



01 *Flit Gun*, 2022, mixed media, 26 x 6 x 9 inches.  
\$3800



02 *Remnant*, 2013, found paper wasp nest, Rino Pizzi's photograph of the artist on paper, 6.5 x 7.5 x 3.5 inches.  
\$3500

From Rino Pizzi's collaborative show, transFIGURATION, 2013

Paper wasps use their nests to rear their young. At the end of the season, they leave the nest and never return. I was fascinated that so much labor goes into creating, maintaining, and defending such an intricate architectural structure, only to be abandoned. Paper wasps use facial recognition to identify the members of their hive. For the transFIGURATION project, it seemed fitting that I transfigure my portrait by inserting it into a wasp nest. I wanted to identify myself as something in nature not outside of it.



03 *Buzzwords*, 2023, digital collage on vinyl, 214 x 112 inches.  
\$5000

A collection of vintage insecticide ads.



04 *Prepping for the Void: Giant Ichneumon Wasp*, 2023, hand-painted, 3D-printed resin, 8.5 x 3.5 x 2.25 inches.  
\$1300 (edition 1 of 3)



05 *Prepping for the Void: A Gaggle of Treehoppers*, 2023, hand-painted, 3D-printed resin, 8 x 6 x 1.5 inches.  
\$1300 (edition 1 of 3)



06 *Prepping for the Void: Longhorn Beetle*, 2023, hand-painted, 3D-printed resin, 7 x 3.75 x 1.75 inches.  
\$1300 (edition 1 of 3)



07 *Prepping for the Void: Praying Mantis (with decapitated head storage)*, 2023, hand-painted, 3D-printed resin, 4.25 x 3 x 2.5 inches.  
\$1300 (edition 1 of 3)



08 *Prepping for the Void: Mating Dragonflies*, 2023, hand-painted, 3D-printed resin, 8.5 x 7.5 x 4.5 inches.  
\$1800 (edition 1 of 3)



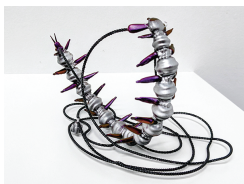
09 *Prepping for the Void: Stick Bug (with stick)*, 2023, hand-painted, 3D-printed resin, 7.5 x 4 x 2.5 inches.  
\$1300 (edition 1 of 3)



10 *Prepping for the Void: Water Bug (with egg protection domes)*, 2023, hand-painted, 3D-printed resin, 7.75 x 5 x 1.5 inches.  
\$1300 (edition 1 of 3)



11 *Prepping for the Void: Orbweaver*, 2023, hand-painted, 3D-printed resin, 4 x 4 x 1.75 inches.  
\$1300 (edition 1 of 3)



12 *Prepping for the Void: Centipede*, 2023, hand-painted, 3D-printed resin, 6 x 4.5 x 4.5 inches.  
\$1300 (edition 1 of 3)

In a typical summer month, 6 billion insects fly over your head. Wind and air currents disperse insects to great distances. Since 1926, scientists have been using airplanes to collect insects as high as 19,000 feet. For this series, I imagined creating space suits to help the insects survive their journey. I took the artistic liberty of including two arthropods that are technically not insects but belong to the same phylum.



13 *Splatometer*, 2022, mixed media on paper, 43 x 43 inches.  
\$5000

Since 1997, scientists in rural Denmark have been measuring the size of the local insect population by surveying the number of insects that hit car windshields. Similar Splatometer tests are used in the UK examining insect splats on car license plates.



14 *NIMBY*, 2022, hand-painted, 3D-printed resin, 29.25 x 4.625 x 3.5 inches.  
\$3,800



15 *Cathedral*, 2023, stained glass, LEDs, 32 x 32 x 58 inches.  
\$36,000

Inspired by the termite mounds built by the Cathedral Termites in the Northern Territory of Australia.



16 *Kaleidoscope in Decline*, 2019, plywood, ink, steel, digital prints on paper, 72 x 28 x 10.5 inches  
\$13,500

The overall shape represents a graph of the declining monarch butterfly population from 1993 to 2017.



17 *Invisible Cities: Weaver Ant Nest*, 2022, collage on paper, 49 x 49 inches.  
\$6000



18 *Invisible Cities: Termite Mound*, 2022, collage on paper, 49 x 49 inches.  
\$6000



19 *MAD*, 2023, mixed media, 57 x 48 x 5 inches.  
\$36,000

An amalgam of two concepts, the Red Queen Effect and Mutually Assured Destruction to describe the complicated relationship between insects and humans.



20 *Invisible Cities: Pink Chrysalis*, 2022, collage on paper, 49 x 49 inches.  
\$6000



21 *Invisible Cities: Golden Chrysalis*, 2022, collage on paper, 49 x 49 inches.  
\$6000

The Invisible Cities series was created in collaboration with my lovely wife, Ann Berman. The paper used for the collages was taken from books of things that humans value; gold, fine art, rare orchids, and golf courses.