

The two works explore the reduction of flesh within a private space. A study of the process seen in totalitarianism where bio-politically the body is reduced to mere flesh, representing the most powerful form of authoritarianism that destroys plurality. The works consider a rearrangement of the idea of flesh, its possibilities of meaning, its entanglement with non-human entities as well as public and private life.

These works position us within the realm of biological relationships, where categories such as mutualism, competition, cheating, and parasitism exist. Humans are depicted as the cheaters among various organisms, a behavior that is considered favorable in abundant, resource-rich environments.

In the piece titled 'To Walk One Self, I,' an organic compound is used to create a broken support for the human hand. If held for too long, the support melts, returning to its original state inside the stomach of a honey bee. The bees have been preserved in their own biological excretion. This work reveals the conception of time folding in on itself and reflects a collision between subject, object, and abject. It is part of a series of 6 other barres produced over a 4-year period, each examining relationships between function and dysfunction using a common human support system and beeswax treated with various applications and forms.

'Bound by Bone and Blood, Ears in Shallow Waters, Curled a Shore' is a series of 9 photographs split into three frames. The titles of these works follow a sequential order from left to right in the exhibition. 'Bound by Bone and Blood' represents the 'overture' within the context of space, introduction of the figure and the formation of 'skin.' 'Ears in Shallow Waters' portrays water rising and falling up to the 'ears'. 'Curled a Shore' captures the 'removal' of flesh, leaving behind the residue of skin and the ephemeral state of the skull.

These works create an anthropomorphic space where the concept of flesh is evoked using lavender ash and water. These elements both surface and erode within the artwork, while the bath itself becomes a symbol of the human form. Additionally, the kekeno (fur seal) skull serves as an example of the entanglement between human and non-human organisms, where humans have favored cheating in their interactions with the kekeno.