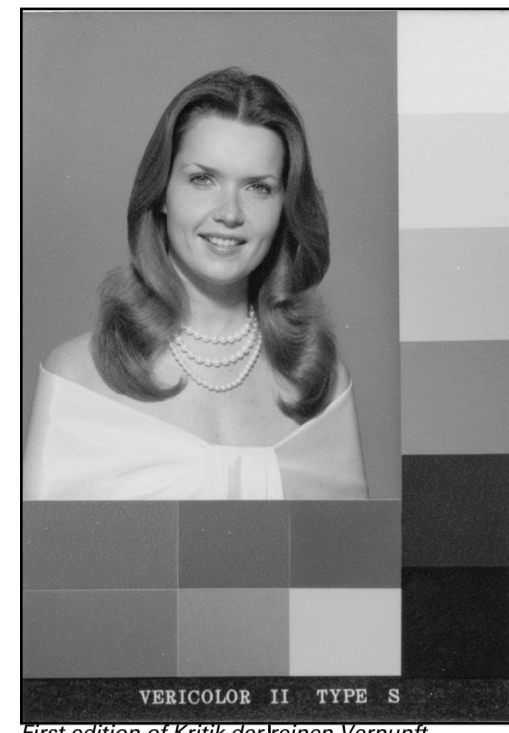
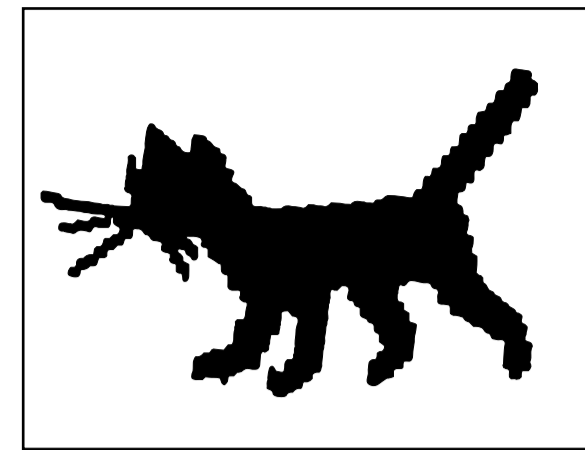


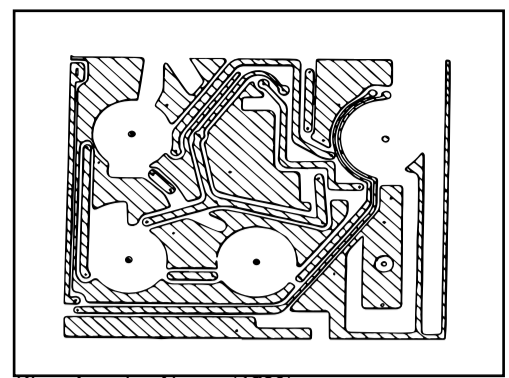
48"x40" Shipping pallet



First edition of Kritik der reinen Vernunft



Courbet, L'Origine du monde (1866)



Klee, Angelus Novus (1920)

毛主席语录

US dollar bill

at the threshold,
 espying his shifting form,
 shrivelled, recumbent, unmoving,
 until a first stride delivers closeness, a second a smile, then a lurch
 to discern the glimmer of recognition caught beneath paling eyes,
 opening, closing,
 in a blink that dashes anticipations, that defies acknowledgement,
 a familiarity dissolving,
 to question who and what I am

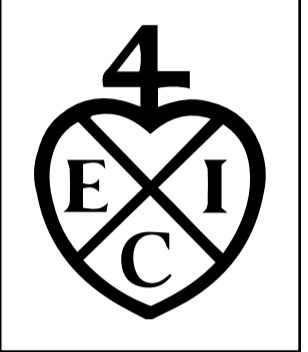
Quotations from Chariman Mao Tse-tung

Rembrandt, Self Portrait at the Age of 63 (1669)

View from the window at Le Gras

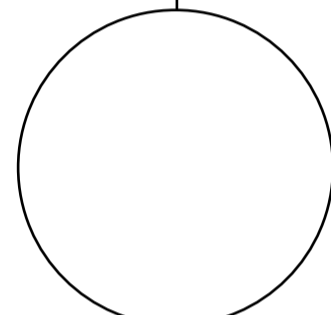
a faint outline of affection floats among the reels,
 a breeze blown through sparks,
 a mother, a daughter, yes, an ice cream and sand ashimmer beside
 giggles and giggle and giggles, and, yes, beside giggles and tears,
 beside a child's shoelace abandoned to the swell, and tinned
 spaghetti, too, adrift in giggles,
 bobbing nearby and out,
 drifting to where a misty figure looks my way,
 her face a void,
 a void, a face

Rembrandt, Self Portrait at the Age of 63 (1669)



Postcard

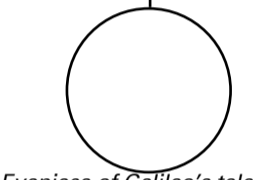
perhaps a new direction, a pivot to an unpredicted end whose tracks
 project to indistinction, their stygian contours eluding discernment
 in a course that promises neither pain nor pleasure nor advance nor
 regress but which glistens expectantly regardless, awaiting the blind
 investment of voyagers departing, anticipating a journey, or perhaps not,



Genoese scudo



US government legal paper



Eye-piece of Galileo's telescope



Large format film

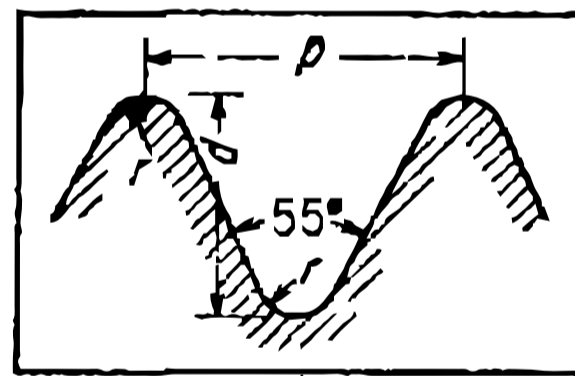


Vincent van Gogh, Shoes (1886)

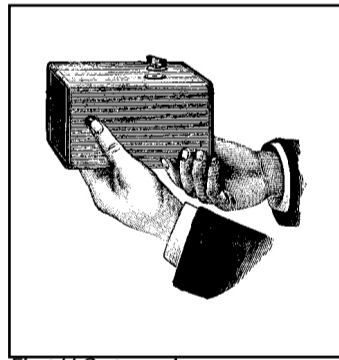
perhaps only a resumption, in a return to where things once lay,
 their outlines strewn still and suspended, unchanged, unworn,
 enveloped by the flow of elapsing years whose current laps softly at
 the lip of familiarity, leaving remnants neither shifted nor aged but
 marooned upon islands of habit, each welcoming a visitors' return,
 to land as if nought had happened, as if home and ready to begin
 again, or perhaps not,

perhaps merely another stride forward, an unconscious, unplanned
 footstep advancing along grooves worn deep, trudging through
 established furrows to progress the programme further, to sustain
 motion and reach a trajectory known, expected, yet vivid with
 proximity, its pocketed climax fresher upon nearness, spilling out to
 overwhelm, to engulf, or perhaps not,

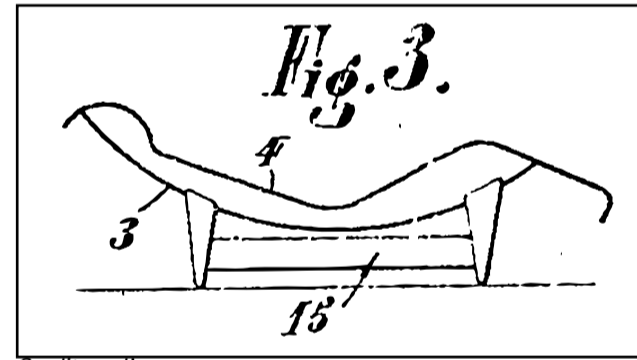
perhaps only an ending, in an even cessation beyond which
 lurks nothing, neither the silent auditorium post-performance nor
 the blank screen denied power, not the lingering index of past
 experience, whose false negativity flourishes unchallenged, nor life's
 apophatic other, greeted by pause, by absence, instead only the
 unevokable, unimaginable close that closes, a death, or perhaps not



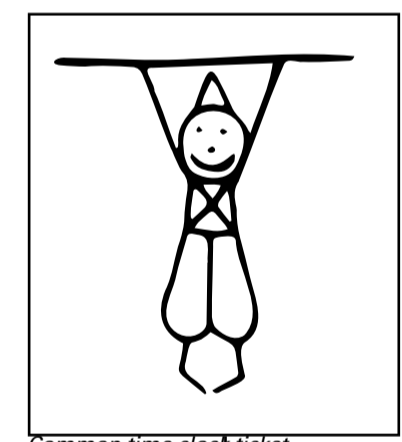
Credit card



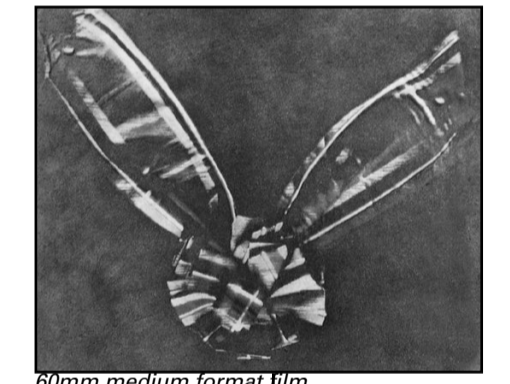
First U.S. stamp



Credit card



Common time clock ticket



60mm medium format film

Digits clasp wordlessly warm,
 her breath, a simoom, rolls over barren chords,
 the impact of touch slumping neighbour to montage,
 calling ideas, affects, words, words,
 a fireside conversation,
 an acid smirched road map,
 a ruptured bin bag,
 and maybe homeland



Playboy centrefold

through wrinkled brow a parent hides,
 bouncing beneath the rubble,
 a spectre ambling in fallow flesh,
 my palm greeting knuckles, cries building, a pulse hastening, atop
 waves of loss,
 to dip an ungloved hand into the reliquary of oblivion and return
 empty,
 catching convulsive goodbyes

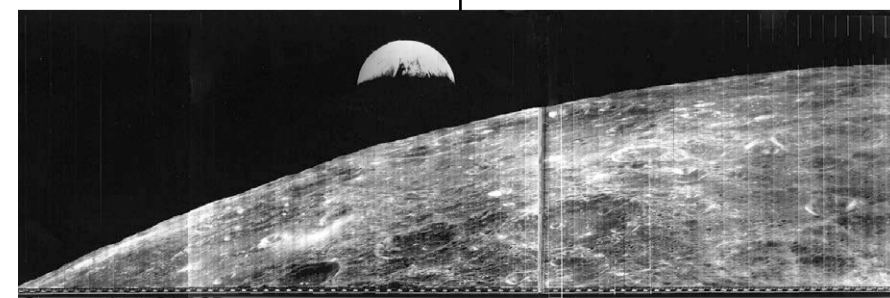


Join Your Country's Army

Rembrandt, Self Portrait at the Age of 63 (1669)

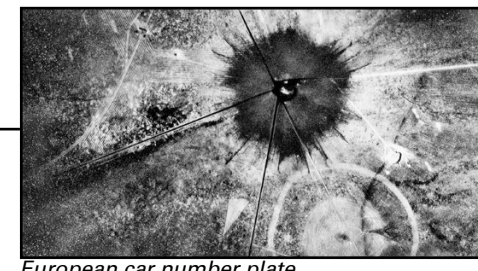


Large format film

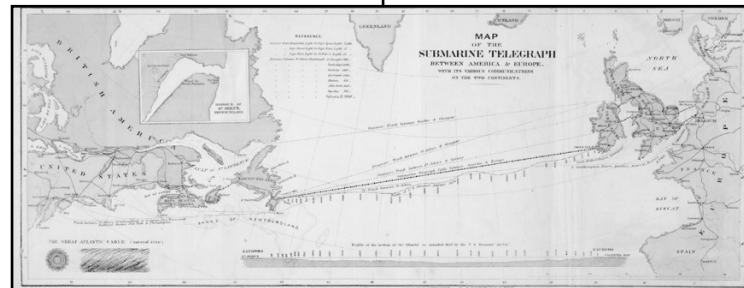


Commodore 64 PCB

Rembrandt, Self Portrait at the Age of 63 (1669)



European car number plate



Advertisement printed by William Caxton



13" Macbook pro screen