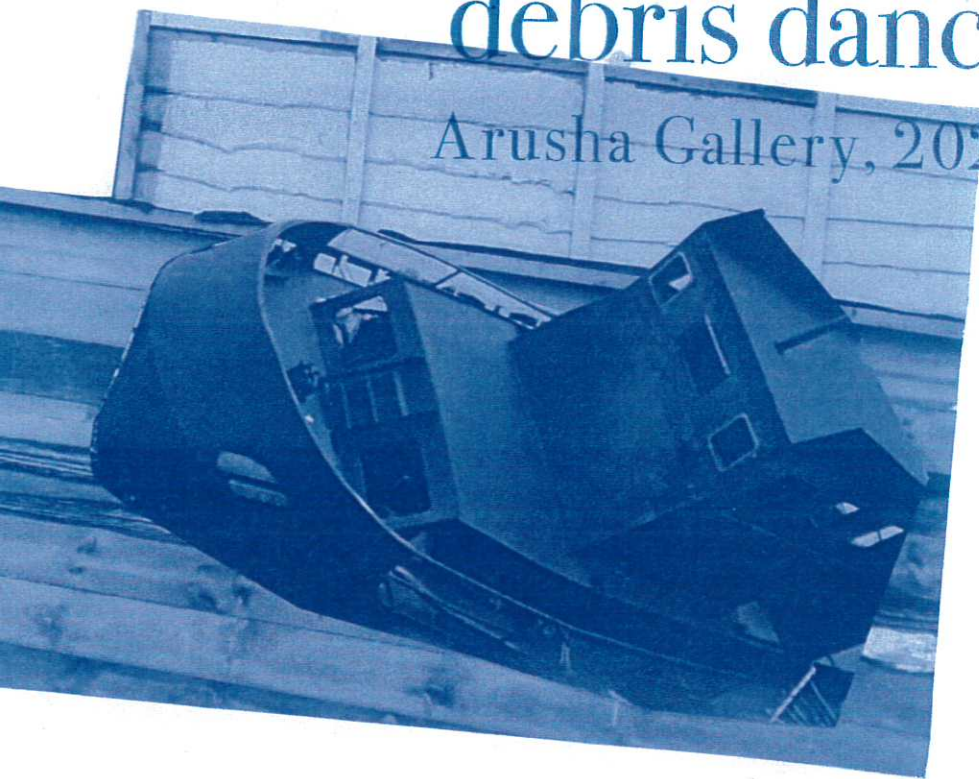
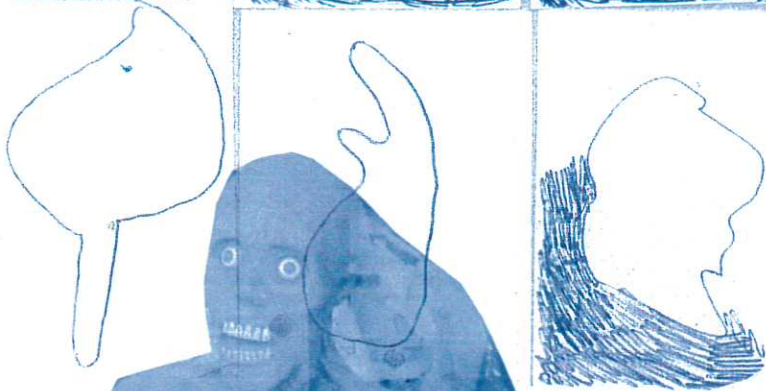
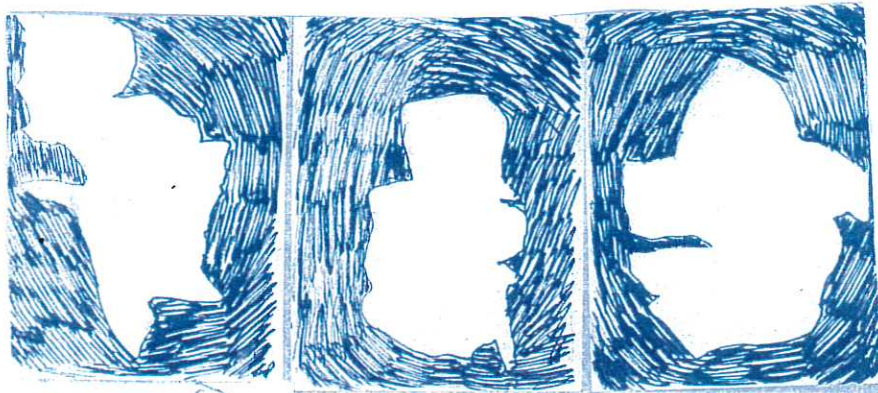




debris dance
Arusha Gallery, 2020



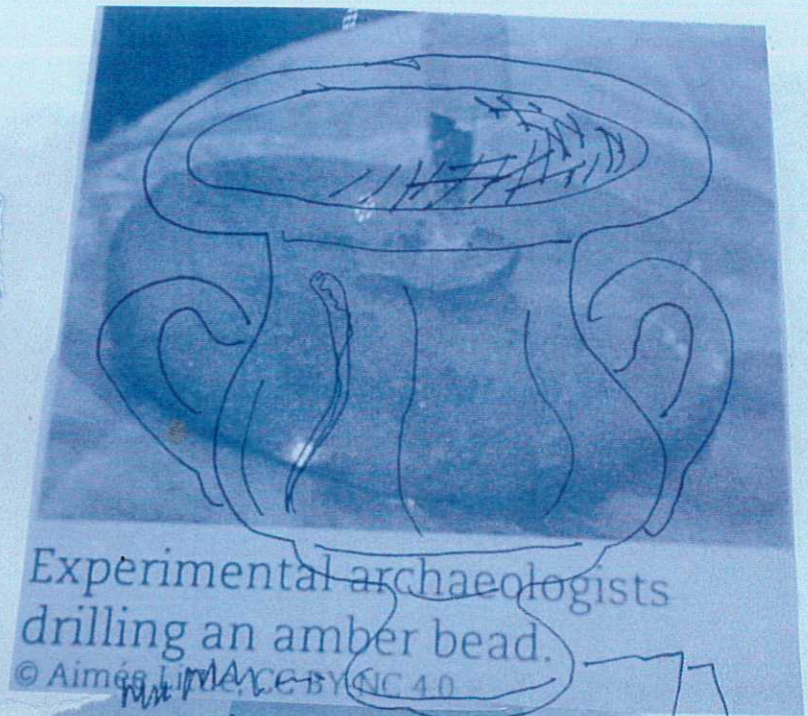


Our bodies are machines. We are like the breakfast factory invented by Professor Potts in Chitty Chitty Bang Bang; or rather, we are like one of the eggs that rolls, gets carried,

cracks, and sizzles along its way to completion. I've made drawings from carcasses of old tractors, diggers, cement mixers, steam rollers. The logic of their rusted innards appears analogous with the process of painting.



In the end it is acting that counts. The quest. The 'Galahad act'. The journey 'to the dark tower'. The grip of an axe handle. My disguise becomes me, everyday new.



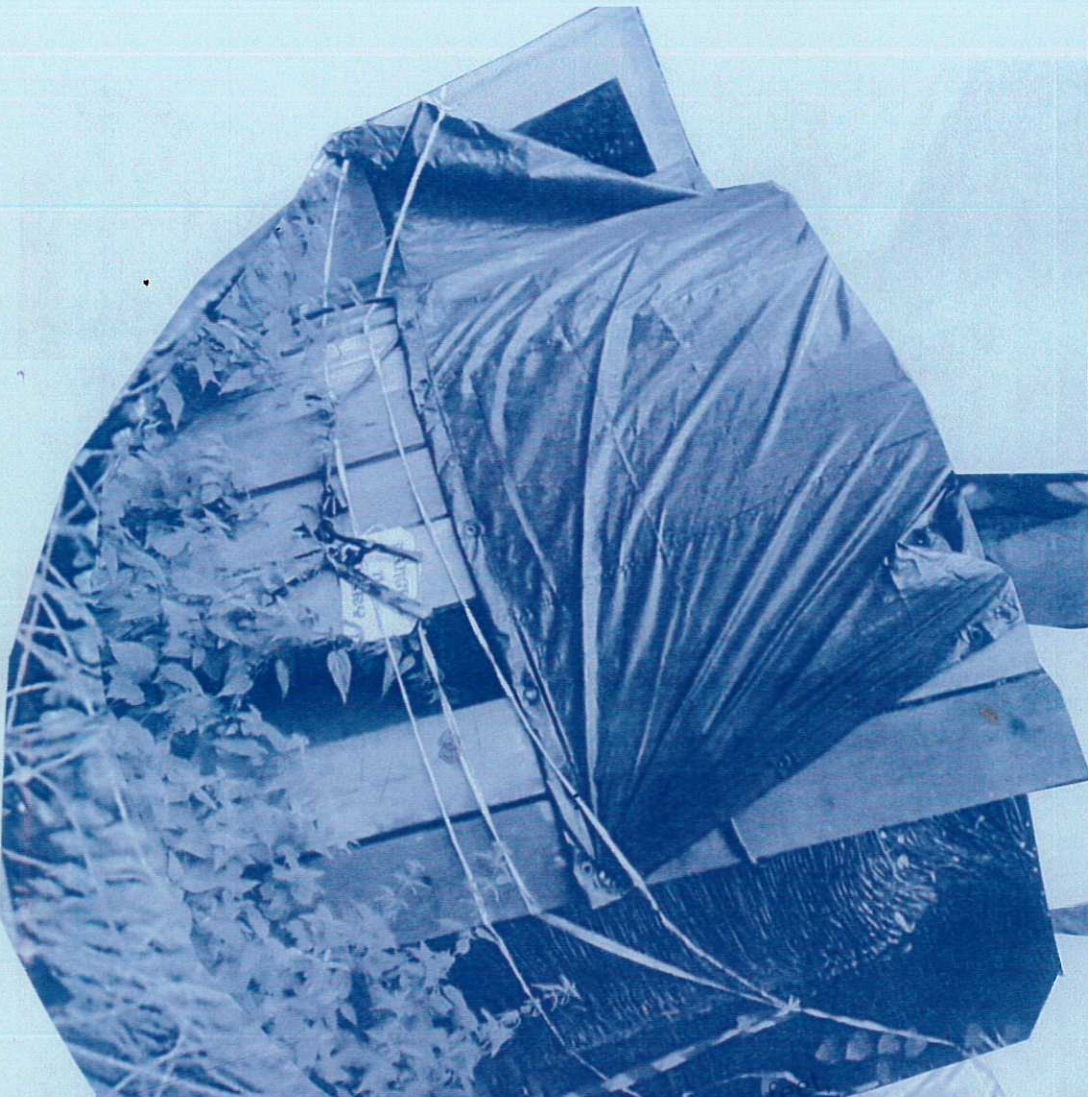
Experimental archaeologists drilling an amber bead.
© Aimée L. MACE-BY NC 4.0





The repetitive, vapid, soporific motions of ASMR massage videos cause me to reflect on all the unimaginable history of actions made in the world, from kneading dough, to knapping flint, and weaving cloth. So many lives. In stuff, broken down and discarded, in the space itself where stuff has lived, the imagined actions of the past remain for me as a dust of almost unbearable potency.

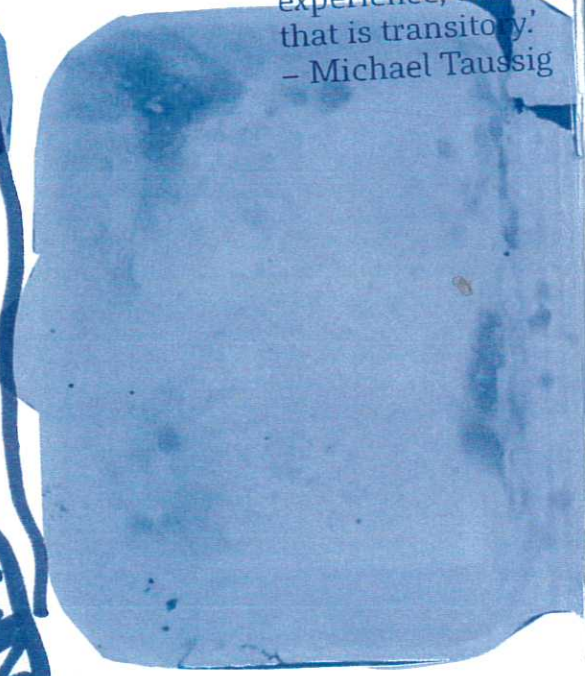
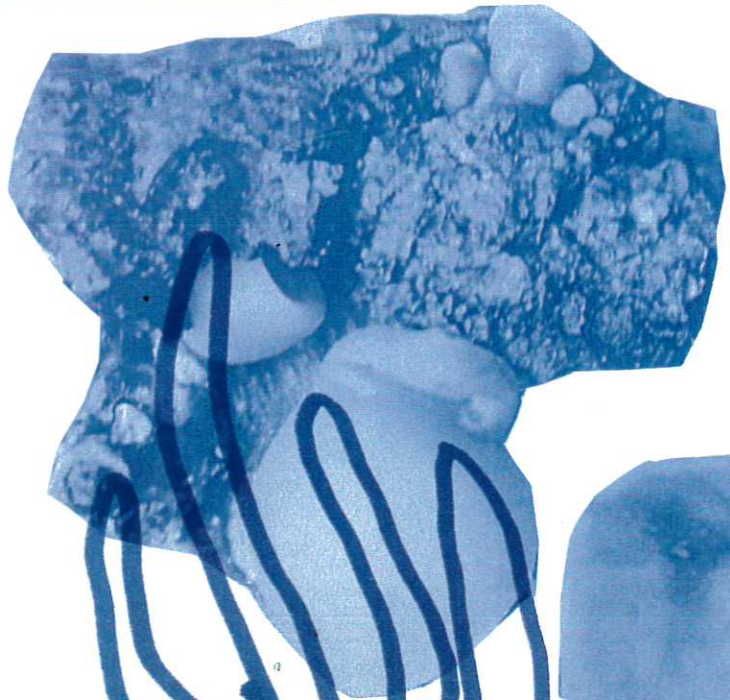




Railway yard scrap, plastic piping, knapping, iron
foot, cockpit of a JCB digger, joystick of digger, prostrate
figure as if worshipping, meadow flower, axe, fire, figure
warming hands by the fire, miscellaneous piping system,
hurricane running through a building, metal bird, Poly-
nesian wooden sculpture of a water bird, itinerant
shelter, ASMR massage, Varanasi old city ruins,
sleeping dog, hiding cat, trees on river
bank, couple watching ASMR
massage on phone, Iron
Age landscape, man
with hammer.



The
Debris
Dance 'accen-
tuate(s) as loss
the notion of expe-
rience as something
you feel you can't ge
hold of. What is expe
rienced is the loss of
experience, and even
that is transitory.'
- Michael Taussig



Handwritten blue ink scribbles and lines at the bottom of the page, including some vertical lines and small marks.



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