

UNDO ORDINARY

WINEMAKER KIM CRAWFORD ASKED *SURFACE* TO FIND A TALENT TO PROPOSE SOMETHING AS DARING AS THE VINTNER'S TAKE ON SAUVIGNON BLANC. THE WORK OF KEETRA DEAN DIXON CERTAINLY FITS THE BILL.

Keetra Dean Dixon's projects are inspired by the fallibility of communication. Therein, the Brooklyn artist believes, exist the openings for awakening insight. She presents familiar objects in unfamiliar ways so they joyfully thwart conventional outcomes and spark curiosity.

One theoretical endeavor is called "Giant Type Extruder: It Just Came Out That Way," an extension of an ongoing body of work that explores the evolution of meaning by fusing typography with material experience in open-ended ways. It would be built with an existing industrial extruder that pumps a given substance—food, silicone, or otherwise—through a custom conduit and one-foot-tall typographic template. (The specific material, text, and setting depend on the context and audience.) Viewers would approach the gizmo, feed in blocks, and watch as the letterforms excrete the material like toothpaste from a tube, presenting communication as a tangled, beautiful mess. "I want to pass an optimistic 'what if' outlook onto our culture," Dixon says of her willful positivity. "But hopefully it isn't all seen as sugar—life's no fun without a bit of tang, a little perversion, or a dark chuckle." [facebook.com/kimcrawfordwines](https://www.facebook.com/kimcrawfordwines)
fromkeetra.com



(RIGHT) Keetra Dean Dixon at her studio in Park Slope, Brooklyn. (ABOVE) The artist's proposal for the unbuilt installation "Giant Type Extruder: It Just Came Out That Way" (2012), which would shape a given material into a globby letterform mess.

