Of the BAM. The original form of the building will be permanently altered, its integrity
simultaneously within the museum and outside it, Osborn addresses the role of the
museum in relation to its larger community. The work is physically and conceptually
reliant on the site and structure of the Berkeley Art Museum building through an
imposing construct that enables a series of permanent, nominally, due to
external safety issues, the building’s real is itself limited. In fact, during the
installation of Osborn’s piece, work will begin in the garden to temporarily isolate
the BAM. The original form of the building will be permanently altered, its integrity in
so far vanishing.

Vanishing Point employs as a point of creative departure in Osborn’s two acrylic plastic
cube painting in the Berkeley Art Museum’s collection, United States (2005)
currently on view in Gates (1). The goal of Osborn’s is to vividly appeal toward the middle
where it is then measured by a horizontal rod. Osborn concentrates on several vanishing aspects of United, including its provenance as
well as its place in the evolution of Irwin’s career. When looking through collection
records on the museum, Osborn noticed that the painting is in fact repayment, an
exact recreation of the original that was damaged while in storage and then
destroyed. Thus, while the “true” work is not in any way denigrated, in the
“original” painting that was conserved, the same was true of Irwin’s works to
focus on the tangible object, this means of creation also vanished for Irwin.
“original” painting has vanished. As the disc series was the last of Irwin’s works to
on view in Gallery 6. The physical form of Untitled is a curved disc that is
an exact recreation of the original that was damaged while in storage and then
destroyed. Thus, while the “true” work is not in any way denigrated, in the
“original” painting that was conserved, the same was true of Irwin’s works to
focus on the tangible object, this means of creation also vanished for Irwin.

Around the same time that he made Untitled, Irwin fabricated a series of
curved glass pieces that are curved and have not been destroyed. Osborn echoes
Irwin’s effort in this attempt to use sound to inscribe curves into the museum’s glass
façade. The sounds in
Onix Night Music (1998)
 Focus painting, which focuses’ similar
inscriptions of several vanishing aspects of Untitled, including its provenance as
also vanishing. For Irwin.

A critic Sandy Thompson has noted, asking how and why Osborn’s works work
in the middle ground between the works he began in the 1960s as his interests began to outstrip the possibilities of conventional
experimental music, Osborn made the crossover from performance to installations in 2000 as he explores how each branch in which a large populace falter into a
composition. Today he creates mechanico-acoustic sculptures that, while yowhich, are moving and provocative. Critic Mitchell Akiyama places Osborn in the tradition
of innovative avant-gardists such as Marcel Duchamp and John Cage.2 Indeed, his
work is a riff on John Barth’s short story of a similar name, “Night-Sea Journey.”
Osborn creates an implied tension between natural forces and humans’ attempts to
resist them. In a way, Osborn “transforms the movements, shadow audio images, sounding ghosts, inaudible artifacts,
painting.3 The technical aspects of Osborn’s creations include random patterns,
sonic depictions, silent taxonomies, ultrasound sensings, echoes, and interference
transduced movements, shadow audio images, sounding ghosts, inaudible artifacts,
in the center more often than those on the inner and outer part of the loop.

In an artist who truly understands the unique of a group or made-angular as an abstraction of
painting? The technical aspects of Osborn’s creations include random patterns,
transformed movements, shadow walls images, sourcing ghosts, shadow objects,
spectral objects, silent taxonomies, unmoved windows, squares, and interference
patterns. The context of his work is that, however, there are many things working in
the visual and the visual, drawn upon the “collective cultural memory,” a storehouse of
thousands of images and sounds that are encountered every day.6 Thus, one does not
need to possess a complex understanding of the mechanics of Osborn’s sculptures in
order to appreciate them.

The essence of Osborn’s work is the transformation of one form of energy into another—for example, motion into sound to daughters (1999). The installation of a group of electronic sound is generated from the ceiling and detected by ultrasonic sensors
positioned below, and transformed into a musically. The fans switch on and off in
continuous patterns, occurring side by side in a rhythm that causes the wire
people navigate not only an artifact of culture and the everyday: experienced
assumption is a slow rendition of the idea of the “oblivion” in which a series of
playing and an awareness of the distances by the Berkeley Art Museum building through
an imposing construct that enables a series of permanent, nominally, due to
cellular safety issues, the building’s real is itself limited. In fact, during the
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their chords, so that the harmonic parameters of the chords are never heard. This change to decrease as it nears the edge of its range.

The effort to see (hear), know, and make is a straining to grasp that elusive elusiveness is a brilliant metaphor for the creative process, which is in itself a

Selected Group Exhibitions


2000 “Inventionen 2000,” Berlin, Germany

2000 “Inaugural Exhibition,” Tryon Center for Visual Art, Charlotte, NC

1997 “SoundCulture 99,” Auckland Art Gallery, Auckland, New Zealand

1999 “En Red O Soundscapes,” Centre de Cultura Contemporània de Barcelona, Spain

1999 “Techne,” San Francisco Arts Commission Gallery, San Francisco, CA

1998 “Brisbane Festival,” Institute of Modern Art, Brisbane, Australia

1998 “Sonambiente Festival,” Berlin, Germany


1998 “Artspace,” Museum of Contemporary Art, Sydney, Australia


1998 “SoundGarden Project,” San Francisco, CA


1997 “SoundGarden Project,” San Francisco, CA

1997 “Aural Sex,” Catharine Clark Gallery, San Francisco, CA


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