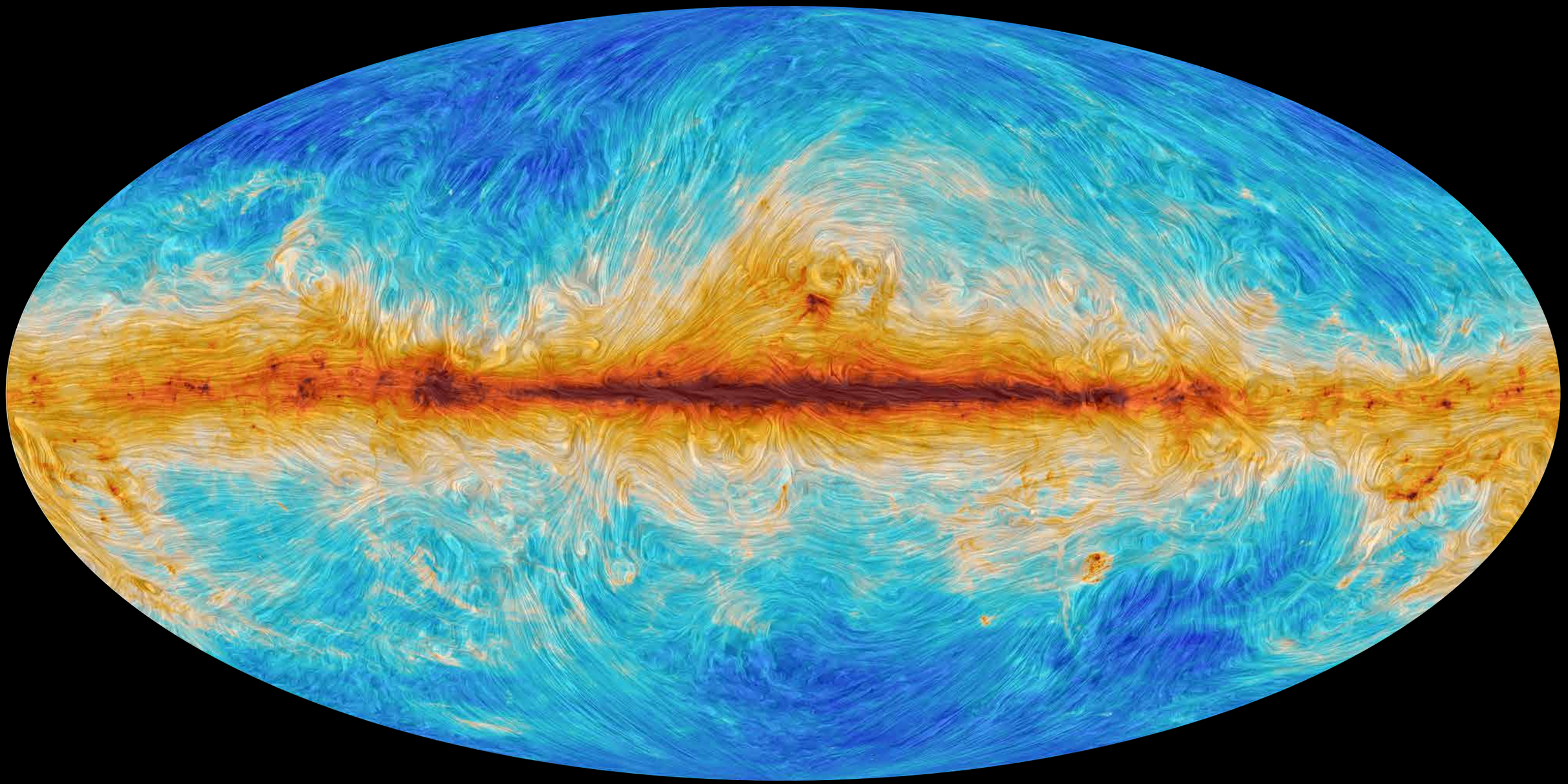
COSMIC FABRIC

CHANNING HANSEN



Why is it that a painting is fundamentally conceived of in terms of the finite object and not as a property of a continuous surface existing in time ad infinitum? The concept of the painted surface is often confused with that of "the canvas." I propose that painting be thought of as an enormous roll of diversified fabric, woven in a single piece and unrolled in time and in space. This surface extends for miles and miles but never appears on display. Its continuity is interrupted and broken up—cut into—to form innumerable fragments and portions of canvas (paintings), creating intervals and separations the understanding of which could greatly influence our way of thinking about and seeing painting, or for that matter continuity in the history of art.

Germano Celant, "Framed: Innocence or Gilt," *Artforum*, Summer 1982, Volume 20, No. 10

COSMIC FABRIC

CHANNING HANSEN

MARC SELWYN FINE ART

CHANNING HANSEN: ART HISTORIAN

ANNETTE LEDDY

"The concept of art is located in a historically changing constellation of elements; it refuses definition. Its essence cannot be deduced from its origin…"[1]

—THEODOR ADORNO

Channing Hansen, in eight series produced over the past decade, has arranged a unique encounter between art and science. On the one hand, he sources sheep's wool that he washes, dyes, blends, bats, and spins into yarn. On the other hand, he uses a computer to produce an algorithm that serves as a "score," or set of instructions for knitting each work in the series. This process results in abstract compositions in which certain colors and forms advance toward the viewer as others recede, in which worked sections of tension play against spaces of looseness and light. Variations of mood, irregular topography, and evidence of fruitful mistakes made by human hand—such as you might find in a 1950s Hans Hofmann, Willem de Kooning, or Grace Hartigan—are all here. Far from the textile grid generated by computer design that evokes Hard Edge or Geometric Abstraction, these works most suggest the humanistic struggle, the push and pull, of Abstract Expressionism.

And yet, they are not paintings. They employ a process that dates at least to eleventh century Egypt, where the first examples of knitting (socks) were found. Weaving, a related method of producing textiles that relies on a grid structure, dates to the Paleolithic Era, approximately 27,000 years ago. But Hansen's textiles do not refer back to or privilege ancient weavings. They are not the ceremonial ropes of Sheila Hicks, nor her expert miniatures that mimic geometric abstraction. Nor are they Anni Albers' perfectionist textiles. For all their formal similarities to certain aspects of mid-twentieth century abstraction, Hansen's works do not compete with painting or sculpture at the level of virtuosity. Instead, Hansen has divined what yarn communicates that paint cannot. Yarn often comes from an animal. Labor laden, it is not manufactured like paint; nor is it the result of chemical processes. Because yarn lacks the mellifluousness of paint, it can accentuate

1 Theodor W. Adorno, *Aesthetic Theory*, trans. Robert Hullot-Kentor (Minneapolis: University of Minnesota Press, 1997), 2.

the compositional tension of painting with actual physical tension. It thereby enables Hansen's project of exploring and expanding abstract painting.

Hansen begins with the computer. The algorithms he deploys are based on scientific concepts, such as fluid dynamics, fractal geometry, single-nucleotide polymorphism, morphogenesis, and cosmic microwave background radiation. These theories posit the natural world as staggeringly more intricate than any depiction of the Garden of Eden. Taking them as inspirations for artwork incorporates both the complexities of the nature that science describes and scientific inquiry itself as an aspect of nature. Science, Hansen seems to say, its language and conceptual structures, is human. We created it. In that sense it is not anti-art; it can become art. Modern science's primary tool, the computer, is in fact historically derived from industrial textile production, in that the jacquard loom employed a punch card for weaving that was later developed for use in mainframe computing.[2] Hansen is comfortable with these inheritances.

Working with these two manifestations of nature—the nature science describes and the nature of a sheep's fur—Hansen facilitates their interaction. This human moment is key. Once Hansen follows the algorithm's instructions, he has a knitted work, but it is unfinished.[3] He then stretches the textile over a frame, which involves certain compositional decisions, and may even tweak it to heighten certain elements using techniques such as weaving or felting. In the end, his is less a deference to the computer than a collaboration with it, an acceptance that an artist's sensitivity to light and form, her/his grasp of tradition, involves a compressed history that dictates artistic moves as much as a computer dictates its operations based on the compressed history of thought contained in its software.

In addition to describing the scientific concepts that inspire a series, Hansen often identifies, in his written statements,[4] an artist or movement whose work serves as a bridge to those concepts, such as Kazimir Malevich, Robert Smithson, Alberto Burri, and Fluxus. One of Hansen's earliest series, *K²* (2016), is a meditation on black painting inspired by Malevich. (K refers to Key, a printer's name for black.) Hansen notes that the use of the color black in art has been documented as far back as the first cave paintings. More

2 Michelle Kuo, "Textility and Technology," in *Woven Histories: Textiles and Modern Abstraction*, ed. Lynne Cooke (Chicago and London: University of Chicago Press, 2023), 226.

3 References to Hansen's remarks are from author's studio visit on December 11, 2023.

4 All quotations from Hansen refer to the statements that accompany each of his series.

expansively, Adorno writes that "The ideal of blackness with regard to content is one of the deepest impulses of abstraction." It is art's way of indicting impoverishment by "voluntarily undergoing its own."[5] This most radical of visual statements, from Aztec obsidian mirrors to Ad Reinhardt's black canvases, to Frank Stella's black series, is what Hansen evokes in *K²*, where subterranean forms bleed into one another, and the knitted cells show texture suggesting fraying or breaking.

In Hansen's next step, the series *Fluid Dynamics* (2017), he challenged himself to "break the grid structure and raster-like image characteristic of most textiles." This meant a turn to collage. Not the collage of Juan Gris, of layering, of one color and texture peeking out from beneath another, but the collage of Alberto Burri, of surgery and sutures, of knitting elements together. This series introduced a new formal element into Hansen's repertoire: irregularly shaped blocks of color colliding with one another. It's most like the way abstract painting implemented collage to express the impact of objects on the mind as one moves through the world, as in *Months and Moons* (1950) by Grace Hartigan or *Gotham News* (1955) by Willem de Kooning. This first attempt at collaging by Hansen resulted in wave-like horizontal shapes suggesting liquid flow.

Subsequent series, *Morphogenesis* (2018) and *Entanglements* (2019), demonstrate a stunning range of forms, color, and visual strategies, merging the discoveries of *K²* and *Fluid Dynamics*. *Morphogenesis*, inspired by Alan Turing's investigation of how "introducing randomness or instability into a biological system produces certain patterns or structures," investigates the ebb and flow of nature's forms. As a stage in Hansen's art history, these works, the core of his *oeuvre*, reanimate mid-twentieth century abstract painting in a way that emphasizes the biomorphism of artists like William Baziotes, or Mark Rothko of the 1940s, fusing tiny shapes like those seen through a microscope with large shapes suggesting boundless ocean or sky.

Cosmic Fabric (2024), Hansen's most recent series, draws from a scientific concept that identifies a fabric of the universe. Cosmic microwave background radiation (CMBR) is the residual heat of creation—the afterglow of the Big Bang. Hansen conceives CMBR as a literal fabric. In a sense, these works are meta, fabrics about a fabric; they culminate Hansen's ongoing investigation by conceiving of nature in the

5 Adorno, *Aesthetic Theory*, 40.

broadest possible way: as the cosmos. This series extends the metaphysical aspect of abstract painting, recalling Wolfgang Paalen's or Roberto Matta's paintings of dynamic phenomena described by physics.

Many of Hansen's works have visible holes (technically speaking, every knitted stitch produces a hole), which may be a glitch in the algorithm's instructions that, like all accidents that an artist decides not to delete, become deliberate. The holes point to an additional way to think of the works: they are portals, a word Hansen sometimes uses to describe them. As in science fiction, we are looking through Hansen's portals into time, backwards to an epoch before science, when art was emergent; to the twentieth century, when abstract work broke with representational art of the past; and forward to the future. Hansen asks what art will become, now that our tools have moved from the loom to the computer, now that we infer the vastness of the universe explained by science. In pursuing these investigations with his unique knitted visual works, Hansen takes his place as a genre-bending, visionary, twenty-first century artist.

Detail of *E4*, 2019
pp. 10–11: *42*, 2014

2016

K^2

Inspired by artists' use of the color black throughout history, this body of work arose after seeing Malevich's *Black Square* (1915) for the first time in person, at the Stedelijk Museum in Amsterdam, after having only seen it in reproduction. The series is called K^2—in effect, black "squared"—in reference to the CMYK printing process, since people so often only see works in reproduction. The works were created by sampling the CMYK value of the blackest region of several iconic black paintings, as they had been transmitted—and thereby multiplied—through reproduction in print. (Incidentally, Malevich himself did more than one version of *Black Square*.) This value was the seed for the random generator that I used to create the algorithm that serves as the "score" for each knitted work. Black represents the absorption of all light and its use in art has been documented as far back as the first cave paintings. These works are, therefore, an exploration of ideas around light absorption and reflection, around originality and reproducibility, and around instantiation and infinity.

K²:FS:08, 2015

K²: KM:02, 2015
K²:KW:09, 2015

K²:Index, 2016

2017

SELF PORTRAITS

This series is based on data I received from a DNA testing service. Ninety-nine percent of the DNA humans possess is shared; what differentiates each of us and gives us our unique traits is known as single-nucleotide polymorphism, or SNP for short. I used my own SNP (pronounced “snip”) as a seed for the algorithm on which each work is structured; I identified twenty-three variables (one for each chromosome) that were then put through a random function to generate the “patterns” that I followed when knitting. These Self Portraits do not represent me; they are of me. The yarn is hand-spun fiber, mostly derived from breeds of sheep that are currently classified as “conservation breeds,” meaning that they suffer varying degrees of endangerment due to mono-culture and factory farming. So, while the work’s compo-sition and structure are based on my own DNA, in using fiber humanely and sustainably sheared from these “black sheep” (in consultation with a sheep geneticist), I invite others to reconsider the importance of biological diversity, even among domesticated species.

RFLP:12:191619:AG, 2016

RFLP:10:7839096:II, 2016

RFLP:6:29840382:CT, 2016

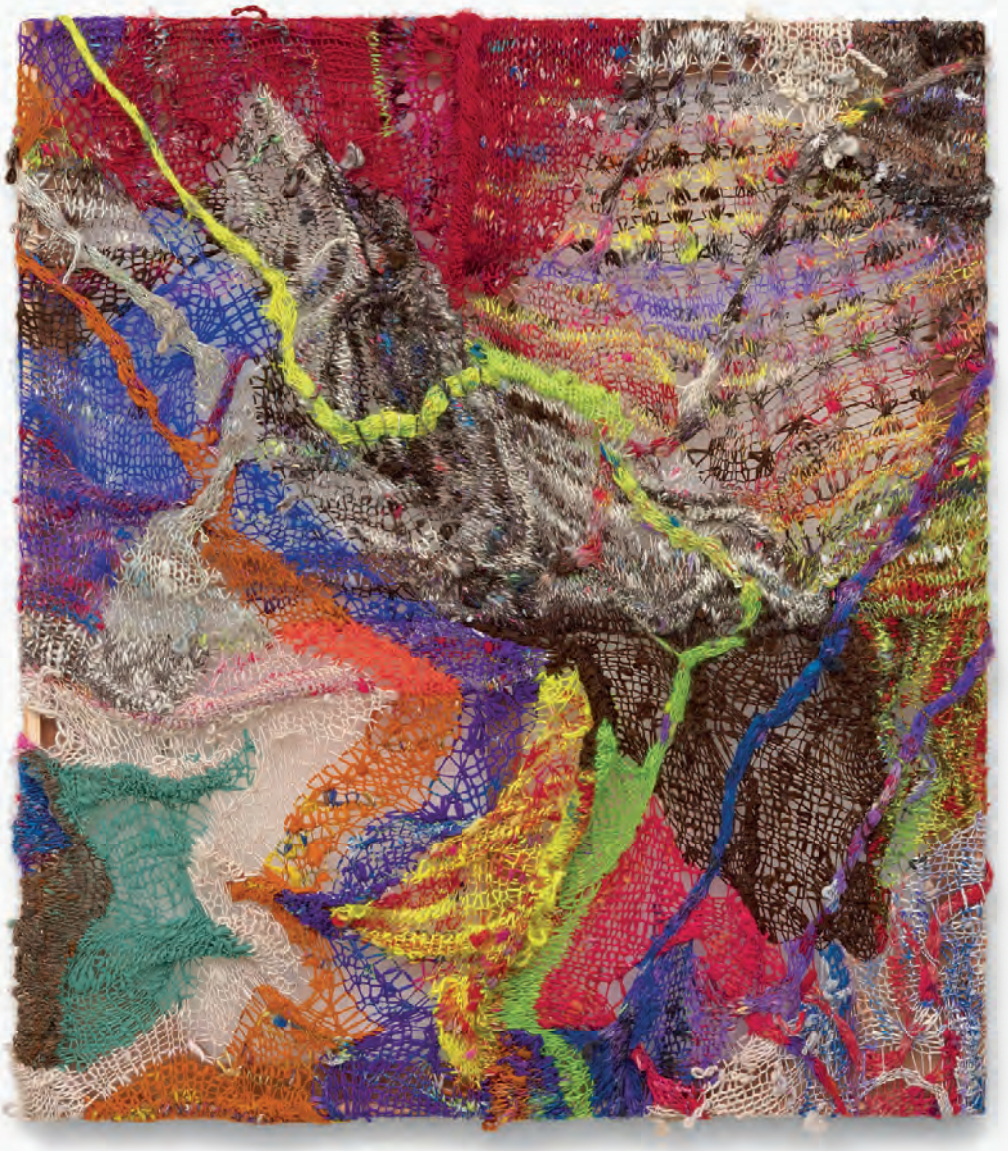
2017

FLUID DYNAMICS

These works were conceived as “fractal collages,” inspired in part by artist Alberto Burri, who used his experience doing surgery as a combat medic in WW2 to make his artworks. In the branch of mathematics known as geometric topology, “surgery theory” is akin to collage, only in higher dimensional space. It involves cutting and pasting and swapping various parts of a topological surface called a “manifold”—hence, the titling system for this body of work. My knitted works are essentially topological surfaces, manipulated through twisting, knotting, bending, stretching, etc. Most textiles are based on a grid structure that produces a raster-like image; however, through an exploration of fluid dynamics (which, incidentally, was the seed for the algorithm) and fractal geometry, I am able to express greater dimensionality in my work.

1-Manifold, 2017

10-Manifold, 2017
2-Manifold, 2017



9-Manifold, 2017

2018

MORPHOGENISIS

We are increasingly familiar with the ways in which everything from our personal relationships to our political preferences can be expressed as and shaped by algorithms. Historian Yuval Noah Harari has argued that human beings are fundamentally algorithmic organisms, while neuroscientist Antonio Damasio has cautioned against reductive analogies between human life and computer code. This debate about precisely what it means to be human at a time when we seem to be either merging with or replaced by machines has implications for my work, as I use computer-generated algorithms to determine the form and composition of knitted textiles that I then make by hand. However, it is not a one-way process: rather than simply executing a set of instructions, I become engaged in a feedback loop that finds me making subtle, perhaps unconscious, adjustments in response to a wide range of personal and external variables, as well as to information I derive from observing the work itself being made. The algorithm for this series is drawn from a paper called "Morphogenesis," by Alan Turing, the progenitor of modern theoretical computer science, that describes how introducing randomness or instability into a biological system produces certain patterns and structures. I was drawn to Turing because, in effect, it is the instability I bring to the process of making my work that is largely responsible for the variation, which manifests as pattern.

M:5, 2018

M:9, 2018

M:Index, 2018

2019

PATTERN RECOGNITION

Pattern recognition is an algorithmic process defined by computer science as the assignation or determination of identity, based on received data through the detection and delineation of patterns—and their relationships—within a sample. Human beings are evolutionarily hardwired to see patterns, which might explain how visual patterns recur in the art of so many cultures. From ancient ceramics to contemporary textiles, pattern fundamentally shapes perception. Artist Robert Smithson explored pattern structures to reveal the mechanics of perception—notably, in his work *Enantiomorphic Chambers* (1965). Viewers stepping in front of that work see their presence effectively cancelled, rather than reflected, through the precise positioning of mirrors. This has the effect, as Smithson claims, of "eliminating the consciousness that regulates binary vision." The Pattern Recognition series explores pattern in a way that disrupts the compositional harmony and uniformity that is a hallmark of other textile techniques, such as jacquard-weaving or machine-knitting, and infuses it with an unstable, human element. While the algorithm I used is based on crystalline structures in homage to Smithson, their "patterns" are randomized in each case to undermine the regularity of the textile grid.

Pattern 5, 2018

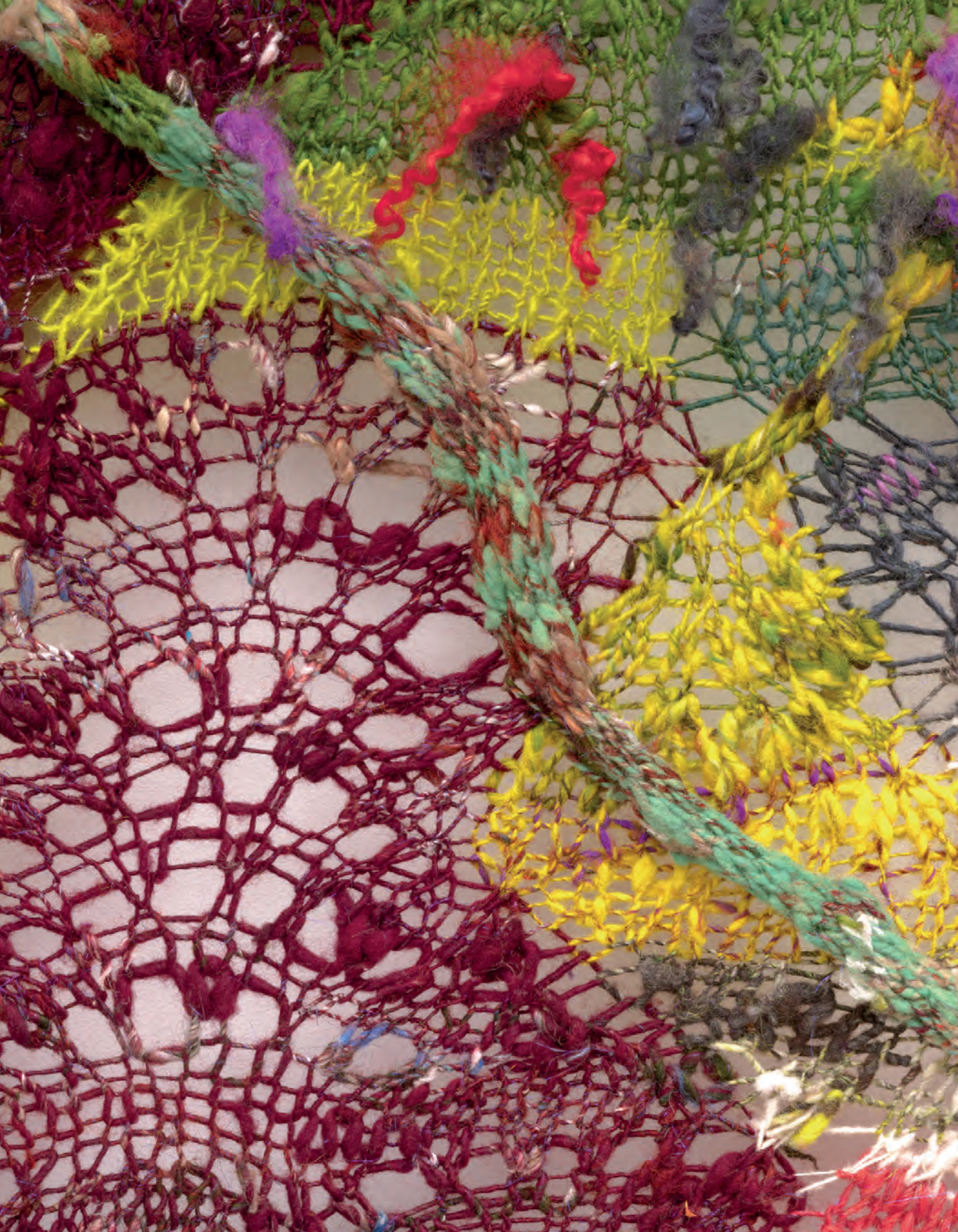
2019

ENTANGLEMENTS

Entanglements looks at patterns found in both the natural world and the cosmos and transforms them into a network of knitted loops and knots; these works represent the first time I incorporated weaving and felting techniques as well. The algorithm for the series is based on growth patterns that structure fungus, neurons, and the distribution of galaxies and was inspired by my experience watching a nearly 100-year-old eucalyptus tree get cut down, leaving exposed a huge stump threaded with white fungus. I began reading about the way these mycelial networks function, taking in and redistributing nutrients and information to nearby vegetation in ways that seem to anticipate the internet. (Some articles even jokingly called it the Wood Wide Web). These mycelia visually resemble neural networks, as well as models of the universe. They transfer data at the quantum level, via neurotransmitters made up of tiny particles. As mycologist Paul Stamets asserts, the invention of the internet can be seen as an inevitable consequence of such biological networks. And in the current global environmental crisis, we in turn use the internet to redistribute resources to support the original biological network that served as its model. As Stamets says, “The earth invented the computer internet for its own benefit, and we, now, being the top organism on this planet, [are] trying to allocate resources in order to protect the biosphere.”

E4, 2019

E16, 2019, and detail



2021

I, ALGORITHM

The works in I, Algorithm represent my most direct engagement with AI to date, which takes place through an act of recursion. Rather than build an algorithm using an external data set, I had the idea to make a body of work based on what AI thinks my work is. I hired a data scientist to write an AI machine learning program using my work as the data set. That program then generated a set of instructions that would allow me to make "a Channing Hansen artwork"—or, at least, whatever the AI thinks that is. These works contain elements from all my previous bodies of work, recombined in both familiar and unexpected ways. The fibers, the stitches, the colors—even the frame dimensions—represent the AI's interpretation of how "I" make my work. The titles use words drawn from all my previous artist statements, randomized and recombined using an algorithm so that they sound like "Channing Hansen titles."

Unimpeded Paradigms, 2020

Assume Emphasis, 2021, and detail

Tangible Engine, 2020

Radical Pliable, 2021

2024

COSMIC FABRIC

Cosmic Fabric represents my exploration of the creation of our universe through both scientific and metaphysical modalities. The works are constructed in part using surgery theory, which also shaped the Fluid Dynamics series. Studying the beginnings of space and time led me to the cosmic microwave background radiation (CMBR), which is the afterglow of the space-time continuum. It is the residual heat of creation—the afterglow of the Big Bang. I then used NASA's 3D modeling data of the CMBR to inform and instruct the creation of works that exist in an infinite-dimensional topology. Space-time as a literal fabric. The Big Bang as canvas, or as the late Germano Celant posited, "a continuous surface existing in time ad infinitum . . . an enormous roll of diversified fabric, woven in a single piece and unrolled in time and in space."

CF43.F1, 2024

CF34.B3, 2024

CF33.F3, 2024

CF25.B6, 2024

CF44.A2, 2024

CF35.B4, 2024

PLATES

All works shown are by Channing Hansen (American, born 1972).
Except where noted, all photographs courtesy of Marc Selwyn Fine Art.

Pages 10–11

42, 2014

Handspun and dyed Bluefaced Leicester, Cheviot, Corriedale, Icelandic, Merino, Mohair, Romney, Teeswater, and Wensleydale wools, Teeswater locks, yak down, holographic polymers, silk noils, Tencel, and cedar
120 × 180 inches
Hammer Museum, Los Angeles.
Gift of William and Ruth True

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K²:FS:08, 2015

Alpaca, Bluefaced Leicester, California Variegated Mutant (Nyssa), Corriedale, Karakul, hybrid Border Leicester/California Variegated Mutant/Rambouillet/Finnsheep (Snickers), hybrid California Variegated Mutant/Rambouillet/Cotswold/Border Leicester (Cessna), Merino, Norwegian, Romeldale (Latham), and Romney (Nashua) fibers; bamboo; bamboo carbon fiber; holographic polymers; wild silk; redwood
61 × 51 inches
Private Collection

Page 14 (top)

K²: KM:02, 2015

Romeldale (Latham), California Variegated Mutant (Nyssa), California Variegated Mutant (Kaydra), hybrid Border Leicester/ California Variegated Mutant/Rambouillet/Finnsheep (Snickers), Romney (McKenzie), Romney (Nashua) fibers; bamboo carbon fiber, holographic polymers, redwood
59 × 59 inches
Museum of Contemporary Art, Los Angeles. Gift of Dana and Stephen Sigoloff

Page 14 (bottom)

K²:KW:09, 2015

Alpaca, Norwegian, California Variegated Mutant (Kaydra), California Variegated Mutant (Millie), hybrid Border Leicester/California Variegated Mutant/Rambouillet/Finnsheep (Snickers), Mohair, Romney (Nashua), and Swaledale fibers; bamboo; bamboo carbon fiber; holographic polymers; Tussah silk, redwood
36½ × 51 inches
Frederick R. Weisman Art Foundation

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K²:Index, 2016

Alpaca, Bluefaced Leicester, California Variegated Mutant (Nyssa), Coopworth, Corriedale (Lamb Yellow J8047), hybrid California Variegated Mutant/Rambouillet/Cotswold/Border Leicester (Cessna), Icelandic, Norwegian, Mohair, Merino, Romeldale (Latham), Romney (McKenzie), Scottish Blackface, Targhee, and Qiviut fibers; bamboo carbon fiber; Bombyx silk; holographic polymers; silk noils; Tussah silk; redwood
67 × 67 inches (overall)
Collection of Susan and Leonard Nimoy

Page 17

RFLP:12:191619:AG, 2016

Alpaca, Bluefaced Leicester, California Variegated Mutant (Kaydra), hybrid California Variegated Mutant/Rambouillet/Cotswold/Border Leicester (Cessna), Lincoln, Lionhead (Beatrix & Derek), Merino, Romeldale (January), Romeldale (Nisan), Romney (Heavenly), Romney (Jasper), Romney (Kalie), Romney (Nevaeh), Shetland (Candy), and Shetland (Shaun) fibers; bamboo; bamboo carbon fiber; holographic polymers; gold; silk noils; Bombyx silk; Tussah silk; pine
66 × 80 inches
Private Collection. Courtesy of CRG Gallery, New York

Page 18

RFLP:10:7839096:II, 2016

Alpaca, California Variegated Mutant (Myth), Lincoln, Lionhead (Beatrix & Derek), Romeldale (Nisan), Romney (Heavenly), Romney (Kalie), Romney (Nevaeh), Romney (Noble), Romney (Obi One), Shetland (Colin), Shetland (Shaun), and Targhee fibers; bamboo; bamboo carbon fiber; holographic polymers; gold; silk noils; Tussah silk; pine
55 × 44 inches
Private Collection. Courtesy of CRG Gallery, New York

Page 19

RFLP:6:29840382:CT, 2016

Bluefaced Leicester, California Variegated Mutant (Latham), California Variegated Mutant (Myth), Cashmere, Corriedale, hybrid California Variegated Mutant/Rambouillet/Cotswold/Border Leicester (Cessna), hybrid Cotswold/Border Leicester/California Variegated Mutant/Rambouillet (Mickey), hybrid Border Leicester/California Variegated Mutant/Rambouillet/Finnsheep (Snickers), Karakul, Lincoln, Lionhead (Beatrix & Derek), Merino, Romeldale (Osage), Romney (Heavenly), Romney (Kalie), Romney (McKenzie), Romney (Mercury), Romney (Nevaeh), Romney (Noble), Shetland (Candy), Shetland (Colin), Shetland (Shaun) and Targee fibers; bamboo; bamboo carbon fiber; gold; holographic polymers; silk noils; Tussah silk; pine
54 × 55 inches
Private Collection. Courtesy of CRG Gallery, New York

Page 21

1-Manifold, 2017

California Variegated Mutant (Hope), California Variegated Mutant (Pine), Masham, Romeldale (January), Romeldale (Palace), Romney (McKenna), Romney (O'Connor), and Romney (Osiris) fibers; casein, silk noils, and Mulberry silk; gold, holographic polymers, pearl dust, and photoluminescent recycled polyester fibers; banana cellulose, bamboo, bamboo carbon fiber, rose cellulose, SeaCell, and Sequoioideae Redwood
38 × 42 inches
Collection of David Hoberman

Page 22 (top)

10-Manifold, 2017

Bluefaced Leicester, California Variegated Mutant (Hattie), California Variegated Mutant (Hope), California Variegated Mutant (Petra), California Variegated Mutant (Pierson), California Variegated Mutant (Pine), Exmoor Blueface, Romeldale (January), Romeldale (Maggie), Romeldale (Palace), Romeldale (Polly), Romney (McKenna), Romney (Martin), Romney (Noble), Romney (Osiris), and Shetland (Freya) fibers; silk noils, and Tussah silk fibers; gold, holographic polymers, pearl dust, and photoluminescent recycled polyester; banana cellulose, bamboo, bamboo carbon fiber, rose cellulose, SeaCell, legume cellulose, and Sequoioideae Redwood
32 × 51 inches
Frederick R. Weisman Art Foundation

Page 22 (bottom)

2-Manifold, 2017

Alpaca, Bluefaced Leicester, California Variegated Mutant (Hope), California Variegated Mutant (Pine), cashmere, Romeldale (January), Romeldale (Palace), Romney (McKenna), Romney (O'Connor), and Romney (Osiris) fibers; casein, Mulberry silk, and silk noils; gold, holographic polymers, pearl dust, and photoluminescent recycled polyester fibers; banana cellulose, bamboo, bamboo carbon fiber, rose cellulose, SeaCell, and Sequoioideae Redwood
33 × 27 inches
Private Collection, Bloomfield, Michigan

Page 23

9-Manifold, 2017

Bluefaced Leicester, California Variegated Mutant (Hattie), California Variegated Mutant (Hope), California Variegated Mutant (Petra), California Variegated Mutant (Pine), Dorset Horn, Exmoor Blueface, Romeldale (January), Romeldale (Patty), Romney (Martin), Romney (McKenna), Romney (Nevaeh), Romney (Noble), Romney (O'Connor), Romney (Osiris), Romney (Princess), and Shetland (Freya) fibers; silk noils, and Tussah silk fibers; gold, holographic polymers, pearl dust, and photoluminescent recycled polyester; banana cellulose, bamboo, bamboo carbon fiber, rose cellulose, SeaCell, legume cellulose, and Sequoioideae Redwood
42 × 48 inches
Collection of Billie Milam

Page 25

M:5, 2018

California Variegated Mutant/Rambouillet/Corriedale/Border Leicester (Flower), Cottswald (Penny), Dorset Down, Finn Polypay (W1), Lionhead (Beatrix & Derek), Romeldale (Polly), Romeldale (Qaspar), Romney (Heavenly), Romney (McKenna), Romney (Noble), Romney (Osiris), Romney (Oyster), Romney (Princess), Romney (Quella), Romney (Quill), Ryeland, and Teeswater fibers; silk noils, and Tussah silk; holographic polymers, pearl dust, and photoluminescent recycled polyester fibers; bamboo, bamboo carbon fiber, Bombyx silk, legume cellulose, rose cellulose, and Sequoioideae Redwood
61 × 61 inches
Private Collection. Courtesy of Stephen Friedman Gallery, London and New York

Page 26

M:9, 2018

California Variegated Mutant (Myth), California Variegated Mutant (Pierson), California Variegated Mutant/Rambouillet/Corriedale/Border Leicester (Flower), Cotswold (Penny), Dorset Down, Romeldale (Qloud), Romney (Heavenly), Romney (Osiris), Romney (Oyster), Romney (Obiwan), Romney (McKenna), Romney (Noble), Romney (Princess), Romney (Quella), Ryeland, and Wensleydale fibers; silk noils, and Tussah silk; holographic polymers, pearl dust, and photoluminescent recycled polyester fibers; bamboo, bamboo carbon fiber, Bombyx silk, legume cellulose, rose cellulose, and Sequoioideae Redwood
52⅜ × 47¾ inches
Private Collection. Courtesy of Stephen Friedman Gallery, London and New York

Page 27

M:Index, 2018

Alpaca, California Variegated Mutant (Myth), California Variegated Mutant (Pierson), California Variegated Mutant/Rambouillet/Corriedale/Border Leicester (Flower), Cottswald (Penny), Dorset Down, Finn Polypay (W1), Lionhead (Beatrix & Derek), Romeldale (Qloud), Romney (Heavenly), Romney (Osiris), Romney (Oyster), Romney (Obiwan), Romney (McKenna), Romney (Noble), Romney (Princess), Romney (Quella), Ryeland, and Wensleydale fibers; silk noils, and Tussah silk; holographic polymers, pearl dust, and photoluminescent recycled polyester fibers; bamboo, bamboo carbon fiber, Bombyx silk, legume cellulose, rose cellulose, and Sequoioideae Redwood
63 × 63 inches
Private Collection. Courtesy of Stephen Friedman Gallery, London and New York

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Pattern 5, 2018

Alpaca, California Variegated Mutant/Rambouillet/Corriedale/Border Leicester (Flower), Cottswald (Penny), Dorset Down, Finn Polypay (W1), Lionhead (Beatrix & Derek), Romeldale (Polly), Romeldale (Qaspar), Romney (Heavenly), Romney (McKenna), Romney (Noble), Romney (Osiris), Romney (Oyster), Romney (Princess), Romney (Quella), Romney (Quill), and Teeswater fibers; Bombyx silk, silk noils, and Tussah silk; holographic polymers, pearl dust, and photoluminescent recycled polyester fibers; bamboo, bamboo carbon fiber, legume cellulose, rose cellulose, and Sequoioideae Redwood
52⅜ × 47¼ inches
Private Collection. Courtesy of Stephen Friedman Gallery, London and New York

Page 31 (and detail, page 9)

E4, 2019

Alpaca, California Variegated Mutant (Hope), California Variegated Mutant (Myth), Drenthe Heath (Claudy Jongstra's flock), Lionhead (Beatrix & Derek), Romeldale (January), Romeldale (Osage), Romeldale (Renault), and Romney (Korbin) fibers; Mawata silk and Tussah silk; holographic polymers, pearl dust, and photoluminescent recycled polyester; banana cellulose, Ingeo corn top, legume cellulose, pineapple fiber, rose cellulose, and Sequoioideae Redwood
55⅛ × 55⅛ inches
Private Collection

Page 32 (and detail, page 33)

E16, 2019

Alpaca, California Variegated Mutant (Hope), California Variegated Mutant (Myth), California Variegated Mutant (Rhea), hybrid California Variegated Mutant/Rambouillet/Cotswold/Border Leicester (Daisy), Lionhead (Beatrix & Derek), Musk Ox, Romeldale (Osage), Romeldale (Renault), and Romney (Obiwan) fibers; Mawata silk and Tussah silk; holographic polymers, pearl dust, and photoluminescent recycled polyester; pineapple fiber top, rose cellulose, and Sequoioideae Redwood
60 × 60 inches
Collection of Beth Dozoretz

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Unimpeded Paradigms, 2020

California Variegated Mutant (Myth), California Variegated Mutant (Rhea), California Variegated Mutant (Sriracha), California Variegated Mutant (Talia), Cotswold (Sassy), Jersey Wooly (Miss Maple), Romeldale (January), Romeldale (Qassiopeia), Romeldale (Saffron), Romeldale (Shelby), Romeldale (Tapestry), and Teeswater (F2019-0339) fibers; Tussah silk, and Mulberry silk; holographic polymers, and photoluminescent recycled polyester fibers; and Sequoioideae Redwood
49 × 45 inches
Courtesy of Susan Inglett Gallery, New York

Page 37 (and detail, page 36)

Assume Emphasis, 2021

California Variegated Mutant (Myth), California Variegated Mutant (Rhea), California Variegated Mutant (Sriracha), California Variegated Mutant (Talia), Jersey Wooly (Miss Maple), Romeldale (January), Romeldale (Qassiopeia), Romedale (Shelby), Romedale (Tapestry), and Teeswater (F2019-0339) fibers; Tussah silk, and Mulberry silk; holographic polymers, and photoluminescent recycled polyester fibers; Ingeo corn, soy silk, and bamboo carbon fibers; Sequoioideae Redwood
32½ × 34 inches
Courtesy of Susan Inglett Gallery, New York

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Tangible Engine, 2020

California Variegated Mutant (Myth), California Variegated Mutant (Rhea), California Variegated Mutant (Sriracha), California Variegated Mutant (Talia), Jersey Wooly (Miss Maple), Romeldale (January), Romeldale (Qassiopeia), Romedale (Saffron), Romedale (Shelby), and Teeswater (F2019-0339) fibers; Tussah silk, and Mulberry silk; holographic polymers, and photoluminescent recycled polyester fibers; Ingeo corn, and pineapple fibers; Sequoioideae Redwood
45 × 50 inches
Courtesy of Susan Inglett Gallery, New York

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Radical Pliable, 2021

California Variegated Mutant (Myth), California Variegated Mutant (Rhea), California Variegated Mutant (Sriracha), California Variegated Mutant (Talia), Cotswold (Sassy), Jersey Wooly (Miss Maple), Romeldale (January), Romeldale (Qassiopeia), Romeldale (Shelby), Romeldale (Tapestry), and Teeswater (F2019-0339) fibers; Tussah silk, and Mulberry silk; holographic polymers, and photoluminescent recycled polyester fibers; Ingeo corn, and pineapple fibers; Sequoioideae Redwood
54 × 48 inches
Courtesy of Susan Inglett Gallery, New York. Collection of Susannah Blinkoff and Jordan Corngold, Los Angeles

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CF43.F1, 2024

California Variegated Mutant (Koso), Cotswold (Goober), Cotswold (Petunia); Tussah silk, and silk noils; holographic polymers; bamboo carbon fiber, Ingeo corn top, pearl-infused cellulose, pineapple fiber, soy silk, and Sequoioideae Redwood
44 × 48 inches

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CF34.B3, 2024

California Variegated Mutant (July), California Variegated Mutant (Koso), Cotswold (Goober), Cotswold (Petunia), Romeldale (Iago), Romeldale (Sally), and Romeldale (Ukita) fibers; Tussah silk, and silk noils; holographic polymers, and photoluminescent recycled polyester; bamboo carbon fiber, Ingeo corn top, pearl-infused cellulose, pineapple fiber, soy silk, and Sequoioideae Redwood
44 × 48 inches

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CF33.F3, 2024

California Variegated Mutant (July), Cotswold (Goober), Cotswold (Petunia), Romeldale (Iago), Romedale (Sally), and Romedale (Ukita) fibers; Tussah silk, and silk noils; holographic polymers; bamboo carbon fiber, pearl-infused cellulose, pineapple fiber, soy silk, and Sequoioideae Redwood
44 × 48 inches

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CF25.B6, 2024

California Variegated Mutant (July), California Variegated Mutant (Koso), Cotswold (Goober), Cotswold (Petunia), Romeldale (Iago), Romedale (Sally), and Romedale (Ukita) fibers; Tussah silk, and silk noils; holographic polymers; bamboo carbon fiber, Ingeo corn top, pearl-infused cellulose, pineapple fiber, soy silk, and Sequoioideae Redwood
44 × 48 inches

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CF44.A2, 2024

California Variegated Mutant (July), California Variegated Mutant (Koso), Cotswold (Goober), Cotswold (Petunia), Romeldale (Iago), Romedale (Sally), and Romedale (Ukita) fibers; Tussah silk, and silk noils; holographic polymers, and photoluminescent recycled polyester; bamboo carbon fiber, Ingeo corn top, pearl-infused cellulose, pineapple fiber, soy silk, and Sequoioideae Redwood
44 × 48 inches

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CF35.B4, 2024

California Variegated Mutant (Koso), Cotswold (Goober), Cotswold (Petunia), Romeldale (Rhea) fibers; Tussah silk, and silk noils; holographic polymers; bamboo carbon fiber, Ingeo corn top, pearl-infused cellulose, pineapple fiber, soy silk, and Sequoioideae Redwood
44 × 48 inches

For Lisa

Published on the occasion of *Channing Hansen: Cosmic Fabric*
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MARC SELWYN FINE ART

marcselwynfineart.com

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