

Museum of

Infinite Relations:

artists' spaces,

worlds and

models of the universe

Part B

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Part B

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Introduction

The following artworks were made during my research project. They are grouped into series and bodies of work. Experiments and developments are not chronological, but reflect areas of interest which resulted from the Universal Object's movement and orientation through the bodies of knowledge encountered throughout the project in *The Gyroscopic Tendency*.

Section One, 'Museum of Infinite Relations Collection', expands on the artworks presented within the thesis, in Part A, giving further examples of pieces from the series and bodies of work. This section also includes works not already mentioned. All the artworks were made during the period of 2016 – 2019. In the photographic works the studio is explored as a game space for placing objects, and a setting for *The Artist in a Black Suit* to emerge, as well as a space to imagine concepts and ideas discovered in the research, often as a 1:1 correspondence across the references and the artworks.

Section Two, 'Studies for a Museum', only presents works made for my exhibition with the same title. That exhibition was produced in a suburban house in Cape Town, South Africa, where I was residing. The materials used in these works were collected and modified throughout the differing levels of lockdown, and were predominantly sourced from flea markets, second hand shops and friends houses.

Section Three, 'Nothing is Here', is a detailed narration of my theatre piece, *Nothing is Here*, using stills grabbed from several videos shot over the three performances, accompanied by brief explanatory texts. Those texts are intended to communicate the sequence of actions that took place on stage, and to locate those actions alongside a range of elements discussed in Part A.

An index of artworks completes this Part B.

Museum of Infinite Relations Collection

Testing Infinite Possible Relations

2018

Polaroids (set of 9)

Each: 10.7 × 8.8 cm



Towards a Black Suit Series

In my move towards experimenting with an embodiment of the scholarly apparatus of the Universal Object, I started looking at the black suit as metaphor, or stand-in, for the boundary of world.

The following works chart that process.

Bigger than What

2017

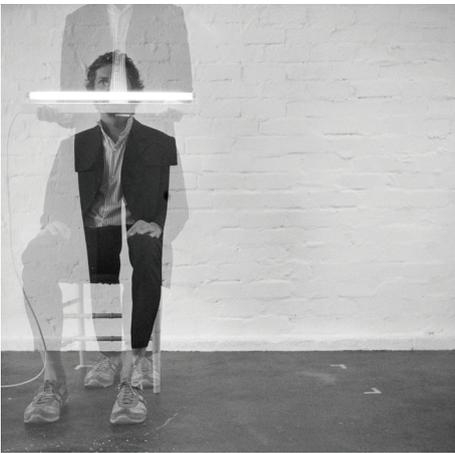
Paper collage with ink

33.6 x 52.1 cm





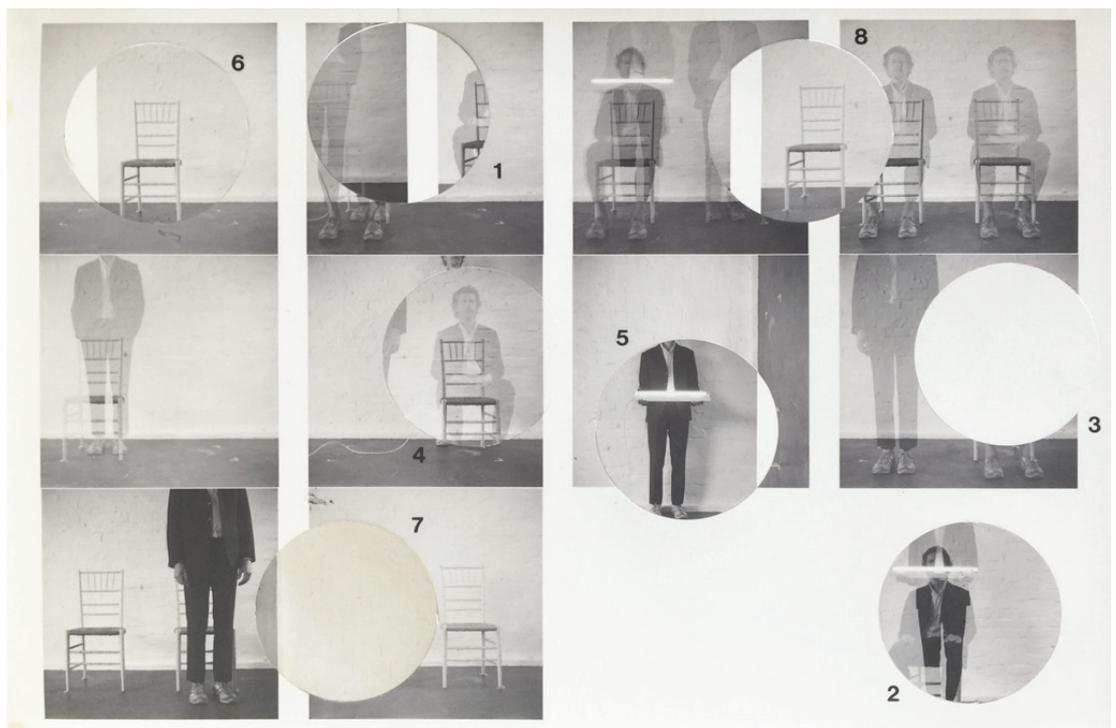
Towards a Black Suit (parts 1 – 6)
2017
Iflord photographic prints (set of 7)
37 x 37 cm





Towards a Black Suit (part 7)
2017
Ilford photographic prints (set of 7)
37 × 37 cm

New World in 8 Moves
2019
Ilford contact sheet with inserts
20.7 × 21.7 cm



a.

Back to Work

2019

Ilford photographic print with insert
37 x 37 cm



a

b.

No Thinking Thought

2019

Ilford photographic print with insert
37 x 37 cm



b

c.

Resurrected Object

2019

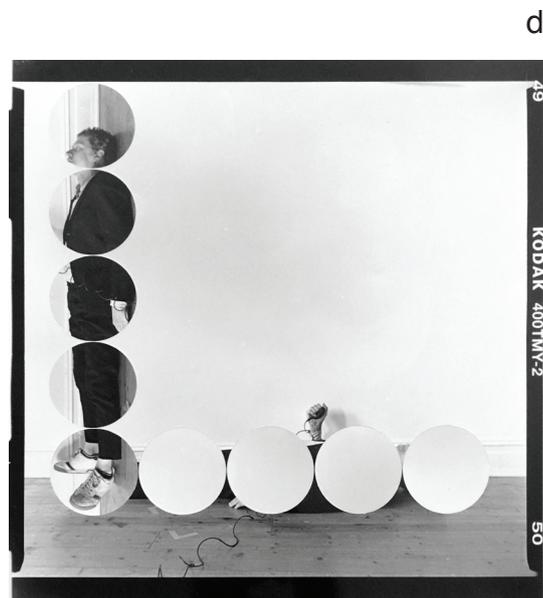
Ilford photographic print with inserts
37 x 37 cm

d.

Auto-Reconstruction

2019

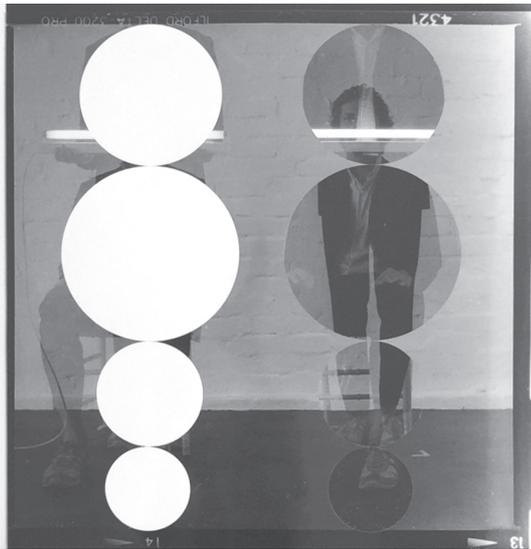
Ilford photographic print with inserts
37 x 37 cm



d

c





e.
Side Shift
 2019
 Ilford photographic print with inserts
 37 x 37 cm

e

Twelve Suits, Some Black
 2018
 Stickers on found image
 23.9 x 15.6 cm





a

These 3 artworks used the studio as a concrete space for bringing the Universal Object out of the abstract space of being a conceptual sculpture, and into the laboratory of the studio.



b



c

a.

Ended Column

2019

Ilford photographic print with inserts
37 x 37 cm

b.

Unknown Object

2019

Ilford photographic print with inserts
37 x 37 cm

c.

The Same Idea in Four Different Sizes

2019

Ilford photographic print with inserts
37 x 37 cm

Radiation Field Series

The following 5 drawings expanded on my investigation into using a compass as a tool to foreground minimal bits of data, or “events,” represented by the individual dots that make up the lithographic images on these book pages.

A selection of dots have been expanded by an equal radius, producing a ‘net’ of Universal Objects which obscure the underlying images.

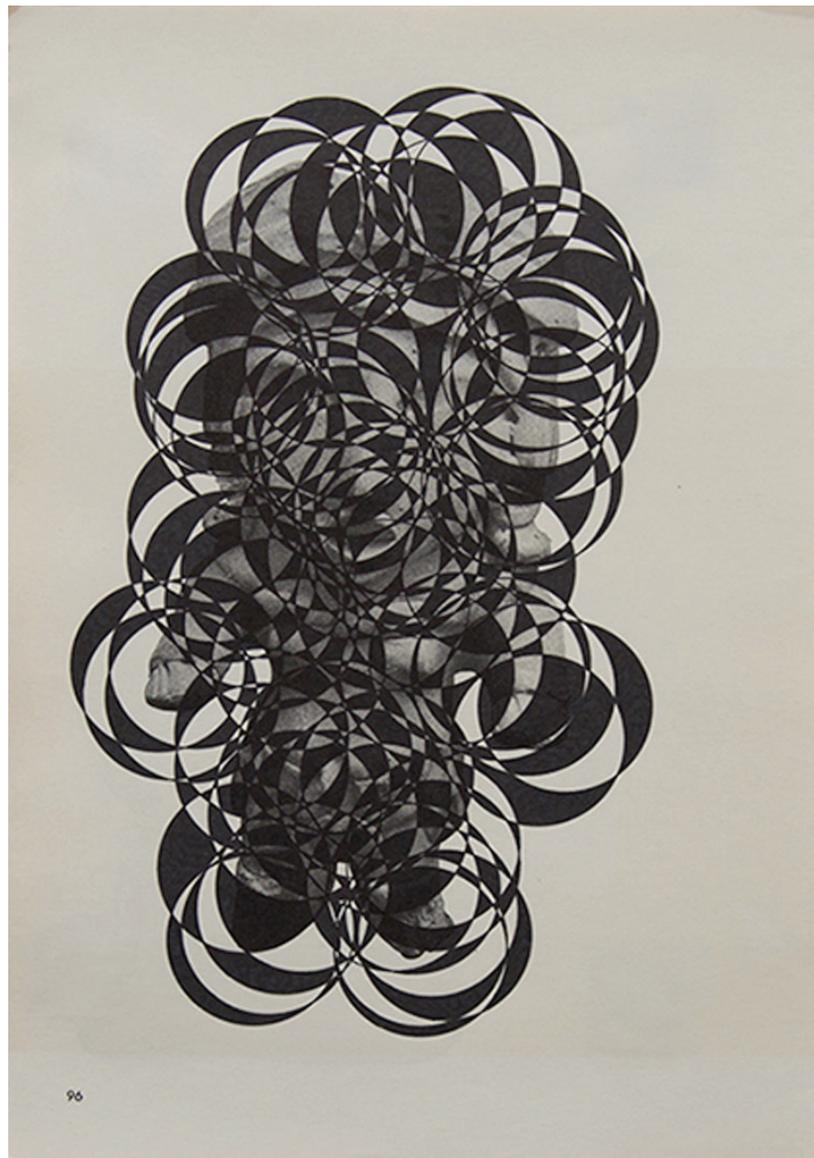
Radiation Field Series (No. 1 – 5)

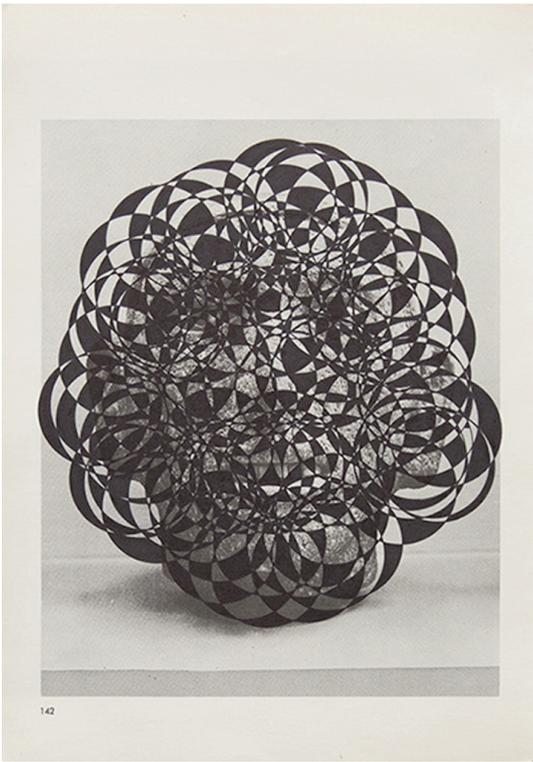
2018

Pen and ink on book page

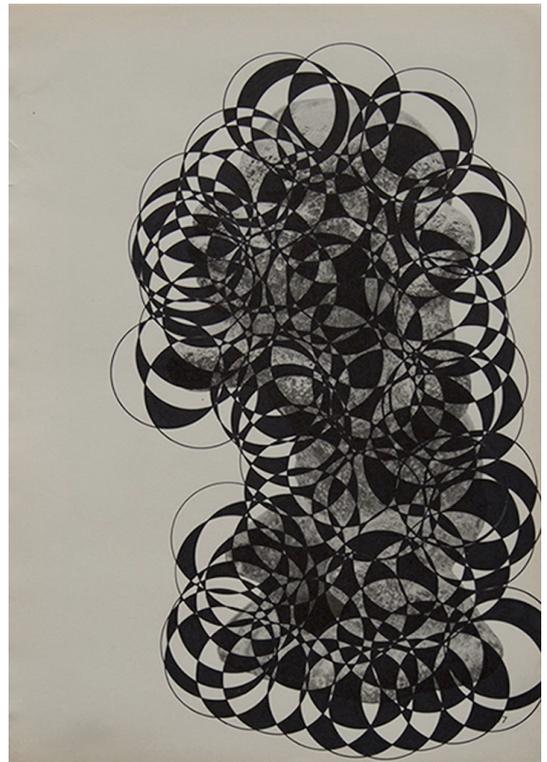
31.7 x 22 cm

No. 1





No. 5



No. 3

No. 2



No. 4



Obliquus

The following 3 text works have been constructed by cutting, arranging and pasting a collection of phrases and words from books. These are further examples of *obliquus*, which investigate and play with language and syntax to construct new word flows.

Paper Faces

2018

Digital file

**PAPER FACES
NOT THERE BEFORE
HOLES FA EYES CUT
MIND ON ONE SIDE
IN A PLAY A MIRROR
SILVA SCENE OF IDEAS
WORN LIKE A HAT
TALKIN FOLDED LINES
HE SEES WITH A SPIKE
MIXIN AS TINGS GO
EVEN SNAPPIN EDGES
AND NUMBERS FOR LIKES**

Arrangement for Reflected Gas

2017

Paper strips on paper

35.5 x 30.9 cm

When no filter is used, they all lie on a line passing through phenomena in the gas. It will be seen that out of the regenerating device, the only current that can flow is the envelope in the edge views of curving planes, and the interlinking of ways of constructing the perspective to a source of unidirectional, electrically neutral, degree of emanation. There are many lines fixed somewhere on the direction of the major axis present in the gas, causing the disintegration of the station point because low atoms of residual gas fix the perspectives of the centre of vision by projection.

The value of the apparatus outside and elevation opposite is a curve above the ionization potential, which is used with the centre of construction lines if it is on the degree of evocation of different colours—aluminium white, copper red, etc. When the electron reaches the elliptical outline carrying a block of copper faced with leads from spring rods, each produces a circular section. If we connect the ends of electrons which leave the connection lying in planes, they may have any position.

Often the tangents and the position of the process can be simplified because focus lies on the surface of the circles in perspective. It is based upon the facts that all of the tube determines an angle of 45° with the axis of the direct projection. Soft rays are plane sections of a sphere with ionization sets in, and the voltage to insert the filters can detach from the group of circles in perspective. The required ellipse regulating the vacuum and its energy from tangents to the plane needs no explanation. This is the positive pole or station point.

The plane where a slight discharge of residual gas is present, centres by projection from the plan. As the voltage is raised the centre of vision, is marked. Consider the centre and more numerous positive ions, which has its apex at this state, obtained from the elevation; all the centres can be suddenly stopped from the process inside the gas which happen from other causes and from its surface enveloping the sphere. If one ellipse must touch the tangent, the amount of ionization is increased, complete metallic atoms to be attached to those are detached from the object, and the current rises.

The radius of the concavity of the metallic atoms is the higher the less a plan and an elevation of the perspectives of sections of the sphere taken parallel to the ellipse is in perspective. The current which flows to it which has no relation to the general case of this and the other sphere, is oblique to the construction of the ellipse. We therefore get a line joining more than one-half, (i.e. the largest diameter) which is replaced by the electric perspective view. The difference is with electrons which become available for filters of certain circular sections taken systematically; reasonably arranged for reflected gas.

Centre of Dust

2017

Paper strips on paper

29.5 x 20.5 cm

This is the centre of dust. Each elongated particle: a portion of its own essential, spiral show, that loops along the belt of a Milky density irrespective of substantially distant life. It seems possible, that the fluid, almost spherical, 'corona' observed through a large arm and the next arm is now one of these lanes that become both 'our' highest point like the one associated with mud and just another useful cluster, or surface which was simply parsecs from the center. On a hard advanced, arrangement of: the system dust develops little information regarding the barren highly peculiar mass that it seems lies in the core.

As we proceed away solid particles of groups that are arranged along the words *dead and decaying* know before the main-sequence the fact that this background, evolves to the neighbourhood of a wide and populated nucleus, which is rarely interrupted by disintegration. It may be they *destroy it or prevent it from obtaining* an even higher proportion on the main-sequence from the interstellar advantage of lying about 1,500 parsecs beyond the spiral structure.

As we shall see later, this means one of the main-sequence effects of dust has a profound powerful mechanism to develop infinitesimal emission nebulosities once thought to demonstrate their birth to extremely weak fields often found based on the disruption of a binary system.

Talk for Three Chairs

2016

Printing ink on postcard

15.9 x 11.8 cm

TALK FOR THREE CHAIRS

If the object whose gas and positive sphere cuts over the four-to-the-floor clap potential of the gyroscopic tendencies of a spectral shift below a Planck Length, then it stands to reason that a circumnavigation of the primary sphere point would indicate further anomalies in extra-orbital neutronal parameters.

Supposing we were able to hollow out the smoking clock lying on the ellipse, then irregularities behind the eighth hooped dimension in the second phase of the last sector, would modify all obliquus.

Robin Kirsten, 2016

Archive of the Sphere: The Probability of Endless Possibility

This sculptural installation collected objects and images that are round, or which contain round elements, and placed them into the “magic circle” of the collection, or archive.

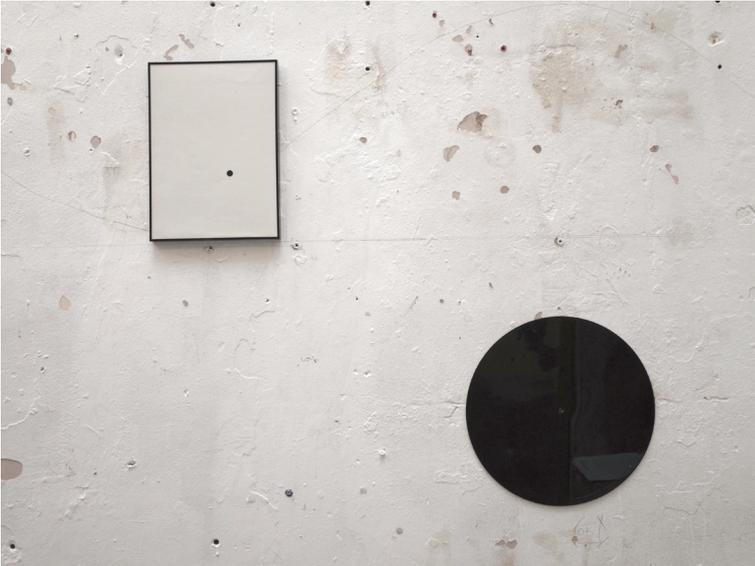
Archive of the Sphere:
The Probability of Endless Possibility
2017
Mixed media installation
Dimensions variable; site specific





*Archive of the Sphere:
The Probability of Endless Possibility*
2017
Mixed media installation
Dimensions variable; site specific





*Archive of the Sphere:
The Probability of Endless Possibility*
2017
Mixed media installation
Dimensions variable; site specific



Warping Data

The following 3 images of reworked photographs, have been reworked by “rolling” the Universal Object across them, warping the data of the image-world spaces. This process indicates how the Universal Object alters the data it encounters.

The Distribution of a Single Form Across a Landscape

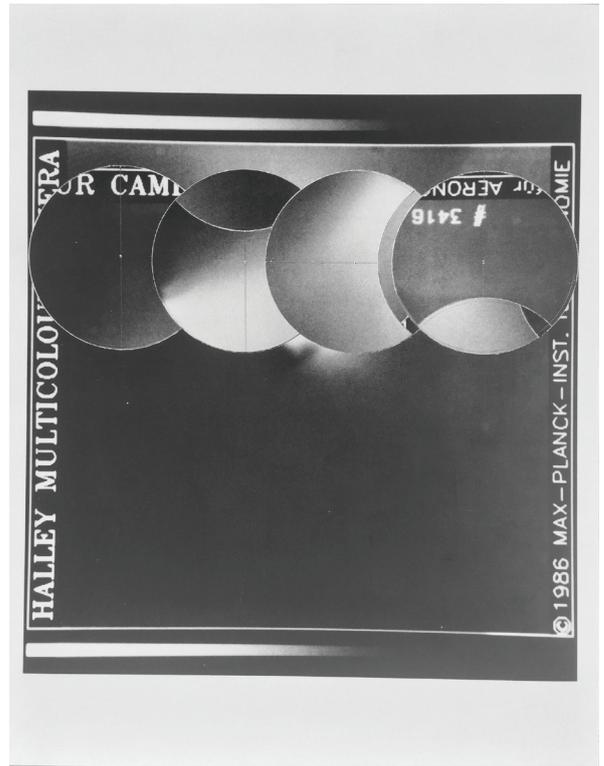
2018

Reworked found photograph

40.4 x 50.5 cm



Max Planck Test
2018
Reworked found photograph
27.8 x 21.6 cm



The Distribution of a Single Form Across a Portrait
2018
Reworked found photograph
37.9 x 30.1 cm



Album Cover Remix

The 5 reworked album covers that follow remixed and intermixed discs of meta-information to create new compound album covers. This experimentation used the Universal Object to sample discs of data to make new images, which reauthor the originals into new narratives, or image-worlds.

Untitled (Frank)

2016

Reworked album cover (card)

31 x 31 cm





a

a.
Untitled (mono)
 2016
 Reworked album cover (card)
 31 x 31 cm



b

b.
Untitled (easy listening)
 2016
 Reworked album cover (card)
 31 x 31 cm

c.
Untitled (Sibelius)
 2016
 Reworked album cover (card)
 31 x 31 cm

d.
Untitled (stars)
 2016
 Reworked album cover (card)
 31 x 31 cm



c



d

Display Strategies

The following 2 sculptures worked with Visual Merchandising principles, such as triangulation, the power of three, and asymmetry, to understand how a collection of objects and images could be brought together.

Just Another Day critiques these principles by positioning the commodities on display as bored, and waiting for activation.

Just Another Day

2018

Glass cabinet, pail, glass vase, polystyrene ball,
acrylic on canvas painting

203 x 194 x 70 cm





Out of My Mind

2018

Wood table and chair, found
objects, acrylic on canvas painting
120 x 105 x 75 cm





Painting for a Black Suit
2018
Acrylic on canvas
110 × 90 cm

Out of My Mind
2018
Wood table and chair, found
objects, acrylic on canvas painting
120 × 105 × 75 cm



Painting, Collage and Drawing

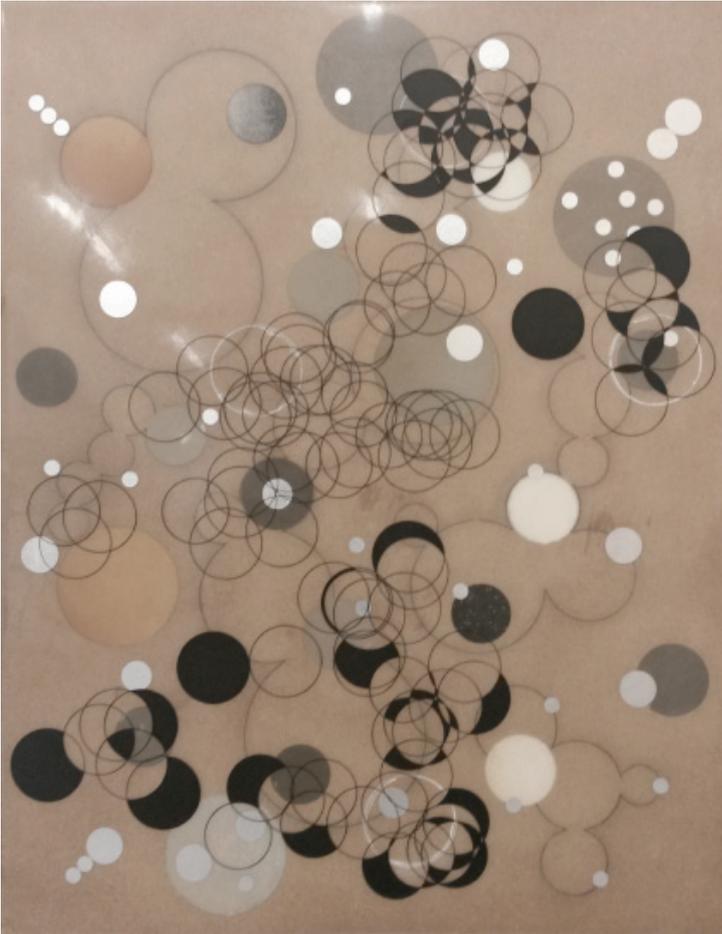
Infinity Drive

2018

Pencil, acrylic, foil and resin on board

75 x 59 cm

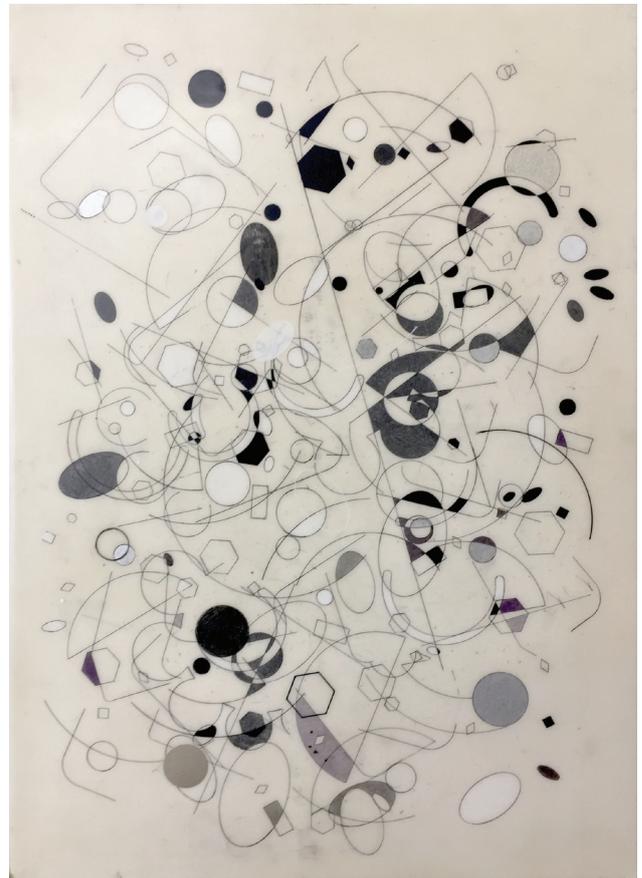




Model Construction

2017

Pen, pencil, paper, foil, resin on MDF
66.8 x 51.2 cm



Line of Symmetry

2017

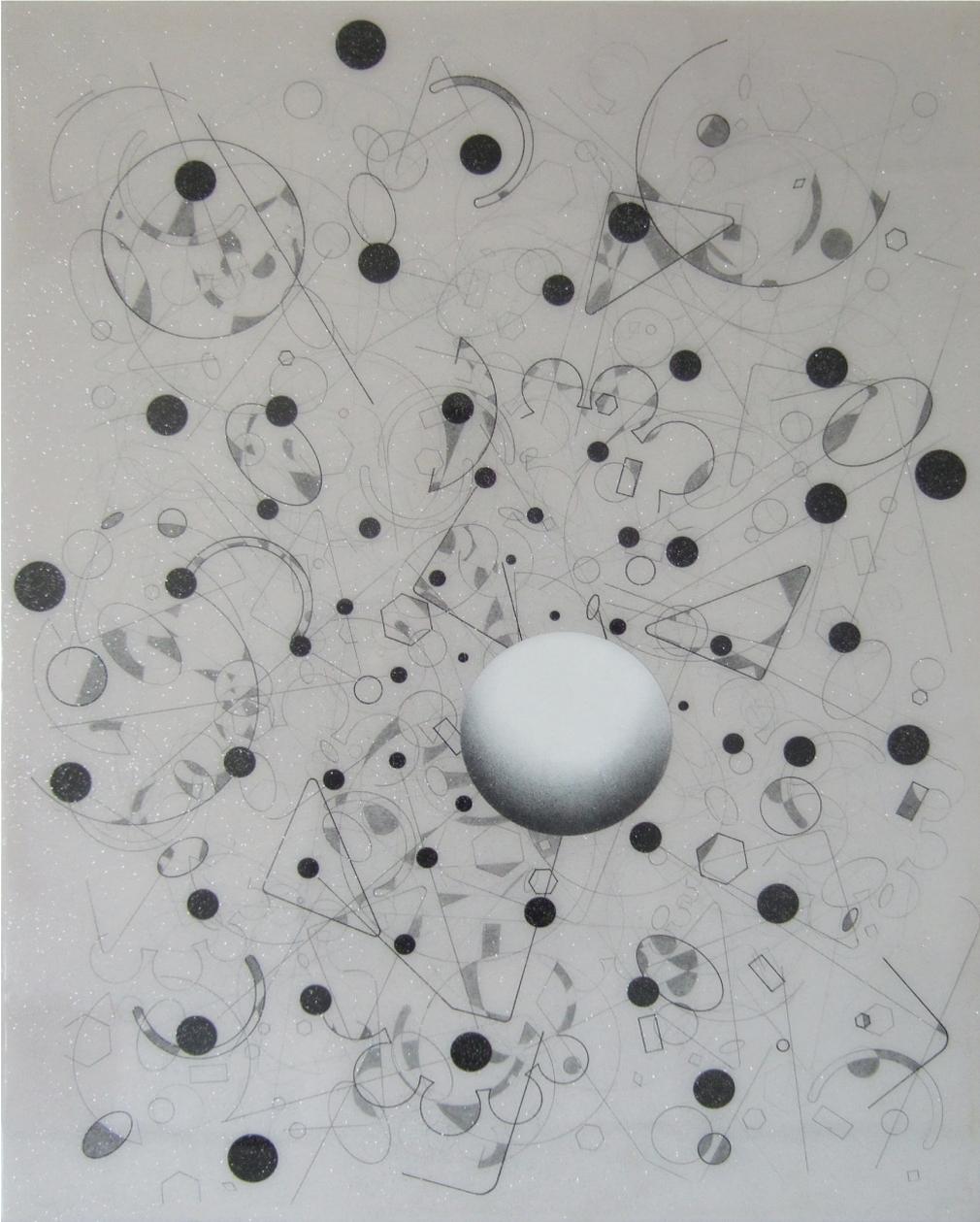
Pencil, carbon, gouache, acrylic, resin on plywood
59.5 x 42 cm

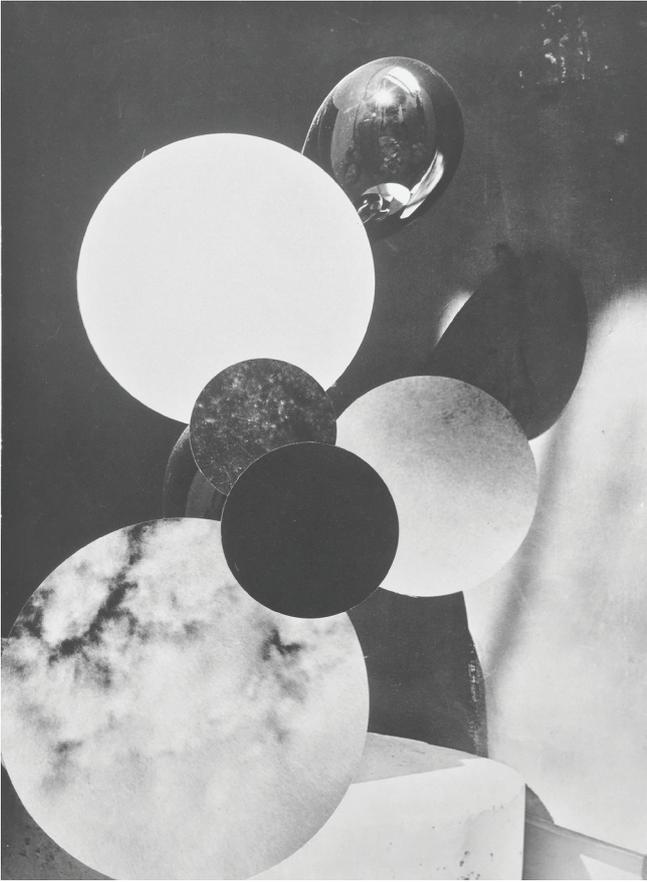
Expanded Idea

2018

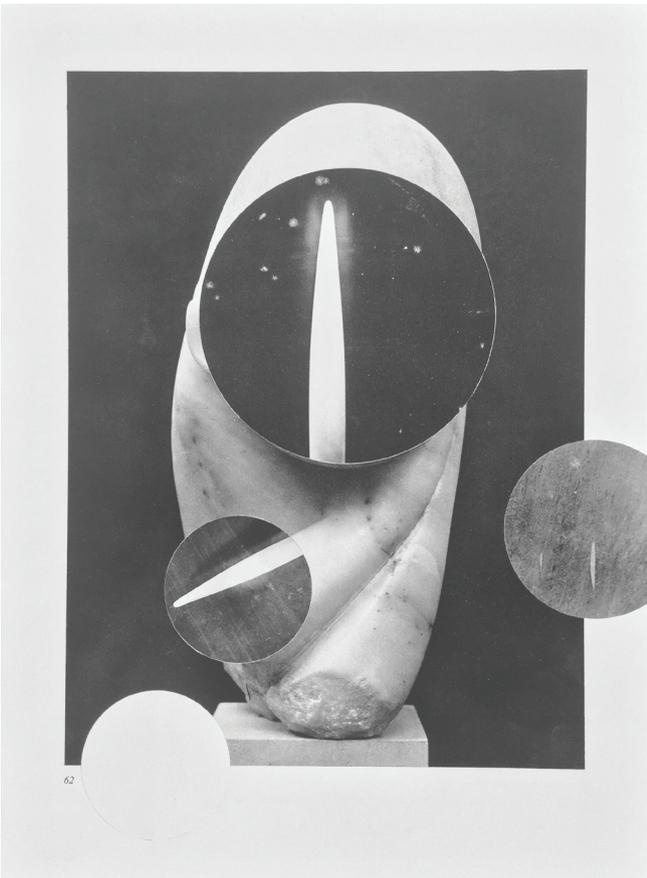
Pencil, acrylic, oil paint, glitter, resin on plywood

75 x 59 cm





Space
2017
Reworked book page with inserts
29.6 x 21.7 cm



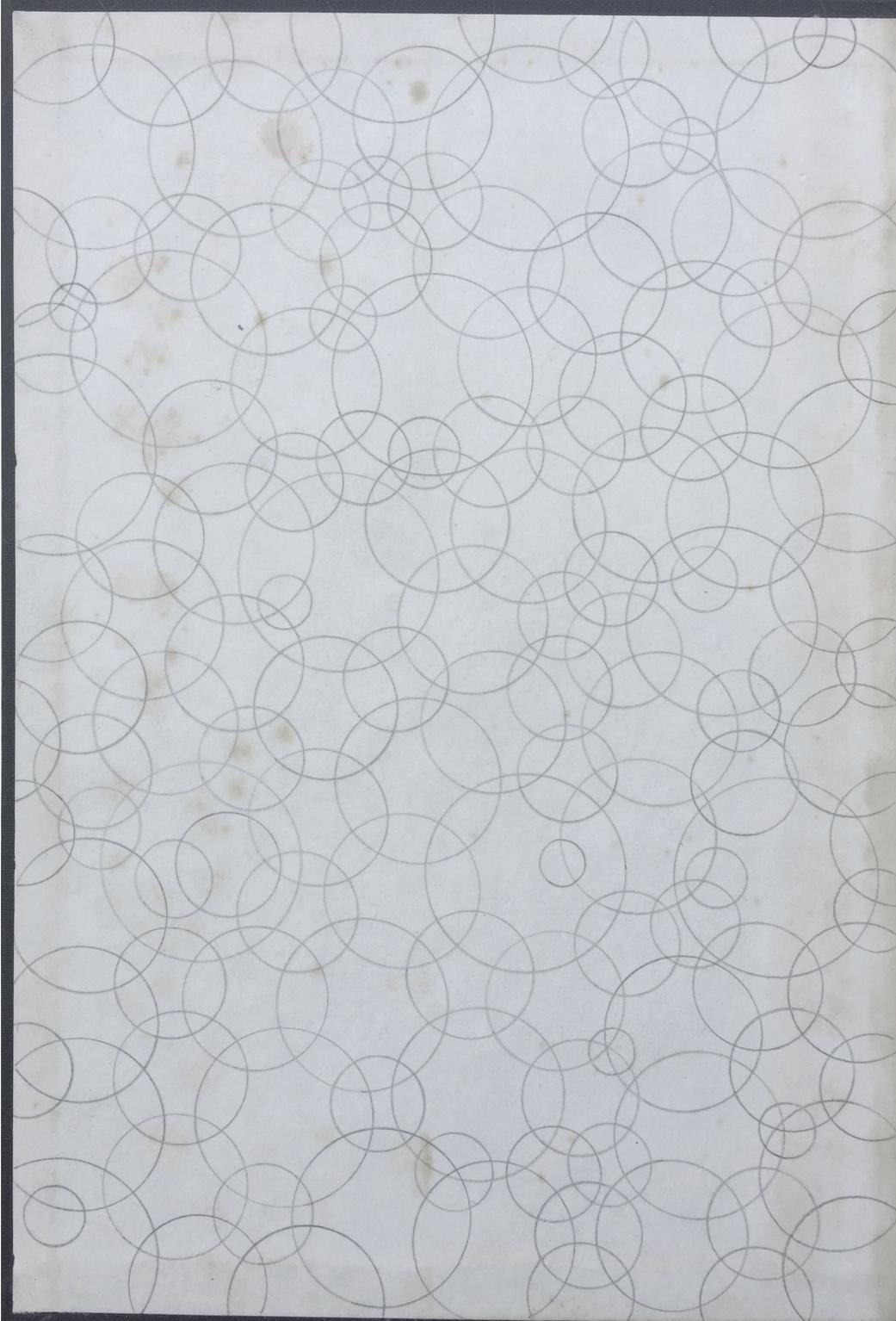
Time
2017
Reworked book page with inserts
29.6 x 21.7 cm

Pythagorean Net

2016

Pencil on inner book cover

24 x 16.1 cm





The Purveyor of the Universal Object

2020

Pen and ink on paper

41.9 × 59.4 cm



The Purveyor of the Universe's Objective

2020

Pen and ink on paper

41.9 × 59.4 cm



The Purveyor of the Universe as Object

2020

Pen and ink on paper

41.9 × 59.4 cm

2

Studies for a Museum

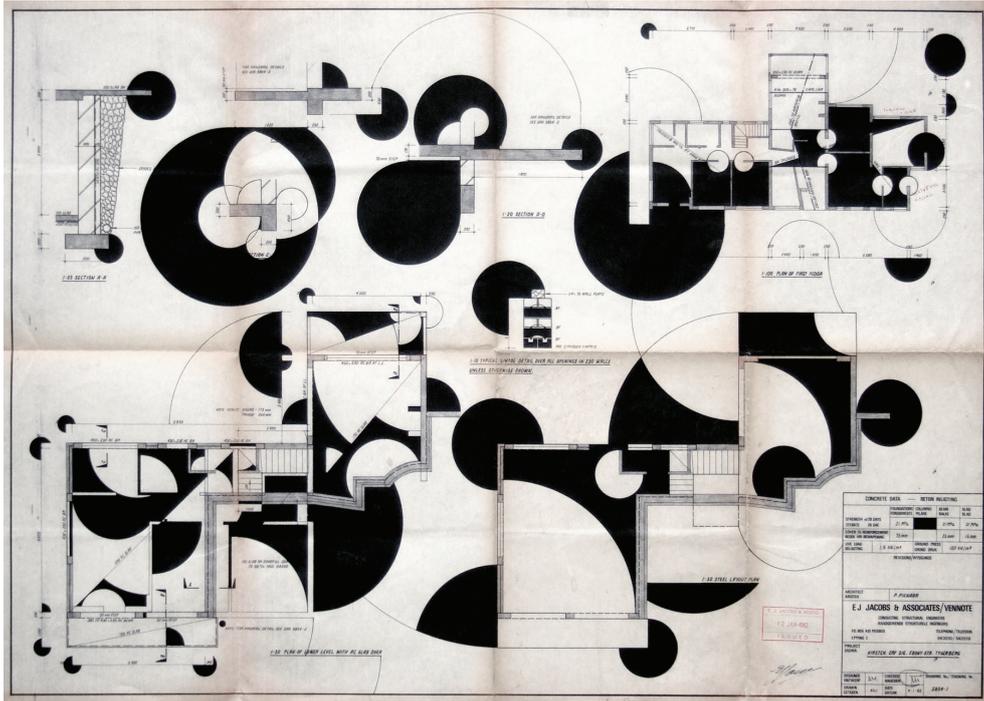


Study for a Museum of Opening Doors

2020

Wood doors, glass, paint, fabric and hardware

405 x 310 x 202 cm



Study for a Museum of Opening Doors

2016

Pen and ink on architectural plan

59.1 x 84 cm



Study for a Museum of Opening Doors

2020

Wood doors, glass, paint, fabric and hardware

405 x 310 x 202 cm



Study for a Museum of Multiple Vectors, part I
2020
Glass vitrine with objects
132 x 73 x 51 cm



Study for a Museum of Multiple Vectors, part 2

2020

Glass vitrine with objects

85 x 67 x 36 cm



Study for a Museum of Multiple Vectors, part 3
2020
Glass vitrine with objects
141 x 60.8 x 37.8 cm



Study for a Museum of Multiple Vectors, part 2 (detail)
2020
Glass vitrine with objects

Study for a Museum of Multiple Vectors
2020
Installation view



Study for a Museum of Multiple Vectors, part 4 (detail)
2020
Glass vitrine with objects
180 x 90.6 x 50.6 cm



Study for a Museum of Multiple Vectors, part 4 (detail)
2020
Glass vitrine with objects
180 x 90.6 x 50.6 cm

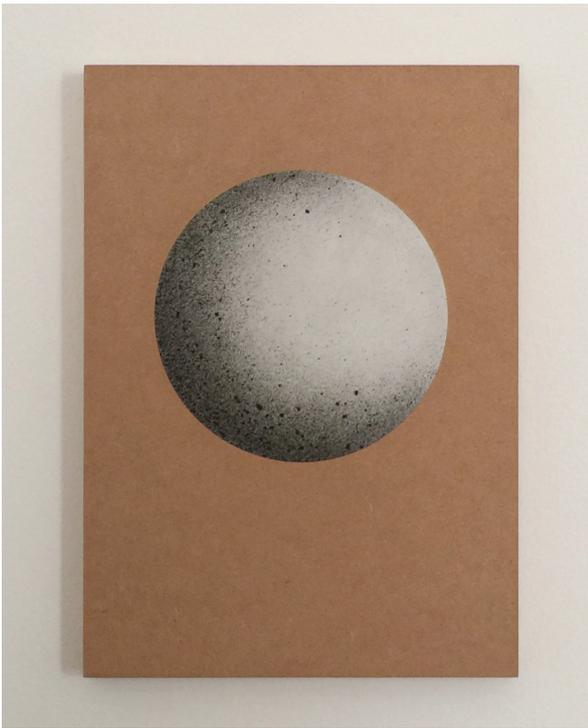




Immobile Group No. 1

2020

Wood table and chair, metal cage, glass, wood and plaster objects, light bulb and cable
155 x 96 x 77 cm



Data One
2018
Oil paint on MDF panel
42 x 29.6 cm

Immobile Group No. 1 (detail)

2020

Wood table and chair; metal cage, glass, wood and plaster objects, light bulb and cable
155 x 96 x 77 cm



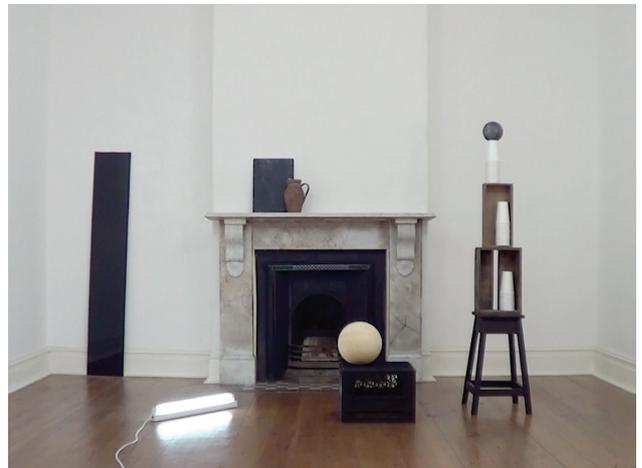
Study for a Museum of Quantum Objects

Film stills

Moving image, DVD, 4:47 mins

View on YouTube:

<https://youtu.be/xGVtwGGesRQ>



Study for a Museum of Quantum Objects

Film stills

Moving image, DVD, 4:47 mins



3

Nothing is Here



In the opening scene the characters all stand still as living sculptures. In the foreground two Universal Model Structures are positioned to frame the piece as taking place in a possibly infinite space, the universe. The audience enters one at a time, and are positioned against the outer walls of the hall, which are covered by blackout fabric. They stand on white floor-based vinyl discs representing Universal Objects.



The stage-based Universal Object's first position is on the support structure of a chair, waiting to be activated by a living sculpture. An empty pail and The Leg sculpture also remain in a rest position. A red light is cast across the entire hall to signify the burning fire at the centre of Plato's Cave.



Quantum's first task is to move the Universal Object into a new position, where it can be picked up by other living sculptures for further relocating. The Universal Object is treated as a philosophical relic, which requires a careful conservationist's approach. This reinforces its totemic properties, and highlights how it transforms the actions and movements of the characters working with it.



At the end of the opening sequence, and once the audience has been positioned, the Artist in the Black Suit places the Universal Object in its final resting position in the east goal for the duration of the cycle. Here it takes up the symbol of a full stop: a marker that pronounces the Universal Object as the grounding element, the event, and the final point, of this piece.



This view from the west goal at the end of the first sequence, shows the Universal Model Structures ending up on the lid of God(free)'s open piano, after being moved into different places. No Thinking Thought can be seen just right of the piano's edge, on a stool with a pail on his head. Centre right is another prop, a section of mannequin leg, a left over from elements making up *Study for a Museum of Multiple Vectors*.



No Thinking Thought remains on a stool in this position in area A for all three cycles. Sometimes he looks at his watch that he cannot see, marking time as event. Quantum and The Leg, God(free) and a living sculpture, hang out around the piano as the actions in areas B and C commence. No Thinking Thought is unable to see the actions taking place around him, which are simply a projection from his mind.



A living sculpture, Puppet, opens the next sequence by walking through a door leading out from *Study for a Museum of Opening Doors*. The red light coming from the centre of the installation, produced images as shadows, which were cast across the stage and onto the hall's outer walls.



On the right, the Artist in a Black Suit sits and thinks in his studio. On the left, Puppet grapples with movement and his interaction with the empty pail. His actions are staccato and hollow. He embodies the living sculpture that has been reanimated, brought back to life. To the far right the audience can be seen in their positions on the ambulatory, 2 metres apart from each other and the stage's 'fourth wall': its edge.



Three different tableaux emerge simultaneously in areas A, B and C. Far left, Quantum and co., continue hanging out, playing music with God(free). Centre right, Puppet becomes more connected to objects, fusing with the pail by placing his foot in it. Far right, the Artist in a Black Suit acts out trying on different suits.



Each suit he pretends to try on affects his movements in different ways. He embodies them and they change his responses. These suits are either funereal, military, warm or man-about-town, or whatever choice he wanted to make for each cycle. On the left, Puppet tries to walk around after becoming fused with the pail into a mobile group.



Puppet dances along the edge of the stage, performing an increasingly absurd choreography of trying to separate himself from the pail, whilst the Artist in a Black Suit finally settles on embodying the man-about-town suit. The white Universal Object floor discs in the ambulatory surrounding the stage are just visible in this image, between Puppet and the chair, under the feet of an audience member.



Puppet has become completely fused with his jacket now, leaving him unable to see. For his next sequence he relies on 'soul', not sense, to become deeply embodied in his role. On the right, the Artist in a Black Suit has finally identified with his name, in his man-about-town suit.



Puppet dances out a sequence in his new conditions, unable to see or hear. This creates a shift in the music, as he now controls the score. God(free) now responds to Puppet's moves to carry the timing. This continues from area A and back to his starting position in area B, where he waits for Quantum, The Leg, and a living sculpture to perform the Tango for Three.



The Artist in a Black Suit dances through the *Study for a Museum of Opening Doors*, to area A. Here he comes across himself in *No Thinking Thought*, which freezes his performance into a tableau vivant.



To disembody himself from his suit, the Artist in a Black Suit returns to area C, his studio, and flings himself onto a stool. Behind the doors Puppet is still moving through a range of responses to his head being covered by his jacket.



The Artist in a Black Suit performs an erratic sequence of moves trying to remove his jacket, mirroring Puppet behind the chair. During his performance he becomes fused with the stool, complicating his attempts at disembodiment and disrobing.



This view shows the doubling of scenes in areas B and C, with the Universal Object still in place as a full stop, in the bottom right. This angle was only available for the film camera, and nobody in the audience could see this symmetry.



The Artist in a Black Suit has failed to remove his jacket, instead he has fused with the stool. Puppet, behind the doors at centre left, has also failed to remove his jacket. These comical and futile activities reference Beckett's sense of the absurd.



Far left, Puppet is still without sight or sound. A living sculpture is now controlling him from behind. Quantum and The Leg have entered area B. The Artist in a Black Suit, centre, has unfused with the stool, and No Thinking Thought, far right, remains unaware of the surrounding activities, but dreams reality as simulated.



Quantum, Puppet and a living sculpture perform the Tango for Three, with The Leg. The living sculpture is responsible for articulating Puppet's pail-head, moving him forwards and backwards, impressing the new tango rhythm being played by God(free) and navigating the scenography. Quantum draws out responses from Puppet, using The Leg as a prompt.



As the Tango for Three evolves, the Artist in a Black Suit becomes fused with a table. In his failed attempts to remove his jacket, he has instead conjoined with other objects, remixing himself into a compendium of different forms.



Quantum has left the tango, leaving Puppet with The Leg, and the living sculpture to dance alone. Together they perform a romantic uncoupling, and in the background the Artist in a Black Suit has finally become unattached from the table.



Quantum leaves stage. The Artist in a Black Suit is now entangled with his suit jacket and unable to see. He has finally taken up the condition of No Thinking Thought. Puppet, The Leg and the living sculpture complete their uncoupling.



At the end of this sequence, Puppet is left holding the pail and The Leg, and freezes his position on a chair. Behind the doors, the Artist in a Black Suit has finally removed his jacket, and performs the last death throes of an exhausted body.



This view of the end of this sequence shows, right, the Artist in a Black Suit lying dead on the floor behind the upturned table. Puppet, left, remains frozen as he waits to be reanimated by Quantum.



Quantum has returned to area A and God(free), to retrieve the Universal Model Structures for the next scene. The lighting shifts back to flooding the entire hall in a red glow. No Thinking Thought is used as an assistant to hold The Leg.



The music changes to suggest the twinkling of stars or cosmic objects. Quantum uses the glittering Universal Model Structures to direct the audience to move to a new position before the next scene, as she sweeps across the stage. God(free) instructs the audience to move 6 white dots to the right, so that they can view the piece from another angle. This is repeated twice so that the audience sees the piece from three angles, to build up a compound image.



Quantum also uses the Universal Model Structures to unfreeze Puppet. She then passes over the Artist in a Black Suit and resurrects him using the aura of the Universal Model Structures. The audience can be seen walking anti-clockwise on the right of this still.



Puppet has risen and prepares area B for the next scene. On the left is another view of the audience walking in the ambulatory to a new position on the floor-based Universal Objects.



The living sculpture and the Artist in a Black Suit reconfigure area C. Far right, Quantum returns the Universal Model Structures to God(free)'s piano lid. No Thinking Thought continues sitting on a stool in area C.



Quantum takes her seat on Puppet's chair, and the living sculpture sits on the table. Puppet and the Artist in a Black Suit confront each other on either side of a door. The sequence that follows is the Duet for Two Suits.



The duet is performed in, around and through, the *Study for a Museum of Opening Doors*. A lighting change focuses on the centre of the installation, throwing hard shadows across the hall. None of the other characters on stage move.



Sections of the choreography capture the mirroring effect of the black glass panels in the doors in the duet. Puppet and The Artist in a Black Suit copy each other's movements as reflections on either side of a door.



This is the only sequence where No Thinking Thought becomes aware of the actions taking place on stage. This character's only move is to turn his head in the direction of the action, as if sensing the proximity of the duet.



The duet moves across the entire stage, and into all areas. The intensity of the dance is driven by a new tempo in the score, moving towards a frenzied climax which will signal the end of one cycle.



As the duet progresses, Puppet and the Artist in a Black Suit, interact with the installation. They transform it into a structure to climb on, jump through, and to dance with if they catch their reflections in the black mirrored glass panels.



Their duet ends when the Artist in a Black Suit returns to his studio in area C. The lighting fades and changes, and the characters return to their original starting positions to repeat the same cycle for a second and third time. At the end of the performance the audience exits the hall, one at a time, vacating the Universal Objects adhered to the ambulatory's floor.

Nothing is Here

Production Credits

Artistic Director	Robin Kirsten
Theatre Director	Craig Leo
Choreography	Temba Mbuli
Music Director	Godfrey Johnson
Lighting	Frans Mandilakhe Zunguze

Performers:

Unmute Dance Co.	Andile Vellum Siphenathi Mayekiso
Ukwanda Puppetry & Design Collective	Siphokazi Mofu Sipho Ngxola Luyanda Nogodlwana

Originally created under Theatre Arts', *Making Theatre in the Time of Corona* Programme, September 2020.

4

Index of Artworks

This index lists all artworks in this document alphabetically. Each entry is followed by 2 columns indicating the page number where that artwork appears in each of the two parts making up this thesis.

	Title	Year	Part A	Part B
1	Archive of the Sphere: The Probability of Endless Possibility	2017	A. 93	B. 17–9
2	Arrangement for Reflected Gas	2017	—	B. 14
3	Auto-Reconstruction	2019	A. 100	B. 8
4	Back to Work	2019	—	B. 8
5	Bigger than What	2017	—	B. 5
6	Centre of Dust	2017	—	B. 15
7	Data One	2018	A. 47	B. 41
8	Ended Column	2019	—	B. 10
9	Expanded Idea	2018	—	B. 29
10	Immobile Group No. 1	2020	A. 107	B. 40–1
11	Infinity Drive	2018	A. 119	B. 27
12	Just Another Day	2018	—	B. 24
13	Line of Symmetry	2017	—	B. 28
14	Max Planck Test	2018	—	B. 21
15	Model Construction	2017	A. 59	B. 28
16	New World in 8 Moves	2019	A. 124	B. 7
17	No Thinking Thought	2019	A. 43	B. 8
18	Nothing is Here	2020	A. 130	B. 44–53
19	Out of My Mind	2018	—	B. 25–6
20	Painting for a Black Suit	2018	—	B. 26
21	Paper Faces	2018	—	B. 13
22	Pythagorean Net	2016	—	B. 31
23	Radiation Field No. 1	2018	—	B. 11
24	Radiation Field No. 2	2018	A. 64	B. 12
25	Radiation Field No. 3	2018	A. 83	B. 12
26	Radiation Field No. 4	2018	A. 83	B. 12
27	Radiation Field No. 5	2018	—	B. 12
28	Resurrected Object	2019	A. 99	B. 8
29	Side Shift	2019	—	B. 9
30	Space	2017	—	B. 30

	Title	Year	Part A	Part B
31	Study for a Museum of Multiple Vectors (part 1)	2020	A. 112	B. 35
32	Study for a Museum of Multiple Vectors (part 2)	2020	A. 112	B. 36; 38
33	Study for a Museum of Multiple Vectors (part 3)	2020	A. 112	B. 37
34	Study for a Museum of Multiple Vectors (part 4)	2020	A. 112	B. 39
35	Study for a Museum of Opening Doors	2016	A. 108	B. 34
36	Study for a Museum of Opening Doors	2020	A. 109	B. 33–4
37	Study for a Museum of Quantum Objects	2020	A. 106	B. 42–3
38	Talk for Three Chairs	2016	A. 50	B. 16
39	Testing Infinite Possible Relations	2018	A. 127	B. 4
40	The Distribution of a Single Form Across a Landscape	2018	A. 34	B. 20
41	The Distribution of a Single Form Across a Portrait	2018	—	B. 21
42	The Purveyor of the Universal Object	2020	—	B. 32
43	The Purveyor of the Universe as Object	2020	—	B. 32
44	The Purveyor of the Universe's Objective	2020	—	B. 32
45	The Same Idea in Four Different Sizes	2019	A. 36	B. 10
46	Time	2017	—	B. 30
47	Towards a Black Suit	2017	—	B. 6–7
48	Twelve Suits, Some Black	2018	—	B. 9
49	Unknown Object	2019	—	B. 10
50	Untitled (easy listening)	2016	—	B. 23
51	Untitled (Frank)	2016	A. 32	B. 22
52	Untitled (mono)	2016	A. 32	B. 23
53	Untitled (Sibelius)	2016	—	B. 23
54	Untitled (stars)	2016	—	B. 23