



ALTMAN SIEGEL

Troy Lamarr Chew II
Jessica Dickinson
Liam Everett
Chris Johanson
Hiba Kalache
Koak
Alex Olson
Trevor Paglen
Didier William
Zheng Chongbin

Art Basel Miami Beach
Booth A15
Miami Beach Convention Center
December 8 – 10, 2023
Private Days: December 6 – 7, 2023

ALTMAN SIEGEL



Alex Olson lives and works in Los Angeles, CA. Through the use of color, layering, and texture – both in terms of three-dimensional impasto and implications within visual patterning – she controls surface tensions in at once a meticulous and playful manner. Layers appear to peel away to reveal other layers, suggesting several paintings embedded in one, some of which remain forever concealed. Pulling from both historical abstraction and contemporary design, Olson's paintings consider the juggling act between the eye and the brain to parse out evidence and desires, sources, and analysis, past and present.

Alex Olson
Book, 2023
Oil and modeling paste on canvas
71 x 50 in
180.3 x 127 cm
(AO-P23-06)



ALTMAN SIEGEL

Alex Olson
Book (detail), 2023
Oil and modeling paste on canvas
71 x 50 in
180.3 x 127 cm
(AO-P23-06)

ALTMAN SIEGEL



Alex Olson
Place, 2023
Oil and modeling paste on canvas
71 x 50 in
180.3 x 127 cm
(AO-P23-07)



ALTMAN SIEGEL

“There is a particular technique of applying paint that distinguishes Alex Olson’s work. It appears in a great many of her paintings... squeegeed strip of colour, immaculately smooth except at its tail end where a curling crest of paint betrays where the artist lifted her tool from the canvas. The mark seems to tell us everything we could want to know about the texture of oil paint: its viscosity, its speed, its consistency - all this information is readily available on the surface. And yet there is something about Olson’s paintings that is a little too perfect to be taken at face value. Certain things about them do not quite add up. Frequently listed in her media, along with oil paint and linen, is modelling paste - indicating that the paintings are more fastidiously fabricated than their gestural surfaces might sometimes imply.”

- “Alex Olson—Why I Paint,” *Vitamin P3: New Perspectives in Painting*, Phaidon, 2016

Alex Olson
Place (detail), 2023
Oil and modeling paste on canvas
71 x 50 in
180.3 x 127 cm
(AO-P23-07)

ALTMAN SIEGEL



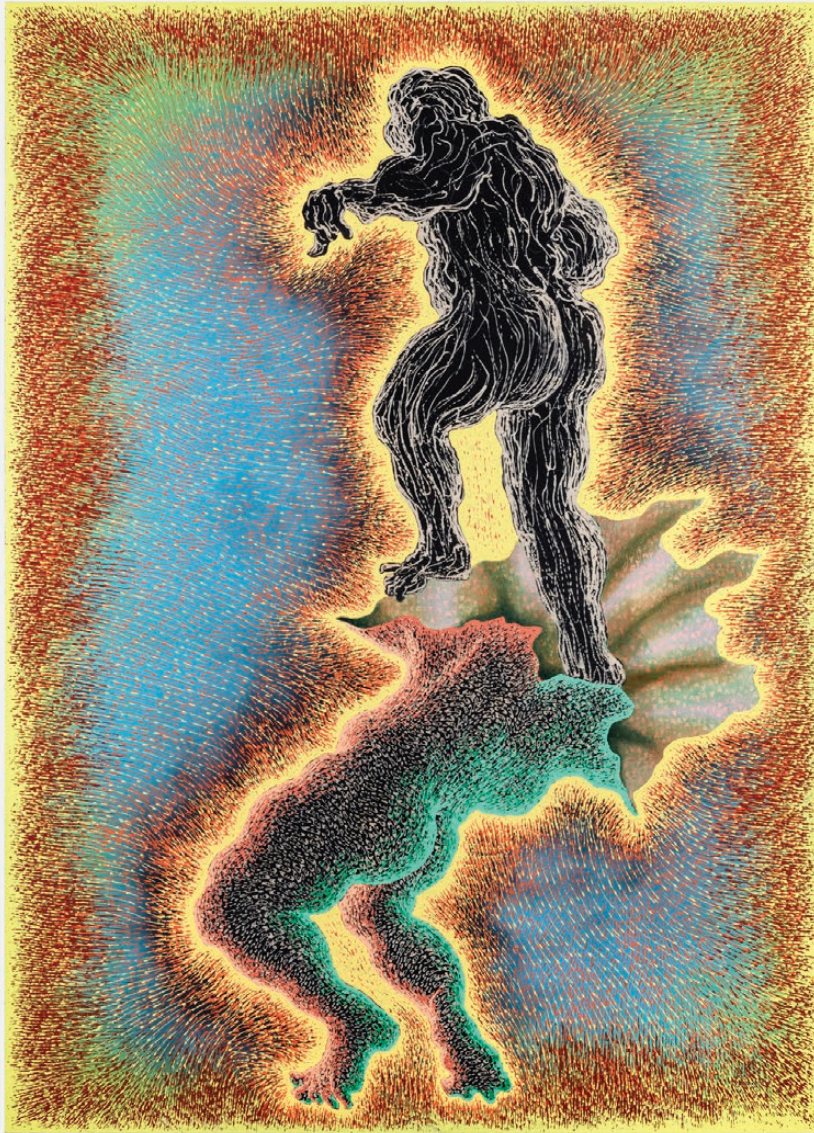
Alex Olson
Baby, 2023
Oil and modeling paste on canvas
11 x 8 1/2 in
27.9 x 21.6 cm
(AO-P23-05)

ALTMAN SIEGEL



Alex Olson
Baby, 2023
Oil and modeling paste on canvas
11 x 8 1/2 in
27.9 x 21.6 cm
(AO-P23-05)

ALTMAN SIEGEL



Didier William lives and works in Philadelphia, PA. Within his practice, William has developed a distinct and ever-morphing visual language through bold pattern making and use of vivid color. William's recent work largely draws on his memories of growing up in Miami after immigrating from Port-au-Prince, Haiti as a young boy. Pulling from Haitian history, language, mythology, and his personal experiences, he explores the legacies of colonialism, resistance, and then struggle for agency and identity. His work examines the relationship between formalism – his compositions combine both painting and printmaking techniques and push the limits of figuration and abstraction – and the narrative capacities of painting.

Didier William
Moult 2, 2023
Acrylic, ink, wood carving on panel
74 x 52 in
188 x 132.1 cm
(DW-P23-12)



ALTMAN SIEGEL

Didier William
Moult 2 (detail), 2023
Acrylic, ink, wood carving on panel
74 x 52 in
188 x 132.1 cm
(DW-P23-12)

ALTMAN SIEGEL



Didier William
Moult 2, 2023
Acrylic, ink, wood carving on panel
74 x 52 in
188 x 132.1 cm
(DW-P23-12)

ALTMAN SIEGEL



Didier William
Difé, 2023
Acrylic, ink, oil, wood carving on
panel
90 x 59 3/4 in
228.6 x 151.8 cm
(DW-P23-10)



ALTMAN SIEGEL

“...my figures are always in the space of titans, sort of a dream space—I don’t even think about them as human. I don’t think of them as people. I think of them as apparitions or titans, something aspirational, which allows me to project further into the mythology of these narratives.”

- Didier William, “Didier William with Charles M. Schultz,” *The Brooklyn Rail*, February 2023

Didier William
Difé (detail), 2023
Acrylic, ink, oil, wood carving on
panel
90 x 59 3/4 in
228.6 x 151.8 cm
(DW-P23-10)

ALTMAN SIEGEL



Didier William
Difé, 2023
Acrylic, ink, oil, wood carving on
panel
90 x 59 3/4 in
228.6 x 151.8 cm
(DW-P23-10)



Didier William, *Moult 1*, 2023, Acrylic, ink, wood carving on panel, 52 x 74 in, 132.1 x 188 cm, (DW-P23-11)



ALTMAN SIEGEL

Didier William
Moult 1 (detail), 2023
Acrylic, ink, wood carving on panel
52 x 74 in
132.1 x 188 cm
(DW-P23-11)



Didier William, *Moult 1*, 2023, Acrylic, ink, wood carving on panel, 52 x 74 in, 132.1 x 188 cm, (DW-P23-11)

ALTMAN SIEGEL



Zheng Chongbin lives and works in San Francisco. One of the most influential experimental ink painters of the 1980s, Zheng is widely recognized for his work exploring and deconstructing the conventions and constituents of classical Chinese ink tradition and Western pictorial abstraction. Finding inspiration in the natural light and landscape of Northern California where he has lived since the early 1990s, Zheng draws influence from his formal training at the China Academy of Art in Hangzhou alongside more contemporary references to the Light and Space movement in his intricate works on paper and large-scale installations. The notion of the world as always in flux, consisting of flows of matter and energy that repeatedly cohere and dissipate, is central to his work. Inherent in pre-modern Chinese and especially Daoist thought, this worldview enables contemporary inquiries into complex systems like climate and social behavior, artificial intelligence, and quantum physics. Through the interactions of ink, acrylic, water, and paper, Zheng's paintings generate and record the processes that underlie the emergence of order and its inevitable dissipation.

Zheng Chongbin
Abyss, 2023
Acrylic, ink, Xuan paper on panel
67 1/2 x 50 3/4 in
171.4 x 128.9 cm
(ZC-P23-01)



ALTMAN SIEGEL

Zheng Chongbin
Abyss (detail), 2023
Acrylic, ink, Xuan paper on panel
67 1/2 x 50 3/4 in
171.4 x 128.9 cm
(ZC-P23-01)

ALTMAN SIEGEL



Zheng Chongbin
Abyss, 2023
Acrylic, ink, Xuan paper on panel
67 1/2 x 50 3/4 in
171.4 x 128.9 cm
(ZC-P23-01)

ALTMAN SIEGEL



Zheng Chongbin
Floating Zone No.2, 2023
Acrylic, ink, Xuan paper on panel
56 1/4 x 41 1/2 in
142.9 x 105.4 cm
(ZC-P23-07)

ALTMAN SIEGEL



“I see material as a transit space where the causal mind can enter, land on, grasp, and pass through just like ink moving through Xuan paper. It’s the transparent space, like the membrane, where every living cell or entity can act and accelerate, die, and regenerate.”

- Zheng Chongbin in “Within Ten Thousand Views” by Yeewan Koon, *A 10,000 Year View* by Zheng Chongbin, Hong Kong: Hong Kong Museum of Art

Zheng Chongbin
Floating Zone No.2, 2023
Acrylic, ink, Xuan paper on panel
56 1/4 x 41 1/2 in
142.9 x 105.4 cm
(ZC-P23-07)

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Zheng Chongbin
Floating Zone No.2, 2023
Acrylic, ink, Xuan paper on panel
56 1/4 x 41 1/2 in
142.9 x 105.4 cm
(ZC-P23-07)

ALTMAN SIEGEL



Zheng Chongbin
Light Ecology 00-A, 2023
Acrylic, ink, Xuan paper on panel
73 1/2 x 54 1/4 in
186.7 x 137.8 cm
(ZC-P23-13)



ALTMAN SIEGEL

“With my painting, I’m not really painting pictures. I want to see what the painting becomes. It’s something of a suggestion.”

- Zheng Chongbin in an interview with Blue Fay, “Beyond Confinement’: An Interview with Zheng Chongbin,” *The Daily Californian*, May 15, 2020

Zheng Chongbin
Light Ecology 00-A (detail), 2023
Acrylic, ink, Xuan paper on panel
73 1/2 x 54 1/4 in
186.7 x 137.8 cm
(ZC-P23-13)

ALTMAN SIEGEL



Zheng Chongbin
Light Ecology 00-A, 2023
Acrylic, ink, Xuan paper on panel
73 1/2 x 54 1/4 in
186.7 x 137.8 cm
(ZC-P23-13)

ALTMAN SIEGEL



Koak lives and works in San Francisco. The artist creates emotionally charged portraits, often of female figures, imbuing her subjects with a sense of agency and inner life to challenge patriarchal views of the feminine. Engaging hierarchies of gender as well as form, Koak interrogates commonly held cultural assumptions defining women as passive objects of desire. Drawing on the visual vocabulary of comics and often translating this into sculptural form, the exquisite technique Koak is known for allows her line-making to appear beautifully effortless, but is in fact the result of a rare type of generous and hand-made master craftsmanship.

Koak
Sun Dour, 2022
Bronze
15 x 15 x 10 in
38.1 x 38.1 x 25.4 cm
Edition of 12 plus 1 artist's proof
(#2/12)
(K-S22-02)

ALTMAN SIEGEL



Koak, *Sun Dour*, 2022, Bronze, 15 x 15 x 10 in, 38.1 x 38.1 x 25.4 cm, Edition of 12 plus 1 artist's proof (#2/12), (K-S22-02)

ALTMAN SIEGEL



Koak
Sun Dour, 2022
Bronze
15 x 15 x 10 in
38.1 x 38.1 x 25.4 cm
Edition of 12 plus 1 artist's proof
(#2/12)
(K-S22-02)

ALTMAN SIEGEL



“Koak’s *Swan* is all puffed chest, in mid-inhalation, preparing for its exquisite melodic finale. This is ‘to let the breath fill the sculpture,’ Koak writes, ‘from wings to toes, so that the focus isn’t post death, when the body has been transmuted to an object, but instead keenly in the moment of what must given up when we die—in the final energetic last throes of life.’ This posture is a nostalgic one, nodding to the iconic Dutch painting, *Still Life with Swan and Game before a Country Estate*, in which a bird and hare have expired in a heap.”

-Ross Simonini, “Koak: The Canary,” Bibeau Krueger, 2023, <https://bibeaukrueger.com/Koak>

Koak
Swan Song, 2023
Bronze
24 x 15 x 20 in
61 x 38.1 x 50.8 cm
Edition of 6 plus 2 artist’s proofs
(#1/6)
(K-S23-03)

ALTMAN SIEGEL



Koak, *Swan Song* (detail), 2023, Bronze, 24 x 15 x 20 in, 61 x 38.1 x 50.8 cm, Edition of 6 plus 2 artist's proofs (#1/6), (K-S23-03)

ALTMAN SIEGEL



Koak
Bather, 2022
Bronze
24 1/4 x 18 x 9 in
61.6 x 45.7 x 22.9 cm
Edition of 6 plus 2 artist's proofs
(#3/6)
(K-S22-03)

ALTMAN SIEGEL



Koak
Bather, 2022
Bronze
24 1/4 x 18 x 9 in
61.6 x 45.7 x 22.9 cm
Edition of 6 plus 2 artist's proofs
(#3/6)
(K-S22-03)

ALTMAN SIEGEL



Koak
Bather (detail), 2022
Bronze
24 1/4 x 18 x 9 in
61.6 x 45.7 x 22.9 cm
Edition of 6 plus 2 artist's proofs
(#3/6)
(K-S22-03)

ALTMAN SIEGEL



Liam Everett lives and works in Sebastopol, CA. Everett has established the studio as a site of both investigation and rehearsal. His practice is mediated by a set of open-ended, continually shifting questions. Rather than offering definitive answers, however, Everett's paintings contemplate the influence of gesture, material, and obstruction. They also serve as records of their material encounters.

Liam Everett
Untitled (maybe an actress), 2023
Ink, oil, sand on vinyl
57 1/2 x 57 1/2 in
146.1 x 146.1 cm
(LE-P23-02)



ALTMAN SIEGEL

Liam Everett
Untitled (maybe an actress) (detail),
2023
Ink, oil, sand on vinyl
57 1/2 x 57 1/2 in
146.1 x 146.1 cm
(LE-P23-02)

ALTMAN SIEGEL



Liam Everett
Untitled (maybe an actress), 2023
Ink, oil, sand on vinyl
57 1/2 x 57 1/2 in
146.1 x 146.1 cm
(LE-P23-02)

ALTMAN SIEGEL



Liam Everett
Untitled (entre le bruit), 2023
Ink, oil, sand on linen
79 x 58 in
200.7 x 147.3 cm
(LE-P23-07)

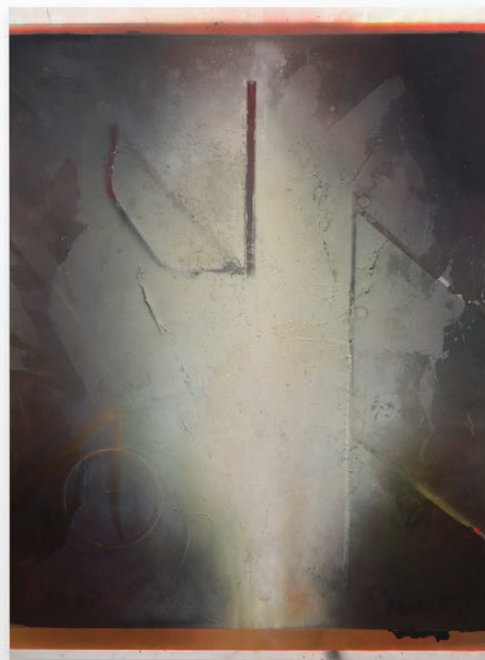
ALTMAN SIEGEL

In recent years, Everett has become acutely interested in things that show up in our metaphysical field that resist identification, viewing his studio practice as an opportunity to create scenarios for such gestures to come forth. As Everett seeks to fully obliterate any notion of the maker from his work, he has taken on the role of a custodian, combining materials on the canvas and allowing them to slowly react to one another. The resulting work does not come from any source, but rather becomes a unique, regenerative moment which points to the interconnectedness of our environment.

Liam Everett
Untitled (entre le bruit) (detail), 2023
Ink, oil, sand on linen
79 x 58 in
200.7 x 147.3 cm
(LE-P23-07)



ALTMAN SIEGEL



Liam Everett
Untitled (entre le bruit), 2023
Ink, oil, sand on linen
79 x 58 in
200.7 x 147.3 cm
(LE-P23-07)

ALTMAN SIEGEL



Troy Lamarr Chew II lives and works in Los Angeles, CA. The artist's rich visual language draws heavy inspiration from hip hop culture. His work looks methodically at systems of coded communication and how this is translated and mistranslated within the African diaspora and throughout the mainstream. A highly skilled realist inspired by European painting techniques, Chew utilizes these art historical traditions to underscore their exclusion of Blackness.

Troy Lamarr Chew II
Notroyious, 2023
Oil on canvas
60 x 50 in
152.4 x 127 cm
(TLC-P23-06)

ALTMAN SIEGEL



In celebration of the 50th anniversary of hip hop, Chew's new paintings reimagine the genre's major albums and landmark music videos. Supplanting the original artist's likeness with that of his own, Chew takes ownership of these iconic images, referencing the tradition of sampling in hip hop culture. In doing so, Chew brings humor to his journey of self-realization, representing himself as both the producer and the consumer.

Troy Lamarr Chew II
Notroyious (detail), 2023
Oil on canvas
60 x 50 in
152.4 x 127 cm
(TLC-P23-06)

ALTMAN SIEGEL



Troy Lamarr Chew II
Notorious, 2023
Oil on canvas
60 x 50 in
152.4 x 127 cm
(TLC-P23-06)



Troy Lamarr Chew II, *Every time she sees me, she squeeze me, Lady take it easy!*, 2023, Oil on canvas, 48 x 60 in, 121.9 x 152.4 cm, (TLC-P23-05)



Troy Lamarr Chew II, *Every time she sees me, she squeeze me, Lady take it easy!* (detail), 2023, Oil on canvas, 48 x 60 in, 121.9 x 152.4 cm, (TLC-P23-05)

ALTMAN SIEGEL



Troy Lamarr Chew II
*Every time she sees me, she squeeze me,
Lady take it easy!*, 2023
Oil on canvas
48 x 60 in
121.9 x 152.4 cm
(TLC-P23-05)



Troy Lamarr Chew II, *I gotta go, cuz I got me a drop top, and if I hit the switch, I can make the ass drop.*, 2023, Oil on canvas, 38 x 48 in, 96.5 x 121.9 cm, (TLC-P23-07)

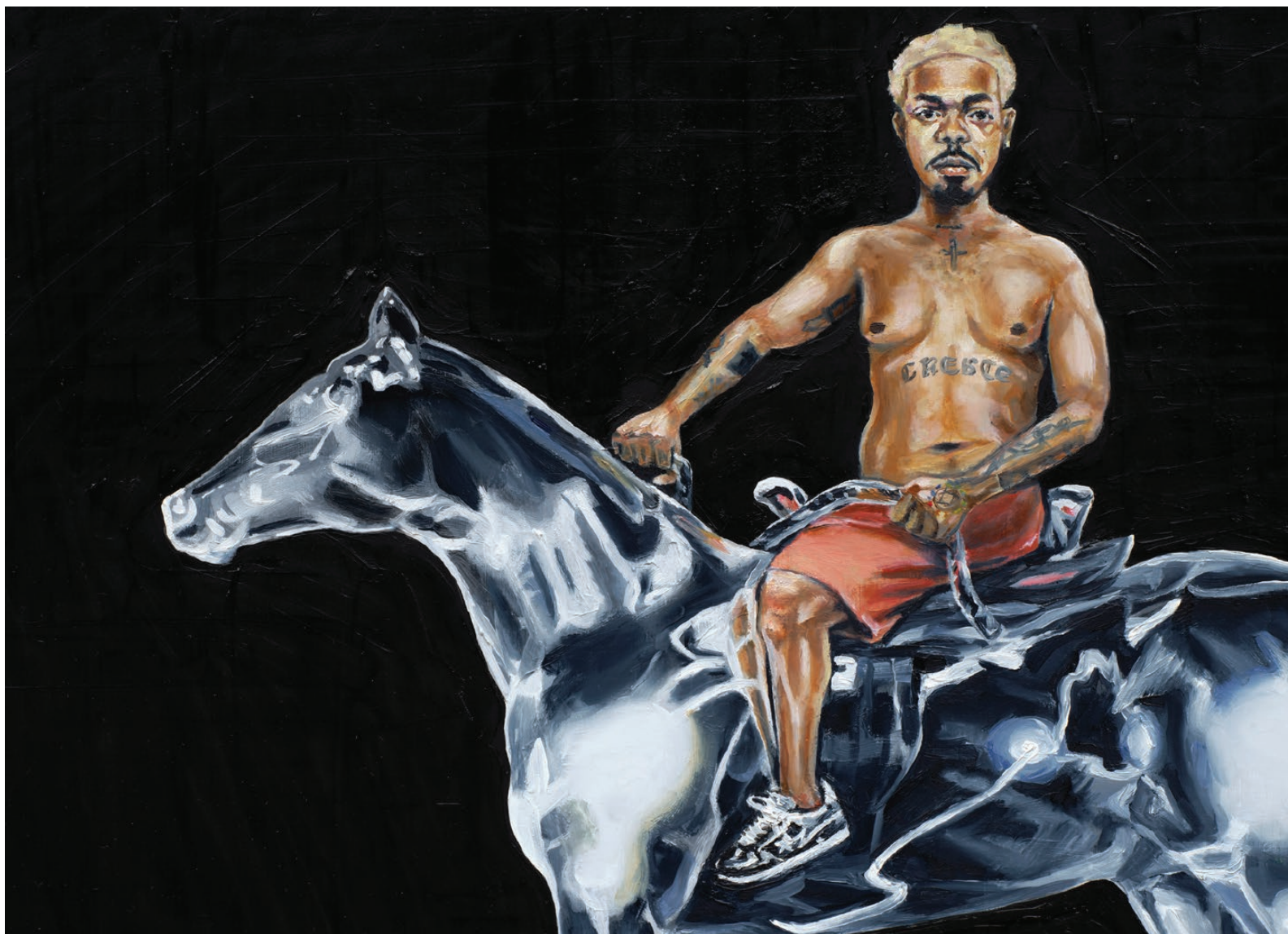
ALTMAN SIEGEL



Troy Lamarr Chew II
*I gotta go, cuz I got me a drop top, and
if I hit the switch, I can make the ass
drop.*, 2023
Oil on canvas
38 x 48 in
96.5 x 121.9 cm
(TLC-P23-07)

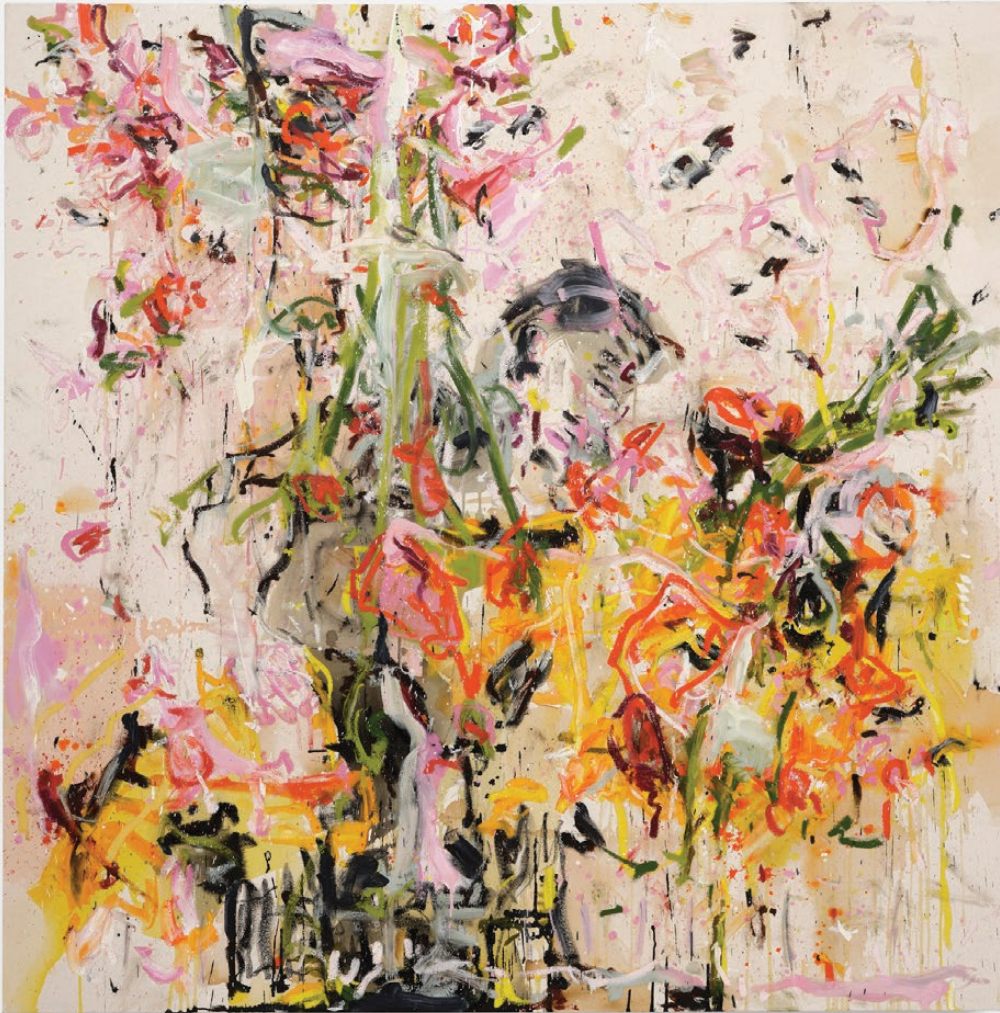


Troy Lamarr Chew II, *Look around, everybody on mute.*, 2023, Oil on panel, 18 x 24 in, 45.7 x 61 cm, (TLC-P23-13)



Troy Lamarr Chew II, *Look around, everybody on mute.* (detail), 2023, Oil on panel, 18 x 24 in, 45.7 x 61 cm, (TLC-P23-13)

ALTMAN SIEGEL



Hiba Kalache lives and works between San Francisco, CA and Beirut, Lebanon. Within her multidisciplinary practice encompassing drawing, painting and sculptural installation, Kalache addresses the geopolitics of the middle east from the perspective of a female body. On four separate occasions throughout the course of her life, Kalache has left her family home in Beirut behind. Uprooted from her heritage, the abstract idea of translation has been a literal fact of her daily existence and a recurring theme in her work. Her canvases, layered with soft washes of acrylic ink and passionate, intuitive bursts of color, are rooted in a sense of landscape, but the artist's fragmented and instinctive gestures recall the splintering of memories over the passage of time, leaving traces of emotion untethered to concrete imagery or place. The resulting works, surreal and imagined, exist outside of time and place, referencing the abjectness of the physical body and its experiences.

Hiba Kalache
But bombs are raining down, 2023
Ink, oil and oil bar on canvas
65 x 65 in
165.1 x 165.1 cm
(HK-P23-18)



ALTMAN SIEGEL

Drawing from a diverse array of source images, Susan Sontag, the poetry of Etal Adnan, and the tradition of Islamic miniatures, Kalache's new paintings are abstractions which point toward specific moments of trauma in the artist's own life and in our collective human history. Through color, gesture, and form, Kalache translates these experiences of war and trauma onto the canvas, with a particular attunement to the sonic effects of conflict and propaganda. The resulting works are layered and full of tension, roiling with both the feelings of defeat and with resiliency.

Hiba Kalache
But bombs are raining down (detail),
2023
Ink, oil and oil bar on canvas
65 x 65 in
165.1 x 165.1 cm
(HK-P23-18)

ALTMAN SIEGEL



Hiba Kalache
But bombs are raining down, 2023
Ink, oil and oil bar on canvas
65 x 65 in
165.1 x 165.1 cm
(HK-P23-18)



Hiba Kalache, *Who is responsible? Is it excusable? Was it inevitable?*, 2023, Ink, oil and oil bar on canvas, 65 x 86 in, 165.1 x 218.4 cm, (HK-P23-14)



Hiba Kalache, *Who is responsible? Is it excusable? Was it inevitable?* (detail), 2023, Ink, oil and oil bar on canvas, 65 x 86 in, 165.1 x 218.4 cm, (HK-P23-14)



Hiba Kalache, *Who is responsible? Is it excusable? Was it inevitable?*, 2023, Ink, oil and oil bar on canvas, 65 x 86 in, 165.1 x 218.4 cm, (HK-P23-14)



Chris Johanson, Untitled, 2022, Acrylic and household paint on canvas, 47 1/2 x 63 in, 120.7 x 160 cm, (CJ-P22-08)



Chris Johanson, Untitled (detail), 2022, Acrylic and household paint on canvas, 47 1/2 x 63 in, 120.7 x 160 cm, (CJ-P22-08)

ALTMAN SIEGEL



Chris Johanson lives and works in Los Angeles, CA and Portland, OR. A central figure of San Francisco's Mission School, the post-punk movement that integrated aspects of both graffiti and folk art, Johanson's multidimensional practice encompasses painting, drawing, sculpture, design, and music. Incorporating disparate influences that underscore the complexity of life, his work is centered upon themes that include spirituality, sociology, and environmental observation. Johanson began working on figurative drawings and painting on skateboards at an early age. His compositions position themselves as conceptually open – they are fluid to interpretation and invite reflection on everyday life and the human condition.

Chris Johanson
Untitled, 2022
Acrylic and household paint on
canvas
47 1/2 x 63 in
120.7 x 160 cm
(CJ-P22-08)



Chris Johanson, Untitled, 2022, Acrylic and household paint on canvas, 18 1/2 x 23 in, 47 x 58.4 cm, (CJ-P22-06)



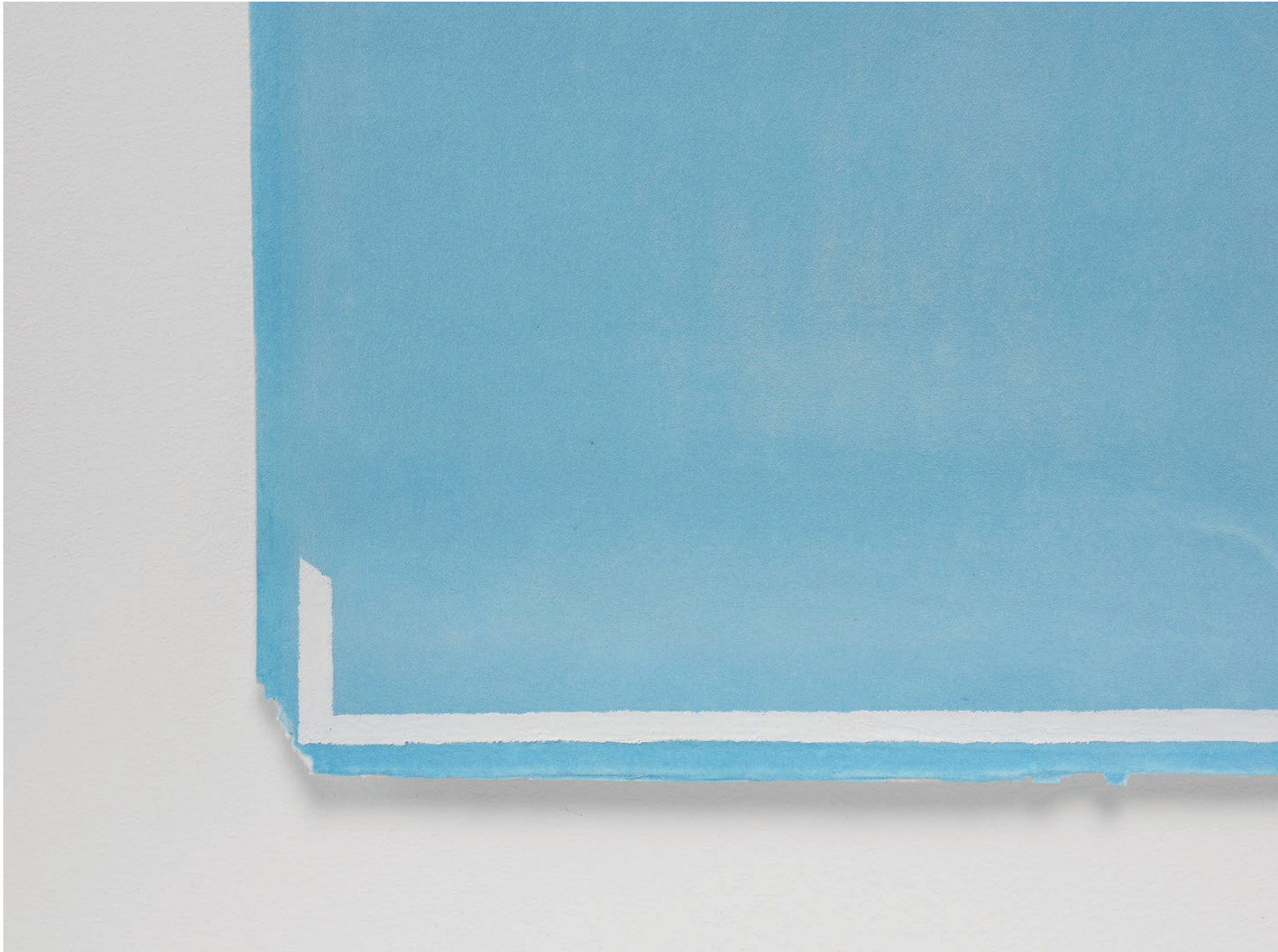
Chris Johanson, Untitled (detail), 2022, Acrylic and household paint on canvas, 18 1/2 x 23 in, 47 x 58.4 cm, (CJ-P22-06)

ALTMAN SIEGEL



Jessica Dickinson lives and works in Brooklyn, NY. Her practice is centered around the creation of dense, atmospheric abstract paintings that explore shifting experiences of time, perception, matter, and consciousness. Optical yet tactile, minimal yet baroque, restrained yet generous, they offer space for the labor and process of paying attention. Making only four paintings a year, her ongoing drawing projects – notebook drawings, traces, works on paper, and remainders – extend these ideas through their own particular materialities and modalities.

Jessica Dickinson
From: Far, 2020-2021
Pastel, gouache, rug stain on paper
with crayon on reverse
50 5/8 x 42 3/8 in
128.6 x 107.6 cm
Framed: 54 3/8 x 45 1/2 in
138.1 x 115.6 cm
(JD-D21-04)



Jessica Dickinson, *From: Far* (detail), 2020-2021, Pastel, gouache, rug stain on paper with crayon on reverse, 50 5/8 x 42 3/8 in, 128.6 x 107.6 cm, Framed: 54 3/8 x 45 1/2 in, 138.1 x 115.6 cm, (JD-D21-04)

ALTMAN SIEGEL



Jessica Dickinson
From: Far, 2020-2021
Pastel, gouache, rug stain on paper
with crayon on reverse
50 5/8 x 42 3/8 in
128.6 x 107.6 cm
Framed: 54 3/8 x 45 1/2 in
138.1 x 115.6 cm
(JD-D21-04)

ALTMAN SIEGEL



Jessica Dickinson
From-Now, 2018-2021
pastel, gouache, wax oil pastel, and
dirt on paper with holes
48 1/2 x 42 1/4 in
123.2 x 107.3 cm
Framed: 53 1/4 x 45 1/2 in
135.3 x 115.4 cm
(JD-D21-03)

ALTMAN SIEGEL



Dickinson's works on paper are made alongside, during, and between her painting practice. She uses many of the same tools and methods explored with the paintings, but with drawing materials such as graphite, pastel, wax oil pastel and gouache on thick soft paper. They are painted, marked, picked at, sanded, erased, built upon, carved into and cut into. Where the paintings evolve slowly over the course of a year, the drawings are more immediate, offering an opportunity to arrest a moment or focus in on a singular event, a chance operation that might be lost as a painting evolves.

Jessica Dickinson
From-Now (detail), 2018-2021
pastel, gouache, wax oil pastel, and
dirt on paper with holes
48 1/2 x 42 1/4 in
123.2 x 107.3 cm
Framed: 53 1/4 x 45 1/2 in
135.3 x 115.4 cm
(JD-D21-03)

ALTMAN SIEGEL



Trevor Paglen lives and works between New York and Berlin. Paglen mines the history of photography, both for its physical production and its subject matter, to construct questions around seeing. Concerns around surveillance, privacy, and freedom resonate throughout his practice. Ultimately, he poses the question: what is the relationship between photography and power? For Paglen, the ramifications of emergent technology are more than strictly sociopolitical. His work has considered the extent to which artificial intelligence is invested in the very nature of opticality through this shift towards hard-edged, quantified forms of seeing.

Trevor Paglen
Bloom (#52392e), 2020
Dye sublimation print
54 × 40 ½ in
137.16 × 102.87 cm
Framed: 55 ⅛ × 41 ⅝ × 2 in
140.02 × 105.73 × 5.08 cm
Edition of 5 plus 2 artist's proofs
(#5/5)
(TP-PH20-413)

ALTMAN SIEGEL



Trevor Paglen
Bloom (#52392e), 2020
Dye sublimation print
54 × 40 ½ in
137.16 × 102.87 cm
Framed: 55 ⅛ × 41 ⅝ × 2 in
140.02 × 105.73 × 5.08 cm
Edition of 5 plus 2 artist's proofs
(#5/5)
(TP-PH20-413)



Trevor Paglen, *NSA-Tapped Fiber Optic Cable Landing Site, | Morro Bay, California, United States*, 2015, Pigment print, 48 x 60 in, 121.9 x 152.4 cm, Framed: 49 1/8 x 61 1/8 in, 124.78 x 155.26 cm, Edition of 5 plus 2 artist's proofs (#3/5), (TP-PH15-170)

ALTMAN SIEGEL



In this body of work, Paglen presents a representation of the internet that emphasizes its physical communications networks and political geography. In doing so, the project mimics the NSA's own understanding of the internet, emphasizing fiber optic cables, landing sites, switching facilities, data centers, and the routes that make up global telecommunication infrastructures.

Trevor Paglen
*NSA-Tapped Fiber Optic Cable
Landing Site,
Morro Bay, California, United States,
2015*

Pigment print
48 x 60 in
121.9 x 152.4 cm
Framed: 49 1/8 x 61 1/8 in
124.78 x 155.26 cm
Edition of 5 plus 2 artist's proofs
(#3/5)
(TP-PH15-170)