



**BORN:** Exeter, New Hampshire, 1968

**RESIDENCE:** Los Angeles, California (summer resident of Vinalhaven, Maine)

**ROLL**

2003

four channel video installation  
dimensions variable

**EDUCATION**

2003 M.F.A., Art Center College of Design,  
Pasadena, California

1991 B.F.A., The School of Visual Arts, New York

**SELECTED SOLO EXHIBITIONS**

2003 *roll*, Art Center College of Design

1999 *The Seven Deadly Saints*, Center for Maine  
Contemporary Art, Rockport

1993 *Cruciphoenix*, Gleason Fine Art, Portland,  
Maine

1992 *Theodore Beck*, Nathalie Karg Gallery,  
New York

1990 *The Star of Hope Sequence*, Marisa Del Re  
Gallery, New York

**SELECTED GROUP EXHIBITIONS**

2005 *Faculty Show*, University of Southern  
California, Los Angeles

2000 *Photography in Maine 1840-2000*, Center  
for Maine Contemporary Art

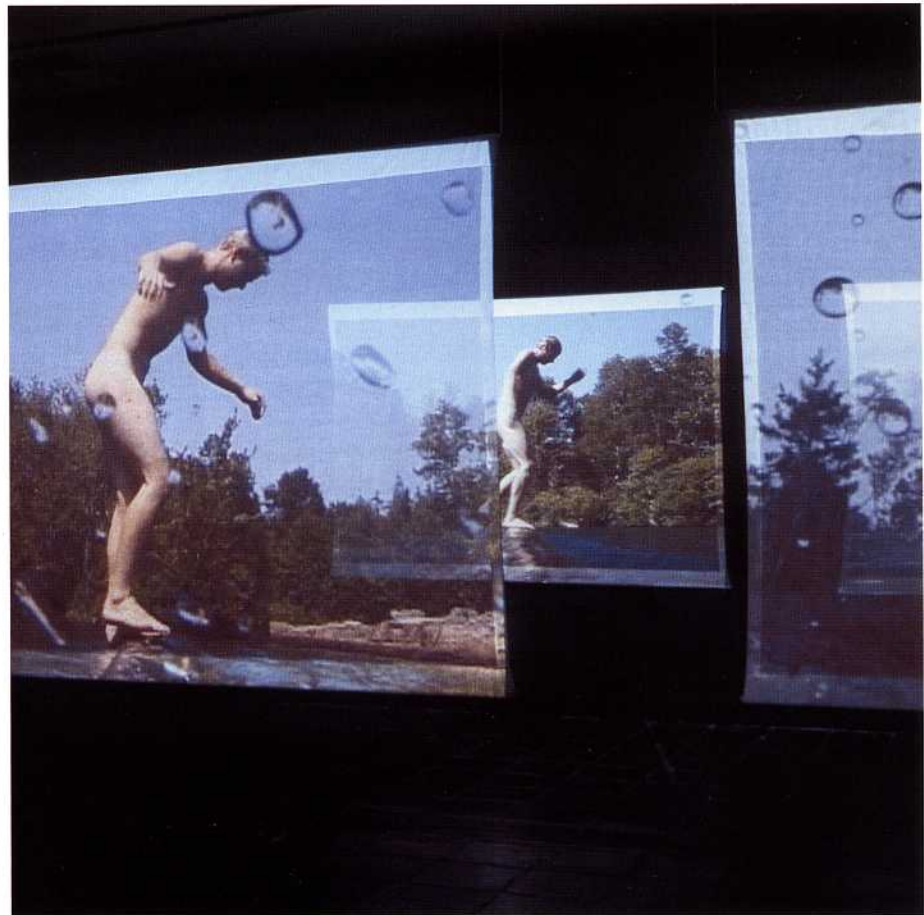
1998 *Bowie*, Rupert Goldworthy Gallery,  
New York

1997 *Very Large Array*, Debs & Co., New York

1997 *SVA Alumni*, Howard Greenberg Gallery,  
New York

**COLLECTIONS**

- Addison Gallery of American Art,  
Andover, Massachusetts
- Princeton University Art Museum,  
Princeton, New Jersey
- Fisher-Landau Foundation, New York



I was treading water with the camera when *roll* was shot. So while the athletes got tired, so did I. The soundtrack was later made from the sounds of me treading water while watching the edited video. Endurance thus plays a strong role in the work. As the piece rolls everyone gets more and more exhausted. But the endurance is not only crucial for the original participants but also for the viewer. *roll* is edited in such a way to create a strong rhythm. Every 12 seconds at least two of the athletes fall (if not all four). This rhythm starts to create a transcendence of the original subject matter. The rhythm works almost like a mantra. The repetition creates a transformation in how we perceive the subject matter. Naked log rolling is at first absurd in an almost "jackass" sort of way, but after a few minutes the viewer tends to find himself lost in thought, almost hypnotized. It is through this transcendence that we might start to think more about water droplets as lens, logs as spools of videotape, transparency and doubling, objectivity versus subjectivity (roll and role), or the influences of Thomas Eakins and Bruce Nauman.