

ONCE UPON A TIME . . . and HAPPILY EVER AFTER  
1994 Ongoing

She had known all along that she was a queen, and now the crown proved it. It was the first thing she saw when she opened her eyes; it lay beside her on the pillow, shinier than silver, glowing softly, with twinkling blue stones set all around. And although it looked hard and solid, when she touched it, she discovered that the silvery metal was actually a finely spun fabric, strong but soft as silk, so that if she wanted to, she could fold the whole crown in the palm of her hand and tuck it into her pocket.

—Robert C O'Brien, *The Silver Crown*

ONCE UPON A TIME . . . and HAPPILY EVER AFTER are visual stories, that mesh the romance of memory with the expectation of a quirky dare—two different activities, one mental and one physical, synchronized in collaboration. As an installation, ONCE UPON A TIME . . . consists of prest-plate metal ceiling tins that carpet the gallery floor, while HAPPILY EVER AFTER employs the same material as upholstery and grows out of the floor to cover a storybook chair. Either knowingly or unknowingly, the visitor treads onto the surface of the floor or dares to sit in the chair, and in doing so embeds an imprint of their presence in the floor or on the seat. Acting as a membrane, the ceiling floor and ceiling chair connect the gallery with the viewers' action or non-action (walking, sitting or abstaining). This ultimately creates the art through the consequence of the viewers' action, and the necessary destruction of the ONCE UPON A TIME . . . 's ceiling floor because of high traffic and preservation of HAPPILY EVER AFTER . . . 's perfect prest-plate and ceiling chair, due to lack of use.