

ABUNDANCE/EXCESS: A CONTEMPORARY EYE ON STILL LIFE

Still life—the artistic depiction of things—has questioned the morality of bounty for centuries. In the Dutch Golden Age of the late sixteenth to the late seventeenth century, many still life paintings combined symbols suggesting death and the transience of life with luxury objects to express the principle of *vanitas*: earthly pleasures are vanities, and meaningless in the face of death's inevitability. These compositions featured charged, often unsettling combinations of objects: skulls with fresh fruit, extravagant

floral arrangements marred by wilting petals and flies, and dead animals hanging above lavishly laid banquet tables. American still life artists were likely to celebrate prosperity—eighteenth-century artists emphasized the promise and plenty of their young country, and Gilded Age painters in the last decades of the nineteenth century sold lawyers and businessmen depictions of their own material success. The artists in *Abundance/Excess: A Contemporary Eye on Still Life* continue this dialogue, using objects to consider where wealth comes from, who holds it, and how we find and create it in our own lives. Their

investigations consider the political, environmental, and psychological effects of overconsumption, and ask us to consider what we are making (and buying) that we don't truly need.

The artworks in *Abundance/Excess* often center the same subject matter as historic still lifes: flowers, fruit, meat, fish, matches, and skulls make frequent appearances. Across mediums ranging from painting to video, the artists also revisit conceptual tropes and techniques from still life including decaying food, indications of the passage of time, and symbolic juxtapositions. In

borrowing and reappropriating these motifs, they cast a sharp new gaze on our material lives in the present.

Artists in the exhibition are Kate Abercrombie, Sungho Bae, Katie Butler, Ilana Harris-Babou, Nadia Hironaka and Matthew Suib, King Cobra, Tamara Kostianovsky, sTo Len, Cara Romero, and Misha Wyllie.

Kate Abercrombie (b. 1978)

Intentions #1, 2023

Gouache on paper

Courtesy of the artist and Fleisher/Ollman,
Philadelphia



Kate Abercrombie (b. 1978)

Intentions #2, 2023

Gouache on watercolor board

Courtesy of the artist and Fleisher/Ollman,
Philadelphia



KATE ABERCROMBIE

Philadelphia artist Kate Abercrombie creates dense, layered gouache still lifes that explore her personal reflections on family history, aging, grief, and debt. Her paintings alternately obey gravity and defy space, bringing mundane objects like beads and shoelaces into dialogue with symbols inspired by artists ranging from Salvador Dalí to John Frederick Peto. Many of Abercrombie's works depict altars or ritual collections that offer spiritual grounding and articulate hopes and wishes for the future. In the

artist's practice, small things evoke a rich interior world.

Kate Abercrombie

Stilled, 2024

Gouache on paper

Courtesy of the artist and Fleisher/Ollman,
Philadelphia



In *Stilled*, Abercrombie reproduces family photographs scattered between art postcards she inherited from a family member. The postcards trace both the stages of a woman's life, from girlhood to maturity, and the progression of women's representation in art history. A penitent Saint Mary Magdalene at top left is mirrored by Rogier van der Weyden's portrait of a young, upper-middle-class woman in fashionable dress with a penetrating gaze. Below Weyden's painting is tucked the sole portrait taken of Jane Austen during her life, a watercolor made by her sister. Across these images and others, women switch between anonymity

and identity, slowly gaining more agency in their own depictions.

Kate Abercrombie (b. 1978)

Thin Film, 2025

Gouache on paper

Courtesy of the artist and Fleisher/Ollman,
Philadelphia



Kate Abercrombie (b. 1978)

Morphing Ideals, 2023

Gouache on paper

Courtesy of the artist and Fleisher/Ollman,

Philadelphia



Kate Abercrombie (b. 1978)

Last Year's Leaves Are Smoke, 2020

Gouache on paper

Courtesy of the artist and Fleisher/Ollman,
Philadelphia

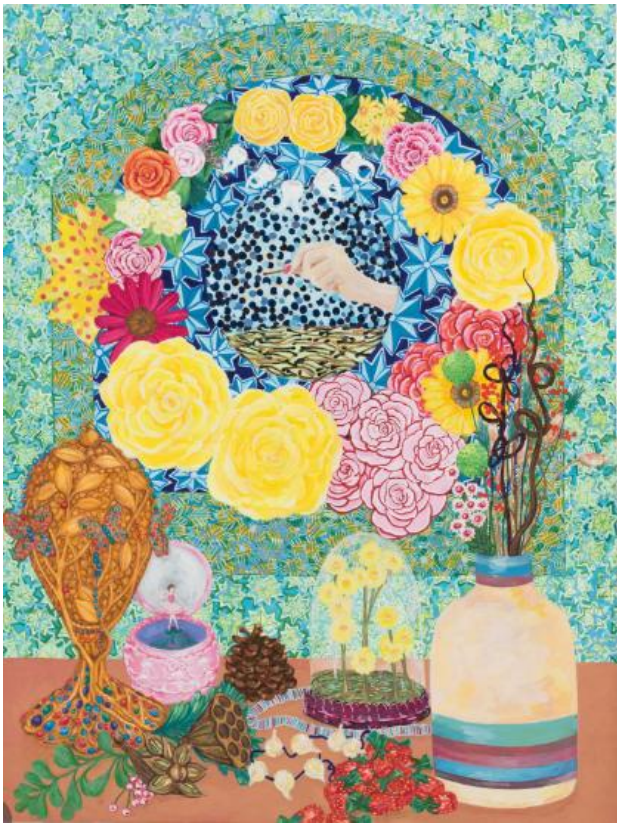


Kate Abercrombie (b. 1978)

The Trees are Bowing, 2025

Gouache on watercolor board

Courtesy of the artist and Fleisher/Ollman,
Philadelphia



This work's title draws from the opening lines of Ada Limón's poem "Dead Stars":

*Out here, there's a bowing even the trees
are doing.*

*Winter's icy hand at the back of
all of us.*

At the top half of the painting, the artist references a period of grief with a hand poised over a pile of extinguished matches, a longtime symbol of loss and the passage of time. This hand, however, holds a match that is still unburnt, and is ringed with motifs suggesting resilience and renewal: a wreath of passionate roses, a string of

garlic to ward against further pain, and fresh flowers under a glass dome, as if preserved from time. Abercrombie's composition evokes the hopeful turn in Limón's poem:

Look, we are not unspectacular things.

We've come this far, survived this much. What would happen if we decided to survive more? To love harder?

Kate Abercrombie (b. 1978)

The Spring, 2023

Gouache on paper

Courtesy of the artist and Fleisher/Ollman,
Philadelphia



ABUNDANCE

The word “abundance” suggests that there is more than enough of something, from tangible goods to more abstract concepts like funds or talent. Each artist in *Abundance* explores some form of plenty, historically or in the present. Katie Butler and King Cobra interrogate the moral hazards of wealth, including how it is often accumulated at the exclusion or expense of others. Ilana Harris-Babou and Misha Wyllie both draw on the aesthetics of contemporary advertising, satirizing and abstracting the techniques that compel us to buy. In contrast, artists Kate

Abercrombie and Cara Romero offer visions of abundance that center family and personal history as sources of grounding and pride.

KATIE BUTLER

Katie Butler is a painter based in Akron, Ohio, who uses still life to explore contemporary issues of wealth, class, and power in America. In her *Kitchen Table* series, she creates tableaus with exaggerated perspectives that expand and contract the distance between the realms of the haves and the have-nots. Butler's titles and imagery frequently invoke political slogans such as "kitchen table issues" and "trickle-down economics," and her painted environments blend architectural details from government buildings with imagery of working-class

Americana. Compressing tensions and power dynamics into one picture plane, the artist explores the many forces that impact the food we place before ourselves and our families.

Katie Butler (b. 1995)

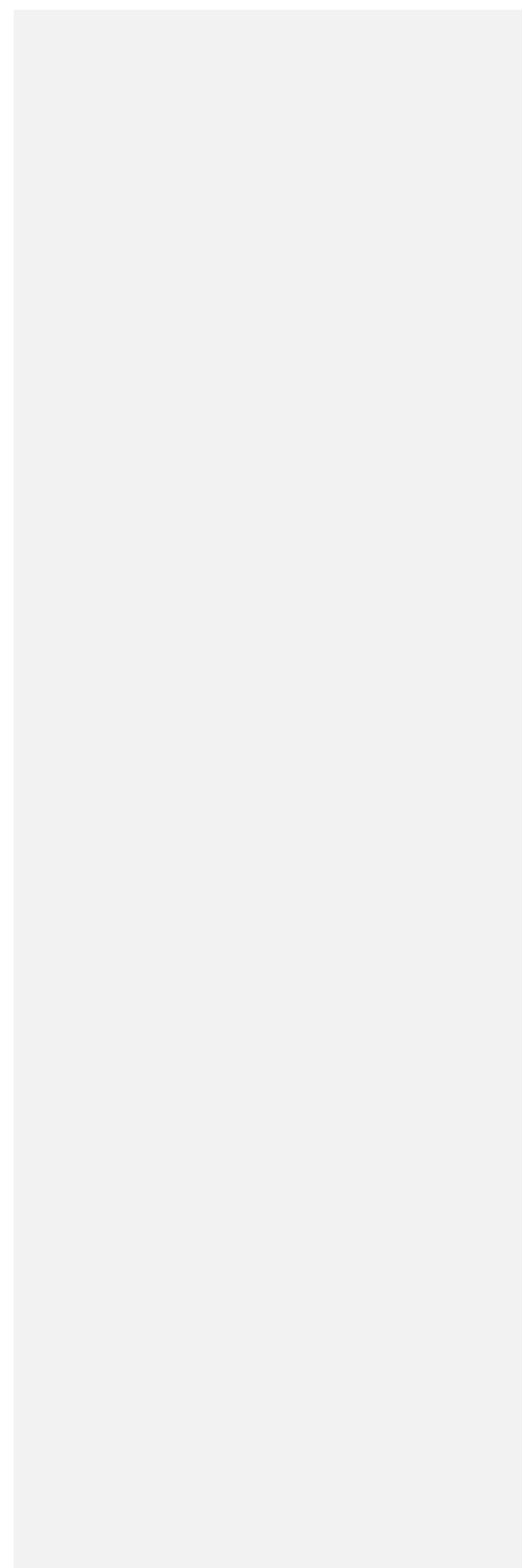
Small Potatoes, 2026

Oil on canvas

Courtesy of the artist and Abattoir Gallery



While composing this painting, Butler looked to the paintings of Carolyn Wyeth, particularly her frequent use of exaggerated, tilted perspectives. Butler deploys Wyeth's intimate depictions of home as a foil for an elaborately set table at center left.



Katie Butler (b. 1995)

Luncheon, 2024

Oil on canvas

Courtesy of the artist and Abattoir Gallery



Katie Butler (b. 1995)

Kitchen Table Issues, 2024

Oil on canvas

Courtesy of the artist and Abattoir Gallery



Katie Butler (b. 1995)

Barnstorming, 2024

Oil on canvas

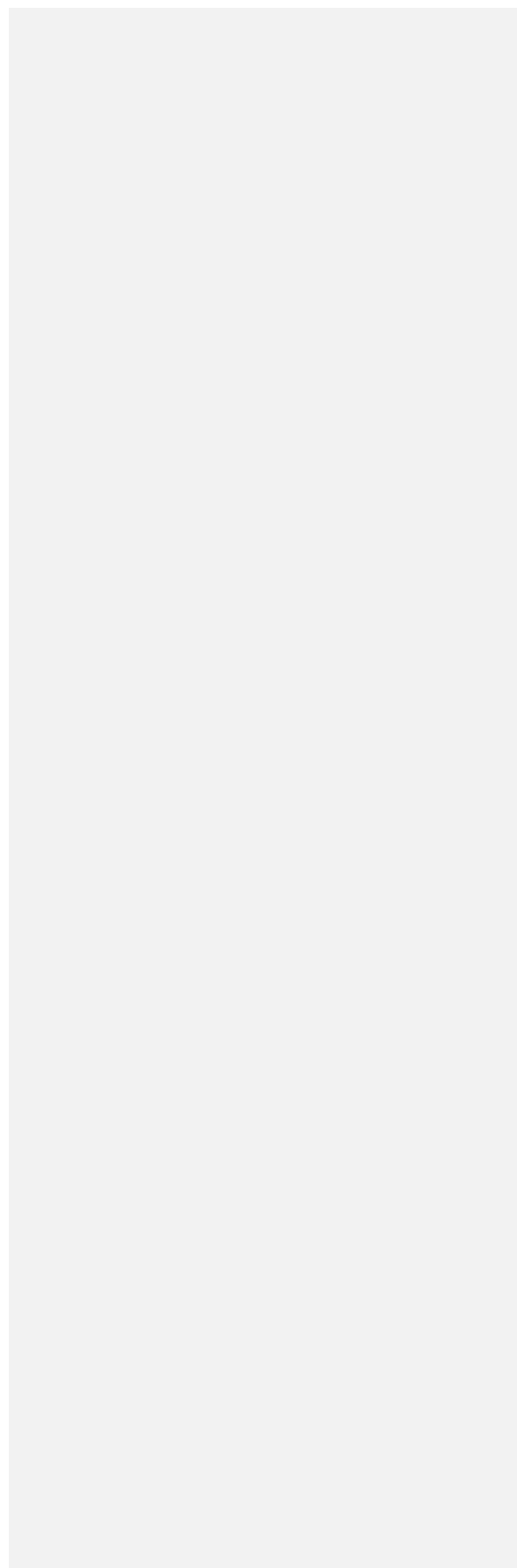
Courtesy of the artist and Abattoir Gallery



KING COBRA

King Cobra is a Philadelphia-based artist who creates sculptures out of silicone, glass, hair, beads, and foam that evoke the human body in distress. Her work frequently centers and references historical acts of corporeal violence, including medical experimentation on Black people and European settlers introducing diseases like smallpox and scarlet fever to Indigenous peoples of the Americas. Cobra's practice asks the viewer to confront some of the most visceral consequences of racialized power. In addition to her fine art practice, Cobra works as a tattoo artist,

experience that heightens her intimate understanding of skin as a medium.



King Cobra (b. 1986)

Piece of White Cake, 2024

Urethane foam, silicone, tattoo ink, pearls,

Swarovski crystal, steel pins, glass beads

Courtesy of the artist and Sikkema Malloy

Jenkins, NY



King Cobra (b. 1986)

Old Piece of White Cake, 2024

Urethane foam, silicone, tattoo ink, pearls,
Swarovski crystal, steel pins, glass beads,
epoxy, putty

Courtesy of the artist and Sikkema Malloy
Jenkins, NY



King Cobra (b. 1986)

White Cake, 2024

Urethane foam, silicone, tattoo ink, pearls,

Swarovski crystal, steel pins, glass beads

Courtesy of the artist and Sikkema Malloy

Jenkins, NY



In traditional European *vanitas* painting, decaying feasts were symbolic content meant to illustrate a religious principle: the transience of earthly pleasures, and their insignificance compared to the Christian promise of eternal life. For the *White Cake* series, King Cobra carries forward the *vanitas* emphasis on moral parable to a new conclusion. This slice of cake is bedecked in crystals and pearls, but its layers bulge like brains or molding cheese and are wrapped in fondant that resembles pale skin with pustules and lesions. Luxury is melded with visceral reminders of the violence that produced it.

King Cobra (b. 1986)

*"As the gauze in my mouth filled with blood
and my limp body hit the concrete, I
remembered Joice Heth", 2020*

Mixed media

Courtesy of King Cobra



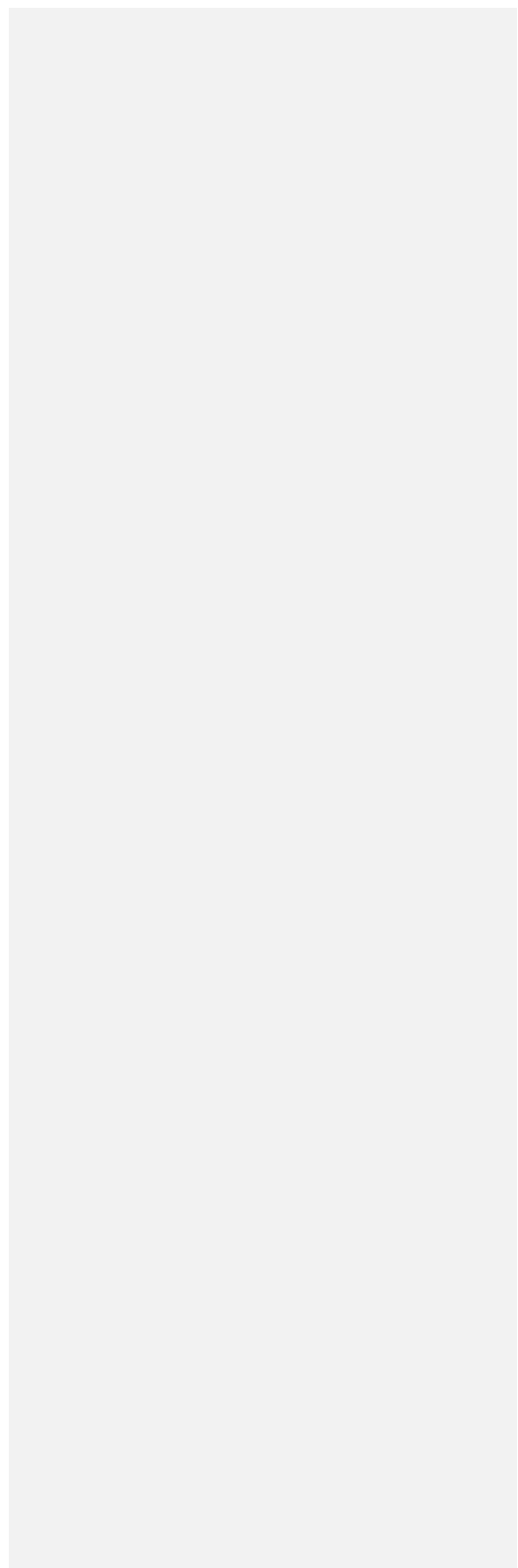
The title of this sculpture refers to Joice Heth, an enslaved woman who was owned by circus founder P. T. Barnum, who put her on exhibit. Barnum advertised Heth as George Washington's nursemaid, claiming she was 161 years old, and after her death he publicly autopsied her body to "prove" her impossible age. In his memoirs, published five years after Heth's death, Barnum recounted that he pulled out Heth's teeth to make her appear older, an act referenced in the skull at the center of this sculpture. Cobra's still life tableau reflects on Heth's life, and how the system of slavery turned her very body into a source of profit. The skull, with many teeth

removed, sits between shafts of wheat and branches of cotton bolls, both core agricultural staples that serve as raw materials for other industries –a stark contrast with *vanitas* paintings that balance symbols of death with ripe fruit or floral splendor.

MISHA WYLLIE

Misha Wyllie is a multidisciplinary artist based in Philadelphia who abstracts everyday products to call attention to how they're packaged, bought, and sold. In her ongoing series *Circular Collages*, Wyllie cuts the words, prices, and pictures out of advertising flyers and collages them over colorful paintings in ink and acrylic. The resultant artworks become still lifes of absence, presenting the graphic language of desire—bursts of color and shape across dense grids—around voided merchandise. Her titles refer to the small the original advertisements, ranging from a

single letter to dollar bills, playing cards,
and urban buildings.



Misha Wyllie (b. 1988)

E's with Orange Stars, 2020

Cut paper, mixed media, and acrylic paint
on paper

Courtesy of the artist



Misha Wyllie (b. 1988)

R's with Hearts, 2020

Cut paper, mixed media, and acrylic paint
on paper

Courtesy of the artist



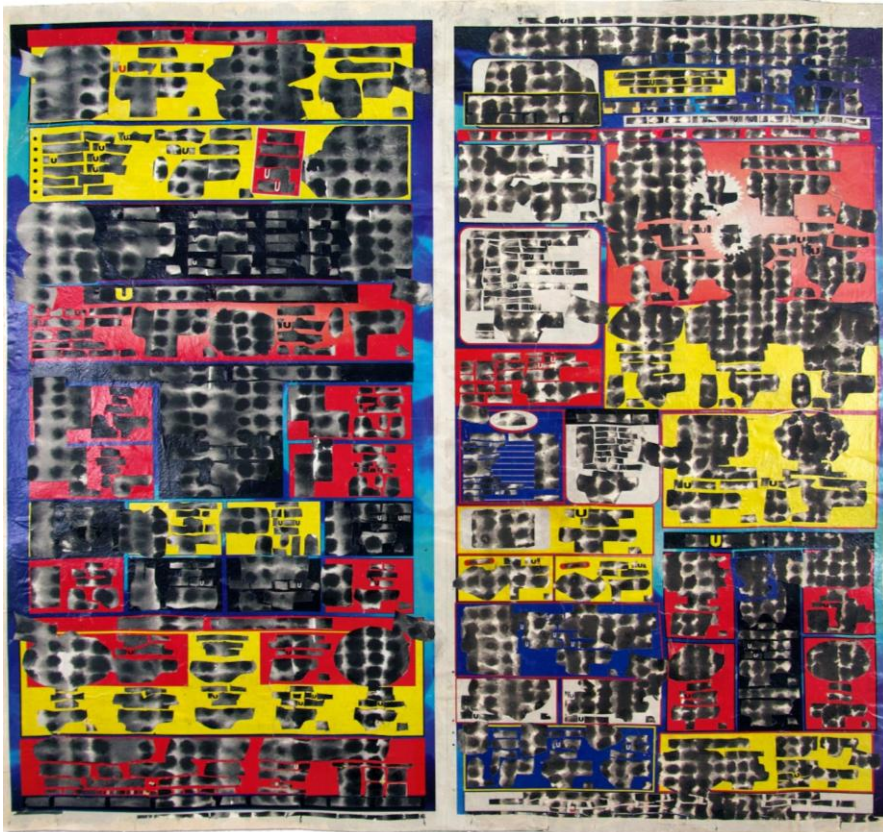
In her collages, Wyllie heightens the overwhelming visual impact of circular advertisements, which can crowd dozens of products into a compact space. Here, her expressionistic swirls of crimson paint camouflage the field of floating red and pink hearts—one of the few recognizable symbols left from the original flyer—and silhouettes of adjacent objects bleed into each other across brushstrokes.

Misha Wyllie (b. 1988)

U's with Primary Blocks, 2017

Cut paper, mixed media, and ink on paper

Courtesy of the artist



Misha Wyllie (b. 1988)

Green City Skyline, 2019

Cut paper, mixed media, ink on paper

Courtesy of the artist



Misha Wyllie (b. 1988)

White Building and Green Border, 2021

Cut paper, mixed media, and ink on paper

Courtesy of the artist



Misha Wyllie (b. 1988)

Blocks of Colors, 2020

Cut paper, mixed media, and acrylic paint
on paper

Courtesy of the artist

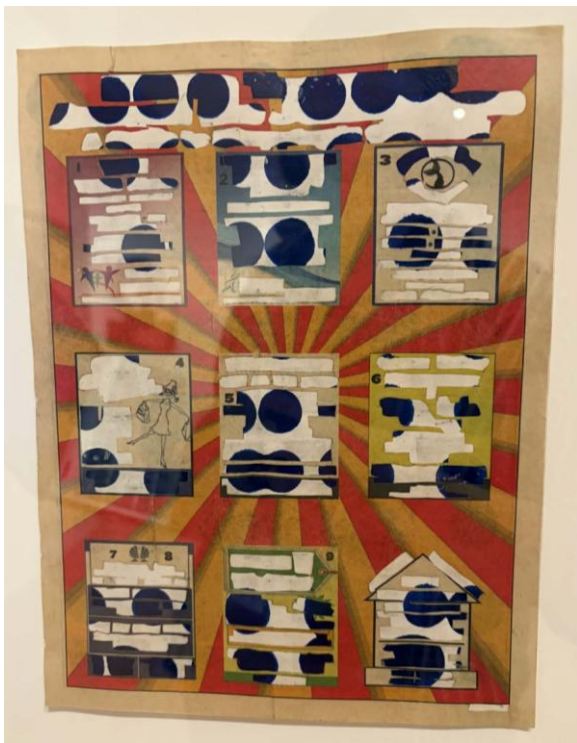


Misha Wyllie (b. 1988)

*Numbered Boxes with Whale Tail, Shopper,
and Shell, 2022*

Cut paper, mixed media, and acrylic paint
on paper

Courtesy of the artist



When creating the *Circular Collages*, Wyllie varies her use of artistic mediums to draw attention to different graphic elements of the collaged advertisements. Here, the saturated blue and white colors of acrylic paint accentuate the flyer's bold red and yellow starburst. Wyllie guides viewers to pay closer attention to the advertisements we often throw away and overlook as visual noise.

Misha Wyllie (b. 1988)

Dollars and Apples, 2024

Cut paper, mixed media, and acrylic paint
on paper

Courtesy of the artist



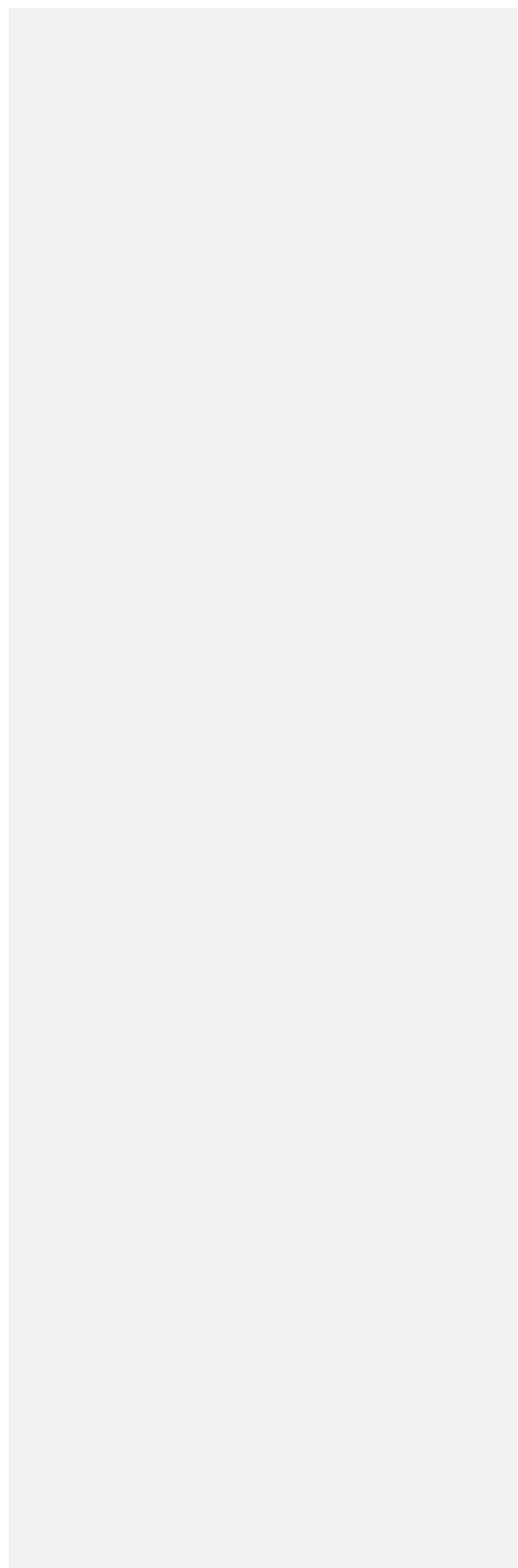
CARA ROMERO

Cara Romero is a fine art photographer and an enrolled member of the Chemehuevi Indian Tribe. She was raised between Houston and the Chemehuevi Reservation in the Mohave Desert and maintains a studio in Santa Fe. Her artistic practice draws on historical, fine art, and editorial photography to create bodies of work that enliven contemporary Native American stories and histories.

For her series *First American Doll*, Romero collaborates with Indigenous subjects to create portraits that mimic Mattel's

“American Girl” dolls. Her participants are dressed in regalia and surrounded by objects they choose to represent their heritage; each individual stands against a colorful backdrop that mimics a clear-fronted display box for a doll. The photographs present authentic representations of contemporary Native subjects while satirizing the ways Indigenous culture is often distorted and packaged for a non-native audience. As works of both portraiture and still life, the photographs offer a vision of Indigenous cultural abundance, in which objects that have historically been stolen and appropriated by American governmental

and cultural institutions are fully contextualized and displayed alongside their rightful owners.



Cara Romero (b. 1977)

Amber Morningstar, 2019

Archival photograph

Courtesy of the artist, © Cara Romero



In this photographic portrait, the objects surrounding Amber Morningstar reflect the

subject's tribal and familial history.

Morningstar is an enrolled member of the Choctaw Nation of Oklahoma, a tribe indigenous to the southeastern United States that was forcibly removed and relocated by the US government in the nineteenth and early twentieth centuries. The baskets to her lower left are woven from *uksi*, a river cane native to Choctaw original lands, while the gun and cowboy hat speak to her birthplace in the American Southwest. The border of the "doll box" is taken from a Choctaw design for a beaded sash that is proprietary to Morningstar's family, indicating the subject's agency and contributions to her own representation.

Cara Romero (b. 1977)

Yupiit Quki, 2024

Archival inkjet print

Courtesy of the artist, © Cara Romero



One of the animating motivations behind the *First American Doll* series is Romero's desire to present Indigenous culture as living and evolving. In this photograph, a Yup'ik artist named Golga Oscar is surrounded by several objects of his own handiwork, including traditional *piluguq* boots at the lower right and a pair of customized, beaded Vans sneakers that hang directly above them. Romero and Oscar use the photographic tableau to express the full scope of Oscar's craft and resist the historicization of items his tribe continues to make and use.

Cara Romero (b. 1977)

Amedée, 2025

Archival inkjet print

Courtesy of the artist, © Cara Romero



Cara Romero (b. 1977)

Kaitlyn, 2025

Archival inkjet print

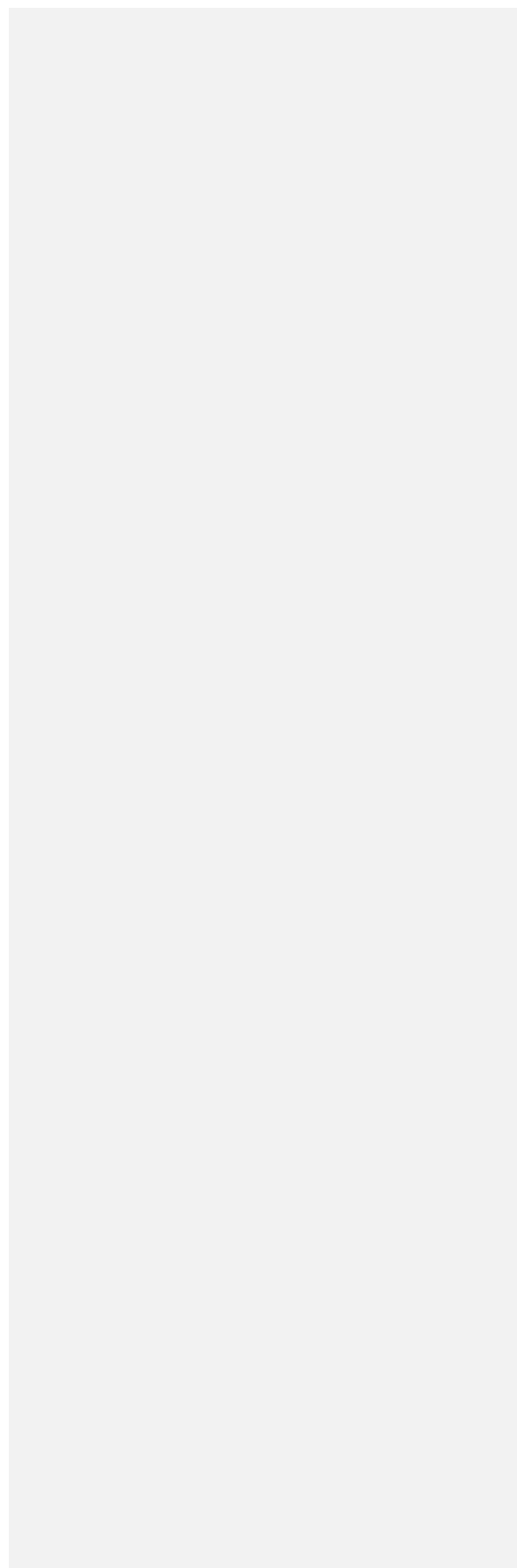
Courtesy of the artist, © Cara Romero



ILANA HARRIS-BABOU

Ilana Harris-Babou uses mediums ranging from sculpture to video to explore the aspirational promises of high-end advertising. Her work is often satirical in tone, pushing skin care routines and home restorations to grotesque conclusions, but its emotional core emphasizes how insecurity and vulnerability can permeate our consumer choices. Harris-Babou borrows techniques and visual tropes from various social media platforms in her consideration of how the digital world amplifies the reach of advertising. Like *vanitas* still lifes of the past, the artist

encourages the viewer to cast a critical eye
on everyday luxuries.



Ilana Harris-Babou (b. 1991) *Human Design*, 2019

Single-channel digital video

On loan from Ilana Harris-Babou



The video work *Human Design* unfolds in the guise of a commercial. It opens as we enter an interior design studio, with a voice-over provided by the firm's CEO and designer (performed by the artist) who

promises to create curated spaces that are thoughtful, intentional, and culturally rooted. In an absurdist climax to the firm's promise to "connect you to the places in the world where your story started," Harris-Babou takes us on a journey that leads to the Door of No Return in Dakar, Senegal, the memorialized site where enslaved Africans were loaded onto ships to endure the Middle Passage to the Americas. The video demonstrates how luxury marketing often assumes its audiences share cultural privileges that are not universal, including the ability to trace ancestry, while inviting us to laugh at the overpromises of personalized sales.

Ilana Harris-Babou (b. 1991)

Untitled, 2019

Collage on Yupo paper

On loan from Ilana Harris-Babou



Ilana Harris-Babou (b. 1991)

Untitled, 2019

Collage on Yupo paper

On loan from Ilana Harris-Babou



Ilana Harris-Babou (b. 1991)

Untitled, 2019

Collage on Yupo paper

On loan from Ilana Harris-Babou



Ilana Harris-Babou (b. 1991)

Library, 2019

Collage on Yupo paper

On loan from Ilana Harris-Babou



Ilana Harris-Babou (b. 1991)

Confetti 2, 2023

Glazed ceramic, tile, grout, pigment, and resin on panel

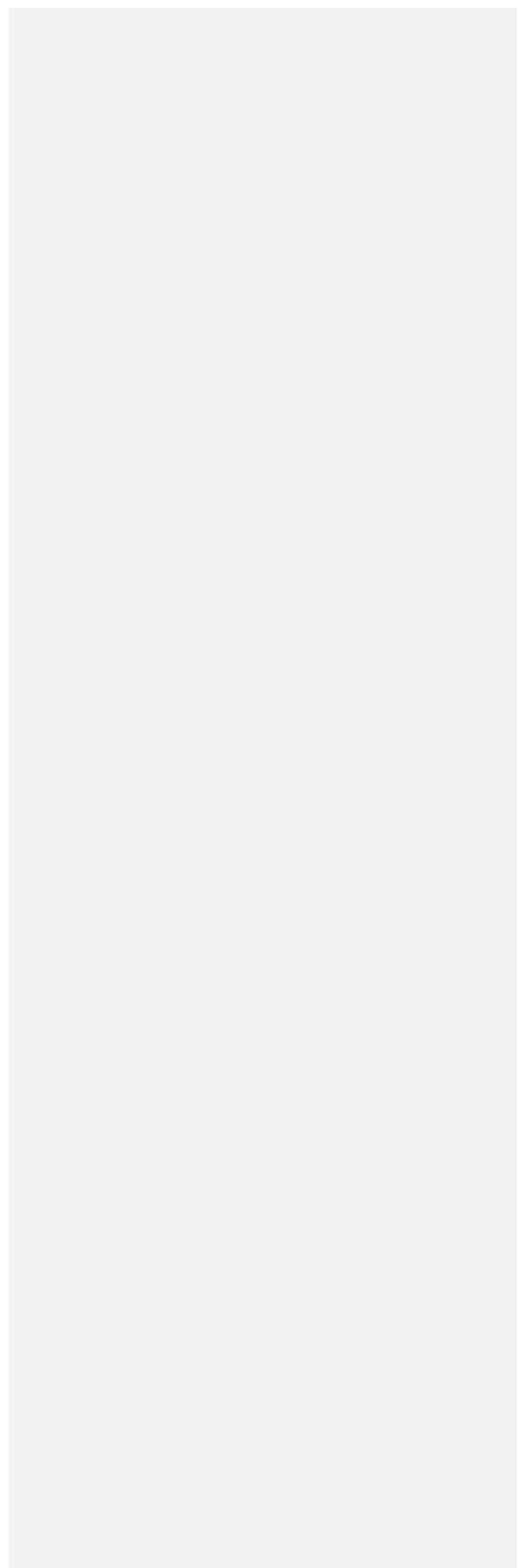
On loan from Ilana Harris-Babou

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In her series *Needy Machines*, Harris-Babou explores the tensions behind the visual presentation of “wellness.” Here, several cosmetic objects are embedded in a layer of grout, including a bottle of nail polish, a tube of lotion, and a gua sha tool at lower left, commonly used for facial sculpting. Together with shards of colorful ceramic, they crowd between minimalistic rows of white penny tiles, a material frequently used in bathroom floors and walls. The artist contrasts two aesthetic extremes—sterility and excess—that are deployed in the effort to create the appearance of health and youth, while equating them conceptually. In a panel evoking a medicine

cabinet, Harris-Babou stages the bathroom as a space to confront contemporary vanities and the anxieties that underlie them.

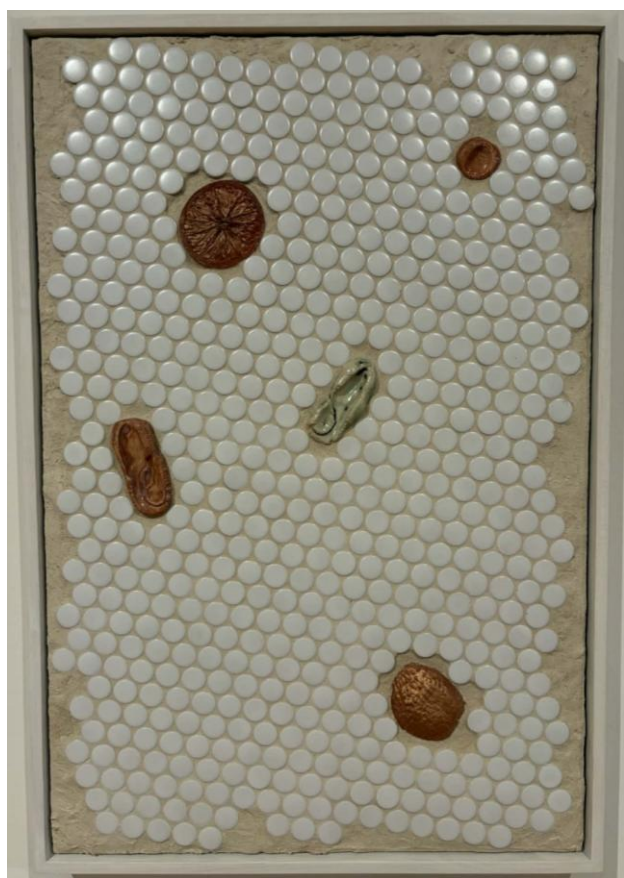


Ilana Harris-Babou (b. 1991)

Rind, 2023

Glazed ceramic, tile, grout, pigment, and
resin on panel

On loan from Ilana Harris-Babou



The “rind” in this work’s title refers to the slices of citrus fruit embedded in the panel’s upper left and lower right corners. The other abstract, puttylike forms emerging from the grout are what the artist calls “swipes,” capturing the motion of a finger scrolling or tapping on a digital screen. With this juxtaposition, Harris-Babou deploys a variation of a common still life motif—peeled fruit, with its rind curled around the exposed pith—to contrast the distinct tactilities of the material and digital worlds.

Ilana Harris-Babou (b. 1991)

Penny 1, 2023

Glazed ceramic, tile, grout, pigment, and
resin on panel

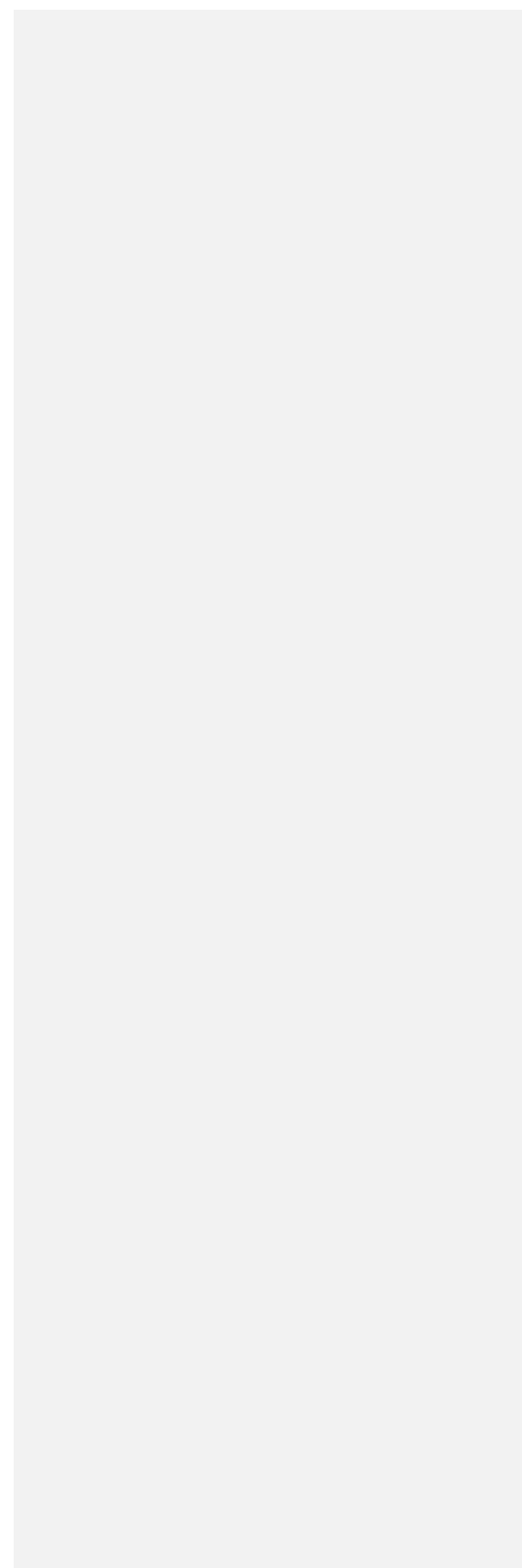
On loan from Ilana Harris-Babou



EXCESS

How much is too much? The artists in *Excess* each raise this question in their work, with many approaching it through an environmental lens. Sungho Bae, Tamara Kostianovsky, and sTo Len all use discarded and repurposed materials in their practice. Bae and Len explicitly focus on trash sourced from landfills or pulled from rivers and use it as a material to confront the lifespan of many contemporary items, including those made from plastics and other materials that do not biodegrade. Kostianovsky directly confronts her personal waste, stitching her worn-out

clothing and fabrics into her sculptures.
Artist collaborators Nadia Hironaka and
Matthew Suib consider excess more
broadly, as a negative force on America's
political and social fabric.



TAMARA KOSTIANOVSKY

Argentine American artist

Tamara Kostianovsky creates sculptures of dead birds, felled trees, and dismembered meat out of used textiles, including upholstery fabric and clothing worn by the artist and her family. By employing such intimate materials—the artist refers to clothing as a “second skin”—the work interrogates the relationship between corporate overproduction, personal overconsumption, and the destruction of the natural world. Her depictions of dead animals reference common subject matter in historical still life—butchered flanks and

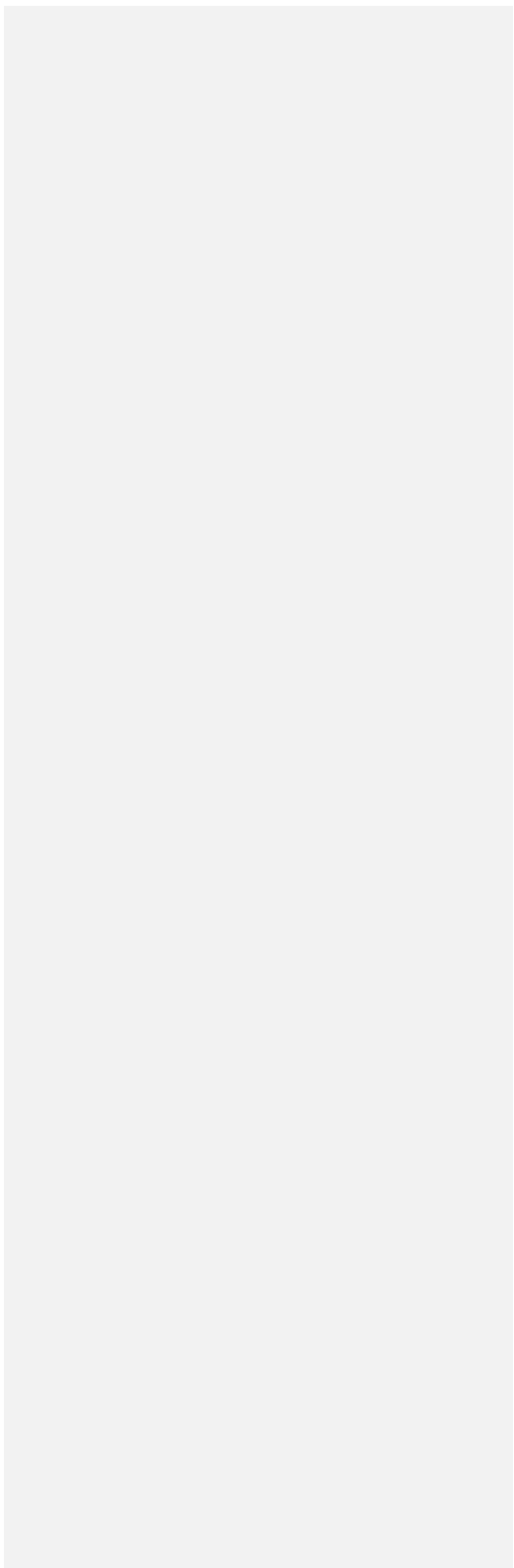
freshly hunted game—but considers them as symbols of mourning and rebirth rather than indicators of bounty. Kostianovsky’s imagery draws on multiple sources in addition to still life, including her experiences growing up in Buenos Aires during the rule of the military junta, a government that killed and disappeared tens of thousands of citizens. Her sculptures reflect on how legacies of colonial and political violence and contemporary environmental harms are intertwined in her native South America.

Tamara Kostianovsky (b. 1974)

Widowed Carcass, 2016

Discarded clothing and meat hooks

Courtesy of the artist and SLAG&RX – New
York – Paris



Tamara Kostianovsky (b. 1974)

BOTANICAL REVOLUTION IN POLKA DOTS,
2024

Recycled textile, rope, and metal hook

Courtesy of the artist and SLAG&RX – New
York – Paris



Tamara Kostianovsky (b. 1974)

Bird with Open Chest, 2021

Recycled upholstery fabrics, rope, and
metal hooks

Courtesy of the artist and SLAG&RX – New
York – Paris



Tamara Kostianovsky (b. 1974)

Bound, 2008

Discarded clothing, metal hooks, chain

Courtesy of the artist and SLAG&RX – New
York – Paris

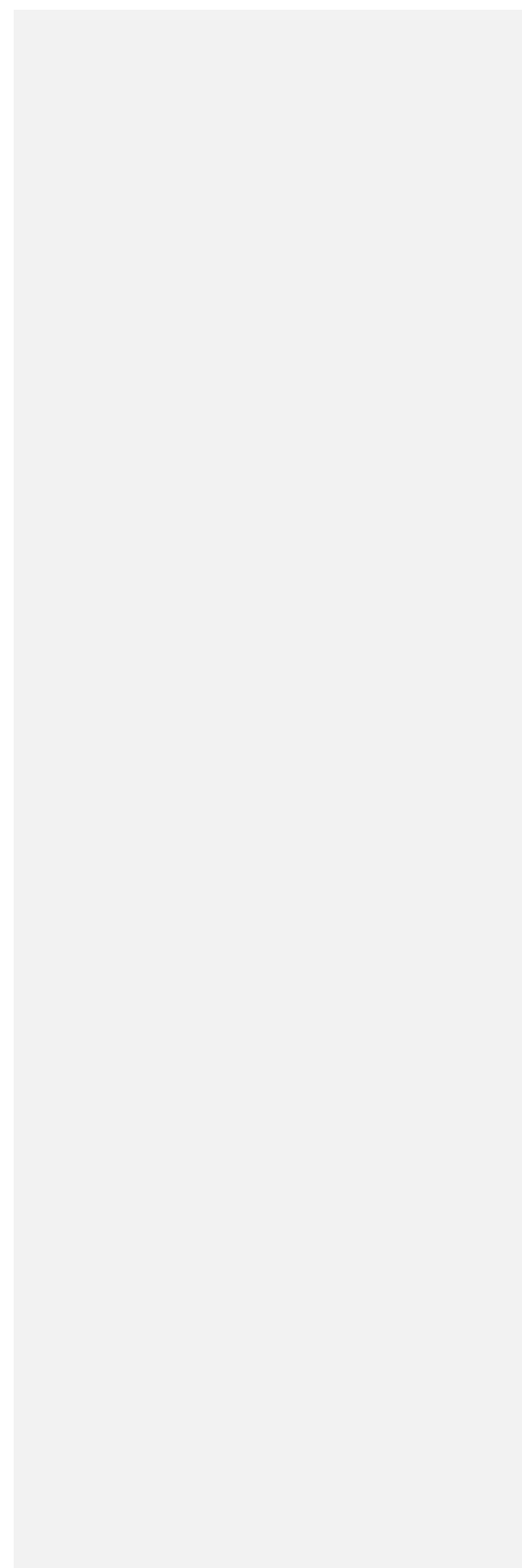


Kostianovsky cites several artists who she looks to in her rendering of meat, including Rembrandt and Chaim Soutine. She was also profoundly influenced by her father, who worked as a plastic surgeon, and by the imagery of butchered cattle that she encountered while growing up in Argentina. The artist ultimately visited several Buenos Aires slaughterhouses to better understand animal anatomy. Here, Kostianovsky recreates the split ribs of a cow with diaphanous fabrics.

STO LEN

sto Len is a New York-based multidisciplinary artist whose practice focuses on waterways, waste, and the people who do the labor of cleaning and maintaining city environments. He has participated in residencies at the New York City Department of Sanitation and AlexRenew wastewater treatment plant in Alexandria, Virginia, and he established the pop-up installation *Trash Museum* on the grounds of a landfill in Bishkek, Kyrgyzstan. For his *Gomitaku* series, Len adapts the Japanese printmaking technique of *gyotaku*, or “fish rubbing,” historically used

by fishermen to record especially impressive catches. Len fishes trash out of rivers, rubs it with traditional sumi ink, and makes monoprint impressions, highlighting how human waste has harmed, and in some cases drastically overtaken, animal life in our waterways.



sTo Len (b. 1978)

Impressions for Coastal Constellation

Alignment: Potomac River, Virginia, 2020

Gomitaku monoprint on fabric, sumi ink

Courtesy of the artist



In this *gomitaku* scroll, Len records waste he pulled from the river he played beside as a child. Many of the monoprints are taken from shards of polystyrene, best known by its patented name, "Styrofoam." Len uses the flowing, wavelike form of a hanging scroll to recall the motion of the waterways from which he sources his trash.

sTo Len (b. 1978)

Wall of Foam 2, 2020

Gomitaku monoprint on paper, sumi ink

Courtesy of the artist



sTo Len (b. 1978)

Puzzle Peace, 2023

Gomitaku monoprint on paper, sumi ink

Courtesy of the artist



sTo Len (b. 1978)

Caps #1, 2022

Gomitaku monoprint on paper, sumi ink

Courtesy of the artist

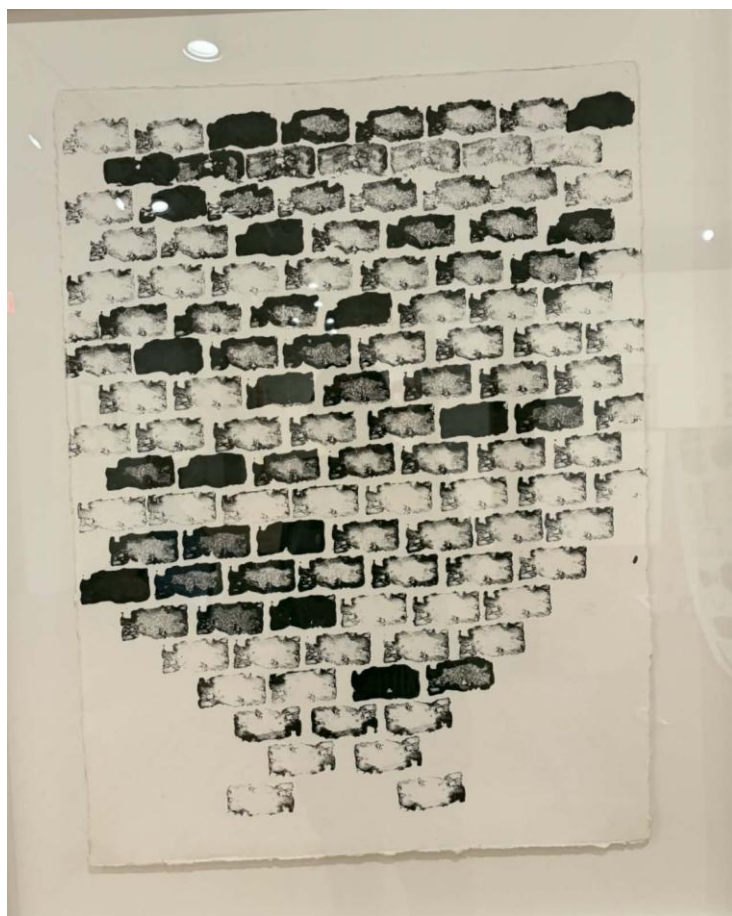


sTo Len (b. 1978)

Stacking Up, 2020

Gomitaku monoprint on paper, sumi ink

Courtesy of the artist



sTo Len (b. 1978)

Spun Out, 2022

Gomitaku monoprint on paper, sumi ink

Courtesy of the artist



sTo Len (b. 1978)

Collectorium, 2023

Gomitaku monoprint on paper, sumi ink

Courtesy of the artist



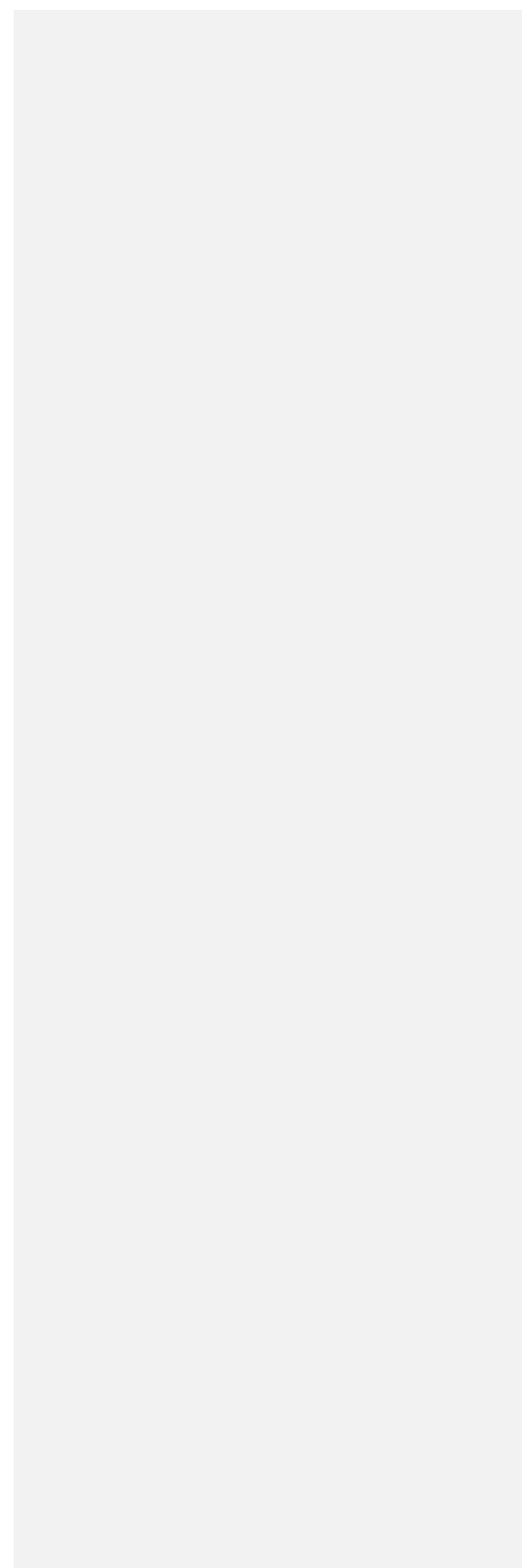
SUNGHO BAE

Korean-born artist Sungho Bae is a sculptor whose practice considers mass consumption, popular culture, and the grotesque. His work frequently incorporates found materials from stuffed toys and collectible figurines, which he recombines into new forms resembling Frankenstein monsters. Bae's mutants balance the nostalgic lure of collecting with the overwhelming consequences of thoughtless consumerism and blur the lines between human and nonhuman.

Sungho Bae (b. 1988)

Nonlinear Narrative, 2019/2026

Toys ground into particles, snow globes,
and rotating devices



Sungho Bae first began experimenting with plastics during his time at RAIR, a residency program based out of a waste recycling center in northeast Philadelphia. For *Nonlinear Narrative*, the artist ground plastic toys from the center's trash piles into confetti-like particles, then used them to fill a series of snow globes. Mounted on motors, the globes turn continuously, each one an eternal microplastics hourglass. Bae inverts still life's emphasis on decay and creates an artwork from materials that cannot decompose.

NADIA HIRONAKA AND MATTHEW SUIB

Nadia Hironaka and Matthew Suib, both based in Philadelphia, have worked as artistic collaborators since 2008. Together, they create immersive installation works using video projection, film, and sound, which they present in both indoor and outdoor environments ranging from parks to hotel facades. In recent years, their practice has frequently responded to the fractured social bonds attributable to political polarity and the COVID-19 pandemic. The forms of their installations often create new public spaces and focal

points around which people can gather, and the subject of their work draws on immigrant and diasporic narratives, the natural world, and art and film history to consider the sustaining power of community, creativity, and resilience.

Nadia Hironaka and Matthew
Suib (active 2008–present)

Vanitas MMXVIII, 2018

Video projection

Courtesy of the artists and Locks Gallery



In this video installation, common still life motifs—a skull, fish, fruit, and tableware—are unmoored from gravity, floating upward in a constant, tumbling stream. The title invokes *vanitas*, an allegorical reminder of the impermanence of worldly treasures. Hironaka and Suib consider the work a reflection of the destabilizing influence of greed on American society and institutions. The artists took a hands-on approach to the look of their subject matter, wilting flowers in the oven, bruising fruit, and pulling picturesque shards of glass from shattered piles.