0–9, FROM THE CENTER OUT, DIGITAL
2005
Gouache and graphite on paper mounted on wood

Collection of Jeffrey Deitch
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” helixes, 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.
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

Glasser, *Apply*, 2009
Glasser, *Ring*, 2010
Up Died Sound, *Untitled*, 2010
Effi Briest, *Rhizomes*, 2010
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


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
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.
In freestanding case

Bent Onyx

2012

Indigo printing with Japanese tissue and paint


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

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.
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.”
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.
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
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
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.111
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
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
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


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
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 creased 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


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
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**

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 ٧٠،٧٠،٧٠،٧٠، 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