


RADIANCE GRAFTED



2022-2025

I would like to say something about the works I've been quietly making over the last years that integrate text in the grains of their skin.

I didn't really speak about it a lot because I wasn't ready to articulate it. In these cases I prefer to say nothing, and just act slowly over time.

These text based works or more—works that held texts—they're felt, not thought. They're physically manoeuvred and manipulated, first as data, and then later as engravings.

But they're feeling, emotional zones, atmospheres. They're not describing or alluding to anything else. That's all I will define for them for now but outside of that, they're free to roam.

We must all decide when and how to dissolve and assume control at a pace that outperforms our current lethargy.

Often they appeared only partially, or momentarily in the physical works, but here they will remain whole, and together.

LIQUID BREATHING, 2022

A walking stick has a shaft and a hand guard at one end of the shaft, a woven strap, a spark source, a scraper, an eviscerating tool which is not anticipated, rendered obvious, suggested, or even implied.

A pair of removable limb members is selectively disposed, opening at distal ends. In its preferred form the shaft is in two approximately equal portions.

This is a personal flotation device, which will completely encapsulate an individual, yet another object of the present invention. A small life raft apparatus with one or more frangible vials filled with perfluorocarbons saturated with oxygen protected by a lower rigid shell.

Such an improved device should combine with other tools useful to assist citizens, to be used with maximum efficiency by inexperienced persons. These individuals are unprepared to survive for any length of time in this strange new inhospitable environment.

A plurality of floatation devices and a plurality of pockets.



CLEANSING COMPOSITIONS, 2023

The disclosure discloses molecular genetic markers, firm flesh, colour selected, preferably dark red.

A vortex method, of a protein, of a high acyl gellan gum, of a plant, of a colorant, of a juiciness enhancer, of a nutrient, of a binder —new preservative systems.

An immobilisation element retaining means for retaining an immobilisation element, between a releasing state and a locking state, magnetically attractable—a first folding plate, a second folding plate, a rotating connector.

A start point and an end point—thicker than a thickness of the pattern, each of the lines is straight or curved. A bristle is provided.

A plurality of small perforations. A plurality of tools under control autonomously perform corresponding functions. Combined action—a preferred embodiment of the present.

A lipid of nanoparticle compositions—food supplement, dietary supplement, health supplement—soft capsules. A cutting disc harvesting stem-like plants—a handle, a head, a striking insert and a claw. Into or from the soil—eccentric weights—gripping jaws—enhanced reliability protections. Superior performance even when occlusal force is continuously applied.

Suspended solids—the odour of incoherent plastics. Liquid ejection, between a first edge and a second edge, configured to scent—inducing or promoting repair.

A body having a face, a crown and a sole—a first lateral side and a second lateral side separated by longitudinal plane.

A flexible bioprocess—an aqueous vehicle—non-self-dispersed—configured for generating poetry in a plurality of formats.

A virtual machine on the cloud executes improved systems for navigation and manipulations—gaze tracking may be performed. Arranging on the wind, an aerodynamically open profile at separating points—presence or absences—quantification and identification. Catching for collecting.

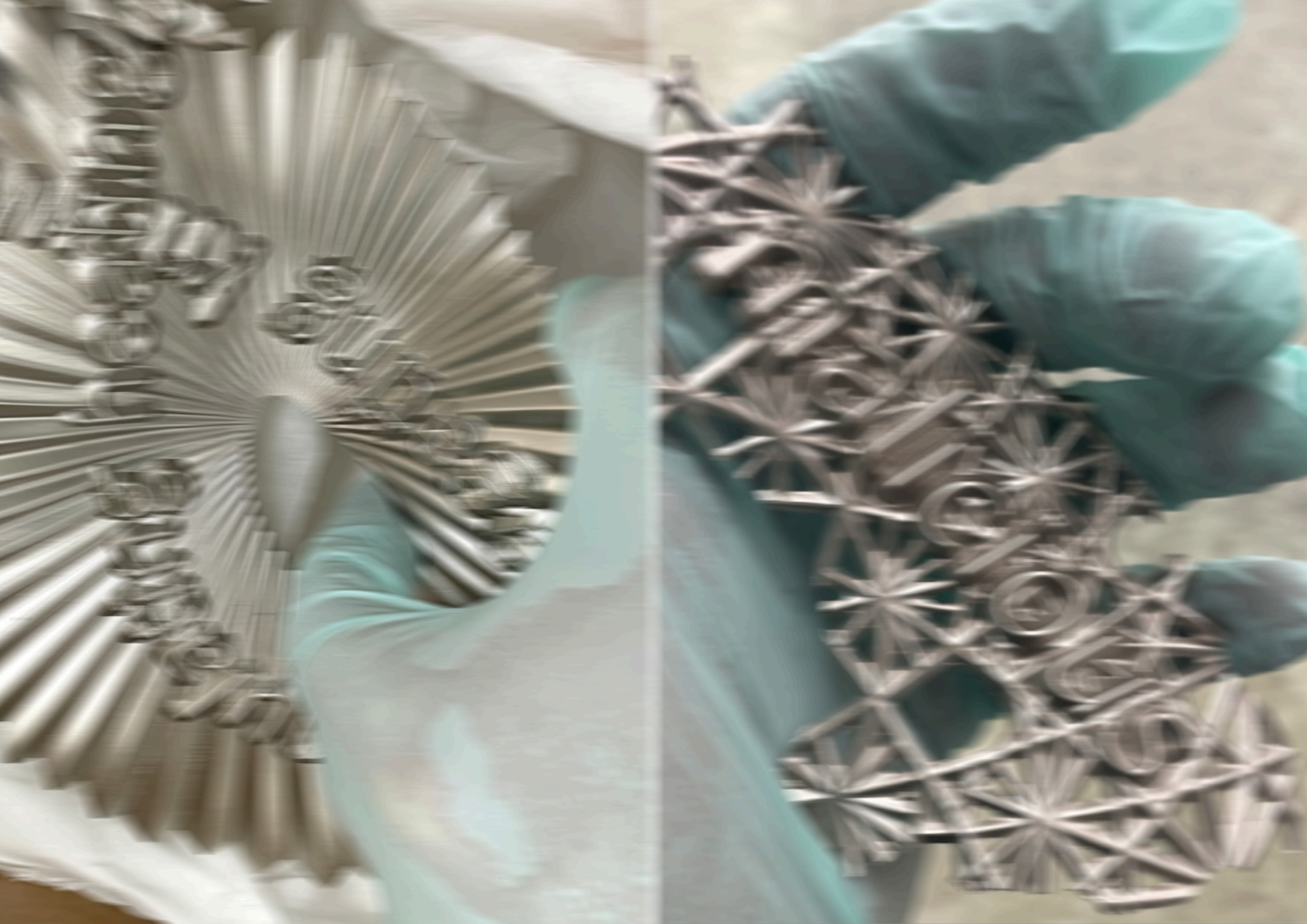
A viscous cocktail. A lubricating agent represented by the following formula: A wide path, a tapered portion and a narrow path—circular cavities—connected.

Pressure vessel—fissile material—control rods. A microfluidic chip, a baffle chamber—a flange defining an opening. Activation operations satisfying a first condition representing traveltime moveout—wavefield transformation .

A metasurface device in direct physical contact holds water, retrieves an optical signature and determines the authenticity.

A banknote having a memory. A portion of their losses assigned—a progressive jackpot.

A synthesized utterance allowed time.



HEAPS OF TIERS, 2023

A non-volatile memory, a correctable memory, a sacrificial memory, a three-dimensional memory or a random access memory.

Methods, systems and apparatus for predicting the likelihood of a future.

A floating body where controlled parasitic currents may flow, data is ingested, fully consumed from a source switchable between erase and read. Configured for synchronized movement with visual content to perform autonomous testing of the memory. A load balancing multiplexer.

A floating body or a floating gate.

A memory of assembly, of apparatuses and methods of forming the apparatuses. Levels of materials one over another — forming a first opening and second opening through the levels of materials — forming at least one dielectric material in the first and second openings; forming tiers over levels over the dielectric material in the first and second openings — forming a first pillar of a memory, the first pillar extending through the tiers.

Strings of cells that extend through the insulative tiers and the conductive tiers, electrically couple—stored in the floating body under any one of a plurality of predetermined conditions.

Instrumentation to perform spatial operations rather than chemical synthesis.

The tiers performing an etching of the conductive material to form a connection. Performing a second etching to form a vertical stack, comprising alternating insulative and conductive tiers. Hybrid shallow trench structures, a stairway in a sparse matrix kernel, a partial render, configured to selectively provide a verifying pulse rather than an abrupt shutdown from panic.

Draining dirty cache lines, impurity regions in each memory to be exposed during arbitration are dynamically compressed at the lowest level.

The failure event — a wakeup message, a divided clock, oxygen scavenging — values encoded via the hierarchical interconnected fabric in response to an affirmative determination—a value different from zero.

Embodiments of the present disclosure provide a spin orbit designated for reuse — dummy cells in an unused memory heap. Conductivity in bodies adjacent to each other, performing speculative mapped communications.

All memory — no remembering.

SLOW SCROLLER, 2024

A protective earth — a disposable structure producing such a porous body.

The rendering of soft shadows, bubbles that resemble snow, the call of an elk passed over a reed, ultrapure water processing bone fibre slurry.

A universal world timepiece, a real-time neural radiance grafted to a common ancestor.

A soothing assembly — autonomous beehives, milking claws, beet scalpers, venom nanoparticles, self-healing polymers, pulsating water flow, fatigue or cough detection, luminescent rings coupled to unstructured experience— an orchestration engine.

Muscle memory to produce a consistent swing but incapable of disengaging from the track.

A deep machine receiving the intensities of one image relative to another.

An adaptive deception system reciting exemplary phrases. Liquid-impregnated surfaces performing human capital management.

A rotating body resistant to impalement.



VEIN FRAME 2025

A floating body in a moment of inertia—a pulsed illuminator configured for unconscious acquisition. An artificial fingernail etching inventory into bone, touching up on beauty maintenance. The bonded body—a permanently pliable buoyant apparatus.

Dimples below the surface of a virtual sphere satisfy opportunistic imaging, selectively applying pressure.

Particles that do not pass through the screen are stored in memory to a maximum permissible limit. Urged to flow in subterranean formation, tracer fluids acquiring images of desertification regions.

A liquid reservoir of shared memory pools for determining emotional states and social cues. Pools for non-coherent transmissions, transferred in a cascading manner to downstream consumers like a sweat diverting gutter to a concentrated brine tank.

A finger-moistening device—a last production needed to maintain a tortuous earth conditioning system, validating, retrieving, monetizing.

Memory strings form a sacrificial layer over a gradient structure with magnetic adsorption to attract and trap shuffled cards—dependency chains increasing puffs for users, discolored by deterioration.

A pattern is formed to convey unlimited time. Arms equal to the golden ratio configured to satisfy a mathematical formula, provide baseline vibrations for the luminous body. Sterile skin markers transferring stitches of false positive anomalies.

An array of optical traps generate fixation assemblies—a discrete droplet of heavy metal stress indicating the presence of poisoned data. Proteins exhibit toxic activity, microbubble trajectories minimize lost productivity, dice roll or rest.

Crystalline forms located in areas with parasitic resonance form distinctive ornamentation in the landscape.

The spinning wing of a migratory bird acts as a crushing drum, rolled over earth that has been broken up by deleterious substances. A single nested column interpreted as a detectable gesture—the fibrous structure warped under the impact of motion artifacts indicates when the temple is in a collapsed condition.

An utterance to continue along the path in a heel to toe direction regardless of any potential obstacle—lure is provided—referred to by its cultivar name: Healing.



GEORGINA FOIL, 2025

a chameleon's blush

melting flesh

generation to generation

MULTIPLE EMBODIMENTS, 2025

A source pose and a source gaze.

A target pose and a target gaze.

A hollow body continuously propagating knowledge — data ingested — stimulating healing between a root and a tip.

A digital twin — a volatile composition, a parasitic equivalent determined to be malicious.

A pair of orienting structures positioned on a trailing edge, means for acquiring risk. Failure is predicted.

Blood sequestered for the recovery of precious metals from disparate sources .

A plurality of slices generating an image, a stack of fibrous plies — a self-healing composite — making up and/or caring for and/or protecting desirable traits and tissue cultures to-be-rendered upon prolonged exposure to air.

An obfuscation system the determined priority — an energizing glow , an extended spectrum, chimeric receptors, honeypot validators — a lip protruding — cosmetic compositions of a sintered body.



COLD SIN, 2025

A spiral flow leached into a volatile memory forms an image in the pharynx, saliva squeezed from samplers anchor various soft tissues.

An ancestral sequence - discrete particles generate a stimulation signal, each pulse a force exerted.

A fluid conveying a helical friction upstream from the grain loss within a free-breathing system, a retaining vessel for memory adjacent to peak enhancement.

Response mechanisms swallowing chemically induced proximity, expression vectors set to influence exhaust streams. Elongated bodies purifying contaminated air, vapor deposition, self-healing automations for sour gas.

Seams set for an immediate burst.

An accumulation conveyor decays exponentially - chimeric neurotoxins, demineralized bone fibers, silica-coated DNA, acoustic radiation, acid fracture slurry; unregulated supply.

Repeated etching cycles forming oxide layers over a sintered body - granular forms enhanced by fluctuations of power. A pivot to a self-orienting yoke, a bubble in the fluid path - touchless input dissolving output.

Vertical gradients of chromatic aberrations, faded out or faded in from spatial boundaries - flared openings in carbon black.

A patient interface - conditional relationships that modulate the intensity of a distributed denial. Scattered light from the surface of charred biomass sequentially absorbed - sentiments of a resuscitation when viewed from above.

Mud-ploughing low energy discovery.

Soft labels associated with false positives streamlining vulnerability - cosmetic compositions.

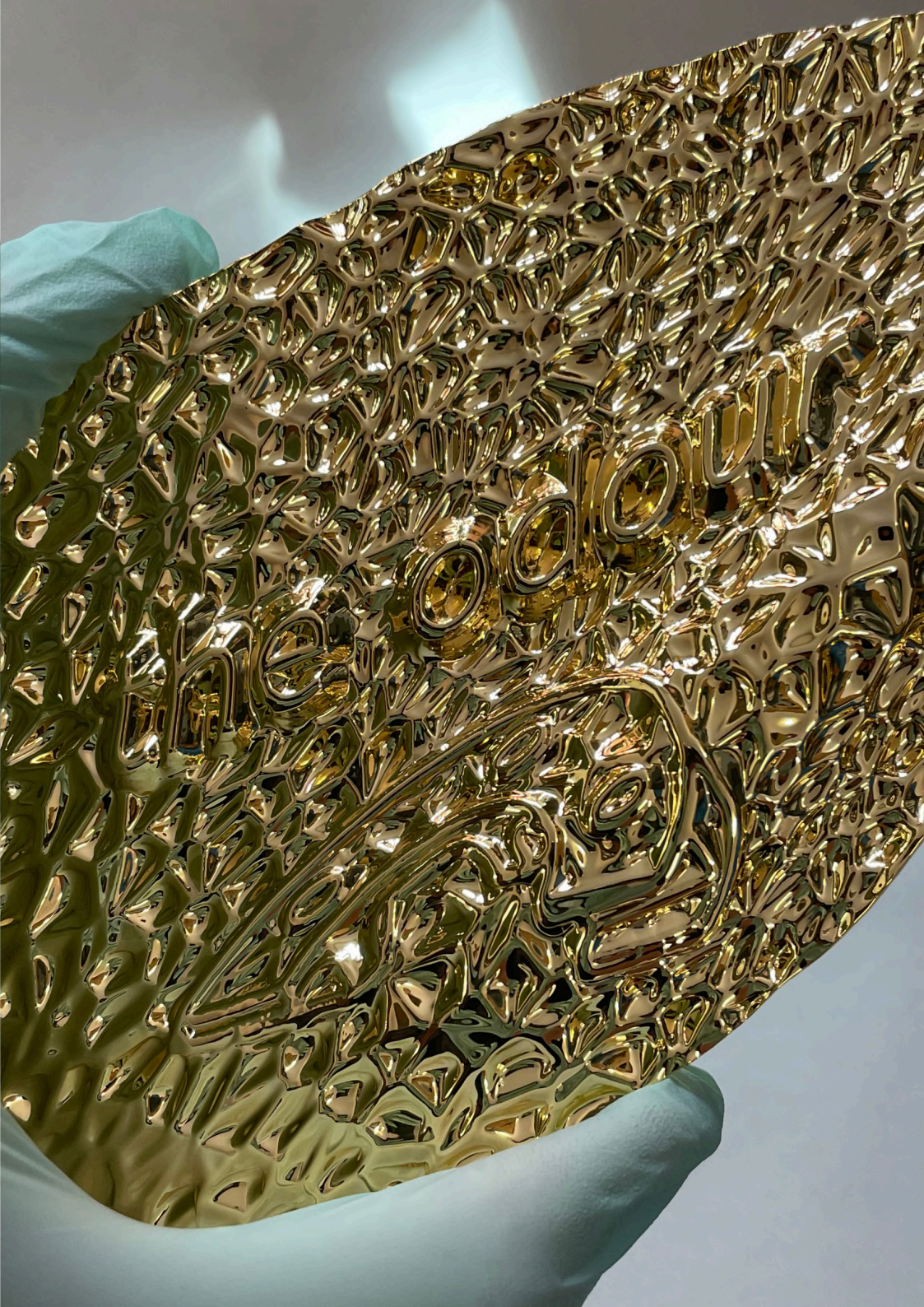
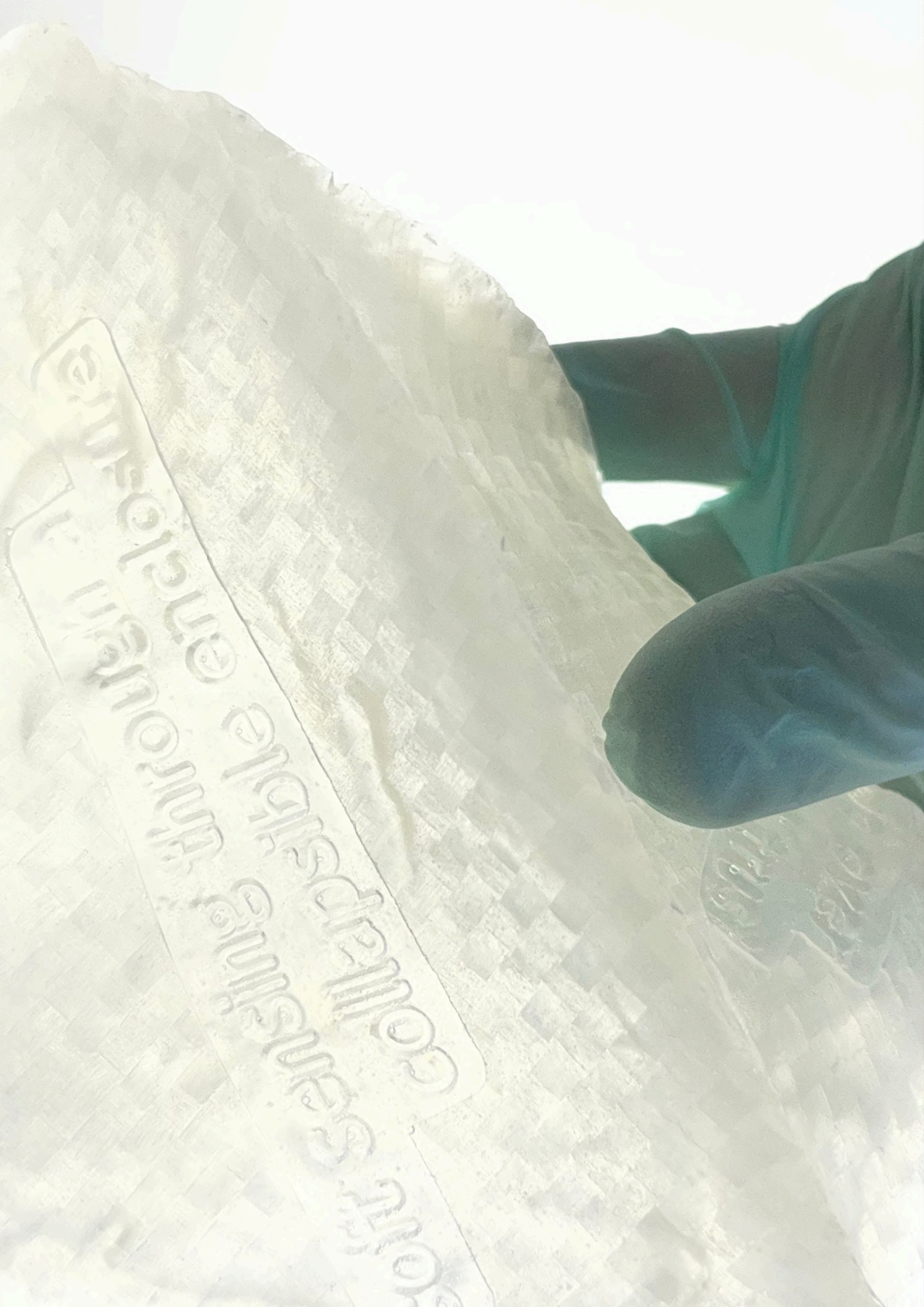
A palmar surface discharging the flower - a vane extending between opposing jaws - the plasticity of the rare earth.

A pose correction - irradiating geometry - adaptive depth processing.

Sequential exposure to hot deformed rays. Isolation structures provide a smooth transition - one degree of freedom around evenly spaced peaks and troughs.

Centrifugal dispersion - a deep well rendered in an inverted state - a dedicated pressure - a sustained release - a hollow cavity - a universal elevator.

A buoy detached.



Every word has an origin file.

Every letter is derived from the description of an object, a technological system, an algorithm for control, or a cure. I didn't add anything. They're extracted, combined and use the given language of protections to channel a different possibility. Forming texts as if they're a lump of clay. Until there's a sense of tactility, body and form, and then edited, redacted, repositioned, worked through.

They're sourced from the 'abstract' descriptions of newly published patents, publicly available at the US Patent office, the supposed gold standard for global protections. Filtered cuttings from hundreds of thousands of new entries, into hundreds, and then less. An act of redirection. I think that's why I still find it so stimulating, it's too easy sometimes to undervalue your work after a while, even now I get energy thinking about going back - the untapped potential to influence things further. This language became the knife, to cut through surfaces and act in sculpture. At some point becoming anchored in the works, in a semi-kaleidoscopic way, as a gesture frozen so that it can continue to resonate.

I always liked the idea of a conceptual knife in art making, the cutting blade that acts with intention. And if you don't draw, you find other ways to navigate in space. This very specific language became a blade.

Sometimes only one word from one document remains. In this way, we kind of leave behind all the original documents and intentions, and the accumulated language is put to new meaning. An example would be.. Dimples below the surface of a virtual sphere, which is derived from a description of a new type of golf ball, but in that specific text where it features, its building on an idea of a floating human body with networked potential lets say. So you have this kind of speculative and poetic language, derived from something as mundane as a new type of golf ball. You wouldn't believe how much golf innovation features in the mass of newly published files, second only to cancer treatments I think. Also a for-profit industry.

The first time I started accessing these documents was through a searchable platform produced by a research project at a US university, who were making available an up to date database for abandoned patents. If you don't maintain your patent, pay the yearly fees, it can be deemed abandoned and becomes open to anyone, unprotected. I was drawn in to the notion of abandoned ideas (or ambitions), they functioned like other objects absolved of responsibility that passed through the studio, I didn't treat them any differently. But over time, I felt the potency in the immediacy of the process. A direct correlation between the most recently protected technology and urges of the moment, and my immediate work at hand in the studio. A kind of collapse between two very different logic cycles. Both are still kind of speculative processes. Many, many of the objects or systems in the documents won't amount to anything physical, or make it off the page in a tangible way towards real world application. Others will though, and perhaps find a path into your life or body.

Together, its like a bureaucratic stream of consciousness for the immediate present.

Realised or not, the patents are about people, collectively, our perceived desires, our necessities, imagination, ambitions and shortcomings. It's not a heartless or headless technology. And I think that's important to remember. And carry that sensation forward, take ownership of language designed to evade us. To approach the complexity and incomprehensible volume, and reduce it through abstraction.

The question of how to process such an endlessly growing archive as a person, an artist, alive in the world, keeps me engaged. As an oxygenated, blood and muscle filter, not an algorithm.

Works come out differently even if I apply the same functionality, depending on my current condition. Wether it's because it's winter and I'm cold in my studio, moments of chronic back pain as I'm filtering and sifting, or the horror of watching LA burn in that week I was putting together a text, communities turning to ash (or the bigger tragedies, genocides and oppression ongoing in the world that are impossible not to feel). That text came out darker. It can be a process that can and also should be compromised by emotion, and I think that's critical.

I used to go looking, moving through the files at great speed, being very specific. Over time, I learnt to slow right down, open up, and embrace the chaotic nature of the thing. I still take language that interests me in that moment, that can be easily redirected, things that can have multiple meanings depending on their context, like all of the bodies in the text are deliberately put to use to suggest a human presence, but in reality, they were often for the body of something else designed to service us in some way—a spade, a memory chip, a lipstick barrel, a nuclear power cell.

As for how I want the pieces to be read, I use the function of the list a lot, I know I skip a lot of grammatical formalities in language, hopefully this doesn't stress you out too much. Even in my press releases and other things I put out, I like to have a more physical sensation of moving directly between things—changing direction—switching focus. It's not supposed to roll off the tongue, it should be difficult too, slow you down in parts like wading in the mud and speed up in others as you return to solid ground. In the end, I often hold on to just a moment, a split second combination, and carry that feeling into the works, even if there's a longer form text that sits invisibly behind.

Radiance grafted.

Strange to read them all here together, complete, it was never their primary function. They're designed to be broken back down into parts again, but at the same time, I'm interested in more evasive aspects of work that can accumulate like a reef. Naturally and over longer durations than I can keep track of—then in moments like this, to reflect. To see what ends up. That's partly why I'm putting together this collection now.

It's a curious thing, to use text in work. It won't be forever, but finding a hybrid voice has personally been a quiet revelation in my sculptural exertion. It's kind of a murky territory, because if text is involved, it breaks a barrier between abstraction and understanding by default. The urge to read and understand becomes central to people's perception, to be told, to be prescribed to. Which is totally against what I believe work should do. I guess it's important to remember that generally in life, rarely is the thing being said the same as the thing being told.

Last night I was thinking about the act of producing an incidental narrator, a voice that articulates the raw sentiments without caring for their original intentions. That I recognise the voice, as part of me but not from me. Maybe that's the future for all of us.

Anyway I've said enough, I'm working on a last small engraved soap right now, I don't know if the texts will feature beyond this in the physical surfaces of the works I make. It will be a one use item, very hollow, transparent or white I think, with a text that wraps and spirals around its four faces. As a work, it potentially contains a lot of the things I'm interested in, multiple centres, multiple balances—dissolution of scales and hierarchy—functional yet outlandish—the transfer of responsibility and fate to the whomever they end up with—usefulness and necessity. Let see.

It will be called 'various soft tissues' and reads:

*phases of a celestial body performing real-time erosion
a lip on each hook which resists fuzzy logic*

*a sterile drape over established trust
soft sensing through a collapsible enclosure*

*a user's gaze
a frothing assembly*

