

0-9, FROM THE CENTER OUT, DIGITAL
2005

Gouache and graphite on paper mounted
on wood

Collection of Jeffrey Deitch

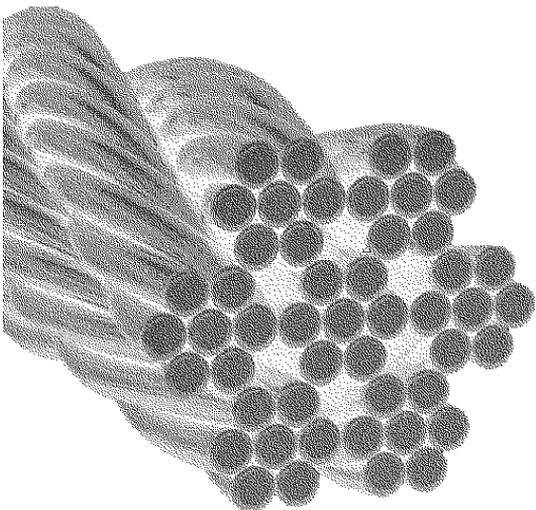
7S, 7Z, 1S, 2Z

2019

Steel, soap, lead, aluminum, peristaltic pump, PVC, motors, single-board computer, acrylic paint, wood bowl, and current

Electronics by Phillip Stearns

These steel cables are made of seven groups of seven strands that are twisted into a helix, then twisted around each other in the opposite direction. To create the joints in the piece, the artist unwound sections of each cable and twisted parts of neighboring strands together to produce new composite strands. The resulting mesh structure is pulled open and closed, supporting the formation of a circulating film of soap. This kinetic sculpture brings together Auerbach's interests in "S" and "Z" helices, chirality, flow, and fascia—the three-dimensional network of connective tissue that holds the body together and defines its various chambers. Mostly made of collagen (a triple helix), fascia is extremely strong and electrically conductive. Curious about what makes something alive, the artist became interested in anatomy after reading about a speculative theory that proposes that fascia is a conduit of qi, or life force, in Classical Chinese medicine and philosophy.



Structure of the cables in 7S, 7Z, 1S, 2Z

2020

2019

Painted by the artist with Damon Styer of New Bohemia Signs and Bob Dewhurst of Sign Language

Photograph by Jay Jones

Commissioned by The Luggage Store/509 Cultural Center

In 2019 Auerbach was commissioned to paint a mural in San Francisco's Tenderloin neighborhood (nearby, at 455 Eddy Street). To create the design, the artist used the technique of paper marbling—usually achieved by floating pigment on the surface of a thickened water bath and then touching a sheet of paper to the surface. Instead of transferring the marbled ink to paper, Auerbach photographed the surface of the marbling bath with a clear prism half submerged in it at the same angle from which one would have the best view of the building. “A person who spends their days marbling learns a lot about fluid dynamics—about viscosity, flow patterns, surface tension, relative density—all through their fingertips,” the artist has said. Both this mural, which measures 96 x 68 feet, and the incarnation of the *John J. Harvey's* marble along the curved wall were painted by the artist with San Francisco-based New Bohemia Signs, where Auerbach worked from 2002 to 2005.

50/50 XV

2008

Ink on paper

Private collection

50/50 XVI

2008

Ink on paper

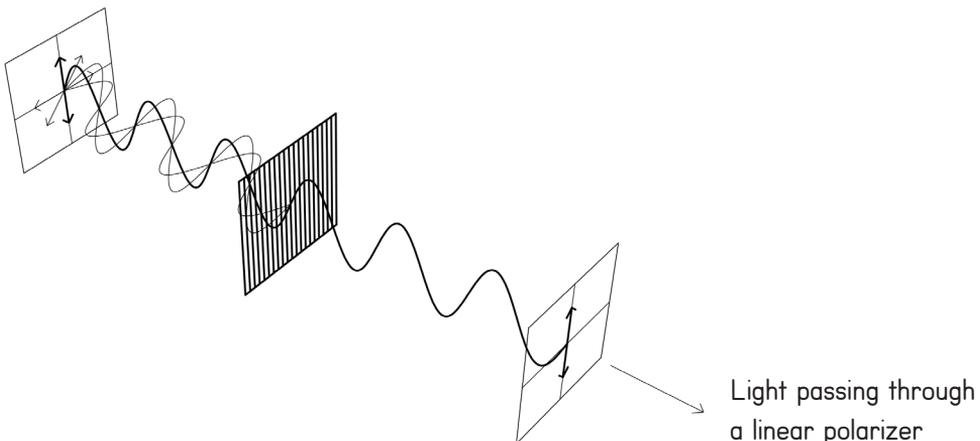
Private collection

A FLEXIBLE FABRIC OF INFLEXIBLE PARTS

2015

Borosilicate glass with table (aluminum, wood, and paint)

This sculpture consists of eleven glass helixes threaded through one another and placed on a table painted with a “structural pigment”—a coating with a fine scale structure that reflects different wavelengths of light at different angles. The artist talks about materials like this pigment, the polarizing films used in *Non-Invasive Procedure*, and the “metamaterial” referenced in the weavings as being able to “comb” light, sorting it by wavelength or orientation. In order to make this piece, Auerbach learned how to flamework glass—its slight irregularities inject a handmade quality into a form that may at first appear to be machine-made. One of several works in the show that venerate the helix, this sculpture focuses on its ability to interlock into a flexible mesh and the capacity of light waves to be helically polarized.



ALBUM ARTWORK

2007–21

Offset lithographs on paper and digitally printed stickers on vinyl records

Collection of the artist

TOP TO BOTTOM

Effi Briest, *Mirror Rim*, 2007

Effi Briest, *Long Shadow*, 2008

Glasser, *Apply*, 2009

Glasser, *Ring*, 2010

Up Died Sound, *Untitled*, 2010

Effi Briest, *Rhizomes*, 2010

The Alps, *Easy Action*, 2011 (design collaboration with Alexis Georgopoulos)

Tecumseh, *Violet*, 2014

Zs, *Xe*, 2015

Greg Fox, *The Gradual Progression*, 2017

Drew McDowall x Hiro Kone, *The Ghost of George Bataille*, 2018

Hiro Kone, *Pure Expenditure*, 2018

Zs, *Noth*, 2018

Hiro Kone, *A Fossil Begins to Bray*, 2019

Meara O'Reilly, *Hockets for Two Voices*, 2019 (design collaboration with Isaiah Saxon)

Hiro Kone, *Silvercoat the Throng*, 2021



Scan this QR code to listen to a selection of music from some of the albums on view here.

ALL THE PUNCTUATION

2005

Typewriter ink on paper

Private collection, Tønsberg, Norway

ALL TIME, ALL THE TIME

2005

Ink on paper

Collection of the artist

ALL TRUE #1

2005

Screenprint, inkjet print, tape, felt-tip pen, and paper

Collection of the artist

While working as a sign painter in the early 2000s, Auerbach's interest in language shifted from its physical form to its semiotic structure. Works in this gallery take aim at the binary scaffolding on which reason is built. This accordion-fold book uses synonyms taken from a thesaurus to "prove" that yes equals no through the transitive property ($A=B$ and $B=C$, therefore $A=C$). Nearby, logic is challenged by the statement "this is a lie," which, if true, is also untrue. In each of the *50/50* drawings across the room, the same ambiguous gray is composed out of a field of black or white units. Each drawing is equivalent in light/dark value but different in atmosphere, depending on how the space is divided. These drawings speak to the artist's lasting interest in unraveling either/or dualities and asking questions about subjective qualities that are difficult to measure, like flavor and atmosphere.

ALPHABETIZED BIBLE

2006

Indigo printing with case binding, cloth cover,
and gold foil

Edition of 8, 3 a.p.

San Francisco Museum of Modern Art, Accessions Committee
Fund purchase, 2007

ALTAR/ENGINE

2015

3-D printed nylon, polycarbonate, and polyurethane paint with table (aluminum, wood, and polyurethane paint)

The Museum of Modern Art, New York, acquired through the generosity of Jerry I. Speyer and Katherine Farley, Allison and Neil Rubler, an anonymous donor, and the Contemporary Arts Council of the Museum of Modern Art

This sculpture pays homage to what the artist considers “profound shapes—ones that power the universe and hold it together.”

Auerbach draws connections between the helix, the Greek key or “meander” ornament, and plane-filling fractal curves, motifs that are present in the *Grain* paintings and *Ligature* drawings on view nearby. All three shapes are notable for their capacity to densely pack information and for their ability to rotate or fold recursively. Here these forms are extruded, twisted, and combined with one another, then laid out like the exploded-view diagrams often used to show the components of a piece of machinery.

AND PER SE AND

2005

Ink on paper

Private collection

Tauba Auerbach and Glasser (Cameron Mesirow)

AUERGLASS ORGAN

2009

Wood, acrylic, steel, copper, lead, leather, enamel paint, and felt

Built by Parsons Pipe Organ Builders

Collection of the artists

This two-person collaborative pump organ, conceived by Auerbach and the musician Glasser, depends on trust and coordination. The instrument cannot be played by a single person, as each player relies on the other to pump air into their pipes. The two sides of the instrument are just shy of symmetrical—a single keyboard is divided between them in alternating notes. The *Auerglass Organ*, whose title combines the artists' names, is a more personal expression of the concepts of complementarity, parity violation, connectedness, and co-emergence present throughout Auerbach's work.

Auerbach and Glasser have composed three pieces for the organ to date that will be performed during a program on February 3, 2022. The artists have also invited local musicians and students to write their own compositions for the instrument. They will occasionally be practicing their pieces in the gallery.



Scan this QR code to hear a recording of the *Auerglass Organ* being played by the artists.

IN FREESTANDING CASE

BENT ONYX

2012

Indigo printing with Japanese tissue and paint

Edition of 3, 2 a.p.

Binding by Daniel Kelm at the Wide Awake Garage

Edge painting by Andie Tham

Collection of the artist

BITMAP GRADIENT RAY I

2013

Woven canvas on wood stretcher

Private collection

CALENDARS

2006–ongoing

Laser printing with various bindings and envelopes with wax seal or rubber stamp

Collection of the artist

COMPONENTS, IN ORDER

2005

Ink on paper

Private collection

CRUMPLE II

2008

Acrylic paint and UV-cured pigment on canvas

San Francisco Museum of Modern Art, John Caldwell, Curator of
Painting and Sculpture (1989–93), Fund for Contemporary Art
purchase, 2008

DIAGONAL PRESS PINS

2013–ongoing

Plated diecast zinc alloy and soft enamel

Published by Diagonal Press

A selection of these pins are affixed to the walls throughout the exhibition.

DIAGONAL PRESS TYPE SPECIMEN POSTERS

2013—ongoing

Twenty-six double-sided screenprints

Indefinite editions

Published by Diagonal Press

Auerbach has had a lifelong preoccupation with handwriting and typography, designing typefaces and books that often relate to their work in painting, sculpture, and other media. The artist creates several original typefaces each year, for use in commissioned album art, an annual calendar, publications, announcements, and on their website. Auerbach starts with a single “matrix” character and builds the alphabet from that form. In 2013 Auerbach established Diagonal Press as an outlet for their typography, artist books, and miscellaneous projects. The press produces open-edition publications, flags, mathematical models, paraphernalia, and wearable “marginalia,” such as the pins installed on the walls throughout the exhibition. The items are created in indefinite quantities and are not signed or numbered—a practice that aims to prevent hierarchy or scarcity from dictating their value.

EXTENDED OBJECTS

2018–20

Acrylic paint on canvas

Left to right: Private collection; private collection; collection of Lisa and Danny Goldberg, Sydney, Australia; private collection; collection of Desiree and Olivier Berggruen

To create the *Extended Object* paintings, Auerbach worked with a paint company to create a custom-formulated additive that controls the flow of paint as it travels through a series of unique pouring tools. Coordinated droplets accumulate in fields and formations on the canvas, producing highly detailed surfaces. Like Auerbach's marbling works, these paintings explore the dynamic properties of liquids and, as in *Pilot Wave Induction III*, draw an analogy between droplets and particles. The title of the series is taken from string theory—an unproven theory in physics that posits the existence of more than three dimensions and understands particles not as fixed points but as objects extended in space like vibrating “strings.”

F

2004

Ink on paper

Collection of the artist

Auerbach often explores distortion and subjectivity in seemingly rational systems, including language, logic, and geometry. One of the earliest works in this survey, *F* is part of a series in which the artist pushes letters to the edge of legibility with extreme ornament. In this example, based on a letter designed in 1601 by Paulus Franck, the filigree is not simply a decoration added on to the form but the form itself. Auerbach's love for lettering, particularly hand-painted or drawn, has been an enduring aspect of their practice. It can also be seen in the typeface, designed by David Reinfurt based on the artist's handwriting, that is used for the labels throughout this exhibition and the accompanying publication.

FLOW SEPARATION

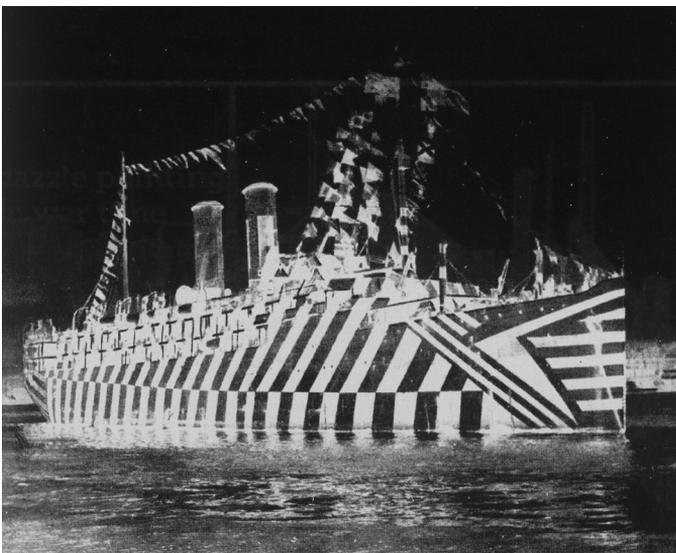
2018–19

Originally painted by the artist and Infinite Scenic on fireboat *John J. Harvey* in New York Harbor, 2018–19; repainted on the curved wall to your right by the artist and New Bohemia Signs

Photographs by David Grill and Justin Ziezes Jr., courtesy Public Art Fund, New York

Commissioned by Public Art Fund, New York, and 14–18 NOW, United Kingdom

In 2018 Auerbach was commissioned to reinterpret dazzle camouflage, a World War I boat-painting strategy developed by the artist Norman Wilkinson. Rather than rendering a boat invisible, dazzle used repeating geometric patterns and high contrast to make its distance and speed difficult to gauge with the range-finding equipment of the era. For *Flow Separation*, Auerbach marbled over a hundred sheets of white paper with black ink to create a pattern that visualizes water's surface tension and flow. Originally hand-painted in the fireboat's usual colors (red and white), and repainted on the curved wall to your right by Auerbach and New Bohemia Signs at boat scale, this reimagined dazzle remained on the *John J. Harvey* for one year, during which free rides were available to the public. Auerbach also outfitted the vessel with four flags, installed above, one of which diagrams a pattern of eddies formed in the wake of an object moving through water.



Dazzle camouflage on a World War I ship

FRACTAL FLAG I-III

2017

Laser-cut nylon

Published by Diagonal Press

BACK TO BACK, NEAREST FIRST

GRAIN—BRANCHING FRET LEVELER

2018

GRAIN—SIERPIŃSKI EXTRACTION

2018

GRAIN—MEANDER ARC

2018

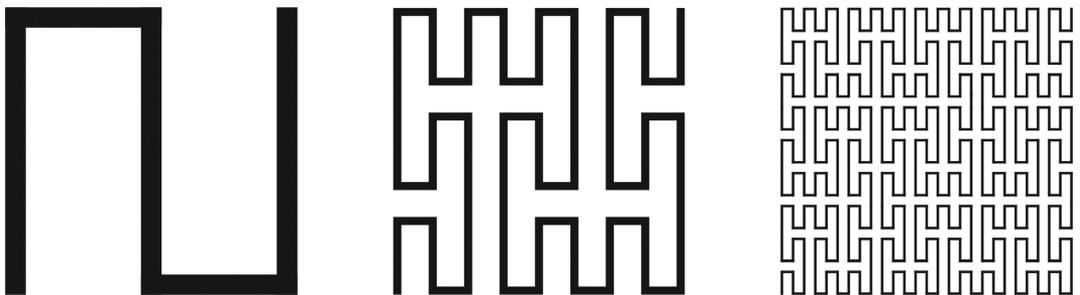
GRAIN—PEANO NEUME

2018

Acrylic paint on canvas in aluminum frames

Collection of Paul and Shadi Daneshrad; collection of the artist; San Francisco Museum of Modern Art, promised gift of Joachim and Nancy Hellman Bechtle; private collection

For the *Grain* series, the artist expanded on the format of a traditional woodgraining tool, creating cylindrical instruments inscribed with variations on fractal curves. These instruments are dragged through layers of semi-wet paint, scraping away patterns that appear to emerge from behind the surface of the canvas. The titles of the paintings often refer to the forms embedded in the tools, such as Peano or Sierpiński curves, which are also evident in *Altar/Engine* and the *Ligature* drawings, on view nearby. The artist reveres these forms for the way they ambiguously occupy space: each is a one-dimensional line that folds around itself sequentially in such a way that it approaches becoming a two-dimensional plane. Here they vibrate, repeat, and reflect across the canvas in quivering gestures that capture a brief collision between two surfaces.



Example of a Peano curve, a type of plane-filling fractal curve

HEAT CURRENT V
2020

HEAT CURRENT III
2020

HEAT CURRENT IV
2020

Chromogenic prints mounted on aluminum and
face-mounted to UV acrylic sheeting

I DOUBT IT / BUT I DO IT

2008

Gouache and graphite on paper

Private collection

LETTERS AS NUMBERS I

2007

Gouache and graphite on paper mounted
on wood

Private collection

LIGATURE DRAWINGS

2018—ongoing

Ink on paper

Emerging from a rhythmic and meditative drawing practice, these works incorporate traditions of calligraphy, musical notation, architectural ornament, fractal curves, and automatic writing. A ligature is both a binding that sutures two elements together and a glyph formed by linking two neighboring letters. These works document a progression of waves and polyrhythms that are both instinctual and analytical. The artist uses both chisel and brush-tipped markers, respectively adjusting the orientation and pressure to modulate the thickness of the lines and build increasingly complex motifs through repetition and improvisation. This ongoing project has yielded a set of four complementary calligraphic alphabets, examples of which are on view in the back gallery and can be seen in the exhibition's title signage and on the cover of the accompanying publication.

LOWERCASE COMPONENTS

2005

Ink and graphite on paper mounted on wood

Collection of Stacy and John Rubeli, Los Angeles

MUDRA S

2019

Laser print on paper

MUDRA Z

2016

Laser print on paper

Indefinite editions

Published by Diagonal Press

MUSIC POSTERS

2004–16

Screenprint, laser prints, and inkjet print

Collection of the artist

TOP TO BOTTOM

Tussle/Eats Tapes tour poster, 2004

Zs *Xe* poster, 2015

Projective Instrument concert series poster, 2016

Multiply concert poster, 2016

NO

2005

Hard ground etching with aquatint

Edition of 40

YES

2005

Hard ground etching with aquatint

Edition of 40

Courtesy Paulson Fontaine Press

NON-INVASIVE PROCEDURE

2018

Borosilicate glass and acrylic on adjustable-height medical table, LEDs, foam, stainless steel, and polarizing film

In this sculpture an illuminated examination table holds a “specimen” made of glass tubes and plastic rods. When viewed through the polarizing lenses positioned around the work, a prismatic array of color is revealed in the otherwise clear materials. The color is light refracted through internal molecular stress in the plastic, caused by the manufacturing process and the artist’s manipulation through the use of heat and stretching. The circular aperture at the head of the table refers to a Magnetic Resonance Imaging (MRI) machine, which uses a non-invasive magnetic field to create images of the inside of the body. Auerbach made this work while researching Classical Chinese Medicine, fascia, and new theories of anatomy, such as biotensegrity.

OH NO

2008

Gouache on paper

Private collection

PILOT WAVE INDUCTION III

2018

Single-channel HD video, with sound, 9:04 min.

Camerawork by Rafe Scobey-Thal

Drumming by Greg Fox

This video restages a fluid dynamics experiment developed at Laboratoire Matière et Systèmes Complexes in France in which droplets of oil bounce on their own waves on a vibrating speaker. The title refers to pilot wave theory, an unorthodox interpretation of quantum mechanics that some physicists think is supported by this macroscopic experiment. Unlike those who had filmed the experiment previously, Auerbach was untethered from the need to gather quantitative data, free to explore the qualitative aspects of the droplets' movements and the subjectivity of the observer's gaze. Auerbach's footage pushes the limits of focus, lighting, and shutter speed but is not manipulated after the fact. Edited to align with polyrhythmic drumming, the resulting video is a hypnotic glimpse at wave-particle pairs, each propelling and generating the other.

PRISM SCAN II (CROSS-POLARIZED
MESOSIDERITE)

2014

Chromogenic print mounted on aluminum
and face-mounted to UV acrylic sheeting

Private collection

RECIPROCAL SCORE

2015

Hand-stamped ink on Bristol board with cotton
twill-tie binding

Indefinite edition

Published by Diagonal Press

SHADOW WEAVE—METAMATERIAL / SLICE RAY

2013

Woven canvas and wood stretcher

Private collection

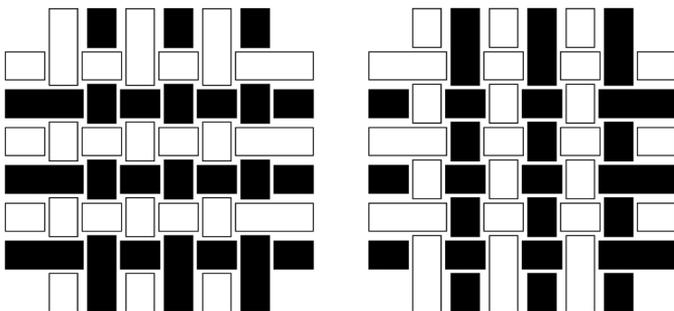
SHADOW WEAVE—METAMATERIAL / HOLE

2015

Woven canvas and wood stretcher

Collection of Mary Patricia Anderson Pence

The *Weaves* build a canvas from within rather than by applying something to its surface. In the early all-white *Weaves* (in the gallery at left), variation within a single hue is achieved through differences in structure. The artist conceives of them as two complete planes, trading places over and over. The “Shadow Weaves” are named after a technique in which the warp and weft threads alternate between the same two colors. The textile is woven with the two possible versions of a plain weave in different areas, each producing a different orientation of stripes. The artist used this strategy to create comb-like imagery that refers to the diffraction of light and the movement of its various wavelengths through engineered materials, such as the coated surface under the glass sculpture to your left, *A Flexible Fabric of Inflexible Parts*, or the lenses in the sculpture *Non-Invasive Procedure*, in the back corner.



Examples of the two possible plain weaves, woven with the same warp and weft stringing

SHATTER II

2008

Acrylic paint and glass on wood

Private collection

ON PEDESTAL

SLICE | WAVE FULGURITE IV.III

2014

Silica, malachite, glass, aquarium sand,
and resin

San Francisco Museum of Modern Art, purchase through a gift of
Randi and Bob Fisher, 2016

STAB|GHOST

2013

Four-color screenprinting on 250-micron Lexan
with PVC stab binding

Edition of 10, 3 a.p., 3 h.c.

Published by Three Star Books

San Francisco Museum of Modern Art, promised gift of Joachim
and Nancy Hellman Bechtle

STATIC 12-15

2009

Chromogenic prints

Private collection

These photographs of cathode-ray tube television screens depict ambient electromagnetic waves, from cosmic microwave background radiation—traced back to the Big Bang—to radio waves emitted by various forms of electronics. The images allow us to glimpse this potentially infinite field of overlapping vibrations; the static we see on-screen is a visualization of fluctuating energy that moves through and around us. Auerbach set out to take these photos of static in search of stochasticity (true randomness) and found instead that patterns persistently emerged.

STATIC 16

2009

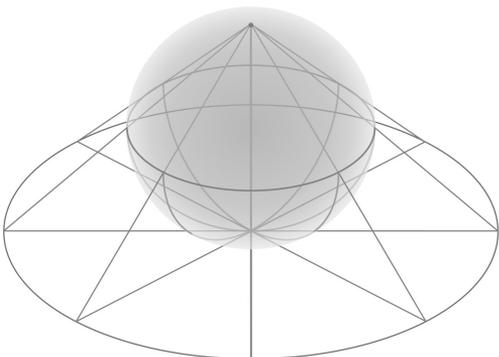
Chromogenic print

Private collection

STEREOGRAPHIC (NORTH AMERICA SURROUNDS) II 2021

Acrylic paint on canvas mounted on composite aluminum panel,
metal grommets, eye hooks, and polyester cord

The newest work in the show, this painting is part of a series of unusual maps made using custom software commissioned by the artist. The tool allows one to produce unfamiliar but mathematically accurate world maps that project the surface of the globe onto a 2-D plane. This map uses a stereographic projection, which effectively punctures the earth at a particular point and stretches the hole out to create the perimeter of a flat surface. In this case the puncture is in North America—its coasts wrap around the map's margins and frame the oceans, which remain intact as a continuous body of water. The contours of the Bay Area are recognizable on the right. The series was started by Auerbach during the pandemic, which prompted the artist to think deeply about the notions of place and perspective. Like other works in the exhibition, it encourages the viewer to break with their “habituated gaze.”



Example of stereographic projection.
This technique was first used by
geophysicist and oceanographer
Athelstan Spilhaus in the 1940s to
create a map framed by Eurasia.

S v Z CALLIGRAPHY

2021

Ink on paper

Collection of the artist

THE ANSWER / WASN'T HERE I

2007

Gouache on paper

Private collection

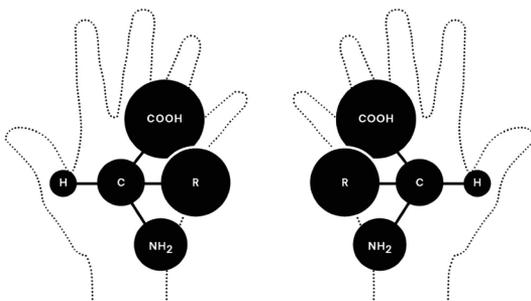
THE NEW AMBIDEXTROUS UNIVERSE III

2014

Plywood and aluminum

San Francisco Museum of Modern Art, gift of David Schrader, 2019

Auerbach first learned about the profound implications of chirality—when a form lacks mirror symmetry—from mathematician Martin Gardner’s influential book *The New Ambidextrous Universe*. Gardner wrote about chirality in the universe resulting in the existence of matter, and discussed it in biology as a key feature of life. A chiral object can only be turned into its mirror image by flipping it over in a dimension higher than its own. Auerbach set out to circumvent the impossibility of doing this to a real world object by slicing a standard plywood sheet into narrow strips and reassembling them in reverse order. The result approximates what the original would look like if it were rotated through 4-D space and returned as its mirror image, also distorted according to the shape of the line it was sliced with. While each strip of plywood still faces forward, the collective grain is reversed.



Left and right hands and left- and right-handed amino acid molecules are examples of chiral objects. Every chiral object is mirror asymmetrical on its own but has a reflected counterpart.

THE THING QUARTERLY: ISSUE 20
2013

Screenprint on PVC board, aluminum, and
quartz 24-hour mechanism

Edition of 1,500, 25 a.p.

Collection of the artist

THE WHOLE ALPHABET (LOWERCASE)

2005

Typewriter ink on paper

Private collection, Tønsberg, Norway

THE WHOLE ALPHABET , FROM THE
CENTER OUT, DIGITAL, V
2006

Gouache and graphite on paper mounted
on wood

THE WHOLE ALPHABET , FROM THE
CENTER OUT, DIGITAL, VI
2006

Gouache and graphite on paper mounted
on wood

Private collection

IN TIERED CASE

THERE HAVE BEEN AND WILL BE MANY SAN FRANCISCOS
2016

Offset prints with screw-post binding

Indefinite edition, each unique

Published by Diagonal Press

The artist calls this book “a love letter to the San Francisco I grew up in—to its good parts and good people, its ad-hoc-ness, queerness, the fog horns and mashed-up architecture. It’s also an attempt at making peace with the fact that the same place will always be different.” Addressing consistency and change, this book repeats the same photograph of a local architectural detail to create volumes that are then sheared and sliced differently. As with Diagonal Press’ other publications, this book is made in an indefinite number of copies, but in this case each one is unique.

THIS IS A LIE

2007

Gouache on paper mounted on wood

Private collection

LEFT TO RIGHT

UNTITLED (FOLD)

2011

Acrylic paint on canvas

Private collection

UNTITLED (FOLD)

2012

Acrylic paint on canvas

Collection of Maurice and Paul Marciano

UNTITLED (FOLD)

2010

Acrylic paint on canvas

Collection of Maurice and Paul Marciano

UNTITLED (FOLD)

2011

Acrylic paint on canvas

Auerbach's *Fold* paintings contend with dimensionality and the mechanics of painting. The artist created these canvases by folding or rolling them, then steaming or pressing them under weights. Auerbach then unfurled and sprayed the creased surfaces with paint from oblique angles. Once the paintings are stretched flat, each point on the surface of the canvas bears a record of its crumpled state. The effect is an uncanny but persuasive trompe l'oeil. Motivated by the idea that blurring the distinction between two- and three-dimensionality signals the possibility of doing so between higher dimensions, these paintings were conceived as tools for better imagining four-dimensional space.

YES OR NO AND/OR YES AND NO

2008

Aquatint

Edition of 30

Printed by Paulson Fontaine Press

Private collection

Z HELIX

2014

Indigo prints on 4mm transparency film with plastic double spiral binding and corrugated cardboard with hand-stamped ink

Indefinite edition

Published by Diagonal Press

ZS LETTERS (3D)

2015

3-D printed steel

Edition of 6, 1 a.p.

San Francisco Museum of Modern Art, Accessions Committee Fund purchase, 2015

Originally designed, 3-D printed, and photographed for the album artwork for *Xe* by the band Zs (on view in the back gallery), this three-dimensional alphabet is built around “S” and “Z” helixes. When designing an alphabet, Auerbach sets rules for the formation of its letters, then usually discovers that the rules can be interpreted in multiple ways for certain characters. Auerbach typically omits the resulting variations in the printed type specimens (also on view in the back gallery). Here, the artist has left these permutations in.

These vitrines include a selection of Diagonal Press publications, other editions, and reference materials from the artist's collection. All artworks are by Auerbach unless otherwise indicated.

TOP LEVEL

A PARTIAL TAXONOMY OF PERIODIC LINEAR
ORNAMENT—BOTH ESTABLISHED AND ORIGINAL—
ARRANGED BY SHAPE, SYMMETRY, DIMENSION,
ITERATION, AND PROJECTION—CONTAINING *EXTRUDE
THE EXTRUSION* AND *ORNAMENT AS ENTHEOGEN*,
2017

Laser prints on recycled paper with Bristol board cover and
stamping ink

Published by Diagonal Press

Acrylic meander joinery sample for the piece MEANDER TABLE,
2016

MARBLES FOR THE JOHN J. HARVEY, 2018

Laser prints with screenprinted plastic comb and die-cut cover

Published by Diagonal Press

PILOT WAVE INDUCTION II, 2018

Indigo prints, metal, plastic, cardboard, Velcro, and laser-printed
labels

Published by Diagonal Press

Klein bottle by ACME Klein Bottles

$[2, 3]$, 2011

Paper, ink, binder's board, glue, fabric, and silkscreen ink

Published by Printed Matter and Tauba Auerbach

BOTTOM LEVEL

A PARTIAL TAXONOMY OF PERIODIC LINEAR ORNAMENT,
2017

MARBLES FOR THE JOHN J. HARVEY, 2018

PILOT WAVE INDUCTION II, 2018

SACCADE 1-3, 2013

Laser prints with plastic, thermal tape, and ink stamp

Published by Diagonal Press

GOLD CHURCH, 2015

Laser prints and coil binding

Published by Diagonal Press

INDUCTION, 2018, by Lele Saveri

A BROKEN STREAM, 2019, by Lele Saveri

AUERGLASS IN HUDSON, 2020, by Lele Saveri

PROJECTIVE INSTRUMENT, 2016, by Lele Saveri

TWENTY-SIX magazine, issue 1, 2003

TWENTY-SIX magazine, issue 3: THE AMPERSAND IS YOUR
FRIEND, 2004

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TOP LEVEL

3-D printed nylon models of 3-D projections of 4-D solids by Henry Segerman, 2011

PROJECTIVE ORNAMENT, 1915, by Claude Bragdon

Published by The Manas Press

A PRIMER OF HIGHER SPACE (THE FOURTH DIMENSION), 1913, by Claude Bragdon

Published by The Manas Press

NOLOID, 2015

3D-printed nylon and cardboard tube with stamping ink

Published by Diagonal Press

UNFOLDED TESSERACT, 2017

3D-printed nylon and Bristol board box with stamping ink

Published by Diagonal Press

Galileo thermometer

THE FAMILIAR STRANGER, 2014

Collaboration with Erik Wysocan

Modified Casio watch, ed. of 200, 8 a.p.

Published by Halmos

Three-chamber hourglass

3D-printed four-in-one chain mail sample by Paul King

3D-printed nylon Dragonscale chain mail sample by Paul King

Chain mail fidget toy by Kat Baxter, 2021

Jelly Cube chain mail fidget toy by Erin Lindsay

Steel-cable studies for joinery in the piece 7S, 7L, 1S, 2L, 2019

BOTTOM LEVEL

PROJECTIVE ORNAMENT, 2016

Republication of a book by Claude Bragdon (1915) with an introduction and frontispiece by Tauba Auerbach

Published by Diagonal Press

A PRIMER OF HIGHER SPACE, 2016

Republication of a book by Claude Bragdon (1913) with an introduction and frontispiece by Tauba Auerbach

Published by Diagonal Press

Heat bulb

Catacombs Plus disentanglement puzzle by Puzzle Master

Packaging for THE FAMILIAR STRANGER

Ashes from artworks destroyed in a fire

Mycelium block sample by MycoWorks

Fulgurite specimen

Reishi Fine Mycelium fabric sample by MycoWorks

Aluminum foam

Carbon foam sphere

D periodic minimal surface in 3-D printed nylon by Alan L. Mackay,
ca. 2005–8

MAILLE, 2014

Laser prints with metal ring binding

Published by Diagonal Press

Conveyor belt fabric sample

Conveyor belt fabric sample by Wire-Mesh Products