

***Everything, All at Once (Part III)*** 2005

Custom software, workstation, real-time audio/video input, video projector, monitor  
Dimensions variable. Edition of 3

Each video frame of an input television signal is converted in real-time to a circle of pure color and re-presented as continuously radiating concentric stripes. The result constantly shifts and modulates based entirely on the input while the accompanying soundtrack is synched and unaltered. The installation uses a broadcast or cable signal presented on the small monitor and automatically changes channels every 30 seconds

***Still Life at the Speed of Sunrise*** 2005

Custom software and industrial LCD panel.

Continuous loop 1hour 20 minutes. Edition of 5 + 2 APs

A photo-realistic, completely synthetic, presentation of a pitcher and two tumblers. Over the course of 80 minutes, these objects are constantly, but imperceptibly, changing in form, position, and material. This ultra-slow, ever-present rate-of-change aims to map the pace of natural phenomena into a more consumer/domestic space

***100 Special Moments (Newlyweds)*** 2004

Digital C-print.

42 x 31 ½ inches. Edition of 7 + 2 APs.

From a broader series begun in 1997, each of these works utilizes 100 unique commemorative photographs culled from the internet. The final compositions are arrived at using both the mean and the median, splitting the difference between a specific norm and an ideal one

***The Late Night Triad*** 2003

*Part I: The Tonight Show with Jay Leno*

*Part II: Late Night with Conan O'Brien*

*Part III: Late Show with David Letterman*

3 Synced single-channel DVD projections

3 minutes 35 seconds looped, dimensions variable. Edition of 3 + 1 APs.

In this installation, from a broader series begun in 1997, 64 nights' worth of the major US late night talk shows have been aligned and averaged using basic transformations. The result is a triptych of video projections with soundtrack, presenting an amalgamation of monologues which reveals the ghosts of repetitious structure and nightly activity.

***The Top 25 Grossing Films of All Time, 2 x 2*** 2001

Digital video projection with audio

2 hours 20 minutes looped, dimensions variable. Edition of 5 + 2 APs.

This video installation presents the abstraction and re-organization of the top 25 grossing films of all time (as of March 2001, worldwide box office, not adjusted for inflation). Every frame of each film is subjected to a custom process that determines a grid of four colors most representative of that frame. These simplified versions are re-synched with their unaltered soundtrack and arranged by sales rank left-to-right and top-to-bottom, yielding the animated grid and accompanying chaotic audio.

***The Top Grossing Film of All Time, 1 x 1* 2000**

Digital C-print mounted to Plexiglas  
47 x 72 inches. Edition of 5 + 2 APs.

The worldwide top grossing film of all time, *Titanic*, was digitized from video in its entirety and broken up into its constituent frames. Each of these was then averaged to a single color best representative of that frame and reformatted as a photograph mirroring the narrative sequence of the film. Reading from left-to-right and top-to-bottom, the narrative's visual rhythm is laid out in pure color.

***117 Homes for Sale, Chicagoland* 1999**

Digital C-print  
30 x 38 inches, Edition of 5 + 2 APs.

From a series begun in 1997, the prints in this suite are the result of mean averaging a specific number of realtor photos of single-family homes for sale. Each piece encompasses homes on the market in a given metro region in the median price range for that area

***Figure 1. (Every Playboy Centerfold, 1988-1997)* 1998**

Cibachrome  
48 x 22 inches. Edition of 5 + 2 APs.

The first in an ongoing series begun in 1997, this photograph is the result of digitally averaging every *Playboy* centerfold foldout for the 10 years beginning January 1988 through December 1997. The shroud-like image is yielded by a simple, custom process: point-by-point mathematical averaging. No special "morphing" is used.