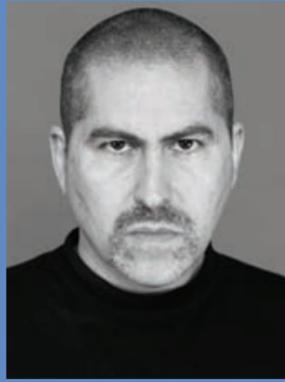




The Touch of the Oracle

MICHAEL PETRY
WORKS 2003/12



Michael Petry (born El Paso, Texas, 1960) has lived in London since 1981. He studied at Rice University, Houston (BA), London Guildhall University (MA), and has a Doctor in Arts from Middlesex University. Petry is an artist, Director of the Museum of Contemporary Art (MOCA) London, and Curator of the Royal Academy Schools Gallery. He co-founded the Museum of Installation, and was Guest Curator at

the Kunstakademiet, Oslo, and Research Fellow at the University of Wolverhampton. Petry co-authored *Installation Art* (1994), and *Installation in the New Millennium* (2003), and authored *Abstract Eroticism* (1996) and *A Thing of Beauty is...* (1997). *The Trouble with Michael*, a monograph of his practice, was published by Art Media Press (2001). Petry's book *Hidden Histories: 20th Century Male Same Sex Lovers in the Visual Arts* (2004) is the first comprehensive survey of its kind, and accompanied the exhibition *Hidden Histories* he curated for The New Art Gallery Walsall. His two-volume *Golden Rain* (2008) accompanied his installation for the On the Edge exhibition for Stavanger 2008, European Capital of Culture. Petry was the first Artist in Residence at Sir John Soane's Museum (2010/11) exhibiting two bodies of work, published as *Smoke & Mirrors* (2011). Petry's hardback *The Art of Not Making: The New Artist Artisan Relationship* (Thames & Hudson, 2011) will be released in paperback in 2012.

The Touch of the Oracle looks at Petry's diverse artistic output and focuses on his one man show at the Palm Springs Art Museum (2012). It features the new glass installation *Joshua D's Wall* (cover illustration detail) made at the Berengo Studio (Murano) and a new sound installation with his 25 year performance partners Gavin Greenaway (conductor and composer) and John Powell (film music composer). The book documents his work in glass, wood, leather, pearls, string and precious metals over a ten year period. Roughly chronological from his most recent exhibitions, the various sections document work at Sir John Soane's Museum, London, Museum of Arts & Design, New York, Muzeum Mierdzi, Legnica, Poland, Southeastern Center for Contemporary Art, Winston-Salem, USA, Glazen Huis Vlaams Centrum voor Hedendaagse Glaskunst, Lommel, Belgium, Hå Gamle Prestegard, Norway, Stephen Lawrence Gallery, London, The Courtauld Institute of Art, London and at the private galleries that represent him in New York, London, and Houston.

The book has been designed by Petry as a visual palimpsest of his recent work, and all the photographs in the book were taken by him. It represents the first full scale look at his work with essays by Adrian George, Curator of the Government Art Collection (UK) and Katherine Hough, Chief Curator, Palm Springs Art Museum as well as Petry's comments regarding the production of the works at the start of each chapter.

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This book is published to coincide with the exhibition
MICHAEL PETRY: The Touch of the Oracle
March 17 – July 29, 2012
organized by the Palm Springs Art Museum

Special thanks to the authors, the makers, the curators, Adriano Berengo, Art Alliance for Contemporary Glass, The James Irvine Foundation, Palm Springs Art Museum's Contemporary Art Council, and Hiram Butler, Sundaram Tagore, Chris Westbrook and Vanessa Arelle, Ned Bennett, Geoff & Sylvie Bobker, Devin Borden, Dr. Jeremy Booth, Nick Breeze, Andrew Brown, Guy Burch & Richard Ayre, Kate Burvill, Mara Castilho, Peter & Purnille Colby, Daniell Cornel, Mark Davy, Alison de Lima Greene, Mark Di Prima, Riccardo Fiori, Nigel Frank, Germaine Franco, Gavin Greenaway, Shelly Handman, William Hartman, Eric Hormell, Ursula Ilse-Neuman, Giedymin Jablonski, Koan Jeff Baysa, Juliane Jung, Constance Kaine, Allyson Kaye, Stephen Mahoney, Niki Medlik, Terry New, Peter Otto, John Powell, Charles Renfro, Rita Robbins, Iain Robertson, Beverly & Howard Robinson, David Robinson, Nadja Romain, Silvano Rubino, Nigel Stowe, Andrew Tullis, Georges Tourtellotte, Eva Watne, Randy Wile, Sandy Zane and especially Travis Barker.

Published: March 2012
Copyright: Palm Springs Art Museum, MOCA London, and the contributors
Images courtesy: Michael Petry
Book production: Roberto Ekholm
Produced by IMS Limited

ISBN: 978-0-9569116-1-2
The book is distributed outside North America by Thames & Hudson

Images:
Cover: detail view of *Joshua D's Wall*, Michael Petry, 2012
Inside front cover: Michael Petry, photo by Fin Serck-Hanssen

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Speaking Loudest to the Knowing

Adrian George

Articulating the range of Michael Petry's work, made over three decades, would be impossible without the occasional sweeping statement or words burdened with meaning. Petry clearly has no fear of dealing with the big issues, so I shouldn't shy away from such things either. Let's talk about politics, religion and sex.

There are, of course, many artists throughout history who have, overtly or not, brought these themes together. Some of these artists have become household names based almost entirely on their (often carefully constructed and self-perpetuated) reputations for expressing and sometimes presenting sexual or some might say obscene acts. With this potent recipe for (tabloid) success it's a wonder that Petry's work hasn't regularly been hitting the front pages of the daily newspapers rather than the review pages of the arts press. So why hasn't it?

Mix religion with pornography, homosexuality, fetishism, autoeroticism and masturbation, and his subject area has already moved too far from the norm to be palatable for the 'ordinary' reader, or in this case viewer. Blend these subjects in the crucible of art, ask that viewer to consider notions of beauty and the sublime, while at all times bearing in mind the context of the artist-artisan debate that Petry eloquently articulates, and the result is not only too close to the erotophobic bone but also conceptually highly demanding of that viewer.

Monument to the Unknown Solider: Portrait of an American Patriot, 2007 (p.103) caused a great deal of controversy when it was exhibited as part of the exhibition 'America the Beautiful' at Sundaram Tagore Gallery, New York in 2007. The piece, incorporating an American flag scattered with pearls stitched in the pattern of ejaculate provided by a serving American soldier (Petry makes it clear that the soldier didn't masturbate directly onto the flag) – is very much a portrait – personal and unique to that solider at a specific moment in time. As is typical with Petry's work the piece is precisely this, but it is also so much more.

In 1993 the American journalist and author Randy Shilts published his book *Conduct Unbecoming: Gays and Lesbians in the US Military from Vietnam to the Persian Gulf*, which exposed discrimination against lesbians and gays in the American armed forces. Sadly, like much of Shilts' work, this controversial publication came with unexpected consequences. In drawing attention to the often brutal treatment of gay servicemen and women Shilts simultaneously invoked a religious and

right wing backlash to the very idea that there should be gay men and women in the services. Unbelievably, 14 years later when Petry's work was exhibited, lesbian, gay and bisexual servicemen and women in the US were still subject to the 'Don't Ask Don't Tell' (DADT) rule¹.

Petry admits that 'all the works [in the exhibition] made coded reference to very hot topics of the day before the 2008 election',² and goes on to suggest that the work 'became politicized by the timeframe when shown'.³ That is without doubt, but I would suggest that the work was always political (or as Petry puts it 'Echt-political'⁴), but became more so at that moment in time.

Petry's concatenation of allusions made this particular piece highly contentious: a gay American solider had masturbated in order to make the work. Pearls – symbolic of virtue and integrity and once considered by St Augustine to be the symbol of Christ – took the place of semen and, what appeared to be the last straw, was the assumed 'desecration' of the American flag.

America is a proud and patriotic nation. Americans invest heavily in the 'stars and stripes' as a visual signifier. In fact, the United States Flag Code, instituted in 1942, establishes advisory rules for display and care of the flag. Often in direct contravention of this code many activists and artists use the flag as a 'key symbol in challenging and testing the limits of civil liberties'.⁵ Consequently the use of the American flag for art and protest has a surprising history of censorship in the US – even though expressions of political dissent are protected through the American Bill of Rights.

Artists Faith Ringgold, Jean Toche and Jon Hendricks were arrested as a result of 'People's Flag Show', an exhibition that ran for just six days in November 1970 at the Judson Memorial Church, New York.⁶ Ringgold herself called the flag 'the only truly subversive and revolutionary abstraction one can paint'.⁷ Since the 1960s there have been attempts to restrict the use of the flag, but Michelle Joan Wilkinson in her essay *Speech Axed: Censoring the Flag's Visual Language*, suggests that 'to render the flag a protected object – off limits to public interpretation – would be to relinquish our individual rights to access its symbolic speech'.⁸

Monument to an Unknown Solider is a very direct comment on the hypocrisy of 'DADT' and is typical of Petry's work in inexorably linking the political and the sexual. In a very subtle way his works draw attention to the mythology that conflates

political subversion and the sexual deviant (a mythos based in fear that often stems from religious, race and/or social crises).

The writer and academic Bruce Hainley in *Art – A Sex Book* discusses sex as 'a prime motivator for making contemporary work, even when the art seemingly doesn't have anything to do with sex or nudity...', going on to respond to criticism that art about sex is fundamentally pornographic he comments, 'people say things like it's pornographic not art... Yet the act of looking itself has a pornographic aspect. We look at things, we are always looking, we are scopoeic beings.'⁹

Many 'artists who are gay' (as opposed to 'gay artists') have their careers overshadowed by the interest in their sexuality or its relationship to their work. Think Mapplethorpe, think well-endowed naked black men and/or sadomasochistic scenes. Think Haring, think stick figures involved in quasi-comic sex scenes. Some theorists have tried to define such overt references to gay sex as central to the notion of a 'gay sensibility'. Susan Sontag in her 1964 essay 'Notes On Camp'¹⁰ hesitated in defining such a thing, suggesting instead that should it exist a gay sensibility would at best be fugitive. Jonathan Dollimore goes so far as to say that 'the very notion of a homosexual sensibility is a contradiction in terms'.¹¹ However, academic Richard Dyer states that the gay sensibility 'holds together qualities that are elsewhere felt as antithetical: theatricality and authenticity... intensity and irony, a fierce assertion of extreme feeling with a deprecating sense of its absurdity'.¹²

While I agree that an all-encompassing gay sensibility can't possibly apply (see Toby Manning 'Gay Culture: Who Needs It', in *Anti-Gay*, Continuum International Publishing Group Ltd, 1999), Dyer's definition does to some extent apply to Petry's work (but also some artists who define themselves as heterosexual¹³). Several pieces deal directly with sexual themes in an explicit way but just as many keep that component or message reserved to a layer somewhere beneath the conceptual surface of the work. The *Got Wood* (p. 86) series – titled after porn movie slang and based on the claimed sizes of the equipment of male porn stars – is quite blatant. While two gold-mirrored glass orbs appear to be a fragile, abstract glass sculpture, floating delicately in space *until* the viewer investigates further and discovers that these orbs match the artist's testicles (*Self Portrait*, 2008, p.101). In that instance the experience of viewing the work becomes destabilized, meaning begins to mutate and insinuate and suddenly the viewer is implicated in the work both conceptually and physically (for some men comparisons are drawn). In many cases to fully understand the multiple layers of meaning in Petry's work a viewer would have to have some foreknowledge (or be told by in-gallery texts, which are, in Petry's exhibitions, often quite minimal if there at all). To some extent Petry's works speak

loudest to the knowing.

One particular work that appears to speak very much to the knowing is *Golden Rain*, 2008 (p.16). Featuring 200 golden-mirrored teardrop-shaped vessels suspended through the central space of the Eigeroya lighthouse in Egersund, Norway, each vessel contains work (texts, images and/or objects) created by 100 artists invited by Petry. Here Petry consciously collides the mytho-religious with the sexual and takes his inspiration from the story of Danae who bore a child to Zeus after he appeared to her as a shower of golden rain. It's a pastoral allegory that has been painted many times (Tiepolo Giovanni Battista, Leon-Francois Comerre, Rembrandt and Klimpt to name just a few) and is said to reference fertility, the relationship between the earth and the rains sent from the heavens. So what subversive content can there be in this work? A 'golden shower' is sexual slang for watersports or urolagnia – a paraphilia in which sexual excitement is associated with the sight, feel or even simply the thought of urine. In this case the work *looks* like droplets of piss magnified many times.

It's overt, so overt that it's explicit in the title. However, this piece is more than a slightly perverted in-joke. Peel back the top layer of (almost obvious) meaning and one quickly moves beyond the sexual allusion. We have a remote and distanced location, 100 dispersed artists each creating works that reference isolation and perhaps loneliness. These individual works of art are then sequestered in beautifully crafted glass vessels. Petry removes himself from the work by inviting others to participate, in some instances he didn't meet the artist but had the work mailed to him... and, of course, he doesn't actually make the glass vessels. At least one hundred people were involved in the project (Petry doesn't really mention the curators, administrators, assistants etc.) yet somehow each one of them is, in his or her own way, very much alone in this work.

In creating *Golden Rain* Petry's role is that of an artist-director and not a solitary maker who spends decades acquiring the skills to render one work to perfection. The idea that a single artist must be entirely responsible for making a work of art from its concept to completion in order to carry their name is a Romantic fiction and an idea that started to lose ground when art making began to include *objets trouvés* (or the Duchampian readymade). From that moment it became clear that art could function perfectly well using elements made by someone other than the artist.¹⁴

Petry often collaborates with highly skilled craftspeople in the making of his works. From glass technicians at the Royal College of Art (RCA), London to atelier glass studios in Murano, Italy many of his works are made from high value, rare or luxurious materials crafted to a super-high quality

finish. The decision to work with artisan-fabricators allows Petry to navigate the often contested terrain between art and design. The *Bare Back Lovers* (p.116) series for example sits as comfortably in the white cube gallery as it does within an historic interior (having been displayed in London at the Westbrook Gallery, 2007 and within the neo-classical setting of Sir John Soane's Museum, 2010). The high quality images of these works in situ could be stylized photo-shoots from a top end interior design magazine. This conscious flirtation with design seduces the viewer; the artful beauty of Petry's objects beguiles and obscures the often challenging truth that lies beneath the highly polished surfaces:

These works contain an inherent tension between the beauty of their materials and their disquieting, almost abject forms. These works like so much of my practice, speak of the body, in a conceptual language, and aim to be at once beautiful and terrifying, abstract and figurative. Michael Petry 'Bad Seed' (p.38) from *Smoke & Mirrors*, Westbrook Gallery and Sir John Soane's Museum, London, 2011

Since the birth of the readymade heated debate has surrounded artists who do not make their own work. Petry's recently published book *The Art of Not Making: The New Artist / Artisan Relationship*¹⁵ explores the status of the artist in relation to making, or 'not making'. He concludes that the boundaries between art and craft are dissolving as more and more artists conceive works that cannot be made without significant input from other people (due to scale, use of complex materials or the need for specialist fabrication). Similarly more craftspeople are working conceptually, their focus not only on the materials they work with, but also in creating things which other people then produce for them (because they have to or because they can).

What is perhaps more of a challenge is the potential dissolution of the barrier between the art-object and the design-object. For Petry the distinction between the two is purely economic. Anything defined as 'art' affords a higher price in the rapidly expanding economy of the global art market. However, purely as a result of the globalization of the art market, things might change. In Eastern cultures contemporary ceramics can be coveted for their functionality but also for the sheer grace and beauty of their sculptural form. While in Western cultures, certainly within the fine arts, there is often a great deal of snobbery surrounding objects or works considered too design-led or design-related. Petry quite rightly believes the separation between art and craft to be artificial.¹⁶

Petry's work is smart and self-knowing. Carefully considered and constructed it is laden with multiple meanings – some of which remain hidden from the viewer, curators and even

from friends. In asking for an insight into the new work *Joshua D's Wall*, 2012 (p.9) Petry responded that while the work references the biblical story of Joshua and cautions 'against religious fanaticism and belief as truth', there is also 'a private reference which allows other readings to enter the frame'.¹⁷ What that reference is, of course, remains unknown... but the mere fact of the unknown within the work is an important factor of its making. Petry's work asks more questions than it answers.

Will these works ever make it to the pages of the tabloids? Who knows, but whether they do or not is of no great consequence to Michael Petry.

¹ 'Don't Ask, Don't Tell' (DADT) was the official United States policy on homosexuals serving in the military from December 21, 1993 to September 20, 2011. The policy prohibited military personnel from discriminating against or harassing closeted homosexual or bisexual service members or applicants, while barring openly gay, lesbian, or bisexual persons from military service.

² Michael Petry in conversation with Mark Westall published on FAD online, April 2011. www.fadwebsite.com

³ *ibid*

⁴ 'Echt-politics: a type of politics driven by research. A doctoral research subject for Argentinean Leandro Echt, of the Civil Society Directorate, Buenos Aires.

⁵ Bonnie, Albert "Waving the Red Flag and Reconstituting Old Glory" *Smithsonian Studies in American Art* 4, no.2. 1990: 8

⁶ Known as the Judson Three Trial each artist paid a \$100 fine to avoid a prison sentence.

⁷ Quoted in Patton, *African-American Art*, 197, 1973

⁸ Byrd, Cathy and Richmond, Susan (Eds) *Potentially Harmful The Art of American Censorship* Georgia State University, Ernest G. Welch School of Art and Design, 2006

⁹ Hanley, Bruce and Waters, John *Art – A Sex Book*, Thames and Hudson, 2003

¹⁰ Sontag, Susan 'Notes on Camp' in *Against Interpretation and Other Essays*, first published Farrar, New York, 1966

¹¹ Dollimore, Jonathan *Sexual Dissidence Augustine to Wild, Freud to Foucault*, Clarendon Press, 1991

¹² Dyer, Richard *Heavenly Bodies: Film Stars and Society* (London: British Film Institute, 1986; Routledge, 2003, 2nd ed)

¹³ Let's take Jake and Dinos Chapman *Fuck Face*, 1994 (mixed media) as a quick example. Highly theatrical, intense and ironic, sexual and at the same time absurd... this seems to fall directly into Dyer definition of a 'gay sensibility'.

¹⁴ Roland Barthes in his essay *Death of the Author*, 1967 considered whether in fact no work of art can be the subject of a single author. Translating Barthes into a visual art context suggests that the act of seeing alone means it is the viewer who completes the work.

¹⁵ Petry, Michael *The Art of Not Making The New Artist / Artisan Relationship*, Thames & Hudson, London 2011

¹⁶ Michael Petry in an interview with Hanus, Julie K. 'Some Assembly Required', *American Craft* August/September 2011

¹⁷ Petry in an Email to the author 8 November 2011

MICHAEL PETRY: The Touch of the Oracle

Katherine Hough

MICHAEL PETRY: The Touch of the Oracle, at the Palm Springs Art Museum features three monumental site-specific installations - *Golden Rain* (p.16), *Joshua D's Wall* (p.9), and *The Dilemma*. These artworks provide a tremendous opportunity for audiences to experience the work of this installation-based conceptual artist that draws inspiration from art history, mythology, and contemporary culture. The distinct pieces relate and interact with each other and the visitors to the gallery creating an ambiance of sound and visual complexity.

Contemporary glass has emerged as an important focus for international artists and institutions as they examine its non-functional character and sculptural essence. Glass-making in this genre is no longer a craft but equated with art making of other media and form. Just as in other art forms, artists express personal vision, social and philosophical ideas as well as spiritual depth. As glass has transitioned into an accepted fine art medium, today's artists are employing the material in ground-breaking and unique ways, taking full advantage of its sculptural and conceptual capabilities. Certain physical and aesthetic features inherent in glass such as transparency, opacity, malleability, and intense coloration allow artists to experiment with its extreme versatility and distinctive expressive possibilities. The Palm Springs Art Museum is dedicated to exhibiting work by artists who use glass in innovative ways that integrate with many aesthetic and conceptual approaches.

While Petry is not traditionally associated with the studio glass movement, his creative sensibilities are stimulated by the medium of glass in monumental works. Unlike studio glass artists, Petry does not actually create his individual art objects, but seeks out highly skilled crafts people who have the technical abilities with whom he collaborates to animate his conceptual ideas. For these installations, he has worked with an inspired team of glass blowers to create works that require a higher level of technical expertise than any one individual could create.

Throughout the history of art and especially in these times of highly technical applications, artists use the talents of highly trained specialists - from assistants to foundry workers to fabricators - to make their art objects. For many artists it is not possible or desired to acquire the expertise and skills required to make a range of objects in a variety of materials; instead, artists have joined forces with skilled craftsmen to make their pieces.

Petry is among an international group of artists, such as Jan Fabre, Maria Roosen and Ai Weiwei, who are creating large-scale installations, and whose sculptural forms are resounding in both physical and conceptual terms. Conceptual art has developed in countless ways, some of them exceptionally physical, and its fundamental interest have had a profound impact on a vast range of artists who work in various media, including glass. Like the practices of Fred Olsen, Kiki Smith, and Pae White, Petry collaborates with master glass craftsmen to create expansive floor sculptures with multiple works. In these types of substantial installations, each artist uses glass as a means of visual seduction as they capture the viewer and transport them into a compelling conceptual experience. The seduction of the glass persuades closer examination, from admiring the beauty and coloring of the objects' surfaces, to more in depth conceptual considerations.

Another artist whose work comes to mind in relationship to Petry's is Mona Hatoum. Like Petry's, her art involves the observer in a physical-spiritual, sensual-emotional sense, and invites numerous interpretations. Both Petry and Hatoum's creations reveal an aesthetic sensibility that proposes thinking over understanding.

Golden Rain was originally commissioned by Eva Watne, Director of Hå gamle prestegard, Norway, for *On the Edge*, an exhibition she organized for Stavanger 2008, European Capital of Culture. Watne invited Petry and five other international artists to select a lighthouse in which to create and install an artwork. Petry chose the Eigreoya Lighthouse (1854), the country's first cast iron lighthouse, for *Golden Rain*. It is an installation of 100 gold mirrored droplet-shaped glass vessels that reference the Greek myth of Danae.

Petry explains the story: Akrisios, the king of Argos, had been warned by the Delphic oracle that should his daughter Danae give birth to a son, the child would grow up to kill him. Akrisios had her locked in a bronze tower by the sea to prevent any suitor reaching her. Zeus transformed himself into a shower of gold and rained through a grated window, impregnating Danae who gave birth to a son, Perseus. Akrisios locked them in a wooden chest and threw them into the sea to drown, but Poseidon saved them. Perseus became the first mythic hero, killing Medusa, and later, in a sporting accident, an old man, Akrisios.

For *Golden Rain*, Petry, in the role of curator, invited 100 international artists to place an artwork, poem, object, or text

inside one of the mirrored bottles, asking them to imagine being locked in a tower and having the bottle as their only means of communication. Petry then permanently sealed the mirrored bottles and suspended them throughout the lighthouse's six floors, leaving their contents hidden but illustrated in the accompanying catalogue, which can now also be freely downloaded from his website so that many others can see the works.

Ranging from twelve to eighteen inches in length, the vessels were fabricated to Petry's design and specifications by Liam Reeves (hot work), and Anthony Harris (cold work) at London's Royal College of Art.

Petry reinstalled *Golden Rain* in a new configuration for the Palm Springs Art Museum. Like a welcome shower of nourishing rain in the dry California desert, 100 golden vessels suspended from the ceiling cascade toward the viewer in a rain shower formation. The rain vessels hang over *Joshua D's Wall*, a field of glass stones, and engage in a visual dialogue with this second site-specific installation.

Alluding to the biblical story of Joshua, his horn, and the fallen walls of Jericho, *Joshua D's Wall* features an illuminating field of 250 hand-blown glass stones created at the famous Berengo Glass Studio in Murano. The hollow glass stones, scattered over the gallery's floor, resemble small boulders or large rocks and occupy approximately six square yards. Each stone references the production of earth's magma and the many colors found therein, as well as Petry's own artistic impression of the natural environment. Petry says that the work is a direct response to the Palm Springs Art Museum's architecture and its location near Joshua Tree National Park. When visiting the museum, Petry was astounded by the lava rock that forms the walls of the museum's extraordinary building.

Petry explains the tale: 'There was a man called Joshua who crossed the river Jordan, who believed he could take the land of another tribe. He had been promised their land by another god. It was not his to take but he did. He blew down the walls of their fortress with the sounds of triumphal horns.'

The third component is *The Dilemma*, a sound piece that plays periodically throughout the gallery. With a new text by Petry set to music by John Powell and Gavin Greenaway, the piece features female and male voices singing a dialogue. Petry, Powell and Greenaway developed the piece's colloquial themes by drawing from Palm Springs's historic connection to film and Hollywood. The multi-layered piece extends the possibilities of sound as artwork. *The Dilemma* continues a 25-year collaborative relationship between them (as the Media Arts Trio) creating performance art (*Deceptions*, 1987), video installations (*The History of the World*, 1999), and opera

(*An Englishman, and an Irishman and a Frenchman*, 1995). British-born John Powell is one of Hollywood's most prolific film composers. His versatile music can be heard in animated films, comedies, action films and dramas including *Face/Off*, *Kung Fu Panda*, *Antz*, *Chicken Run*, *Mr. and Mrs. Smith*, *The Italian Job*, *The Bourne Identity*, *The Bourne Supremacy*, *The Bourne Ultimatum*, *United 93*, *I Am Sam* and *X-Men: The Last Stand*, *Fair Game*, and *Knight and Day*. Powell's recent credits include *Rio*, *Kung Fu Panda 2*, *Happy Feet 2*, and the upcoming *The Lorax*. Powell is the recipient of four Ivor Novello Awards for *Shrek*, *Ice Age: The Meltdown*, *Ice Age: Dawn of the Dinosaurs* and *How To Train Your Dragon*. He was nominated for an Academy Award and a BAFTA for his score to *How To Train Your Dragon* (2011), and was nominated for a Grammy for his work on *Happy Feet* (2008). British-born Greenaway is also a successful composer and conductor. He has conducted over 50 film scores including *Gladiator*, *Dark Knight* and *How to Train your Dragon*. In 2006 he conducted the World and US Premieres of Paul McCartney's *Ecce Cor Meum* at the Royal Albert Hall and Carnegie Hall. He also composes: *Millennium Celebration* (for Disney World's EPCOT) won him an Emmy (2000), and his music was featured in the Opening Ceremony of the 2010 Winter Olympics in Vancouver. He has also collaborated with Bryan Adams, writing songs for the animated movie *Spirit, Stallion of the Cimarron*.

The three installations - *Golden Rain*, *Joshua D's Wall*, and *The Dilemma* - relate and interact with each other, adding a layer of tonal and visual complexity. Petry invites viewers to investigate the nature of language, sound, and perception. He transforms our observations about the nature of glass. While the golden rain drops appear to be seductively soothing and nourishing, Petry turns this traditionally fragile medium into a strong and powerful field of luminous rocks and boulders in *Joshua D's Wall*. The environment allows the viewer to develop new insights and experiences as they encounter the glass installations and walk amongst the artworks and hear the sounds in the gallery.

Petry is among a select number of contemporary installation artists who use their artworks to address issues surrounding the creation and dissemination of knowledge. Using the ideas of body, mind, and spirit creative thoughts are communicated through word, meaning, and perception that instruct us, provoke us to think, and liberate us. First, we perceive space, color, light, and sound within the architecture of space. Next, we conceptualize and engage with Petry's ideas. Finally, we remember and internalize the experience. Through our physical interaction with Petry's installations, we become acquainted with his imaginings. Because of his ideas and expression of knowledge, the viewers's thoughts flow through many subjective levels. By means of knowing and knowledge we come to understand Petry's compassion and intelligence.

The Touch of the Oracle

The Touch of the Oracle is a one man show at the Palm Springs Art Museum (2012) featuring the installation *Joshua D's Wall* made to my design at the Berengo Studio (Venice). The work consists of a field of 250 glass stones, each roughly the size of a small boulder, and unique in its own right. The stones spill out across the museum floor as if they formed a huge wall that had toppled over, echoing the biblical creation myth of Joshua's destruction of the innocent city and people of Jericho. A similar rock formation close to Palm Springs gave name to nearby Joshua Tree National park.

Four other works complete the exhibition *Golden Rain* (p.16) in a new formation; *The Golden Age* (p.23); *L'Age d'Or* (p.23); and a sound installation *The Dilemma* (2012) which commemorates 25 years of performance art works with composers Gavin Greenaway and John Powell. *The Dilemma* periodically plays throughout the main gallery. Hidden speakers in the walls blast out female and male voices in a dialogue of misunderstanding. The piece, while referencing *Joshua D's Wall*, is an independent work, which adds another layer of tonal/visual complexity allowing emergent performative ideas to develop in the space.







Golden Rain

Golden Rain was commissioned by curator Eva Watne (Hå gamle prestegard) for her show *On the Edge* as part of Stavanger 2008, European City of Culture. Stavanger, on the west coast of Norway, has a tradition of sailing, ships, towers and myths, and the year-long arts festival took place in the city and six regional lighthouses, which no longer function as guardians of the shore due to satellite navigation. I chose the Eigeroya lighthouse in Egersund to make an installation based on the classical tale of Danae (the Greek for parched) the daughter of the King of Argos. He had been warned by an oracle that a grandson would kill him, so had her locked in a bronze tower by the sea. Zeus the king of the gods, came to her as a golden shower through the bars on the sole window and impregnated her. The King, fearing to kill the child of a god, locked his daughter and her son, Perseus in a wooden chest and threw them into the sea to drown. Zeus instructed Poseidon the god of the seas to save them. Perseus grew up to kill the snake-haired Medusa, and was acclaimed a hero. He was asked to participate in an athletic contest and threw a discus far and high into the air. A gust of wind cast it into the crowd where it killed an old man, who turned out to be his grandfather the King. The Greeks believed you could not alter your fate, only meet it as a coward or as a hero.

Golden Rain featured 100 golden, mirrored vessels (shaped like a raindrop) suspended from the centre of the lighthouse. Placed inside each is one of 100 texts, drawings, photographs, or objects sent to me by 100 other artists who I asked to think about what they would place in such a bottle if they too were locked in a tower. Each work was documented and can now only be seen in the show's accompanying catalogue, as the bottles are permanently sealed.

Artists: Viel Bjerkeset Andersen, Wendy Anderson, Sue Arrowsmith, Halldór Ásgeirsson, Per Barclay, Travis Barker, Phyllida Barlow, Jan Kjetil Børheim, Amelia Black, Eliza Bonham Carter, Per Christian Brown, Sophie Buxton, Simon Callery, Gloria Carlos, Mara Castilho, Lia Chavez, Maria Chevska, Alain Chiaradia, Judith Cowan, Anne-Marie Creamer, Elizabeth Croft, Mikey Cuddihy, Matthew Dalziel + Louise Scullion, Ian Davenport, Deb A. Davis, Angela de la Cruz, Richard Dyer, Roberto Ekholm, Simon English, Thomas Hylland Eriksen, Jens Erland, Karen Erland, Nick Fox, Michael Gabriel, Jon Gershon, Sunil Gupta, Martin Gustavsson, Wendy Hanson, Anthony Harris, William Hartman, Joseph Havel, Denise Hawrysis, David Hutchinson, Giedymin Jablonski, Terrell James, Nathan Slate Joseph, Juliane Jung, Hosook Kang, Habib Kheradyar, Jukka Korkeila, Laura Lark, Darryl Lauster, Matts Leiderstam, Micah Lexier, Marcella Giulia Lorenzi, Julia Manheim, Stuart Mayes, Rosemarie McGoldrick, Wojciech Mokwinski, Lisa Morgan, Simon Morley, Bryan Mulvihill, Piotr Nathan, Terry New, Frode Gundorf Nielsen, Monika Oechsler, Uriel Orlow, Kjell Pahr-Iversen, Predrag Pajdic, Fabian Peake, Ruudt Peters, Jacqui Poncelet, Karen Pontoppidan, Daniel Rees, Liam Reeves, Pipilotti Rist, Chad Sager, Maya Schindler, Eric Schnell, Rebecca Scott, Berni Searle, Fin Serck-Hanssen, Caroline Smith, Kate Smith, Rob Smith, Terry Smith, Bente Sommerfeldt-Colberg, Daniel Sturgis, Adéla Svobodová, Hege Tapio, Steffen Tast, Helge Torvund, Patrick Traer, Andrew Tullis, Natalie Turner, Marianna Uutinen, Craig Voller, David Waterworth, Klaus Wehner, Lynette Yiadom-Boakye

Page 17: *The Eigeroya lighthouse*, Egersund, Norway

Page 18: *Golden Rain*, 2008/2012, Floor 1, glass, cork, and enclosed artwork, each approximately 35 (l) x 18 (d) cm, glass hot work: Liam Reeves, cold work: Anthony Harris

Page 19:

top left: Floor 3

top right: Floor 4

lower left: Floor 5, lighthouse keeper's room with original table and ropes

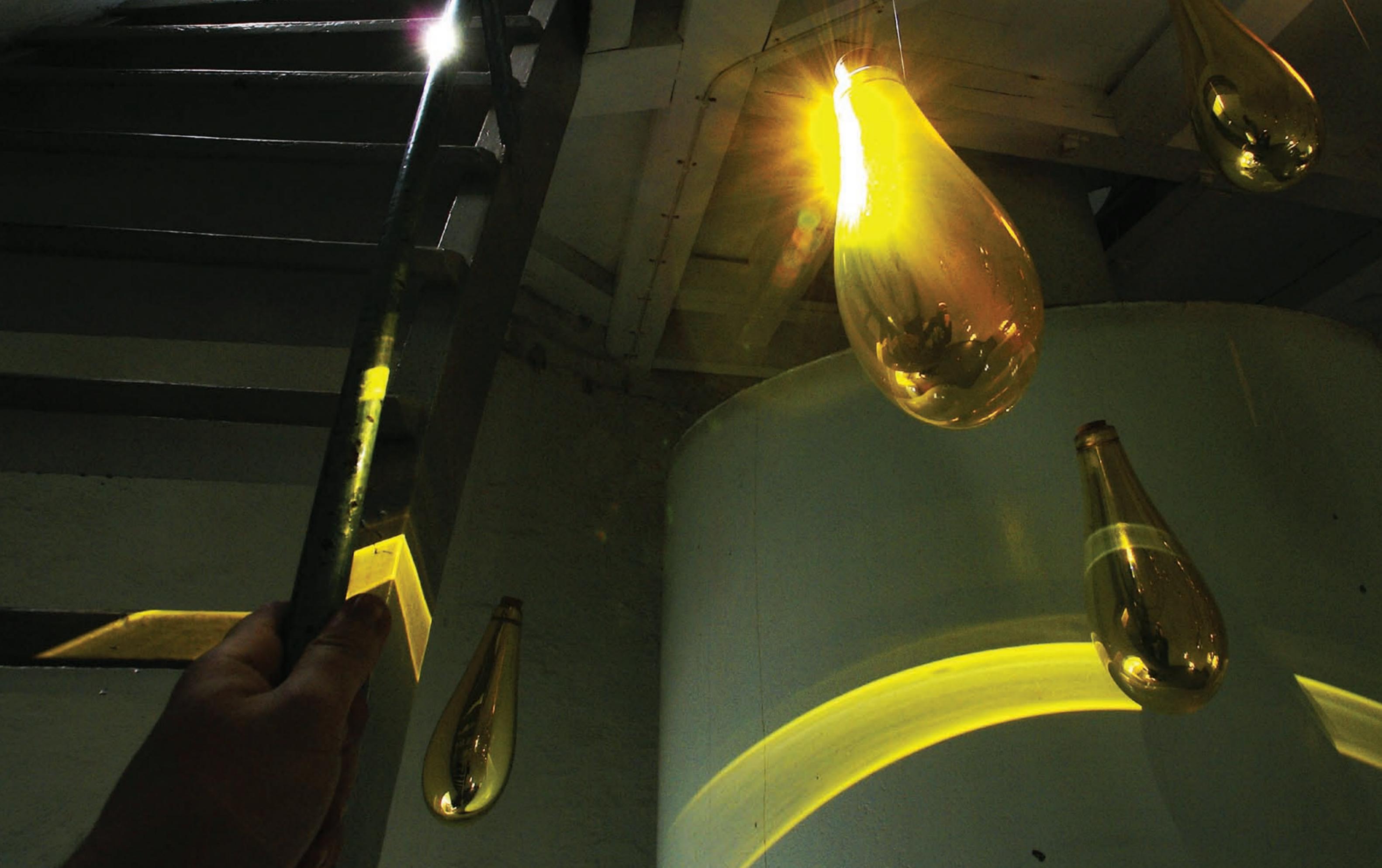
lower right: Floor 6, view from below of the sole vessel positioned behind the rotating lantern

Pages 20/21: Floor 2 with the sun illuminating the bottles, arching golden light in the room. This effect occurred once a day between noon and 1 pm.

Page 22: *Treasured Object*, 2008, silvered glass, cork, 38 x 38 x 38 cm, glass hot work: Liam Reeves, cold work: Anthony Harris, view of the object beached. To make this work I constructed a wooden box the size of a baby and had Reeves blow the glass directly in the interior. This work is silvered and echoes the mirrored shield gifted to Perseus by the gods, as humans who looked directly at the Medusa turned to stone.









L'Age d'Or The Golden Age

A small ball of pure gold string continuously knotted is part of a large series of works all made from simple knots – called *Tie A Knot In It* (p.110). Each object was formed by my repeated knotting of long spools of string, leather, silver, or gold into either balls or strands. Each knot represents an orgasm, the passing of time, and a puzzle. In many creation myths, knots indicate the power of knowledge, most famously the Gordian Knot that was severed by Alexander the Great, and in the new world the first nations peoples used knots as language to pass messages from the tip of South America to central America in a few days via a series of runners passing on the knotted belts from man to man across great distances. *The Golden Age* (below) made in 2006, is 24 carat gold and 8mm in diameter.

The golden age of the past, of our youths, is the time lost to time. Each of us has a memory of that period be it a happy or sad moment and this work hopes to recall the smell of that memory. Like music, smell is registered instantly by our brains, we can't look away from it, smells pop into our consciousness and remains. *L'Age d'Or* is made of two components, a solid gold libation vessel (below left) made to my design (48 x 15 mm) by Ndidi Ekubia from a large gold coin given to me by a past lover. The coin had been damaged, and numastically was ruined but still had the value of the gold. The bowl contains a perfume of my own making comprised of hundreds of remnants of bottles of perfume that the owners no longer wear, but they wore in the past. I asked web users to send me the fluid of their golden ages and the melange of scent is allowed to evaporate, filling the room with memory triggers.



The Revenge of the Florist

Nature Morte (still life) paintings can be found all the way back to Egyptian tombs and Greek dwellings. Artists strove to reproduce flora and fauna as realistically as possible, and the attempt to fool the eye (*trompe l'oeil*) was known as mimesis. These images did not imply a morality to mortality, until Christianity took hold. Jan van Eyck made more realistic paintings due to technical advances, which spoke a religious language, while Leonardo da Vinci, studied everyday objects of nature for scientific purposes. Since the earliest Christian depictions, flowers held religious meaning and the Victorians made floral language into an art, where each flower spoke loudly.

My *Nature Mortes* made from coloured blown glass and cut flowers include the fourth dimension of time. Paintings of still lives attempted to bring time into them by depicting decay (rotting fruits, meat) and the mortality of the viewer (skulls). Here, the cut flowers slowly lose their bloom, and the glass containers cannot be shown without flowers in them. They are not vases. Each vessel speaks a coded language based on its colour (reflecting the 1970's gay hanky code, e.g. red for fisting, purple for spanking) and the Victorian language of flowers (e.g. red roses for true love, hyacinth for forgiveness). Each glass receptacle is unique, as it is also a portrait of someone's anus. I invited men and women on the internet to send an image of their sphincter for the basis of a portrait, as it is one sexual part of our bodies that we cannot easily visualize, and whose visage is similar for men and women. These works appear as simple floral arrangements in pretty vases but are also sexually explicit portraits that continually change.

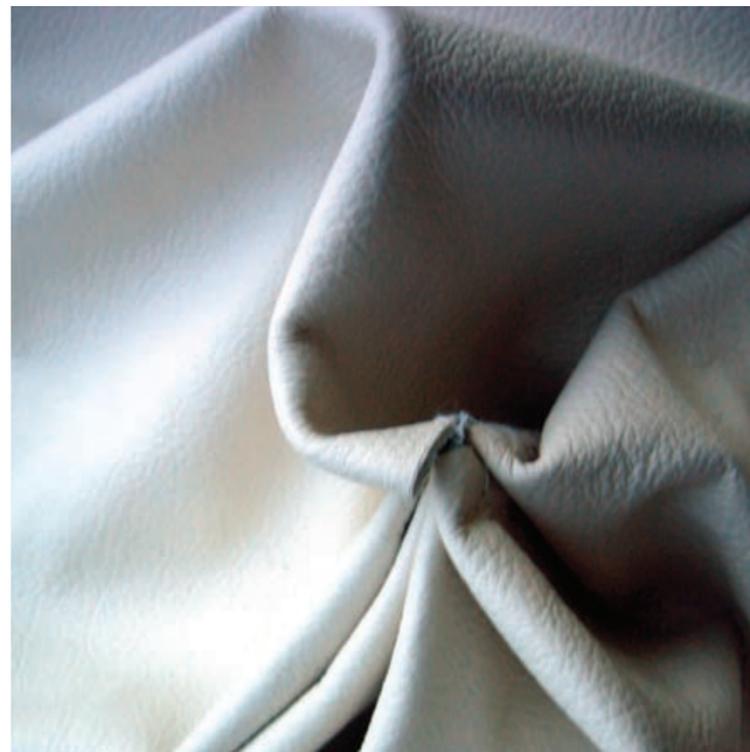
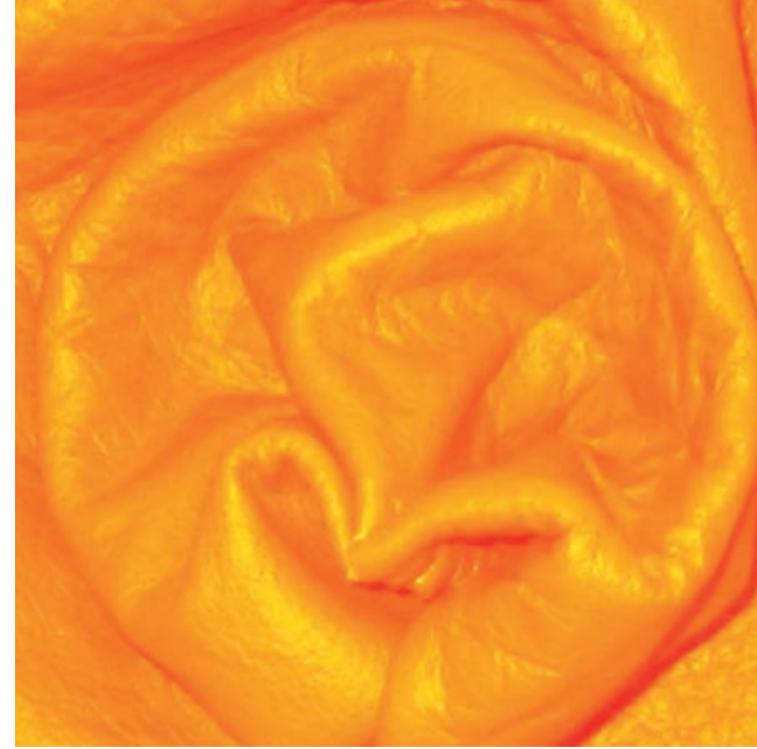
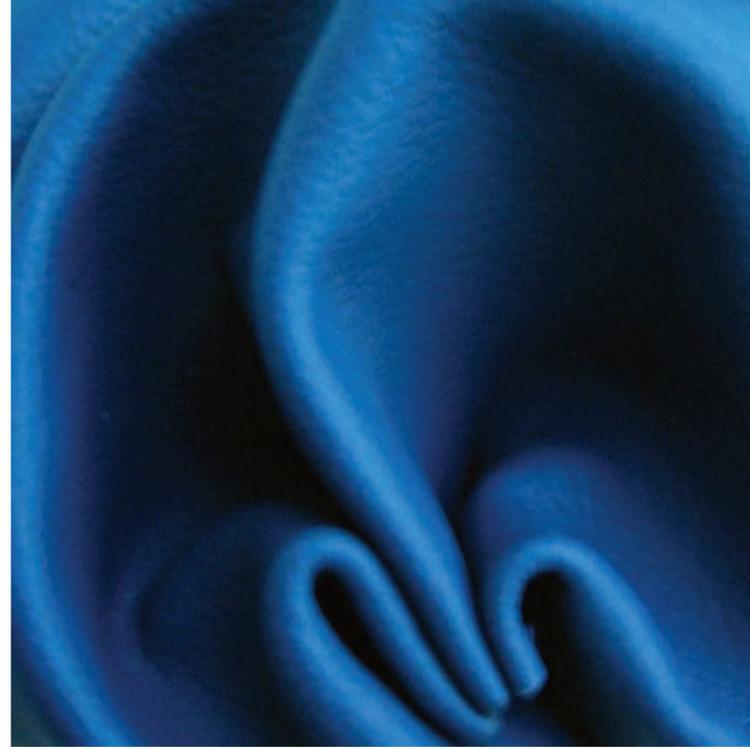
As with the *Nature Mortes*, for my 2005 series of *Web Portraits*, I asked men and women on the web to send me images of their anuses to form the basis of a portrait. Initially I took a piece of leather in the colour of the fetish they were most interested in (as in the glass works) and then hand sewed it into a portrait as similar to the image sent to me. As the originals images were photographs, these objects were also then photographed to form their final state. In all the web portraits (including those made based on ejaculates p.106) the images sent to me were confidential and destroyed after use. Equally there was no way to verify if the image sent was from the person claiming that identity, so the resultant portrait was a *web portrait* of who they identified with in the virtual world.

Page 25:
top: *Blue Delphinium*, blown glass, cut flowers, fresh and desiccated states, 2009
bottom: *Pink Lilies*, blown glass, cut flowers, fresh and desiccated states, 2009
Page 26: *Orange Any*, blown glass, cut flowers, fresh state, 2009
Page 27: *Orange Any*, blown glass, cut flowers, desiccated state, 2009
Page 28: *Purple Hyacinth*, blown glass, cut flowers, fresh state, 2009
Page 29: *Purple Hyacinth*, blown glass, cut flowers, desiccated state, 2009
All images from *The Revenge of the Florist*, Westbrook Gallery, London, 2009
Glass hot work: Liam Reeves, cold work: Anthony Harris
Page 30: *Web Portrait 7 (pink)*, 2005, sewn leather photographed, 150 x 150 cm (edition of 3) and 75 x 75 cm (edition of 10)
Page 31: top left, *Web Portrait 2 (blue)*, top right, *Web Portrait 5 (orange)*, lower left, *Web Portrait 9 (white)*, lower right, *Web Portrait 1 (red)*, all 2005, sewn leather photographed, all 150 x 150 cm (edition of 3) and 75 x 75 cm (edition of 10)









Lingams

In Hindu creation myths the god Shiva is traditionally depicted as a lingam. The lingams take the shape of a phallus and are linked to fertility as well as good luck. Practitioners often touch the top (head) of the lingam daily in home shrines for good luck and make offerings of flowers, milk and oils in temples. The complimentary object and sexuality, the *yonis* represents the goddess Shakti. Lingams have traditionally been made from stone, wood, metal and are also seen in natural formations and have been worshiped for thousands of years.

My lingams are shown in groups as well as on their own, and take many forms, as with traditional depictions.



Pages 32/33: *Lingam (Water)*, 8(d) x 23(l) inches, *Lingam (Earth)*, 8(d) x 23(l) inches, *Lingam (Wind)*, 8(d) x 24(l) inches, all 2011, at the Sagacity exhibition, Forman's Smokehouse Gallery, London, curated by Roberto Ekholm, glass hot work: Liam Reeves, cold work: Anthony Harris

Page 34: *Lingam (Earth)*

Page 35: *Lingam for Robert Rauschenberg*, 2009, cast di-chronic glass, 3(d) x 7(l) inches, glass work: Anthony Harris, exhibited as part of the LINGAM exhibition, curated by Ruudt Peters, Konstfack, Stockholm, 2009, Museum Catharijne Convent, Utrecht, Holland, 2010, Place de la Grande Pecherie, Mons, Belgium, 2010

Page 36: *Lingams for the Chairman*, 2011, Murano glass, a series of 12 pieces, variable dimensions each approximately 36(l) inches, glass hot work: Silvano Signoretto, cold work: Berengo studio

Page 37: *Chairman Lingam*





Bad Seed

In 2010 I became the first artist in residence at Sir John Soane's Museum in London, and installed two shows over the period of a year. The second, *Bad Seed* showed work made in response to the residency and was based on the difficult personal history of Sir John Soane and his innovative use of coloured glass and mirror in his home. The new works also referenced the Romantic elements of Soane's collections (paintings by Henry Fuseli and Maria Cosway), as much as the architecture of rooms like the Monk's Parlour. The gothic nature of Soane's relationships to his children led to the creation of the world's first museum of architecture. Soane had two sons John Junior who married and followed his father's architectural career, and George, a red headed tearaway. When John Junior died, George reluctantly joined the family business, but took *revenge* on his father by anonymously criticising his work in several newspaper articles. When Soane secretly found out, the news shocked his mother who thought he might even be a *changeling* and she expired, leaving Soane to curse and cut George loose. Without funds George landed in debtors prison, but returned to impregnate his sister-in-law as a final revenge. Soane's legitimate grandson Frederick was also a disappointment as he became involved with a Captain Westwood whose army career was blighted by a close relationship with another officer (who took his own life). Soane secretly decided to leave all of his estate to the government (by Act of Parliament) rather than his male heirs. Upon his father's death George was called to the family solicitors to receive his inheritance, handed to him in an envelope, which contained only copies of the bad reviews he had written.

The biomorphic glass forms insinuated themselves into odd spaces in the Museum, seeping from corners of rooms, or the fireplace, or appeared as if they had dropped from the ceiling or crept in from outside. Some works were placed upon items of furniture where their incongruous presence confronted the viewer. Soane believed that demonic spirits (incubus/succubus) had corrupted his progeny, and the *Bad Seeds'* organic shapes ape the vapours said to inhabit haunted sites, the ectoplasm that solidifies into strange artefacts. While they responded to the physical architecture of the rooms they were placed in, they were not site-specific installations, but autonomous sculptures.

Page 39: *Bad Seed 1*, yellow opaque Murano glass form on a yellow sofa, South Drawing Room, 13 Lincoln's Inn Fields, glass hot work: Danilo Zanella, Berengo studio, Venice
Page 40: *Bad Seed 2*, green and black opaque glass form, the Library Dining Room, 13 Lincoln's Inn Fields
Page 41: *Bad Seed 6*, yellow lingam, transparent glass, 2011, the Colonnade, 13 Lincoln's Inn Fields
Page 42: *Bad Seed 3*, blue opaque glass forms, the Museum Corridor, 13 Lincoln's Inn Fields
Page 43: *Bad Seed 4*, two black opaque glass interlocking forms, the Monk's Grave (the grave of Mrs. Soane's Manchester Terrier 'Fanny')
Page 44:
top: *Bad Seed 12*, seven knotted rope and white opaque glass orb ed strings, installed on the staircase, 13 Lincoln's Inn Fields
bottom: *Bad Seed 8*, opal white transparent glass form, in Sir John Soane's Dressing Room, 13 Lincoln's Inn Fields
Page 45: *Bad Seed 13*, yellow, orange, red and grey broken opaque glass forms, the Egyptian Crypt, beneath the memorial tablets to Mrs Soane and John Junior
Page 46: *Bad Seed 17*, black glass object seeping from the fireplace in the Picture Room, 13 Lincoln's Inn Fields
Page 47: *Bad Seed 10*, red, blue and silver leafed transparent glass form, South Drawing Room, 13 Lincoln's Inn Fields, collection of Ian Davenport & Sue Arrowsmith
Page 48:
top: *Bad Seed 9*, transparent white, opal and silver leaf glass object at the RAW exhibition curated by Adam Waymouth at the Pertwee Anderson & Gold gallery, London, 2011
bottom: *Bad Seed 16*, red, black and yellow transparent object and *Bad Seed 15*, red, black and yellow opaque object at RAW

All works 2011
Bad Seed 2/11, glass hot work: Liam Reeves, cold work: Anthony Harris
Bad Seed 12/13, glass hot/cold work: Anthony Harris
Bad Seed 14/18, glass hot work: Liam Reeves with James Devereux, cold work: Anthony Harris













Touching the Neoclassical and the Romantic

For *Touching the Neoclassical and the Romantic* I exhibited works from my *Bare Back Lovers* series of glass pieces that fuse neoclassical silver forms with the organic, fluid qualities of molten glass. Soane was interested in neo-classical silver (as evidenced in his collection of Robert Adam drawings for silver designs) as well as glass, which he innovatively used in his architecture. Each of the BB works is numbered as to its place in its production (i.e. *BB45*, *BB103*). This alludes to the nature of its origin as a mass-produced object (the silver plate) that aped craftwork. Yet after the introduction of molten glass (a craft technique), each object became a unique sculptural artwork. The works were installed throughout the museum and were placed in such a way to appear as if they were part of Soane's original collection of diverse objects from across historical periods and of many materials. *Bad Seed* and *Touching the Neoclassical and the Romantic* were curated by Dr. Jerzy Kierkuc-Bielinski.



Page 50: Breakfast room, 13 Lincoln's Inn Fields, on the table from left *BB63*, 2007, *BB37*, 2006, Collection of Dr. Jeremy Booth, *BB8*, 2006
 Page 51: Breakfast room, 13 Lincoln's Inn Fields, *BB108*, 2009
 Page 52: Breakfast Room, 12 Lincoln's Inn Fields, on table from left: *BBL3*, 2006, *BB113*, 2010, *BB51*, 2006
 Page 53: South Drawing Room, 13 Lincoln's Inn Fields, *BB58*, 2006, Collection of Guy Burch & Richard Ayre
 Page 54: North Drawing Room, 13 Lincoln's Inn Fields, *BB76*, 2007, Collection of Guy Burch & Richard Ayre
 Pages 55: *BB115*, 2010, Collection of Guy Burch & Richard Ayre
 Page 56: North Drawing Room, 13 Lincoln's Inn Fields, chimney piece from left: *BB6*, 2006, *BB43*, 2006, *BBL6*, 2006, *BB68*, 2007, *BBL15*, 2008, *BB49*, 2006, *BB91*, 2007

Glass hot work *BB1/BB69*: Anthony Harris
 Glass hot work *BB70/BB128*: Liam Reeves







DOGMA

DOGMA was curated by Predrag Pajdic in Zagreb, Croatia, formerly part of Yugoslavia in the HDLU building (Croatian Association of Artists) formerly the museum of the Communist Revolution (1949 - 1990). The exhibition looked at the relationship between religion and conflict. I made several works that directly looked at creation myths appropriate to many of the religions involved in that conflict and others that had come from recent religious wars.

A biblical creation myth recounts a god making Adam from earth, and for *Fingering God* I inserted my fingers into wet casting sand and the resultant hole was filled with molten glass. In Islam, their founder Mohamed, whose colour is green, also has quite a colourful set of tales that make up their creation myths. He is said to have had many wives (including Aiesha a 9 year old child when the marriage was consummated) and for *Mohamed's Tale*, I continued the *Tie a Knot in It* series where each knot represents an orgasm. It is claimed that her extreme youth guaranteed her purity and virginity paralleling the status of Mary said to be the virgin mother of Jesus Christ. While all three major religions of the book (the Bible) have similar creation myths it is in their differences post the birth of Christ that have lead to much bloodshed.

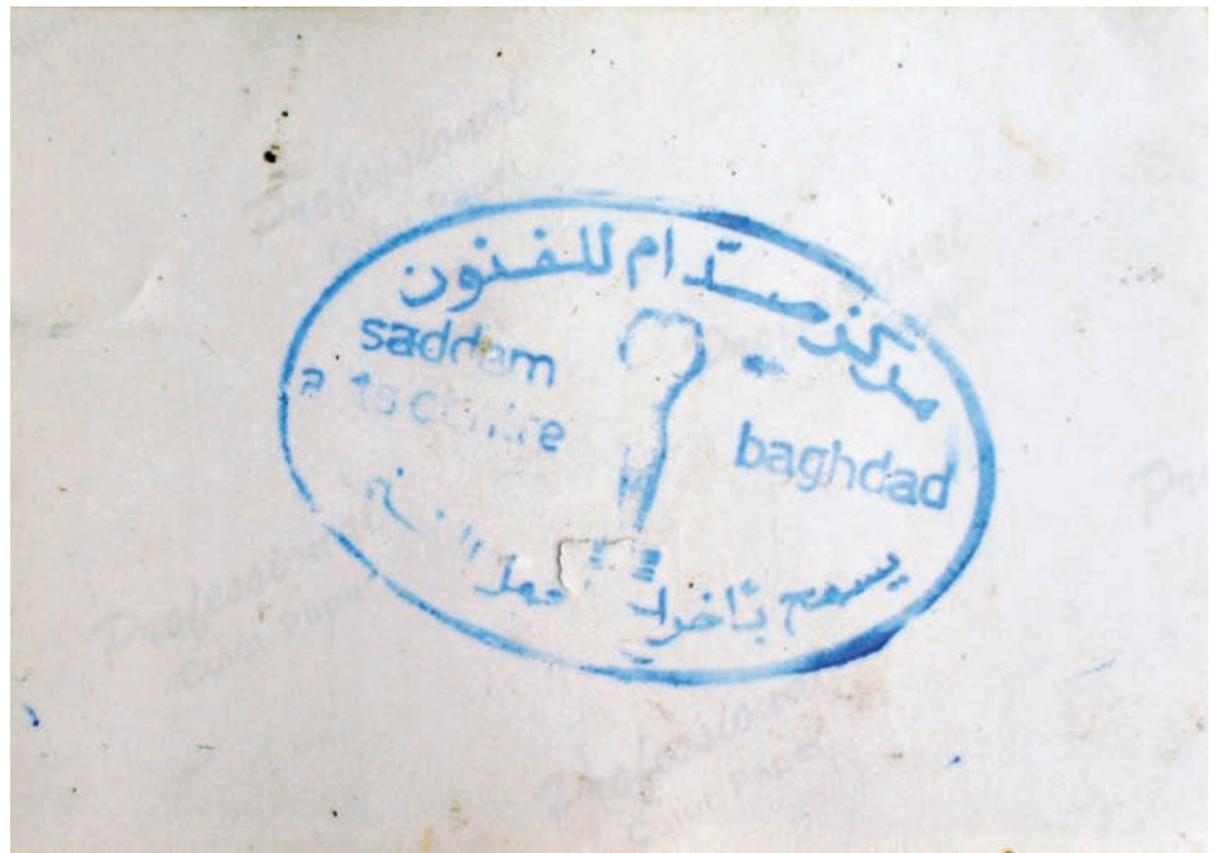
One of the enduring American creation myths is that '*stuff happens*', be it genocide of native peoples, Manifest Destiny, the spread of Democracy, or that Saddam Hussein was behind the 9/11 attacks. As the invading army the US under UN charter responsibilities should have protected the cultural heritage of Iraq, but the local museums were allowed to be looted. I was given original found archival photographs that depicted works contained in the Saddam Arts Centre Baghdad (as stamped on the back of the photographs) which, regardless of their perceived artistic quality, were none the less stolen and are now missing in action. The cultural collateral damage is vast, and while the works depicted might not find their way into western museums, many important historical works already have been offered to such museums and to their credit they have refused to purchase them.

Page 57: *Fingering God*, 2009, poured glass, sand, approximately 3(l) x 2.5(w) inches, collection of Charles Renfro, top and side views

Page 58: *Mohamed's Tale*, 2009, knotted green rope, dimensions variable

Page 59: *Missing in Action I*, 2009, double sided print of both sides of a scanned photograph, 75 x 75 cm (edition 10)





The Treasure of Memory

The Treasure of Memory was one of three large installations I made for my exhibition *Laughing at Time* at the Hå gamle prestegard art complex, Norway. Hå is situated on the site of a Viking burial ground that looks out to the North Sea. A lighthouse and vicarage were built on the site in the late 19th century, which later became an art centre. When one of the buildings was renovated, a burial mound was found under the floor and in it was a viking wearing a stolen Roman glass bead necklace. *The Treasure of Memory*, a necklace for a building, or a Nordic god, features 32 unique glass beads, each referencing similar ones from ancient cultures (Egypt, Sumeria) to contemporary design (Prada, Gucci).

The work is owned by the Museum of Arts & Design in New York, and in 2007 their curator Ursula Ilse-Neuman organized a touring exhibition *Glasswear* which went to museums from Belgium to Alabama. The work is designed to be re-strung for each location and the local curator is allowed to string the beads according to their colour taste as long as the pattern of the shapes of the beads (oval, round and oblong) is repeated. Not all the beads need be shown in any one location and the work can be hung at any height.

Page 61: *The Treasure of Memory*, 2000, collection of the Museum of Arts & Design, New York, 32 glass beads and rope, dimensions variable, at Glazen Huis Vlaams Centrum voor Hedendaagse Glaskunst, Lommel, Belgium, 2008

Page 62: *The Treasure of Memory* at Southeastern Center for Contemporary Art, Winston-Salem

Page 63: *The Treasure of Memory* at Art Museum of South Texas, Corpus Christi 2009

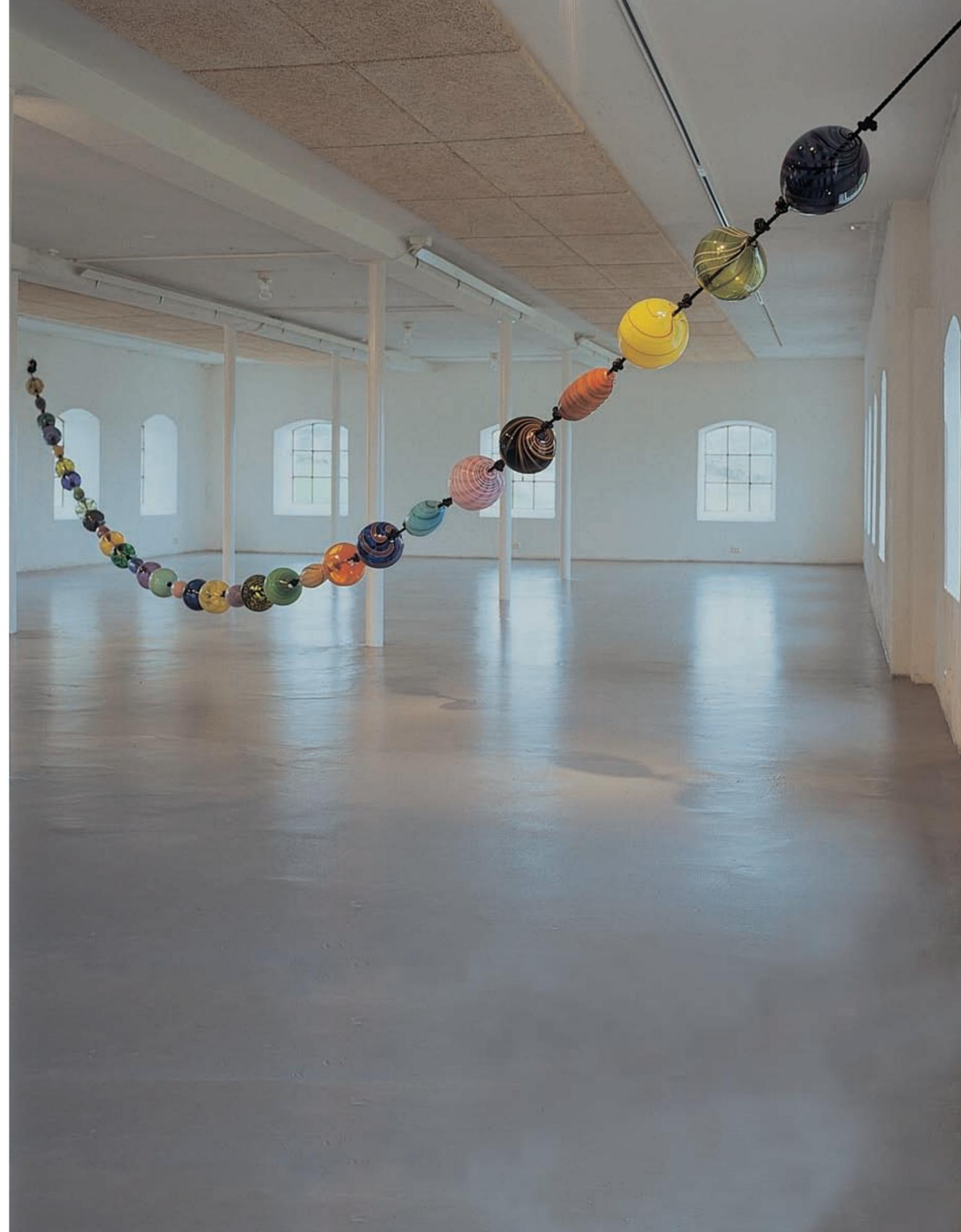
Page 64: *The Treasure of Memory* at the Devin Borden Hiram Butler Gallery, Houston, 2006

Page 65: *The Treasure of Memory* at Hå gamle prestegard, Norway, 2000

Page 66: *The Treasure of Memory* at the Museum of Arts & Design, New York, 2009

Glass hot/cold work: Ian Hankey









Memory Strings

In the *Memory Strings* series, the works continually change in size and name over time. The glass balls can be placed between 6 and 12 inches apart to fit the dimensions of the room they hang in. The title changes as each new owner or curator adds a memory to the work when it is shown. A name, place, date or phase is added that they will always associate with viewing it (i.e *Memory String II (Venice, Welling Estuary...)*). These works connect two strands of practice, the large-scale glass installations and the knotted rope and string series. As time passes the titles should grow into a form of concrete poetry, where only the last person who has added a memory is likely to know what it stands for.

A variation on these strings is the series *Memory Stops*, where a single glass bead is suspended on rope and only one memory can be added to the title and then it will always be associated with that object. The first owner of the work names it (*Memory Stop: New Art Gallery Walsall 10th Anniversary*).

Additionally various string works are named to evoke a place and can be re-sited in various scales to engage the architecture of the new space but retain not only their name, but the order of the beads as in *Reclaimed Landscape*, 2011 made for the *Sagacity* exhibition in London directly looking onto the new Olympic stadium.

Page 68: *Memory String I (New York Moment...)*, in the *Here and Now* exhibition at Sundaram Tagore Gallery, New York, 2009, 5 glass beads, rope, dimensions variable

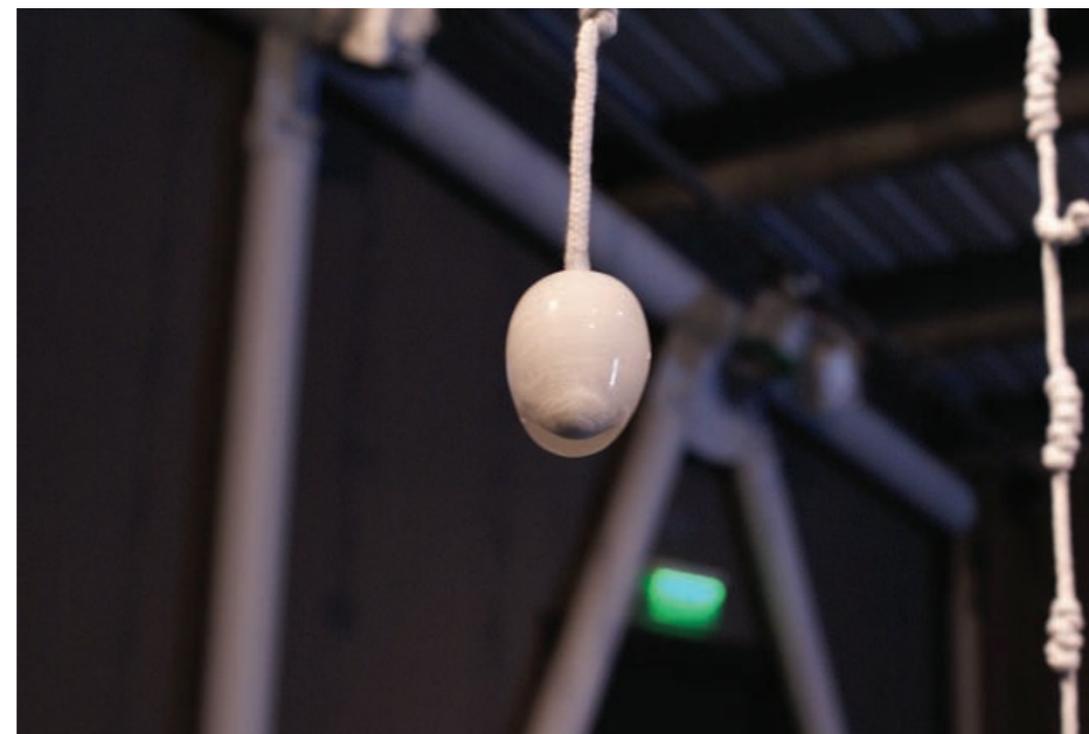
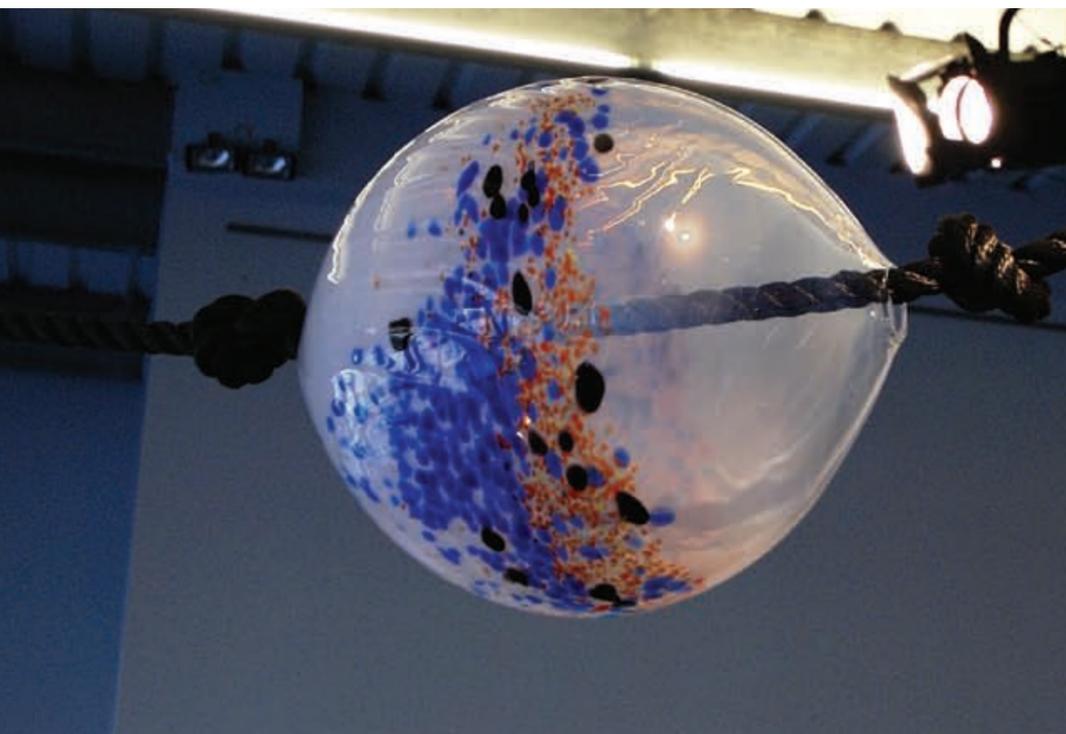
Page 69: *Memory String III (Campervan Skagen, Fernweh, Hale Bopp...)*, in the *Shop Shop* exhibition curated by Martin Rasmussen, London, 2010, 5 glass beads and rope, dimensions variable

Page 70: *Reclaimed Landscape*, *Sagacity* exhibition, 2011, 5 glass beads, rope, dimensions variable, view to the London Olympic stadium, and detail

Glass hot work: Liam Reeves, cold work: Anthony Harris

Page 71: *Bad Seed 12*, re-installed at the *Sagacity* exhibition, 2011. Glass hot/cold work: Anthony Harris





The Network

London's Ivy Restaurant has long been a haunt for artists, actors and authors and has formed a collection of art works that are rotated throughout the owner's seven other establishments. When the Private Dining Room was being renovated I was commissioned to make a new work. *The Network* is a ceiling installation of 45 large pieces of hand blown glass, some with internal illumination. Each sphere with a light, like a major star at the Ivy, was connected to slightly smaller pieces creating a linked network of glass and black rope. Each piece is unique and special in its own way, and like the restaurant's clientele, some are bigger and brighter than others. The pieces are coloured to match the original distinctive glass diamonds that form the Ivy's windows. *The Network* diagrams social interaction; one is linked to others by degrees of separation, and as Hub theory predicts, there will always be those individuals, websites, cells in the body or any other network which will act as bottlenecks and distribution points for information.



Page 72/73: *The Network*, 2009, 45 glass beads, rope, dimensions variable, view of the entrance to the room from the bar
Page 74: *The Network*, view from the entrance into the bar
Page 75: *The Network*, view of the dining area
Glass hot work: Ian Hankey, cold work: Teign Valley Glass Studios

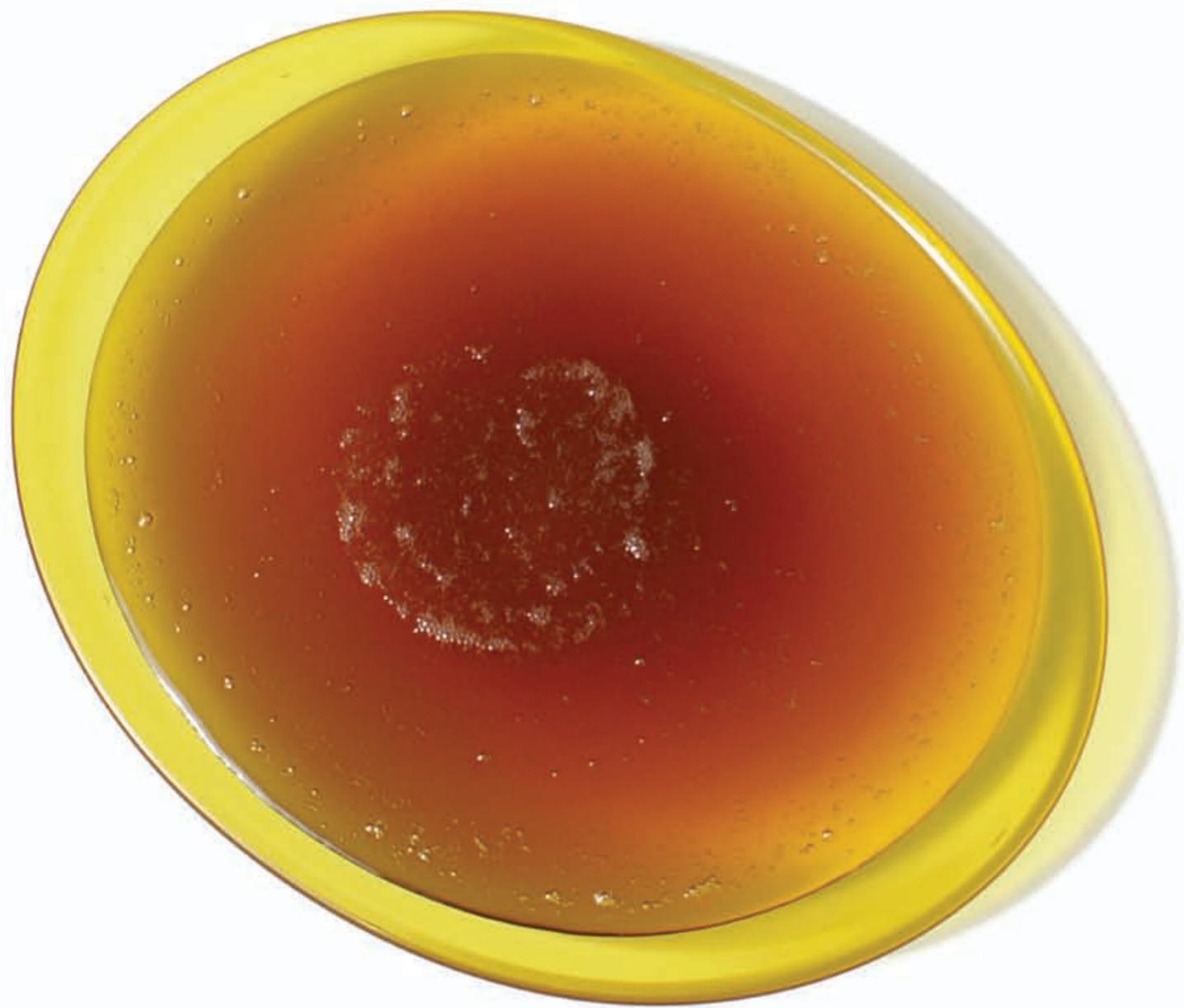


Libation Bowls

From the early Bronze age through to classical Greece, and throughout Persia, Assyria and into Spain, Italy and France libations have been made to the gods, and special libation bowls were generally used. These bearers of offerings were made from terracotta, glass, onyx, bronze, silver, and gold. In the 6th century B.C. these bowls started to be called *phialai*. Libation bowls were used for offering precious goods to the gods: wine; oil; foods; perfume; milk; and honey. The Greeks had special wine jugs that were used to pour wine into the libation dishes, which were then emptied onto the ground, into fires, and on alters. The terracotta bowls often depicted scenes of the gods or the tales of heroes, and most were linked to Dionysus, the god of wine and chaos. Dionysus is the opposite of Apollo, the bearer of light, order and the arts. These homes needed alters to both gods in order to keep a balance of cosmic powers. The giving of a libation, something that cannot be taken back, was linked to the marking of territory by animals (a fluid is returned to the earth) and had great significance for ancient peoples. Ritual giving continues today in most religions in some form or other.

Page 77:
top: *This Little Piggy*, glass libation bowl, any offering (perfume), 20 x 20 cm, 2009
bottom: *Oil Slick*, glass libation vessels (olive oil), each approximately 38 x 15 cm, 2007
Page 78: *The Honey Trap*, glass libation bowl, honey, 42 x 34 x 6 cm, 2009
Page 79: *The Excuse*, glass libation bowl, wine, 38 x 6 cm, 2009
Page 80:
top: *The Milk of Human Kindness*, glass libation bowl, milk, 35 x 17.5 cm, 2009
bottom: *Death Becomes Us*, glass libation bowl, burnt ashes of any precious item, 21 x 30 x 9 cm, 2009
All images at Westbrook Gallery, London, 2007 except *Oil Slick* at GX Gallery, London, 2007
Glass hot work: Liam Reeves, cold work: Anthony Harris
Page 81, *Loving Cups* (libation vessels), glass, each approximately 20 x 10 cm, 2012, each colour in an edition of 25 for the Palm Springs Art Museum, glass hot/cold work: Ian Hankey



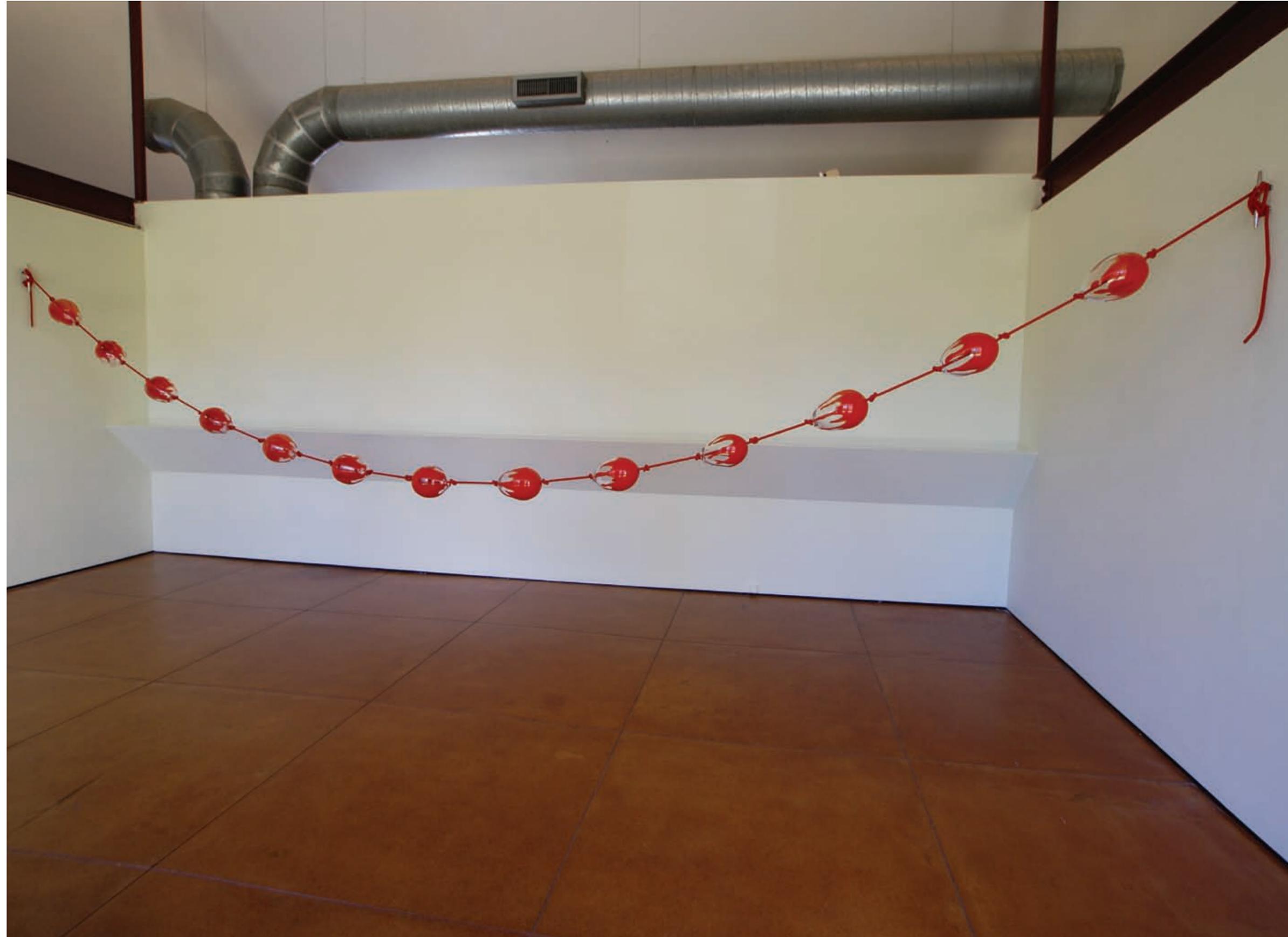




Kali

The *Kali* necklace references the Hindu goddess known as the destroyer or the bringer of death and who is often called the black one. In Hindu creation myths she is the goddess who beheads humans. The four or ten armed images of her holding weapons usually show her wearing necklaces of human heads (often 51 or 108 of them, important numbers in Hinduism) and worshipers garland her with necklaces of fresh flowers. She is often depicted with her tongue sticking out and her eyes red, but her anger has a point. In beheading humans she slays their ego thus allowing them to be reincarnated with the hope of a better life and being a better person.

Each glass bead in the installation is the size of my head and there are 13 pieces in the work, an unlucky number in the west. The room was painted a light pistachio green, and the rope was red. This is the first in a series of necklaces for various Hindu gods and goddesses, including Shiva and Ganesha.



Page 82/83: *Kali*, 13 red and clear glass beads, rope, dimensions variable, 2009 at the Devin Borden Hiram Butler Gallery, Houston, front view
Page 84: *Kali*, longitudinal view
Page 85: *Kali*, bead detail
Glass hot work: Liam Reeves, cold work: Anthony Harris



Got Wood

Got Wood is a term used in gay and straight pornography, where the director will *ask do we have wood*, and if the reply is - *got wood*, then the male performer is erect and ready for filming. This term is the title of a series of work in a variety of hard woods, all highly sanded and oiled. Viewers are allowed to touch their velvety skin (the oil in their hands is good for the wood).

In the Garden of Eden comprises 12 vertical slices of polished wood and each has an oculus cut into it. The holes were all cut at about the height of an average person's genitals. Standing next to the pieces, the oculus acted as an anti-fig leaf, framing the crotch for others in the room to see. This installation was meant to be touched, and when visitors did interact with the pieces they were activated and started to sway, reminding viewers of their original state as trees. Equally images cannot convey the intense smell of the wood. The planks were hung by wire a few millimeters above the gallery floor, in the pattern of video booths found in adult book stores. The work was designed to take advantage of the gallery's location allowing the sun to illuminate the holes at certain times of day similar to Stonehenge.

In *Party Number 1* and *Party Number 2* the slices of wood have been incised with a multitude of openings transforming the plank into cellular lace. The works are again suspended and allow for more than one viewer at a time to explore their surfaces and holes.

The *Got Wood* pieces have as part of their name (*Got Wood* 14.75 x 14.75 x 2.5 inches) numbers which denote their actual measurements. These sizes are those claimed to be of porn star penises which have been fashioned into rubber dildoes. For this series I took the measures (as found on the boxes in sex stores) of various adult performers and transposed them into hardwood. The sculptures sit on the gallery floor but viewers are allowed to pick them up, for in all these works, the haptic experience is key.

It is also the haptic experience that generates the *Stoppage* works. Here, web users sent portraits of themselves as ejaculates (similar to *The Lovers*, p.106), and state how far they could ejaculate. A wooden staff is then polished to the distance they claim. Viewers are allowed to take down the staff, and in running their hands along the length, discern which part is rough and which is smooth.

Page 87: *In the Garden of Eden*, wood, metal, dimensions variable, 2007, scale view at the Devin Borden Hiram Butler Gallery, Houston

Page 88:

top: *In the Garden of Eden*, front view

bottom: oculus view

Page 89: *In the Garden of Eden*, side view

Page 90: *Party Number 2*, wood, metal, dimensions variable, 2008 in the Trans-Atlantic Pride exhibition, Clifford Chance Gallery, London

Page 91:

top: *Party Number 1*, wood, metal, dimensions variable, 2007, at Clifford Chance

bottom: *Party Number 1*, Westbrook Gallery, London, 2007

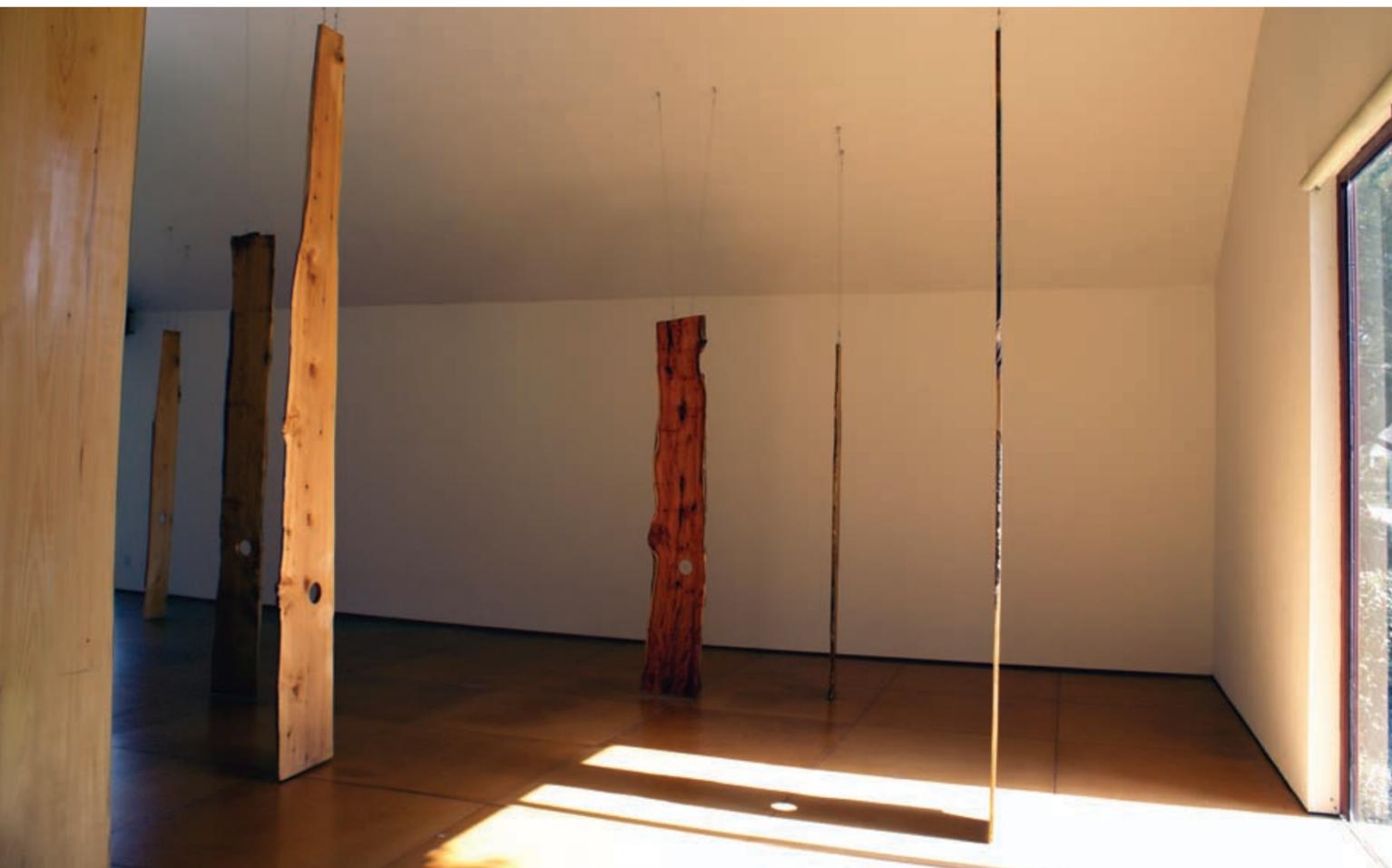
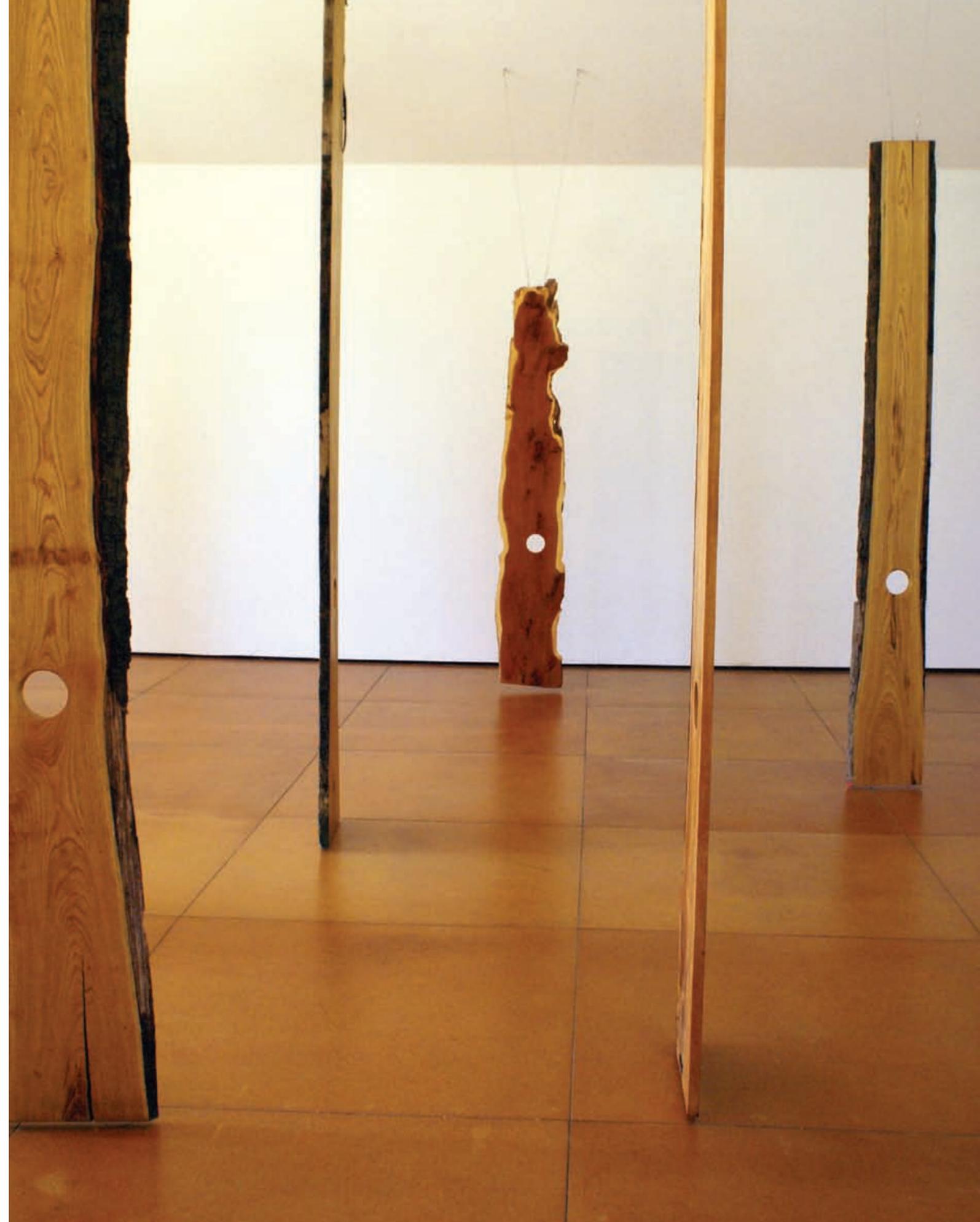
Page 92: *Party Number 1*, detail view, Westbrook Gallery

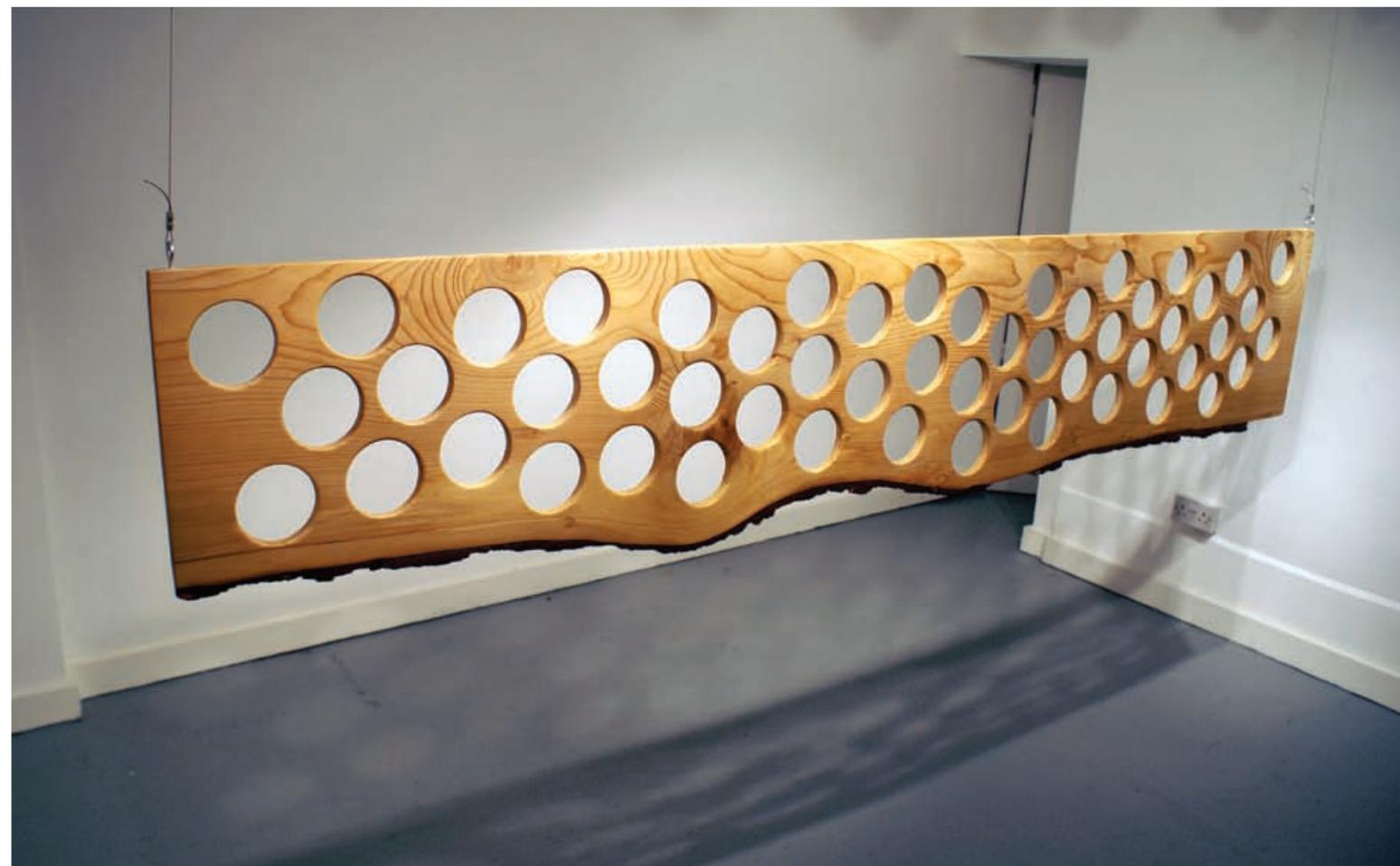
Page 93: *Got Wood* 14.75 x 14.75 x 2.5 inches, wood

Page 94: *Stoppage* (19.25 inches), partially polished wood, 2007, installation and detail view at the New Love exhibition, Westbrook Gallery

Page 95: *Prince Albert Stoppage*, polished wood, metal, dimensions variable, 2008, at the Sculpture and Touch exhibition curated by Dr. Peter Dent, The Courtauld Institute of Art, London











Four Bits of Scarlet for George the Second

Four Bits of Scarlet for George the Second was part of a show *Borders and Identities* curated by David Waterworth at the Stephen Lawrence Gallery situated in the Old Royal Naval College, which is now the University of Greenwich. The installation consisted of four sets of two red glass orbs hanging from original lighting lanterns in a line that directs the eye to the centre of the quadrangle where a statue of George II stands. He holds a round orb/globe in his hand representing his rule across the world, which was brought about by his men in scarlet - i.e. soldiers called 'red coats'. George himself wears the garb of a Roman Emperor, including a leather skirt. His men were also called a 'bit of scarlet' in gay parlance, as many offered their *services* to gentlemen to supplement their meager or non-existent pay. The red glass balls are the same size as the orb in George's hand, but hang at the height of his testicles. The baroque building was designed by Sir Christopher Wren, and built by Nicholas Hawksmoor along strict Masonic lines allowing for the setting sun to illuminate the orbs on an empire which at one point, the sun never set.

Self Portrait 2008 was placed inside the gallery. Two gold mirrored glass orbs the same size as my own testicles were suspended (at their height on my body) from the brass chandelier. When the gallery door was open, this allowed a view of the gold and red glass orbs to be seen together along a perpendicular sight line.

Page 97: *Four Bits of Scarlet for George the Second*, 4 sets of 2 red glass balls, metal, dimensions variable, 2008 detail view of lantern at Stephen Lawrence Gallery, Greenwich

Page 98: *Four Bits of Scarlet for George the Second*, scale view

Page 99: *Four Bits of Scarlet for George the Second*, view down the corridor along the east/west sight line

Page 100: *Four Bits of Scarlet for George the Second*, view with the setting sun illuminating the orbs

Page 101: *Self Portrait 2008*, gold mirrored glass, nylon wire, dimensions variable, 2008, installation view with the artist

Glass hot work: Liam Reeves, cold work: Anthony Harris







America the Beautiful

For *America the Beautiful* in 2007, all the works were red, white and blue, be they blown glass, sheets of leather (embroidered with real pearls), or hundreds of yards of knotted rope. The works investigate themselves, their setting and America.

Monument to the Unknown Soldier: portrait of an American Patriot features an American flag that flew over the United States Capitol on April 5, 1985 at the request of Bob Dole, United States Senator. The flag is embroidered with pearls in what appears to be a completely random or abstract pattern. Yet it is a real portrait of a gay American soldier who served in Iraq. I asked him to provide a cum shot, which would act as the template for the embroidery, a portrait of a sexual man at arms. The soldier did not ejaculate on the flag. The soldier had to remain unknown or face expulsion from an Army (due to the *Don't Ask, Don't Tell* policy) that was happy to see him serve, and possibly lose his life, yet not love nor make that love known.

Broken Promises, features three sets of interlocking rings of red, white and blue glass in the shape of large wedding rings. The work's genesis is based in the ongoing cultural struggle for marriage equality for Americans who are same-sex lovers and the promise in the Constitution of equality for all.

Crocodile Tears is made up of 21 red, white, and blue empty glass vessels that look like elongated tears dipped in colour. They appear to have emptied their contents out onto the gallery floor evaporating like a politician or televangelist's tears. The legal drinking age in most states is 21, which contrasts to the voting age of 18. Historically (from the Roman period to the American Civil war) similar but much smaller tear catchers were used to display the level of grief expressed at the loss of a loved one.

The *Lovers* (rope) blocked the entrance of the main gallery, made from two knotted ropes inserted into opposite walls each at pelvic height. The red rope mingled with the blue but they were not connected. Viewers could (and did) rearrange the shape of the ropes as they pleased and even separate them into discrete piles. I knotted 100 yards of rope (in each colour) making them into intestine shaped coils.

As in the *Monument*, the web portrait series called *The All Americans* was also derived from cum shots sent by gay American's over the web. They were rendered in pearls on red, white or blue leather (indicating their sexual fetish). Art historically, the use of pearls in paintings has signified the

wearer's virginity or purity. The colours used were based on the gay hanky code, which also features in the *Fairy Tales* (p.132/135) and *The Lovers* (leather), where a gay male couple supplied the ejaculates used for the double portrait.

The Axis 2007 is formed of 9 glass spheres, three in red, white and blue and was stretched between two of the gallery's wooden pillars suspended on steel wire. The spheres like the beads on an abacus can be moved along the wire. The work is a remake of the original *Axis* piece which had been destroyed (p.136).

He Who is Without is made up of a red, white and blue glass stone. They could be handled with care.

Square Pegs is made up of 30 leather blossoms which were web portraits of men and women (of many sexualities) who sent me portraits of their anuses over the web. The blossoms were sewn out of one piece of leather, and placed on the floor. The work references the Gadsden flag, which features a diamond back rattle snake and the motto *Don't tread on me*, and versions of this have been used by many of the US forces since 1775.

5Star comprises five red, white and blue glass blossoms in the rough shape of a star. The work reflects the number of stars on the highest-ranking army general, yet the patterns for the shapes of the blossoms are the sphincters of five gay American porn stars whose films have the army as its erotic premise. In 2006 real members of the US army were imprisoned for consensual same-sex love, while several of their fellow soldiers who tortured and murdered an Iraqi general were merely fined.

Page 103: *Monument to the Unknown Soldier: portrait of an American Patriot*, flag, pearls, 3 x 5 feet, screws, 2007

Page 104:

top: *Broken Promises*, 6 glass rings, dimensions variable, 2007

bottom: *Crocodile Tears*, 21 glass vessels, dimensions variable, 2007

Page 105: *The Lovers* (rope), 2 knotted ropes, dimensions variable, 2007

Page 106:

top: *The Lovers* (leather), leather, pearls, wood, each 50 x 50 x 5 cm, 2007

bottom: *The All Americans*, leather, pearls, wood, each 4' x 4' x 2 inches, 2007

Page 107:

top: *The Axis* 2007, 9 glass orbs, metal, dimensions variable, 2007

bottom: *He who is without*, 3 glass stones, each approximately 3.5 inches, 2007

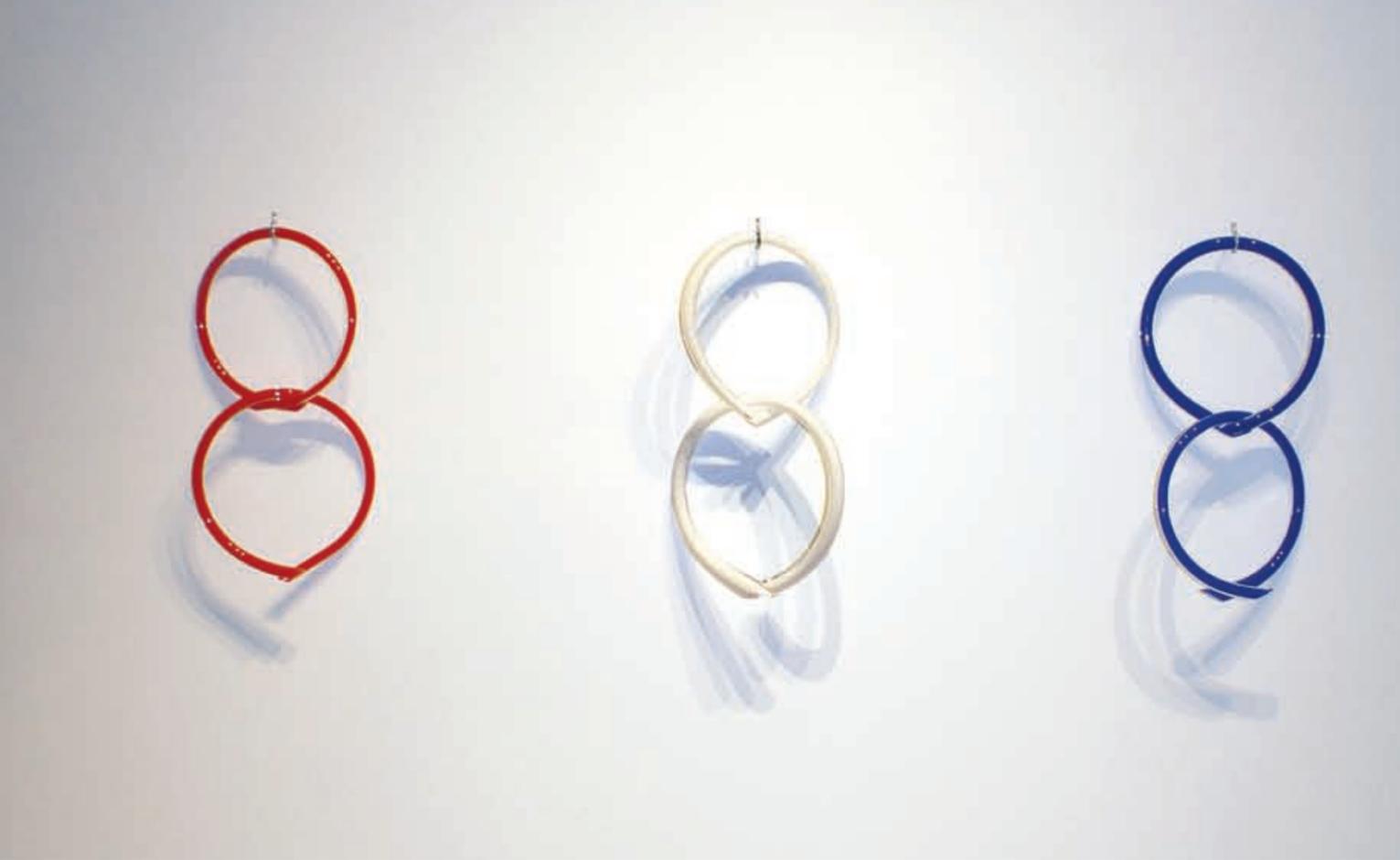
Page 108: *Square Pegs*, 30 leather blossoms, dimensions variable, 2007

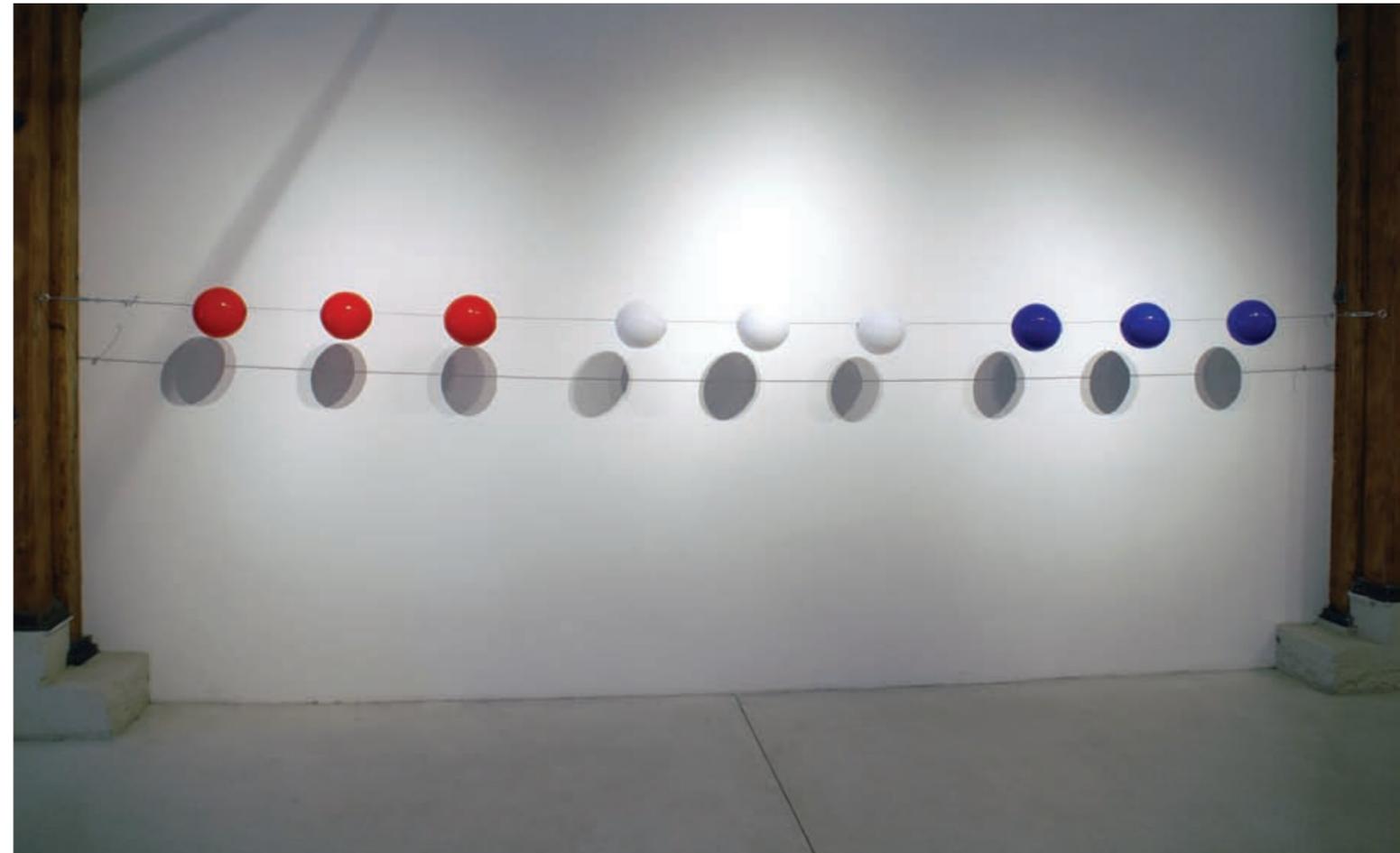
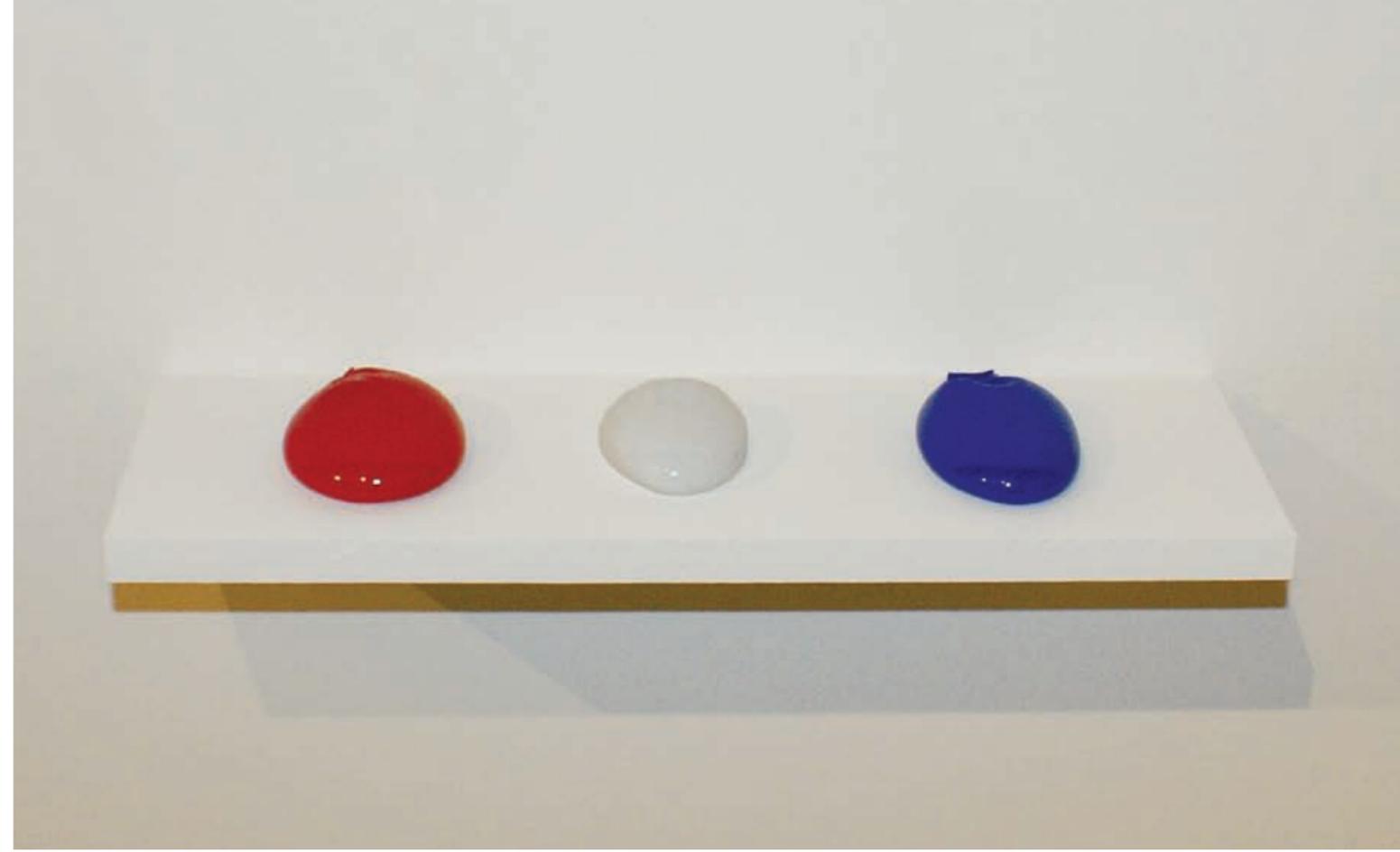
Page 109: *5 Star*, 5 glass vessels, dimensions variable, 2007

All images at the Sundaram Tagore Gallery, New York, 2007

Glass hot work: Liam Reeves, cold work: Anthony Harris









String Theory

In the *Tie A Knot In It* series every work is made by tying a series of simple knots in lengths of various materials some with intrinsic value (gold, silver) others not (rope, string). Each colour of material forms a different sub-series of works (yellow - *Taking the Piss*, purple - *The Emperor's New Clothes*, green - *Sewing Seed*), but all have been hand made by myself. Traditionally similar hand work was seen as craft (lace making, embroidery) and female, not as art (painting, sculpture) and male. These objects have no purpose other than as sculpture but reference the ongoing debate between craft/art and making and not making. Each knot represents an orgasm male or female and of any sexuality. In British slang a woman might tell an unwanted suitor; or a mother might tell a small male child who has to use the rest room, to 'tie a knot in it'. On a romantic note, lovers often make forget-me-nots to remember each other by. The knots also represent the passing of time, they mark the time it has taken to make them. The works either take the shape of knotted balls or strings. The string works have two states: installed or dormant. When installed, they are fixed into the wall and left for visitors to play with, writing or drawing with the length of knots. When dormant, they can be coiled into a ball.



Page 111: *Le petit mort II*, 2006, 100 meters of leather; 13 cm in diameter; at the Sculpture and Touch exhibition, curated by Dr. Peter Dent and Dr. Francesca Bacci, The Courtauld Institute of Art, London, 2008

Page 112:

top left: *Taking the Piss IV*, yellow nylon, 2011, dormant state

top right: *The Emperor's New Clothes (the little prince)*, purple Italian thread, 2008, at Sculpture and Touch, 2008, collection of Sasha Figueiras Castilho Blow

bottom: *Taking The Piss II*, yellow nylon, 2007, installed state, in the Extract exhibition curated by Ann Lawlor, GX Gallery, 2007 Camberwell Arts Festival, London

Page 113:

top left: *In the Pink I*, pink nylon, five pieces, 2012, dormant state

top right: *The Emperor's New Clothes V*, purple nylon, three pieces, 2012, dormant state

bottom: *Sewing Seed (spiral)*, dimensions variable, 2011, dormant state for the Multiple Exposures exhibiton, Museum of Arts & Design, New York

Page 114:

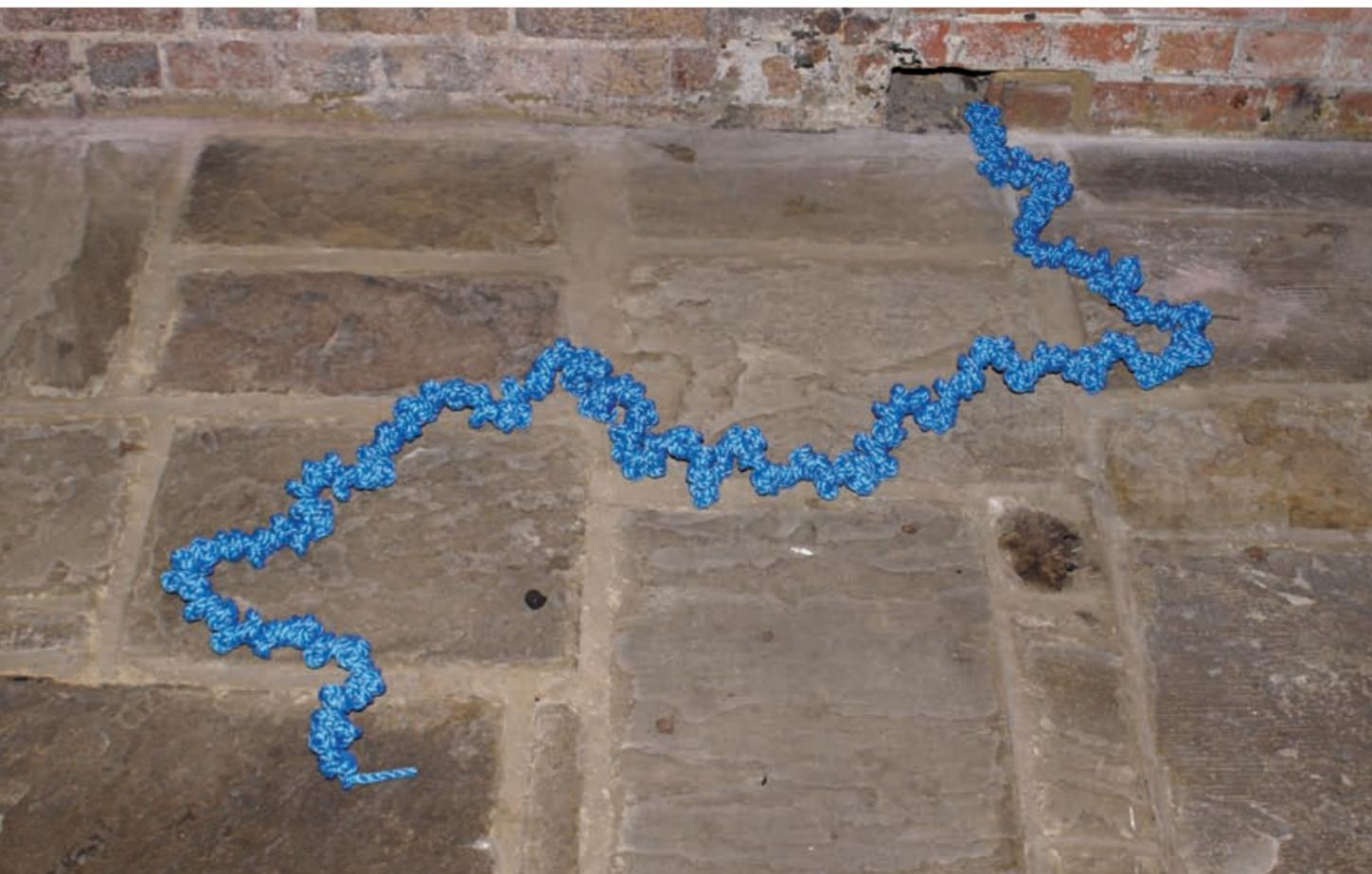
top left: *Rough Neck*, rope, 2007, installed state at the Yeehaw! exhibition curated by Ken Pratt, Vegas Gallery, London

top right: *Pony Boy*, brown nylon, 2009, installed state, collection Konstfack, Stockholm

bottom: *Post Coital Blues I*, blue nylon, 2008, installed state at Sculpture and Touch

Page 115: *In the Pink I*, pink nylon, five pieces, 2012, installed state, detail





True Love

The *Bare Back Lovers* series (BB) of molten glass poured into silver-plated Victorian metal objects were shown first in London (Westbrook Gallery) before touring to, Houston (Devin Borden Hiram Butler gallery) and Muzeum Mierdzi, Legnica, Poland where the works were shown in contemporary and historic surroundings. The metal objects were sourced from thrift shops and market stalls, each resembling a body part (mouth, anus, vagina). Molten glass, a hot fluid, was then poured into their open orifices. The BB objects were formed as the glass and silver-plate merged into a new whole, and while they originally were mass produced items aping hand crafted pieces, they became unique sculptures made via the application of craft (the pouring of the glass). Each BB sculpture is given the name of its place in the total production (BB43, BB87) referring back to their original mass production.

Unsound Attraction was added to the True Love exhibition in Legnica and featured copper wire made locally, as the town is known for copper production. The plastic coated speaker wire was split into its left and right constituents and then both sides knotted. They reflect each other yet one is clear, the other partially coated in red. At the time local right wing politicians were trying to pass an illegal law (under EU legislation) barring homosexuals from teaching in any public school or university.

The *Spills* series features molten silver/gold poured out onto stone to resemble an ejaculate. *Spent* was made by melting down my childhood silver coin collection and then pouring it out.

Page 117: *True Love*, Muzeum Mierdzi, Legnica, Poland, 2007

Page: 118

top left: entrance to Muzeum Mierdzi, with ancient ceramics case on left, top right: front of the case with two BB pieces installed

bottom left: BB43 installed at Muzeum Mierdzi, bottom right: BB38

Page 119: *Unsound Attraction*, knotted copper wire, dimensions variable, 2007

Page 120: *Spent*, melted silver coins, 100 x 160 x 2 mm, 2007, detail view

Page 121:

top: *RANDY*, melted gold Kruggerand, dimensions variable, 2008, Escape exhibition, Vilnius Lithuania, curated by Giedymin Jablonski

bottom left: vitrene with *Le petit mort II*, and *The Golden Age* at Muzeum Mierdzi, bottom right: detail of the vitrene

Page 122: *Tie A Knot In It (Silver Sperms II)*, sterling silver wire, the length is exactly Petry's height, 2007, at Muzeum Mierdzi

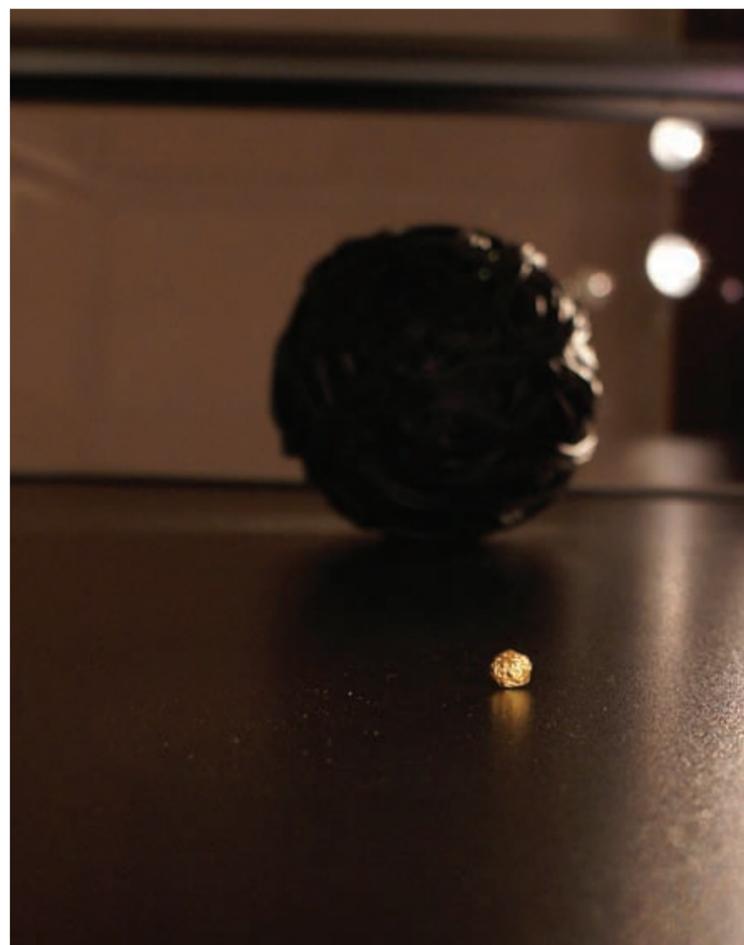
Page 123: *Tie A Knot In It (Sowing Seed V)*, knotted green garden nylon, dimension and shape variable, 2006, at Muzeum Mierdzi

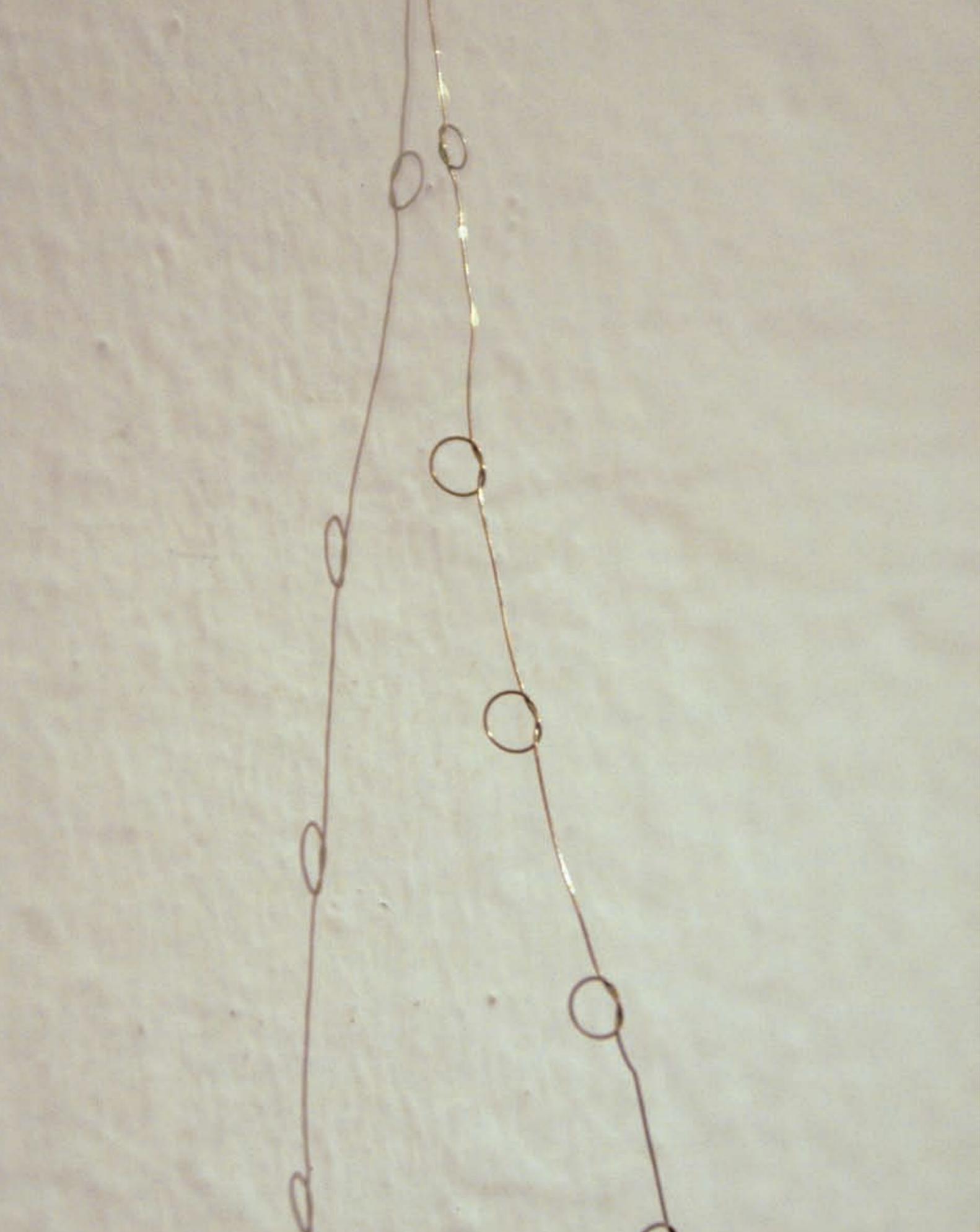
Page 124: *True Love*, 2006, two views at the Westbrook Gallery, London

Page 125: *True Love*, 2007, two views at the Devin Borden Hiram Butler Gallery, Houston











Demos

For the UNBOUND exhibition at the Contemporary Art Platform, London curated by Predrag Pajdic, *The Monument for the Unknown Soldier: Portrait of an American Portrait* was shown alongside a new work *Demos*. For this work I scattered ten of thousands of red, white and blue glass beads onto the floor. Members of the public were allowed to walk on the beads. The word *Demos* is a classical Greek reference to the population as a whole.



The Milky Way and other Fairy Tales

The Milky Way installation consists of 50 sets of glass orbs (in the shape of my testicles) shown in a spiral pattern similar to that of the Milky Way galaxy. The work was hung at my height, giving onlookers the effect of seeing the length of a body suspended mid-air, providing a human scale measure which stood in for any viewer. That said, the orbs can represent any male/female reproductive organs, yet centred at the height of my testicles, they provide a visual jest hinting that everyone places themselves at the centre of their own universe.

The Milky Way galaxy is commonly depicted at a 45% angle for best visual effect. This is an artistic depiction decided on by NASA, rather than scientific one. It is equally correct to show it from edge on, in disk shape. The galaxy looks different for a viewer positioned inside or outside it. NASA's raw data is only *black* and *white* information, colour images are made from building up layers for *artistic* purposes. The colours presented are artistic fictions made by NASA. *The Milky Way* also addresses the predominantly *male conquest* of space for as an out same-sex lover, I would not have been allowed into any space program, since astronauts were taken from Air Force personnel.

The *Fairy Tales* featured nine cowhides, embroidered with freshwater pearls. The templates for the embroidered pearl patterns were based on ejaculations ('money shots') from gay pornographic films. They represent images of men who have taken bodily, if not emotional pleasure from one another. To create the templates, videos were paused to make drawings of the ejaculations, which were then re-scaled on a one-to-one human size on the cowhides, using my body as a marker for those in the videos. Semen is proof of the pleasure the body took in possession, the consumption of the other, and so too in these paintings. This performative element kept the scale correct and the positions of each pearl relative to the semen on the paid performers. Viewers subconsciously take in the human scale, and again my body stood in for any body, not the artist's body.

The pearls themselves double the *nature morte* aspect of the work, having been harvested from living creatures. The tiny white orbs are as sensitive to light as those used in *The Milky Way*. There is also a long and established history of pearls against skin in Western visual art, although it tends to be gender-specific: a young woman wearing pearls represented virginity; whereas a married woman wearing pearls represented fidelity. Pearls symbolised ownership, bejewelled woman as man's property, or potential property.

The title of each painting is the name of the film from which the *money shot* originated. Each hide's colour relates to the gay hanky code of sexual fetishes. Red indicates an interest in fisting so for *Fallen Angels III* red leather was used, and the ejaculate still taken from a (red) fisting video. Grey indicates sexual pleasure in bondage and so on. Art is littered with codified meanings intelligible to the cognoscenti. Knowledge is the key to unlocking the strata.

Page 129: *The Milky Way*, 100 glass orbs, monofilament wire, loop screws, dimensions variable, 2004, collection of the Museum of Fine Arts, Houston, detail view at the Devin Borden Hiram Butler Gallery

Pages 130/131: *The Milky Way*, scale view, Devin Borden Hiram Butler Gallery

Page 132: *The Milky Way*, top view at the Sundaram Tagore Gallery, New York

Page 133:

top: *The Milky Way*, side view, Sundaram Tagore Gallery with *Sex for Sale*, *London Skins*, *Foot Soldiers* and *Fallen Angels III* in the background

bottom: *The Milky Way*, scale view with *Butt Pluggers*, *The Punishment Room* and *Deviant Detours* in the background

Glass hot/cold work: Anthony Harris

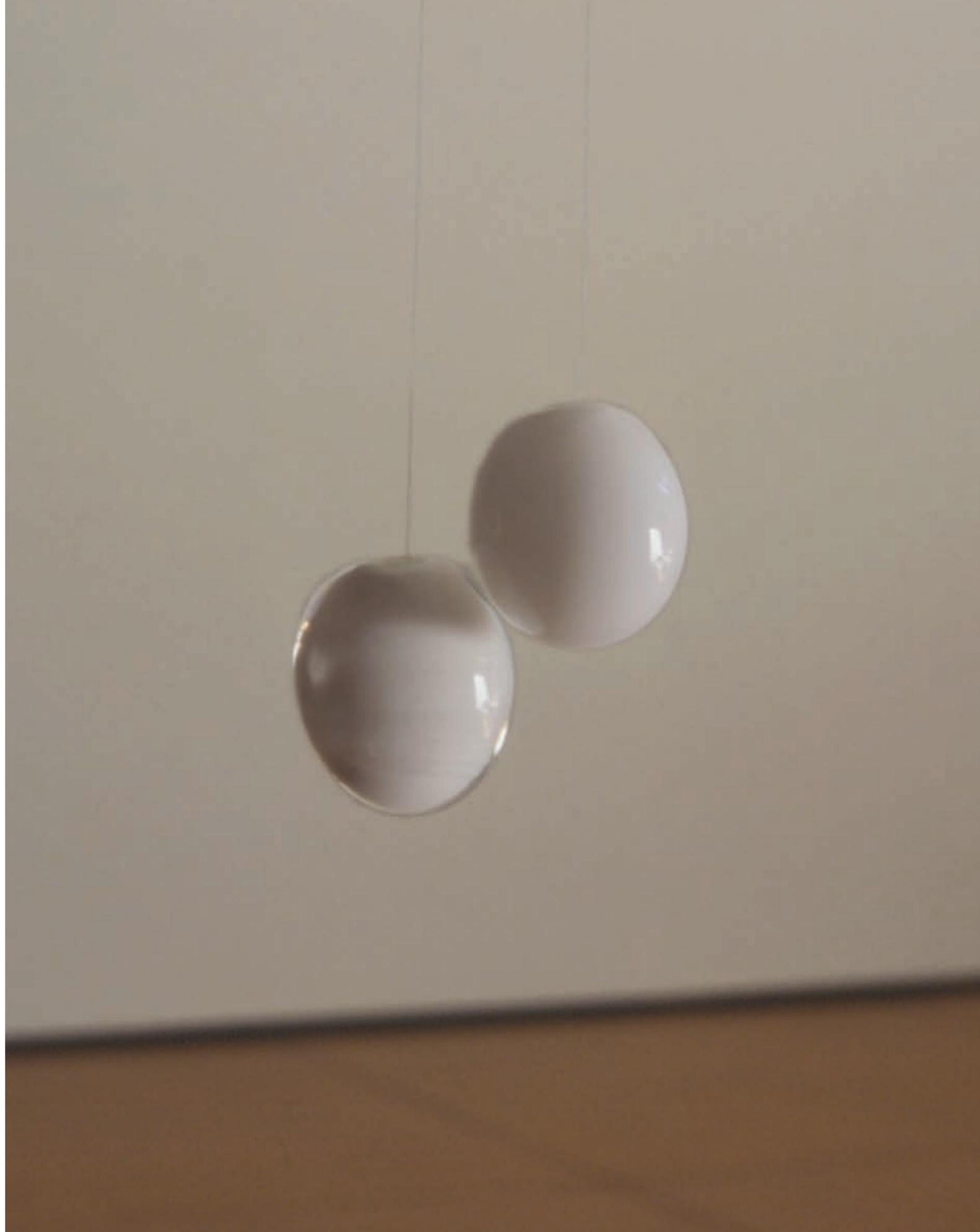
Page 134:

top left: *Foot Soldiers*, coral leather, pearls, rivets, screws, dimensions variable, 2004, detail of pearls

top right: *Sex for Sale*, white leather, pearls, rivets, screws, dimensions variable, 2004, detail of rivet and screw

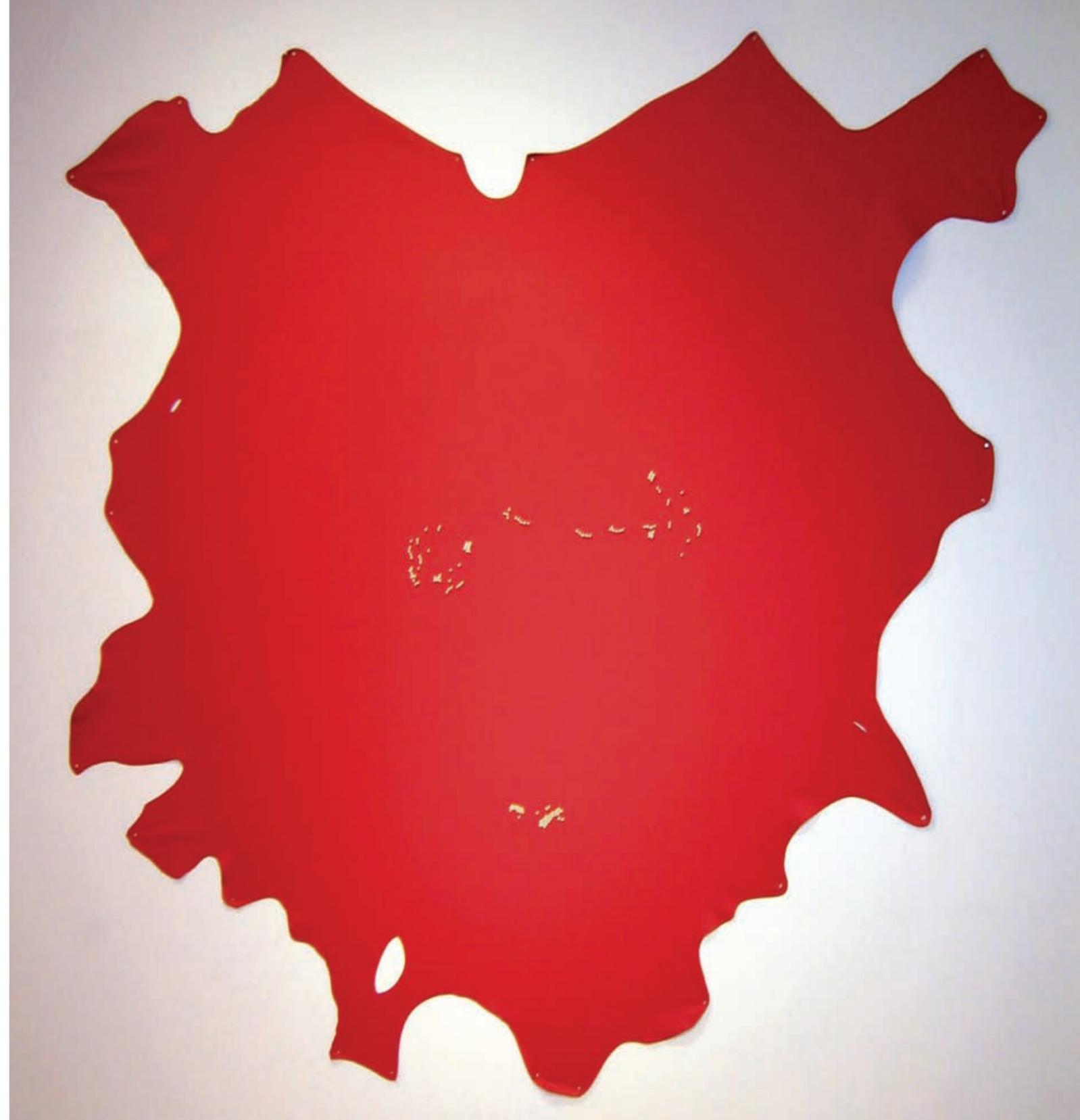
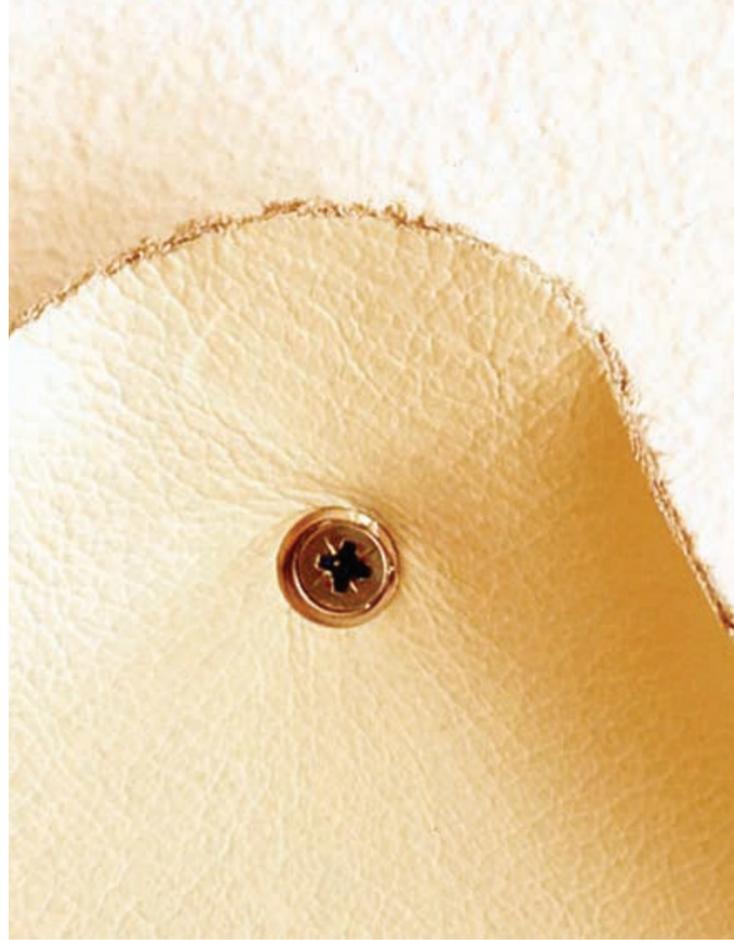
bottom: *London Skins*, yellow leather, pearls, rivets, screws, dimensions variable, 2004, detail view

Page 135: *Fallen Angel III*, red leather, pearls, rivets, screws, dimensions variable, 2004, Sundaram Tagore Gallery, New York





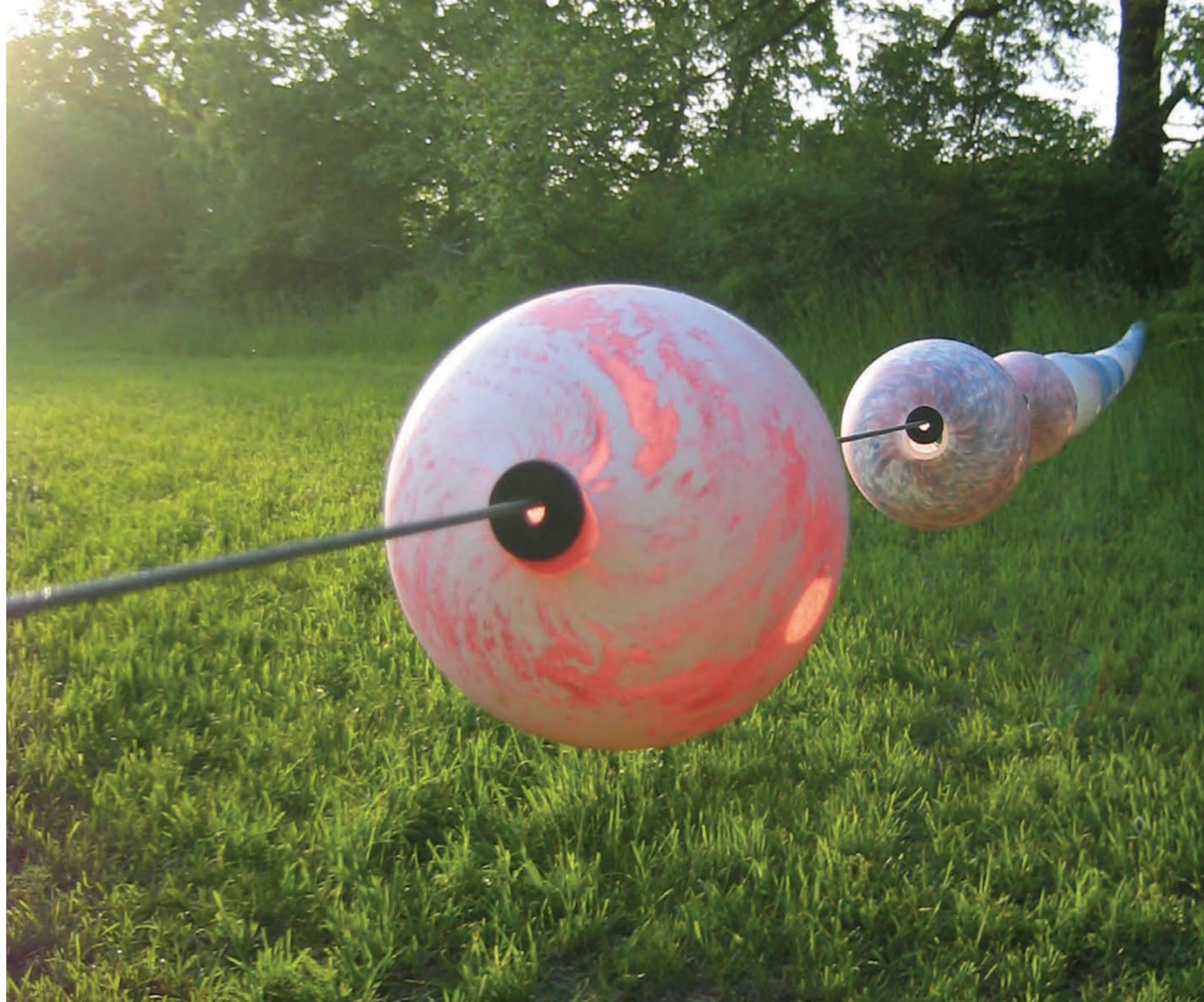




The Axis

The Axis was included in the In The Gloaming exhibition (2003), curated by Koan Jeff Baysa for Art OMI, in upstate New York. All works were situated outside in a sculpture park covering several square acres and visitors had to seek out the pieces placed in the landscape. *The Axis* was situated between two trees in a natural hollow in the sculpture fields and faced North/South. A steel cable was strung at neck height containing 50 spheres, each a mix of red white and blue glass, partially sand blasted. The spheres were mobile and viewers could move them along the wire like beads on an abacus. As the sun set (in the gloaming), the spheres were naturally illuminated, blending into the skyline and passing clouds, causing the wire to become less visible and more dangerous.

The work was made after George W. Bush coined the term the *Axis of evil*, and was seen by many to be un-patriotic and was systematically vandalised. All but two of the spheres were smashed over a period of weeks, in an area where American flags were hung on most houses, and automobiles had bumper stickers calling for war in Iraq to take revenge on Osama bin Laden. Documents now show that at the time, the US Government knew that Saddam Hussain had nothing to do with the 9/11 attacks. The site was not obvious to passers-by and could only be reached by a great deal of effort. No one was ever apprehended or charged with the work's destruction.



Pages 136/137: *The Axis*, 50 glass spheres, wire, dimensions variable, 2003, view of the In The Gloaming exhibition, Art OMI, New York

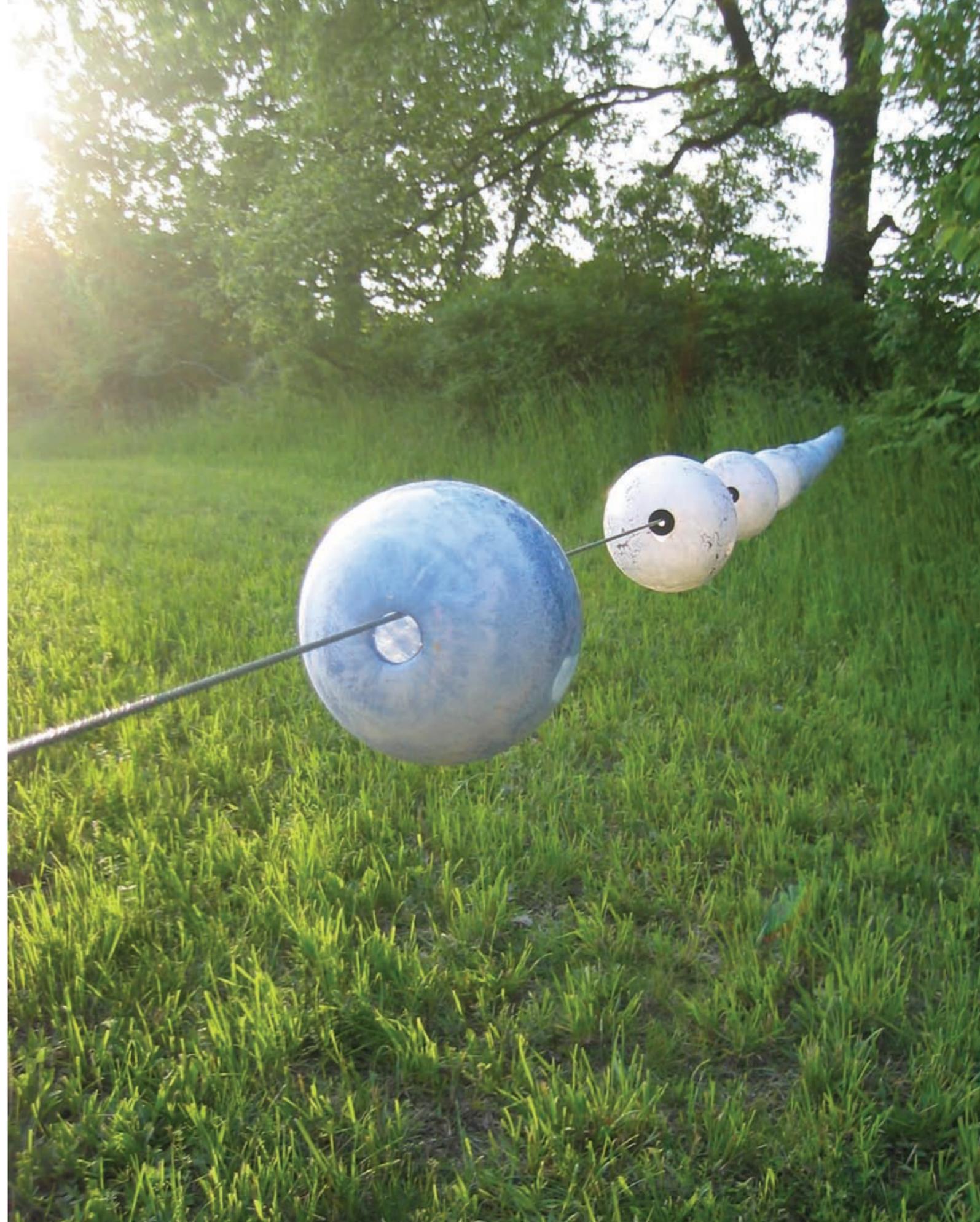
Page 138:

top: *The Axis*, view through the trees to the entrance of the work

bottom: *The Axis*, scale view

Page 139: *The Axis*, detail of blue spheres

Glass hot/cold work: Anthony Harris



The Sound of Breaking Glass

The Prowler Project Space was housed in what was once a Victorian brothel, then run as a gay and lesbian lifestyle/erotic store. The company's director, Simon Topham, wanted the site's dramatic marble columned, domed ceiling room (which he had restored) to be used as a project space. In earlier times, women were placed on display for lusty male Victorian consumers in the grand room. *The Sound of Glass Breaking* had to be approached by passing through the store's merchandise. *Sangre de Toros* featured two blood red, hand blown, testicular sized, lead crystal orbs suspended in the centre of the room at the height of my testicles. The lights were gelled red as were the windows.

Other works shown included *William's Voice* and *Narcissus*, in an underground gallery that used to house a Victorian plunge pool and steam room. *William's Voice* alludes to William S. Burroughs' seminal work *Naked Lunch* (1959), where the main character, William Lee, a writer/secret agent uses many drugs to finish his novel/accomplish his missions. He hallucinates that his typewriter has turned into a talking bug whose mouth resembles a giant anus, and demands that Lee massage drugs into its sphincter in order to type. *William's Voice* comprises a small oil can marked with its brand name - Singer, and underneath where one would traditionally place the thumb to press the base - releasing drops of oil, is a photograph of an anus encased in plastic. *Narcissus* comprised a single photograph of my eye mounted onto a lady's compact reflecting itself.

Page 141: *Sangre de Toros*, 2 red glass orbs, red light, monofilament, dimensions variable, 2003, at the Prowler Project Space, London
Glass hot/cold work: Anthony Harris
Page 142: *Sangre de Toros*, photograph on canvas, 6 x 4 feet, 2003
Page 143: *William's Voice*, laminated photo, antique oil can, 2(d) x 2.75(h) inches, 2003, top and bottom views
Page 144: *Narcissus*, photograph, compact, 6 x 3 x 4 inches, 2003



