2007 Artomat, art dispensing machine,Chicago Art Institute  
 2007 Group Show 'Mail/Art Global Collaborative Massive" ABC No Rio, NYC

**Education**

2010  
 BA Fine Art  
 Curtin University, Western Australia

**Awards**

PICA Print Award (Gold)  
 FTI Young Filmmaker of the Year (Australia)

**Residencies**

Terracycle, Summer 2023

**Bibliography**

2024 'Mining the Plastocene', Patricia Albers, Felix Kulpa Gallery  
 2023 'No Longer Empty, Building Art and Community in Unused Spaces', Manon Slome  
 2011 'An Exchange with Sol Lewitt' Cabinet Magazine, Mass MoCa  
 2011 'RIPE:conception and perception' Aferro Gallery  
 2007 'Ides of March' ABC No Rio

**Press**

2024 Content Magazine, Podcast, 'Mining the Plastocene' Episode 126  
 2024 MNN Magazine 'Solo Show in Santa Cruz'  
 2023 Hyperallergic 'LA's Spring Break art show is a wacky lucid dream'  
 2022 Diversions LA 'Raw Sculptures'  
 2022 InMenlo 'Causeway', 'profound understanding of Culture'  
 2020 Palo Alto Weekly 'Plastocene Era'  
 2020 Patch.com 'Renowned Peninsula Artist'  
 2019 InMenlo 'Monuments to the Plastocene'  
 2018 Kolaj magazine <http://kolajmagazine.com/>  
 2015 Climate Magazine 'Lets be Frank'  
 2013 NYC Art Scene, interview 'embracing failure'  
 2013 Art Nerd feature  
 2012 Tosh 2.0 Chicken massage, Comedy Central  
 2011 L Magazine Benjamin Sutton 'incredible video projection'  
 2011 Cabinet Magazine 'Exhibition/An Exchange with Sol Lewitt'  
 2010 Art Hag 'The Possibility of a Painting, Chelsea Hotel' 'layered, moody, gritty subway pieces'  
 2009 Art Comments Don Porcella 'No Longer Empty' 'change our perception of language'  
 2009 The Wall Street Journal David Graham 'Making Lemonade' (printed on pg C6)

**Curatorial Experience**

2023 'Spring Break' LA Art Fair (curator)  
 2022 'Spring Break' NY Art Fair (curator)  
 2020 'Spring Break' LA Art Fair (curator)  
 2019 'Silicon Valley Art Salon' featuring 3 SF artists (curator and host)  
 2018 'The Dinner Party' a series of salon events, inspired by Judy Chicago. SF  
 2015 'Hard Art is Sometimes Soft' The Frank, Redwood City, CA (curator)  
 2010 'Possibility of a Painting', Gallery Suite, Chelsea Hotel, NYC (curator)  
 2010 Kate Shaw, 2|ONE|TWO|PROJECTS, East Broadway, NYC (curator)  
 2009 Kenneth Park, 2|ONE|TWO|PROJECTS, East Broadway, NYC (curator)  
 2009 'No Longer Empty' RE:PURPOSE storefront at East Broadway, NYC (curator)  
 2009 'No Longer Empty' at the Invisible Dog, Brooklyn (associate curator)  
 2009 'No Longer Empty' storefront at Caledonia, NYC (associate curator)  
 2009 'No Longer Empty' storefronts at Chelsea Hotel, NYC (associate curator)  
 2009 Group Show 'Figment' Governor's Island NYC (curator)  
 2007 Group Show 'Mail/Art Global Collaborative Massive" ABC No Rio, NYC (curator)

