

2008

Quick Millions

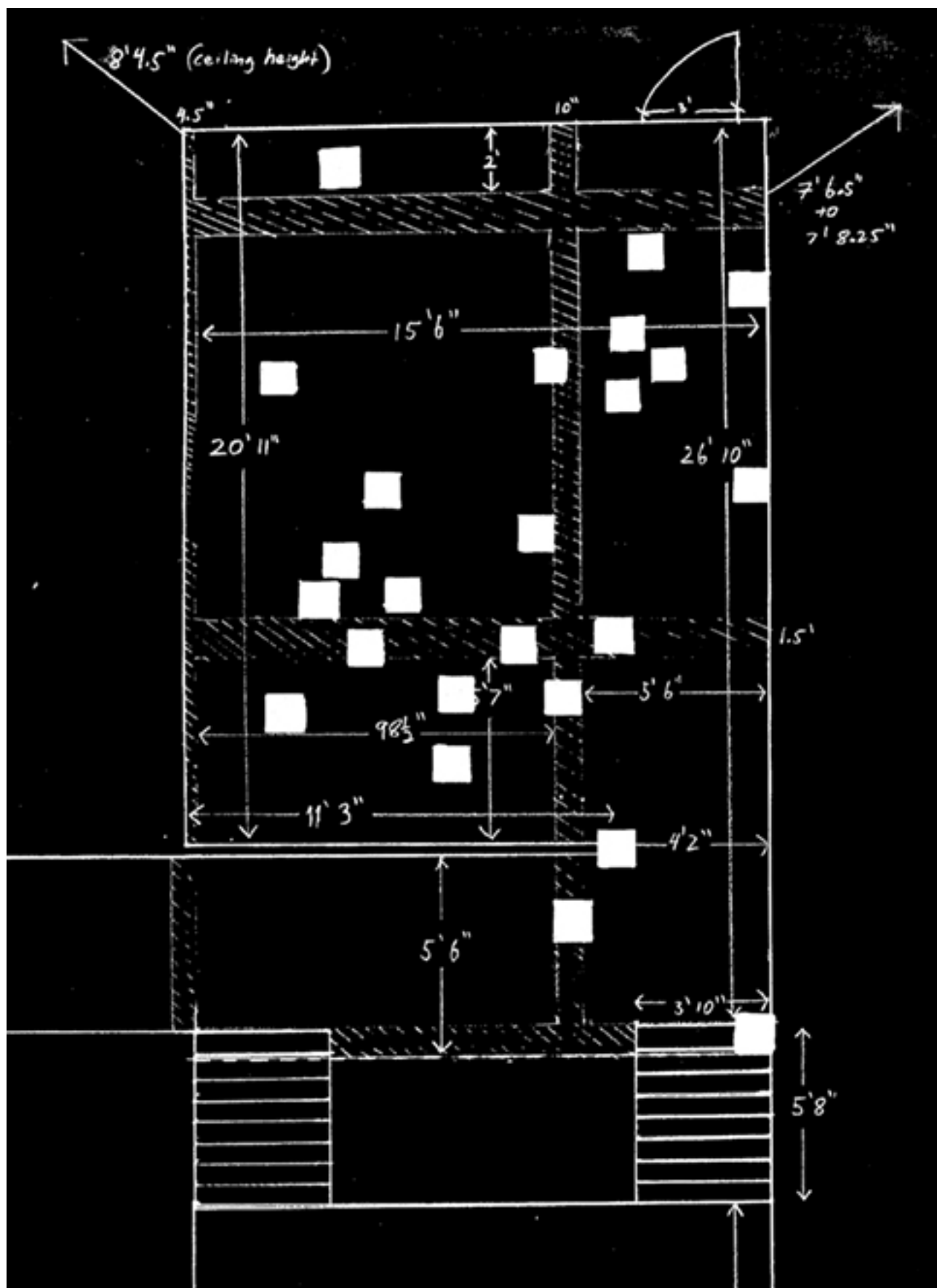
Metal structural studs, gypsum board, flood lights,
electrical wiring, paint, modified architecture.

Dimensions variable

Installation at Museum 52, NYC.



Aerial view of the Urban Development Boundary Line
separating Miami from the Florida Everglades



Schematic view of installation layout in Museum 52

Brooks' project dramatically re-figures the sobering white space into organic chaos. Dozens of sheetrock columns virally sprout from the floor like forest sprawl. For Brooks, *quick millions* are found in abrupt ecological change and land development, in population growth, the bar-chart ascent of office towers and the arterial thrusts of roads through the Amazon. From global markets to microbes, Brooks draws from a nebulous tangle where mergers and acquisitions analogously shape the natural world.

Hastily constructed columns at varying degrees of completion are partially demolished, torn open with floodlights ablaze in the rubble. The bulbs simultaneously destroy, adorn and illuminate, leaving the rubble saturated with light, imprinting traces of the work on the retinal memory...inciting ghosts of evolutionary millennia razed in our clear-cut forests, and the ensuing ruins of buildings built on speculation.

Quick Millions employs the dynamic of entropy, as explored by artist Robert Smithson, from whose 1965 sculpture Brooks takes his title. But whereas Smithson conceived of entropic form on a geological time-scale, Brooks accelerates the notion and treats entropy on a viscerally human time-scale, of years, months, days and minutes.

—Excerpt from exhibition press release



Installation View







