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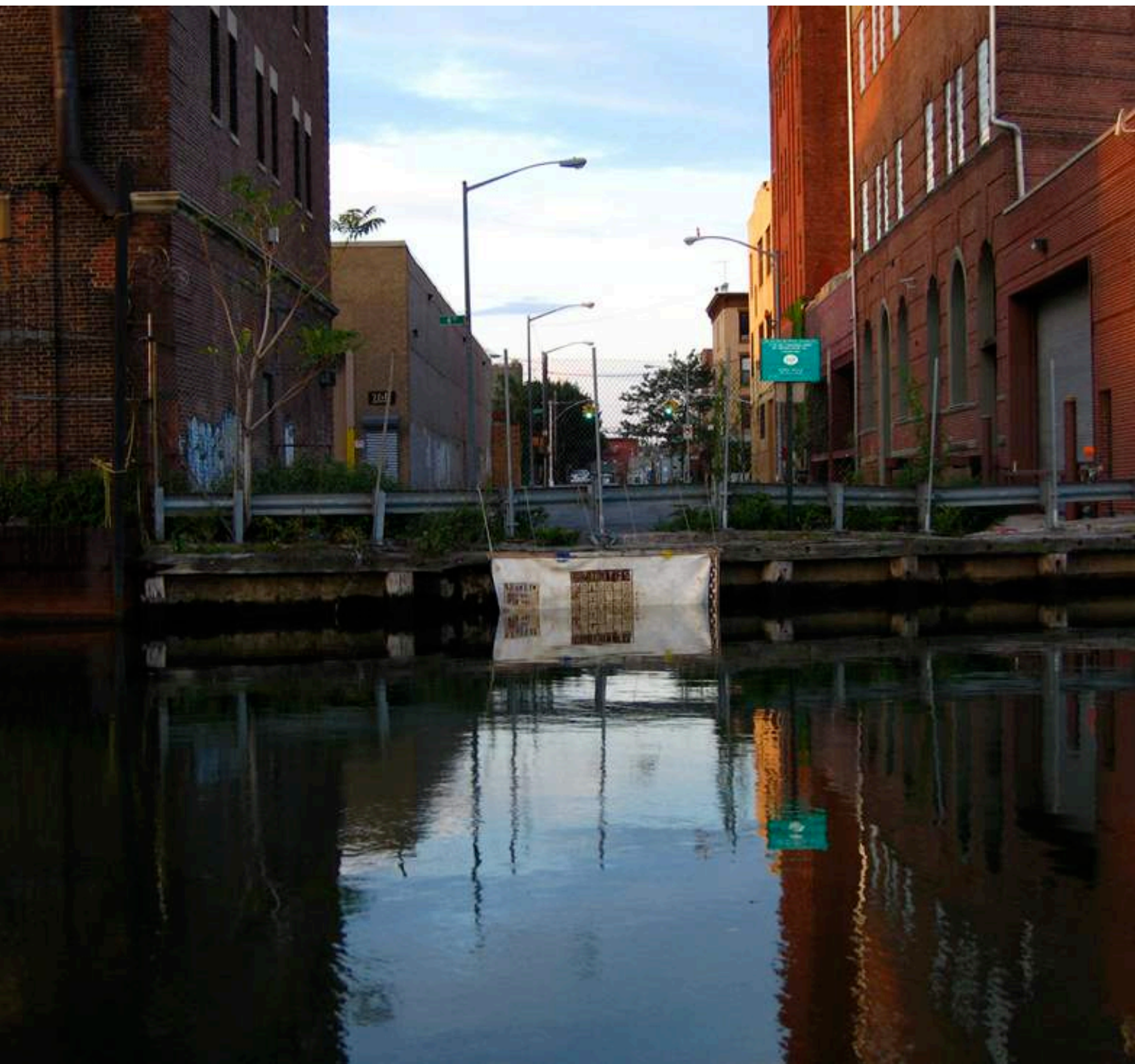
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My current practice has evolved from my experience as a printmaker, as I look for sources of rhythmic energy and cyclic change to animate material on and related to the site. My work seeks to give autonomy to matter and interest in the local alchemy of constant change at any given site drives these material inquiries in the nature of things seen and unseen.

From an industrial canal in Brooklyn to a recent project in the Mojave Desert, my work employs the environmental specifics of the site itself as an active participant in the creation of the work. These material-rich interactions with the environment continue to be the root of my practice. Mixed media work on canvas and paper from these process-driven and often durational installations become records and artifacts of vanished actions, while ongoing documentation, such as stop-animation and time-lapse of the unfolding work, often materializes the most ephemeral aspects of the work.

Working around the basic ontological premise of impermanence, that all things begin and end, my works charts how this truth manifests in both the absence and presence of materiality, prompting questions about how we interact with the material world and our knowledge of its impermanence.

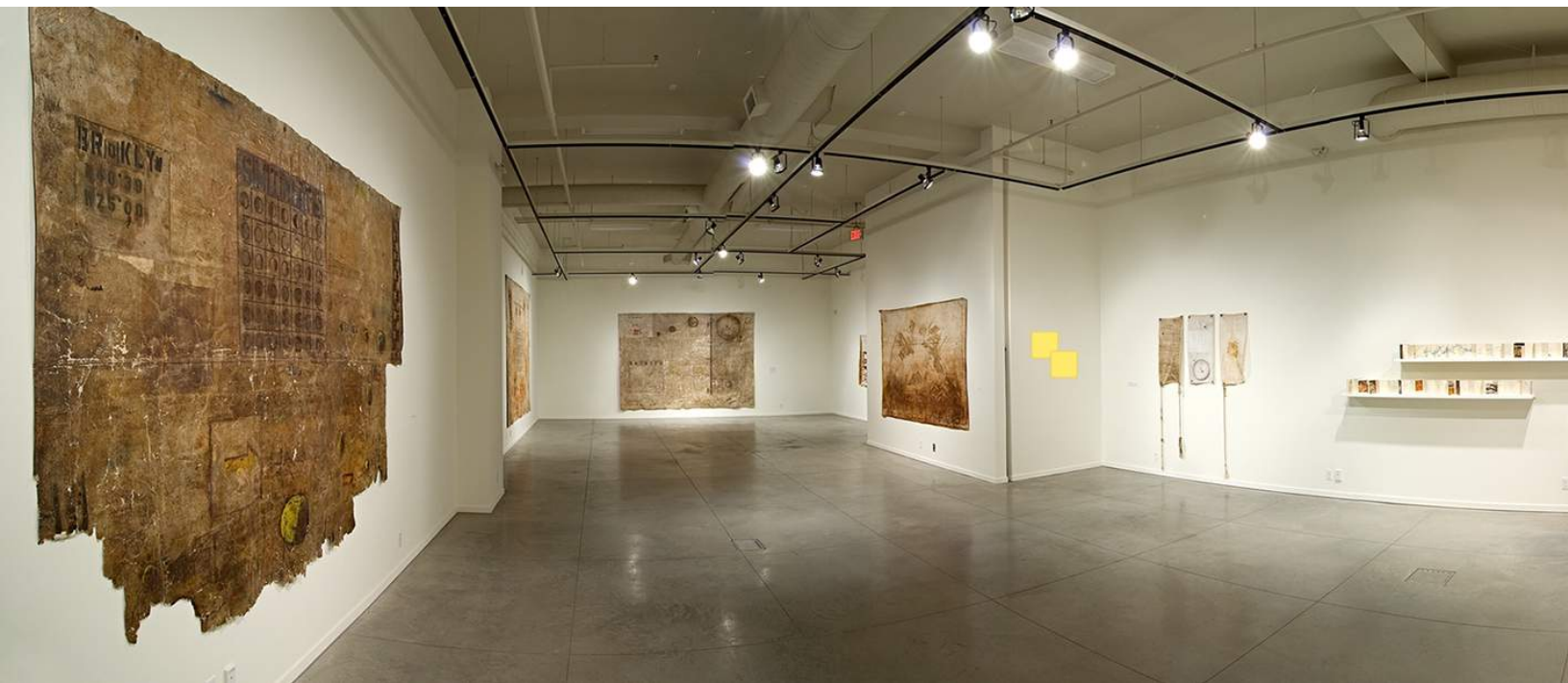
DE, 2018



Project for Canal, Brooklyn, NY, 2006 - 2008, detail. Prepared canvas installed in the Gowanus Canal, left for prolonged periods to record tidal and astronomical movement at the site. At the end of their time in the canal, the canvas were removed from their own ontological realm of 'experiencing' the tidal forces, becoming epistemological artifacts of the installation.



Canal #4, mixed media on canvas, 96 x 144 inches



Project for Calendar Studies, 2008, Touchstones Museum of Art & History, Nelson, B.C.



MARK:, North Adams, MA, 2007 - 2008. Installation detail. A meditation on the disappearance of local bird species, MARK: used canvas-wrapped trees to ask the simple question: how do we register absence?

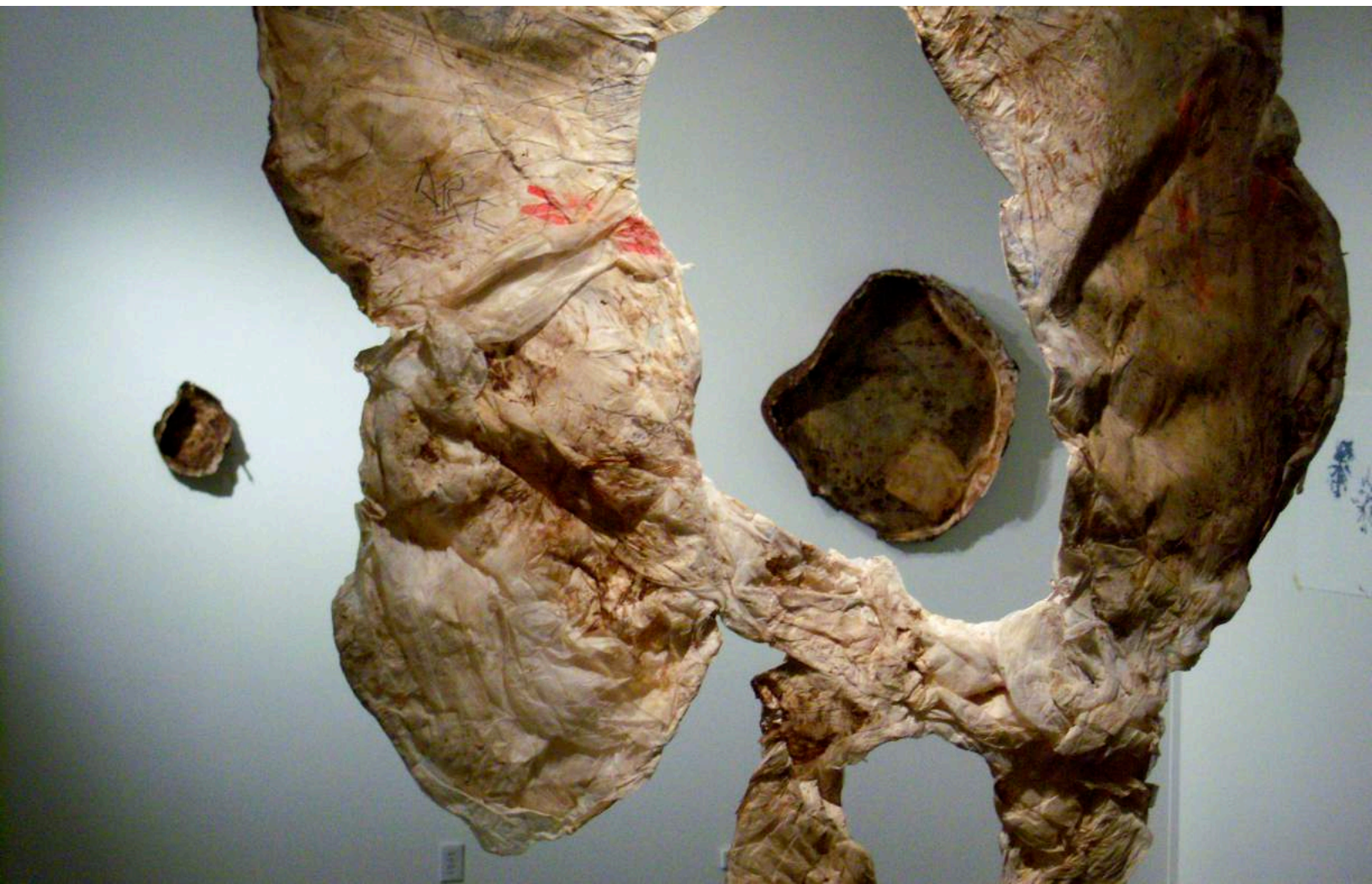


Inside each band of canvas around the trees, a silhouette of rare or extinct birds was printed (in walnut ink) while on the outside, visible to the viewer, was printed the year that particular bird was last seen in the area. A legend at the end of the installation exposed the absence of the hidden birds, and tacitly asked the viewer to reconsider their experience of the woodland in light of this new information (about the birds).

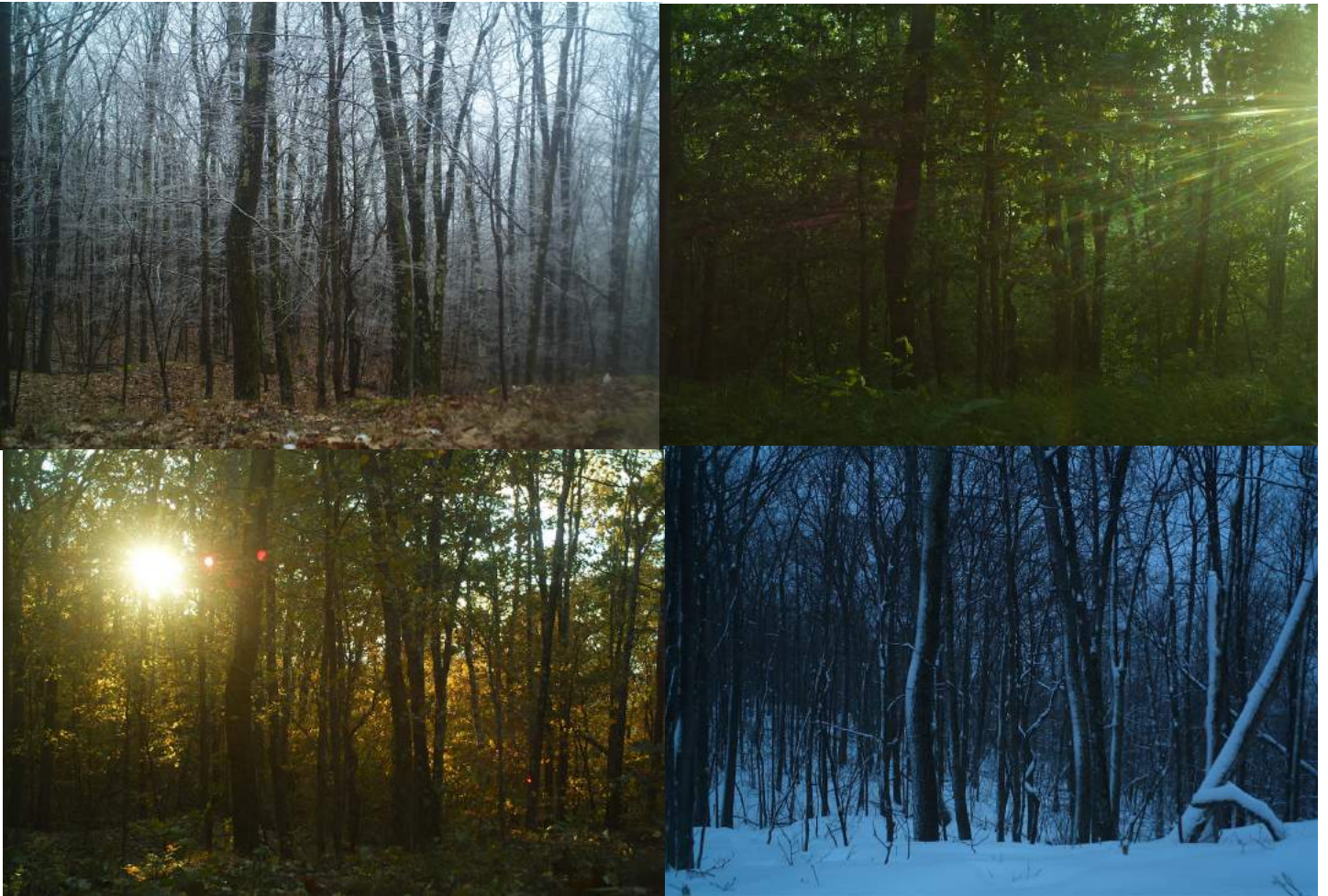
1990/MourningWabler/NorthAdams, mixed media on canvas, 22 x 38 inches



Project for Paper, Kootenay Mountains, British Columbia 2008 - 2010, installation detail, British Columbia, Canada. A experimental natural printing project using chemicals (i.e. tannin) exuded from tree stumps to print their rings. Project for Paper covered stumps in a recently clear-cut with caps made from alternating layers of maps, documents, guidebooks, and tissue, in a conversation between abstract notions of location and the experience of being in the place itself. The white capped stumps became epitaphs for the recently fallen trees, as well as negative forms that serve as impartial records of their existence, demise, and, ultimately, absence.



Project for Paper, Oxygen Art Centre, Nelson, British Columbia, Canada, 2009



Project for Woodland, 2011 - 2013, used time-lapse videos to capture footage from a half a dozen sites in a mixed deciduous forest in the Taconic Mountains, New York.

During a two year photography project, automatic trail cameras captured over two million still-photographs had been collected and the first suite of video work from this archive can be seen [here](#) (media link #1), called 'Forest6', after the site featured.

The archive remains open for further consideration and future projects.

The most recent site-specific project used deconstructed natural ink to explore desert geology and landscape conditions in Yucca Valley, California and surrounding area.



Detail, installation, *peaks & valleys*, accordion notebook, ink, 2018

Created on site with foraged plant material (oak galls) for ink, monoprints made during this three month self-directed studio residency are currently being finished for a body of work titled, *work of wind, work of water*. More information and details of the project can be found [here](#). (media link#2).

This project will continue when I revisit the site next year of an ongoing eco-printing experiment at the site (media link#3).



Detail, wip (left); *igneous monoprint*, mixed media on paper, 7 x 11 inches

In conjunction with site-specific projects, I maintain a studio practice which likewise explores intersections of material, time, and environment. Studio works are created outside on rooftop spaces in urban and semi-urban locations. I sometimes liken the process to gardening, seeding the roof just before winter with objects and material and returning in spring to see what's appearing; interventions are light at first and then, in autumn, there is more focused work, which brings them to fruition.



Studio Site: Hudson, New York, 2013 - 15 (top); 2016 - present (bottom)



in ballast to the white sea, mixed media on canvas, 51 x 38 inches



summer hymnal, mixed media on canvas, 21½ x 24 inches

Currently the studio, practice is focused on a project which uses the studio structure itself (an old wooden stand-alone garage) as part of the work, a hybrid installation of analog movement and digital recordings called this is the work this machine does. (media-link#4) Inspired by the elegant glyphs mindlessly carved by grass into the sand, the work represents new frontiers of kinetic sculpture and architectural interventions as well as building on my foundational interest in points of contact with ever-changing state of materiality.



herbaglyph, Turkey Flats, Joshua Tree, Feb 16, 2018, digital photo