

HEFT

Groundwork

GROUP II JUN 2025

June 25 - August 23
300 BROOME NYC

HEFTGALLERY.COM

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**HEFT'S SECOND GROUP SHOW
COMPLETES THE FOUNDATIONAL
EXPRESSION OF THE GALLERY'S
PROGRAM, FOCUSING ON ARTISTS
WHO USE SYSTEMS TO CREATE
MEANINGFUL NEW WORKS.**

Groundwork

New languages of rules and resonance

Groundwork is a survey of artists using procedural systems to develop new visual languages. Alongside the thematic provocation of our inaugural group show, Truth or, this exhibition establishes the foundation of Heft's program, presenting works by artists who use the tools of our time to reflect the complexity of a world in constant flux, while also revealing the universal connections that only art can make coherent.

The show brings together practices that experiment with process, material, and the encoded intelligence of systems - echoing legacies of conceptual and generative art. Artists from the 1960's and '70's like Sol LeWitt, Vera Molnar, and Harold Cohen laid the groundwork for the contemporary methods and inquiries exhibited in Groundwork, where form emerges from rules, code, or networks of systems.

From algorithmic plots and woven canvases to marble sculpture, ceramic vessels, Polaroids, and cast plaster - these works expand the physical possibilities of digital and systems-based practices, helping enrich the way such art is encountered, interpreted, and integrated into our lives.

0009
ARANDA\LASCH
MIKE BALZER
NANCY BURSON
SHAMUS CLISSET
DIEWITHTHEMOSTLIKES
EMILY EDELMAN
GANBROOD
AURIEA HARVEY
JAN ROBERT LEEGTE
ZACH LIEBERMAN
LOVID
WILLIAM MAPAN
THOMAS NOYA
PIXELFOOL
STEVE PIKELNY
QUBIBI
RAFAËL ROZENDAAL
NAT SARKISSIAN
HELENA SARIN
NICOLAS SASSOON
MARCEL SCHWITTLICK
MARCELO SORIA-RODRIGUEZ
ISKRA VELITCHKOVA
EMILY XIE
SARP KEREM YAVUZ

GROUNDWORK

Group Exhibition @ Heft
Featuring 26 Artists
June 25 - August 23

PRICE CATALOG



ZACH LIEBERMAN

Light Spot Study (Circle)

2025

Unique print (+AP)

Archival pigment print, face mounted to museum acrylic, back mounted and cleated, signed on verso + Ethereum token

48 x 48 in.

Sold



AURIEA HARVEY
Faunette II (timepiece)

AURIEA HARVEY

Faunette II (timepiece)

2025

Unique sculpture

Carrara marble sculpture with bluestone base and steel structural post ('timepiece') +
Ethereum token of GLB model in HTML environment ('sundial')
10 7/8 x 10 x 11 7/8 in.

"Faunette II (timepiece)" emerges through cascading acts of translation – scanning, digital sculpting, printing, assemblage, rescanning, robotic carving, and hand finishing into Carrara marble – each technological passage introducing its own degradation until the final form bears the weathered beauty of ancient Roman fragments. This striking sculpture transforms digital degradation into material poetry, where the accumulated erosions of multiple translations create a work that appears shaped by centuries rather than algorithms.

\$40,000



NANCY BURSON
Quantum Entanglement Painting #4

NANCY BURSON

Quantum Entanglement Painting #4

2021

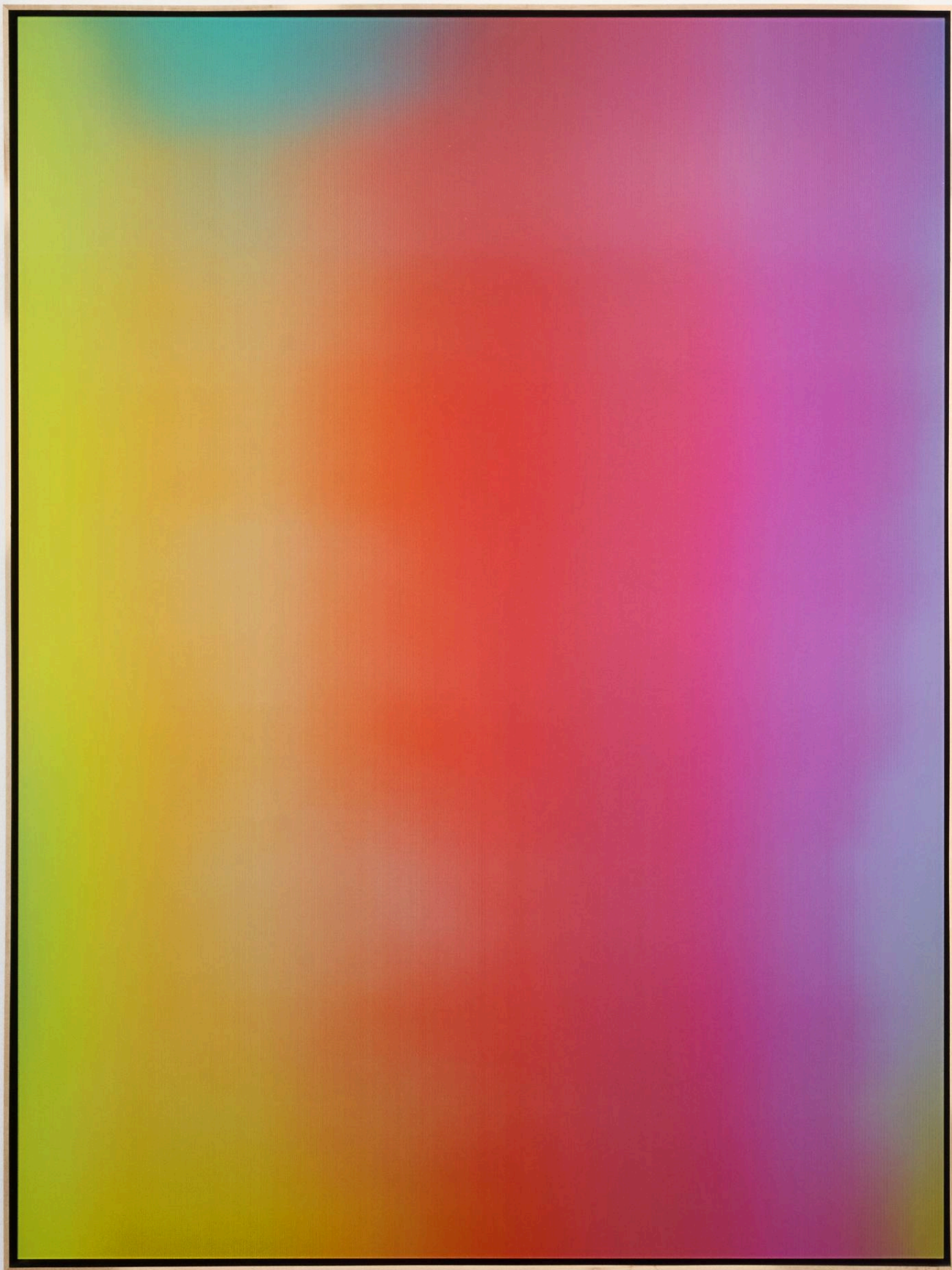
Unique painting

Oil, Acrylic, and pen on canvas, signed on verso, framed

36 x 48 in.

Quantum Entanglement states that there is a relationship between two of the smallest of particles, no matter how far they are apart. For me, it's a pattern of 2 particles communicating with each other that I represent as sets of eyes. You can use your cell phone to record the painting changing colors, as the painting provides a living example of the quantum world meant to be experiential. When recording it on your phones, be sure to first fill the frame with the painting and record it for at least 25 seconds.

Sold



RAFAEL ROZENDAAL
Into Time 240101 + Into Time 240102

info@heftgallery.com

HEFT

RAFAEL ROZENDAAL

Into Time 240101 + Into Time 240102
2024

Unique lenticular painting

Pigment print mounted to lenticular lens, float framed in wood

63.25 x 47.25 in.

Both Sold



ARANDA\LASCH

Labyrinth I

2025

Edition of 5 (+AP) wall sculpture

Cast plaster sculpture of algorithmic output with cleat + Ethereum token

37 x 37 in.

\$4,000



ISKRA VELITCHKOVA
Stages of Becoming, Forms of

info@heftgallery.com

HEFT

ISKRA VELITCHKOVA

Stages of Becoming, Forms of

2025

Unique print (+AP)

Archival pigment print, signed on verso, framed + Ethereum token
16.6 x 24 in.

Sometimes all I ask of the system is not to know what it's looking at. To get lost. To give up. Forms of comes from forms that didn't want to be recognized. I'm drawn to that exact point.

Where there's no narrative, but there is atmosphere. There's no illustration of anything. Just an attempt to see as if we had never seen before. As if light, plants, or the body were being invented for the first time.

Sold



WILLIAM MAPAN
Passage 1

WILLIAM MAPAN

Passage 1

2024

Unique painting

Oil paint and oil pastel on canvas, framed

15.75 x 23.5 in.

\$25,000



HELENA SARIN
La Bouillabaisse + Madame Bouillabaisse

HELENA SARIN

La Bouillabaisse + Madame Bouillabaisse

2025

Unique ceramic vessels (2)

Painted and glazed clay ceramic

11.5 x 10 x 5.5 in. + 9.5 x 6.2 x 3.7 in.

Both sold



EMILY XIE
Material Histories, Earth

info@heftgallery.com

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EMILY XIE

Material Histories, Earth

2025

Unique embroidery painting

Hand-embroidery on Canvas, framed in black-stained hardwood, signed on verso + Ethereum token

48 x 36 in. or larger

Material Histories is a series of unique works that embody artist Emily Xie's focus on texture and abstracted mythological motifs, bringing them together for the first time with tactile, handmade embroidery.

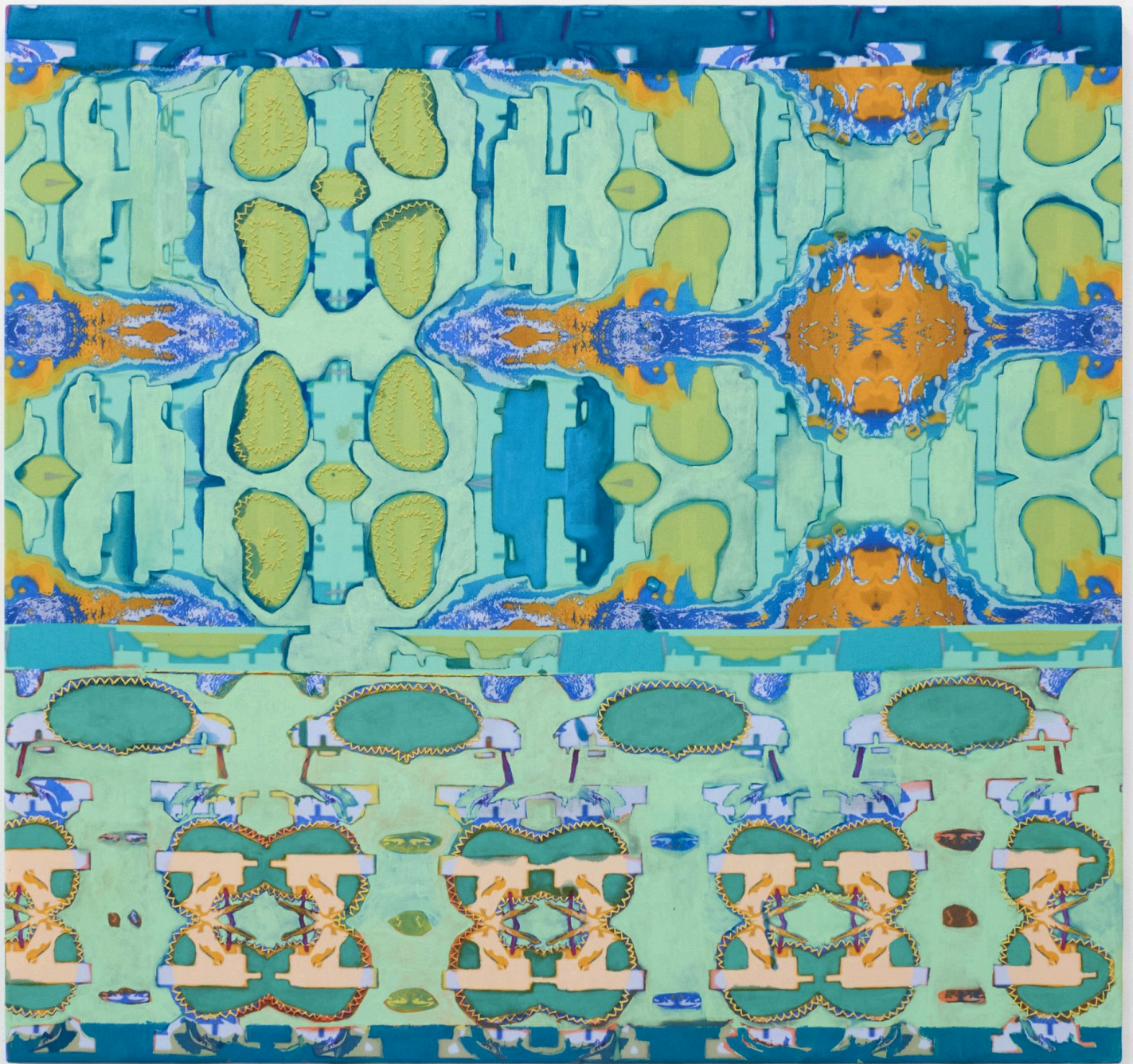
The series unites computational artistry and textile-based artisanship – two fields that have been historically intertwined, and whose intersections are a consistent theme within Xie's work. The contrast between her digital processes and this tangible media accentuate the cultural tension found between the virtual and the material, while proving that they can complement each other in powerful ways.

Each piece in this series represents one of the six elements between eastern and western cultures: earth, wood, metal, fire, water, and air. This distillation of nature into form is uniquely evocative of ancient stories around the elements, bringing a sense of strength and lore to each artwork fed from Emily Xie's native abstraction.

Material Histories series exercises the timeless practice of imbuing the natural elements with the character of myth, and the works are ultimately stitched into fabric the same way as some of the earliest creations in human history. The process for this series starts with a computer algorithm written by the artist to evoke fluid, multi-textural organic forms. Outputs from this generative code are then fed into an artificial intelligence model to produce thousands of images, from which Xie collages fragments, molding and distilling them to create hybrid digital-born images. Lastly, these digital works are closely translated by woven artisans over the course of eight months into a limited set of hand embroidered canvas artworks, each stretched and floated within exquisite hand joined black-stained oak frames.

The artworks of Material Histories are the first by Emily Xie that venture into bespoke physical materials, using the historical techniques and vernacular of Asian textiles that have inspired her work for years, and giving each piece the calm but powerful personality of an elemental force of nature.

Sold



LOVID

Fleeting Attention

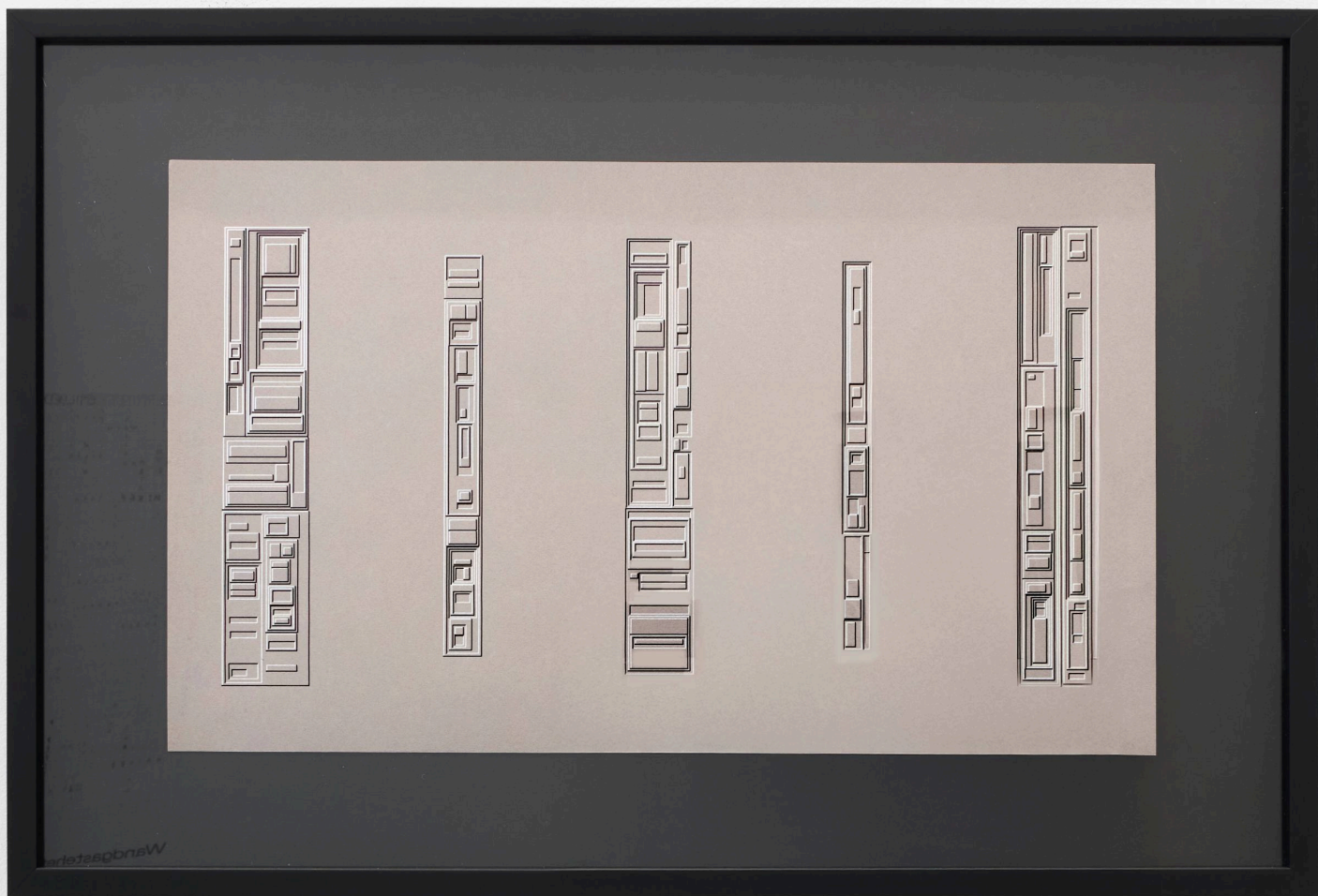
2024

Unique textile painting

Digital image, acrylic, hand embroidery, and dye-sublimation on polyester canvas, float framed + Ethereum token

32 x 31 in.

\$9,000



JAN ROBERT LEEGTE

Bas-Relief: Plots #5

2024

Unique plotter drawing

Pen plotter drawing + Ethereum token

18.4 x 30 x .5 in.

The mid-grey chiseled computer interfaces of the late nineties tend to evoke early sculptures created in bas-relief, a technique arcing all the way back to stone carved petroglyphs that is as ancient as humankind's first steps in making art.

By carving into a flat surface, the play of shadow and light holds strangely between drawing and sculpture. – Flat and three dimensional at the same time, the bas-relief is an art discipline on its own.

Skipping past the more elaborate reliefs found in classical traditions around the world, this discipline takes a wondrous turn with chiaroscuro grisailles. Painted using only grayscale tones, these faux three-dimensional surface sculptures are created by only using highlights and shadows in paint.

Similar to the most ancient uses of bas-relief, communicating early language in stone walls and tablets, these Bas-relief works are also scribed with coded shapes. Their boxes represent the language of data behind their making – programmatic code that allows humans and machines to communicate. The concentric shapes, columnar and tabular layouts, and interactive boolean states are presented as artifacts of digital language in a form like ancient tablets. These works immortalize this era for cultures looking back thousands of years from now, curious about the computer age and basic units of communication during this time.

Bas-relief, by Jan Robert Leegte, is a dedication to this long history leading to the computer interface, and an offering for millennia to come.

\$3,500



GANBROOD
le déclin et l'inévitabilité de la mort

info@heftgallery.com

HEFT

GANBROOD

le déclin et l'inévitabilité de la mort

2024

Unique print

Archival pigment print, signed on verso, framed + Ethereum token

26.5 x 44 in.

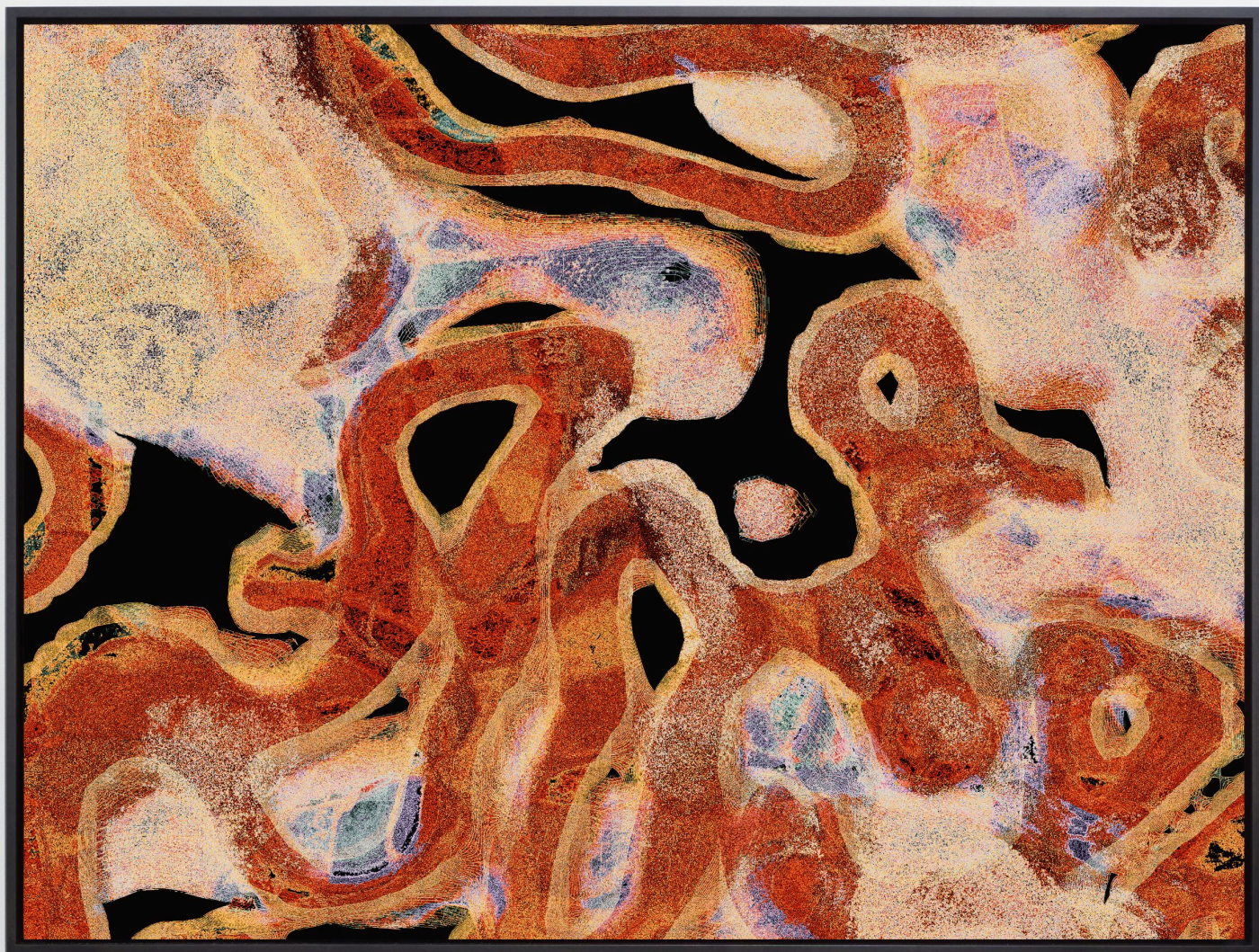
Following the Industrial Revolution, machines replaced physical labor, and the digital age took over cognitive tasks. Now, with the rise of AI, we stand on the brink of a new era where machines not only assist but actively shape our imagination. These systems are no longer mere tools—they are collaborators, capable of translating abstract dreams into vivid, visual creations. Yet this potential inspires both awe and fear, raising important questions about creativity, authorship, and the role of the artist.

Throughout history, humans have expressed their collective memory and emotions through myth, painting, sculpture, photography, and film. Generative AI extends this tradition, distilling centuries of cultural heritage into new, uncharted forms. It bridges past and future, remixing timeless themes through a modern, digital lens. Rather than replacing human creativity, it amplifies it, offering the ability to create what was once impossible by blending styles, symbols, and ideas across cultures and eras.

For Ganbrood, the artist's role is essential in navigating this revolutionary medium. Generative AI redefines storytelling, inviting collaboration where the artist becomes a guide, shaping machine output with intention and vision. This partnership not only pushes creative boundaries but also addresses public concerns around originality and ethics, ensuring AI remains a tool for human expression rather than a substitute for it.

Generative AI is more than a tool; it's a bridge between art and technology, memory and innovation. It reshapes the possibilities of artistic creation, helping us answer fundamental questions: What does it mean to create? And how can we dream in an age where machines are part of the creative process? By engaging with this medium, artists can shape not just art but the visual language of our collective future.

Sold



QUBIBI
MIMIZU UNTITLED #9

QUBIBI

MIMIZU UNTITLED #9

2023

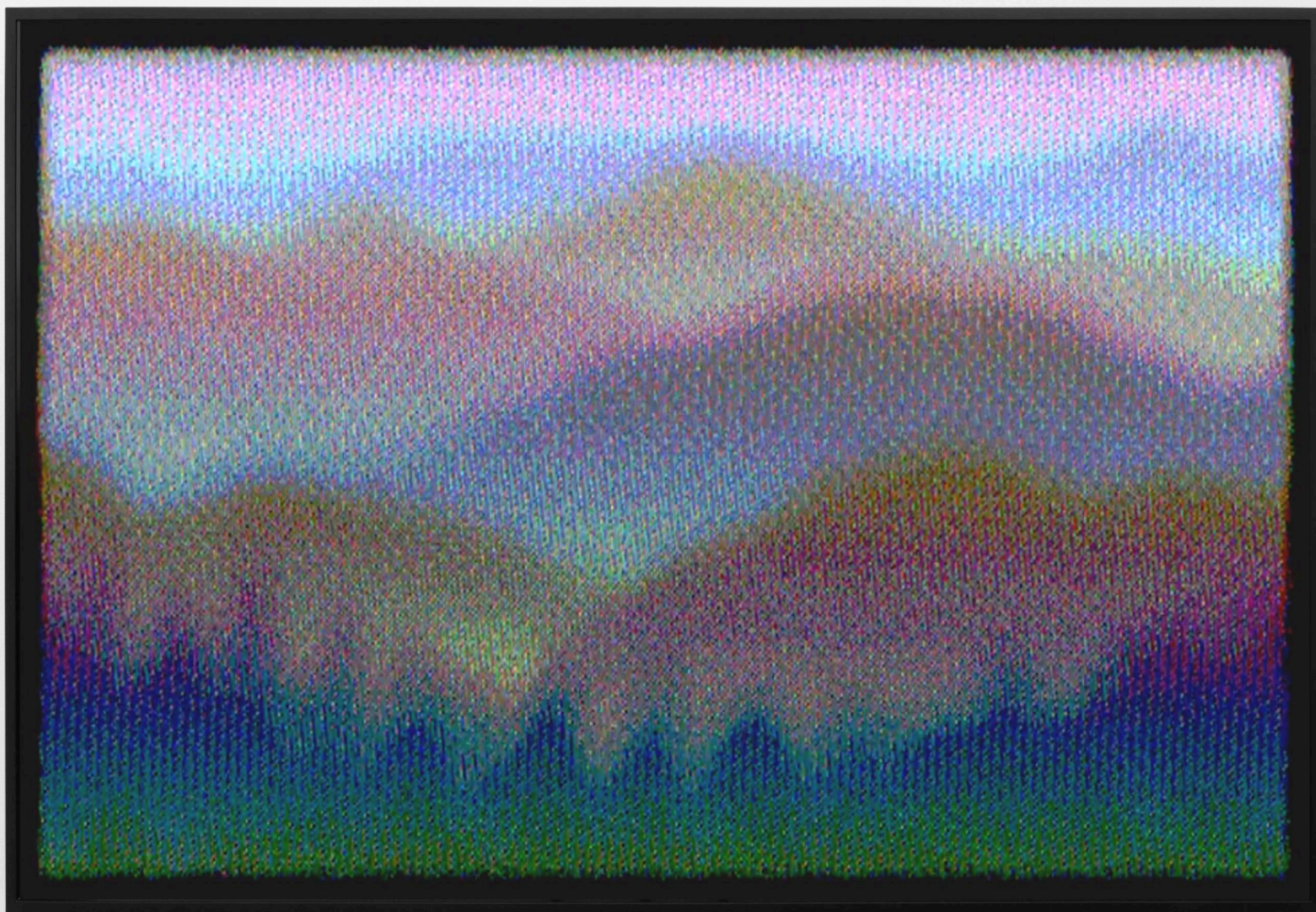
Unique print

Archival pigment print, signed on verso, framed + Ethereum token
53.5 x 40 in.

The mimizu Untitled series brings together the largest single release ever assembled from this body of work in five years of their making.

Over this time, the finest and rarest collectible worms have been cultivated and documented for connoisseurs visiting his storeroom. These organisms, their dwellings, and what they leave behind have been subject to Qubibi's nanoanalysis and generative processes, capturing the essence of mimizu. The main findings of this long-term study, and their leftovers, have revealed the inner technical nature of living tissue, decaying matter, and the eccentric tendencies of those drawn to these works. This mimizu Untitled series embodies a range of styles across past mimizu, extending them into something new – and unlike anything else within the rapidly budding survey of generative art.

Sold



NICOLAS SASSOON

RGB 204

2025

Unique digital animation

64 frames

3840 x 2160 px.

Sold



SHAMUS CLISSET
Late Stage Aesthetics (#WIP), Laser Bones

info@heftgallery.com

HEFT

SHAMUS CLISSET

Laser Bones

2025

Unique print

Silver Gelatin Print, signed on verso, mounted to particle board + Ethereum token

65.25 x 44 in.

From the series, "Work In Progress (#WIP)", or "Late Stage Aesthetic Aesthetics" (aka "Scatterbrained", (aka "Hairbrained Schemes" (aka "Futurist Manifesto")))). This picture is a snippet, or an instance in time, of an endless piling-on and morphing composition, that draws on many years and phases of my computer art. It brings together a style reminiscent of my earliest Photoshop works, where I discovered the digital canvas (replacing my real canvas) and explored the workspace as a fertile void for creating images without physicality and existing only as pure .psd. Years later I now draw on all the styles and tools that I've employed since, returning to Photoshop but incorporating 3d modeling, rendering, photogrammetry, procedural generation, and AI, all mashed up and noisily reflecting the noise of our cultural moment. The series stems from a single original file that has been saved out at various stages as individual works, or temporary stopping points, but always continues on, with layer after layer demolishing whatever came before. Things are never erased, just endlessly slapped on top. Hints of the previous states of the file can barely be seen through the dense visual clutter, but every new iteration mostly obliterates its predecessors, barreling on to the next thing and forgetting the last.

\$4,500



NAT SARKISSIAN
Sunlight through Wild Roses #1

info@heftgallery.com

HEFT

NAT SARKISSIAN

Sunlight through Wild Roses #1

2025

Unique plotter drawing

Paint pen plotter drawing from algorithm, signed on verso, framed + Ethereum token
32 x 32 in.

Sunlight filters through the branching forms of rose bushes and lands, dappled, on grass and blocks. This work is thematically about contrast. Between light and shadow, soft and hard forms, natural and unnatural objects.

The expression of this work, digital and physical, is also full of contrasts. The digital work uses computer graphics to synthesize textures and to blend colors in a way that is not possible physically, and yet it is familiar. The physical work is created with acrylic paint applied to cotton paper by means of a pen plotter and paint pens. With sub-millimeter precision, the machine methodically places each mark, following instructions generated by the algorithm. In this case, the visual and tactile texture is entirely a result of the materials and the tools used.

This work follows the example of the impressionists in two ways. In both the final images, and in the code, light and shadow are at the forefront. Conceptually, in the same way that impressionism celebrates brushstrokes, and does not strive to hide artifacts of the medium, this work celebrates the various inaccuracies and idiosyncrasies of the algorithm that is at its core. The objects in the scenes are not solid. They are thin, hollow surfaces and skeletons. For that reason, they sometimes pass through each other in unintuitive ways. These artifacts are not hidden, but celebrated as a reminder of the medium.

Sold



MARCEL SCHWITTLICK
Composition no. 99, mango bamboo garlic

info@heftgallery.com

HEFT

MARCEL SCHWITTLICK

Composition no. 99, mango bamboo garlic

2024

Unique plotter drawing

Black oil-based ink with .4mm ballpoint pen plot on paper, signed on verso, framed +
Ethereum token
39 x 27 in.

Composition no. 99 continues Schwittlick's practice of algorithmically abstracting the vast amounts of data generated by his own digital activity. The works in this series specifically use cursor movement data that the artist has been collecting from his computer for years, which is then processed through a custom AI tool that seeks patterns in those movements. These procedures are trained to find existing motions, and to interpret latent movements, depicting upward dragging gestures - paths that almost appear to sprout upwards or launch into flight. These descriptions are apt of a landscape setting, and the screen of a computer is certainly that - covering much of the view seen from our modern digital lives. The cursor traces shown in the up-close magnification of these landscapes remind us that there is purpose and beauty in those seemingly minor, lost gestures we contribute offhandedly.

This passive drawing practice, with mouse in hand, is a semi-conscious creative interaction that we all participate in, connecting human to computer in yet another manual activity that's losing popularity, while holding relevance. It's through an examination of these vastly accumulated interface marks that the unpredictability and latent meaning of our daily minutiae is revealed as an abundant source of inspiration.

The variety of gestural vector compositions in this series are uniquely translated into color pen plots of different sizes, using Schwittlick's collection of vintage plotters and custom-mixed inks. A combination of oil, water, and alcohol-based inks are used in both ballpoint and felt-tipped pens, controlled by each drawing machine. Each work is named with standard seed phrase words that correspond to the first three characters of the hash used to define the generative algorithm of that specific artwork.

Sold



diewiththemostlikes
microwavable dinners, beef brothko

info@heftgallery.com

HEFT

die with the most likes

microwavable dinners, beef broth

2025

Unique painting

Acrylic paint on canvas, signed on verso, float framed
18 x 24 in.

there is no abstract. or figurative. or method. or revolution. or artists or collectors for that matter. and most of what we make or acquire will be mercifully forgotten in the puncture holes distributed by dull bayonets from a war that was never fought. buried in a sea of premium pornography or suffocated by the listless novocaine drip leaking from an unhealing hangnail. but there is meat. and flies. there is always meat. there is that. and the flies that satisfy their carnal urges in the pulverized existence of a beast born to feed and bleed. these strokes document the joyful moments in the slaughterhouse. the routine passings. the hooves and snouts and skin and bones and cherished memories becoming mere runoff. swept into the drains to lubricate the purposeless gears again. there is comfort in creation, even if it is destruction.

one more round. is needed. one final churn. until the next one.

there is happiness in meat. there is that.

Sold



SARP KEREM YAVUZ
Buyurun

SARP KEREM YAVUZ

Buyurun

2024

Unique Polaroid

AI-generated image on expired large format (24 x 20 in.) Polaroid film, signed on verso, float framed

36 x 22 in.

Expanding his exploration of artificial intelligence and instant photography, Sarp Kerem Yavuz traveled to Vienna in October 2024 to collaborate with Supersense, the company created by Florian "Doc" Kaps who founded the Impossible Project and re-invented instant film. Together with the Supersense team, Sarp deployed an experimental method to expose AI-generated images onto expired, 20x24 inch Polaroid film, using one of the eight large format Polaroid cameras in the world.

The resulting images were presented in a solo exhibition at the Volkstheatre in Vienna for TED AI, Europe's first TED conference on Artificial Intelligence, followed by a solo exhibition at Soho House Istanbul.

The series, titled Under the Sultan's Eye, is a direct continuation of Polaroids from the Ottoman Empire, which received critical acclaim after being exhibited at Palo Gallery and Photo Fairs New York with Von Lintel Gallery. It was also the first AI-generated series acquired by the Leslie Lohman Museum in New York. These unique works are some of the first and only large format AI Polaroids in existence. Due to the unpredictable quality of the chemical materials used, and experimental the digital-to-analogue process, they contain digital and chemical artifacts that are all part of the final artwork.

\$10,000



THOMAS NOYA

Total Recall: All Clear #21

2024

Unique Polaroid

AI-generated image on Polaroid film, signed on verso, framed + Ethereum token
4.2 x 3.5 in.

The constant regeneration of the past through new technologies, and the non-stop consumption of recycled cultural copies, creates loops where the comfort of the familiar dictates the novelty of the future. These newly developed technologies are harnessed to refurbish the old, enabling an overwhelming saturation of desires with shorter life spans: synthetic images, our newest drug.

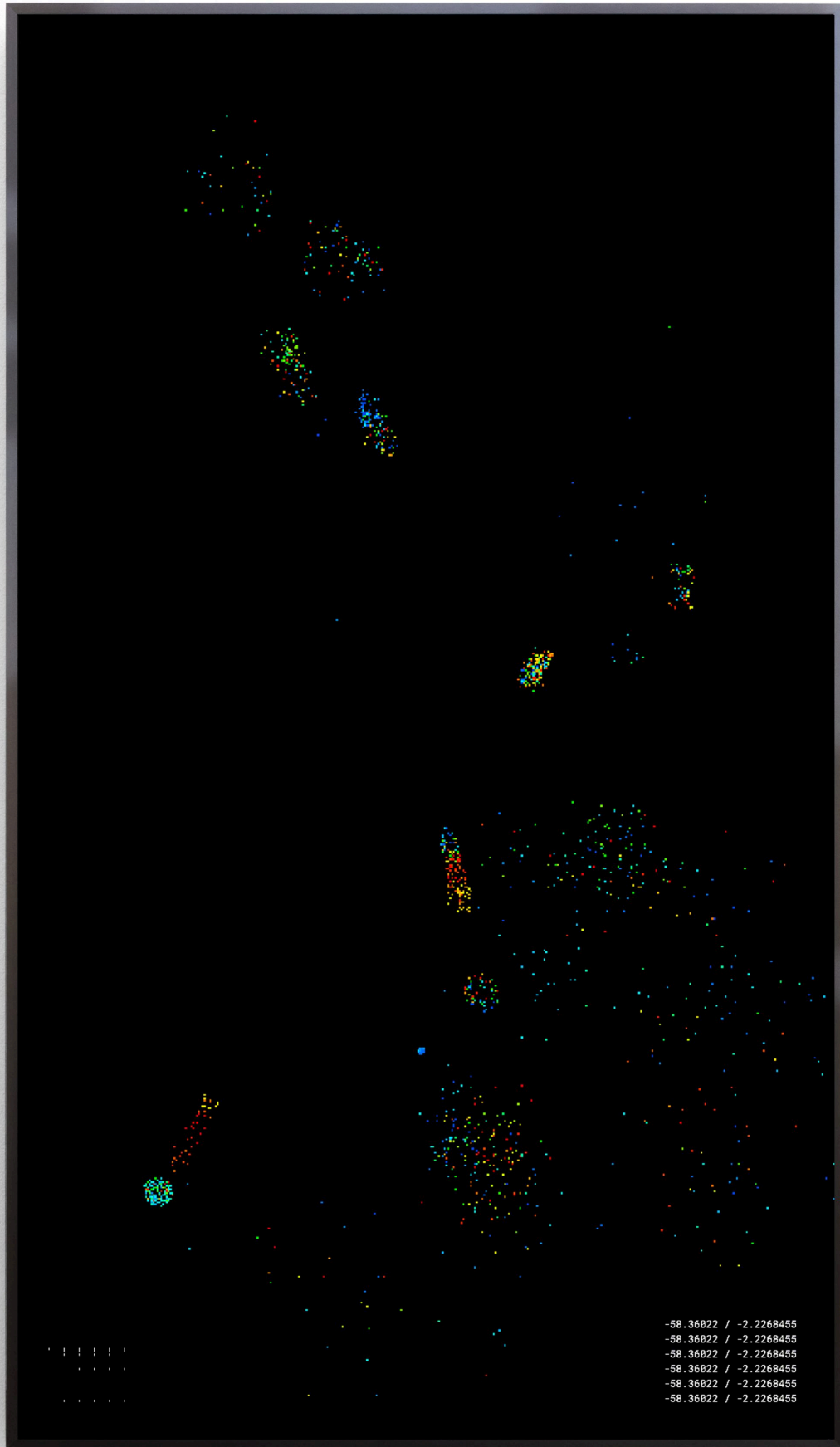
We are all serial consumers of empty simulations.

-

Noya continues his fascination with maximal extremes and the improbable by using AI in his work for its errors, imperfections, and its ability to amplify mutations until they reach absurdity. This preference for manglecore – the antithesis of the Midjourney aesthetic – gave birth to Total Recall: a melding of Cronenberg, Mapplethorpe, and Rammstein.

Instead of using an amalgamation of unknown synthetic people or a smattering of celebrities, Noya explores the extreme expression of the ultimate cultural icon and male sex symbol, Hollywood's very own Übermensch: Tom Cruise. Tom's face and the implicit edges of his varied public persona were ultimately the perfect conduit for the ultimate fashion-inspired-erotic-narcissistic-impossible-bodies post-photography series.

Sold



P1XELFOOL

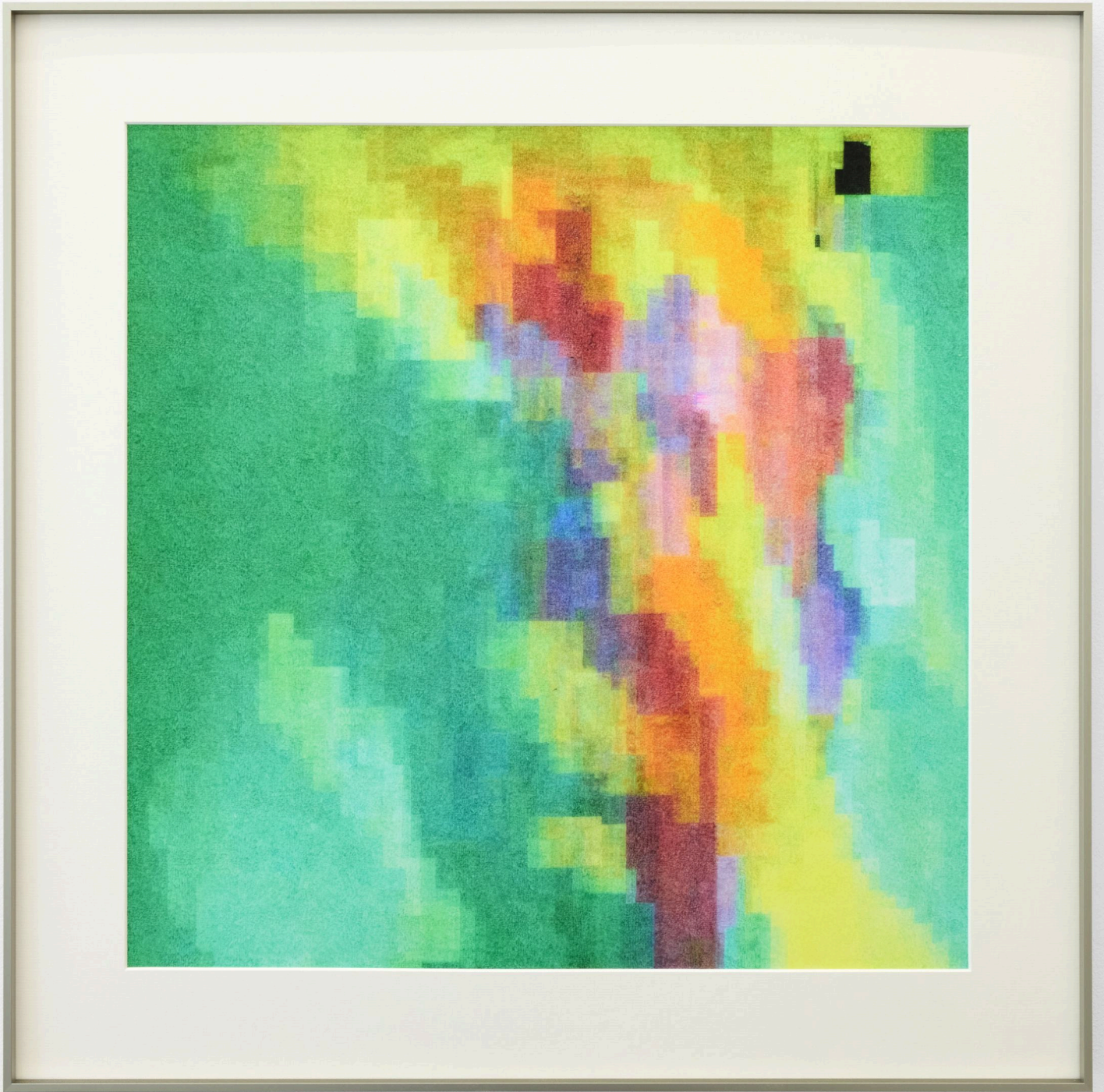
liquid synchronies, 74 W

2025

Unique animation

Live JavaScript algorithm, 9 x 16 proportion + Ethereum token

Releasing soon



MARCELO SORIA-RODRIGUEZ

non-quantum superpositions of human/machine emotional states,
family portrait

info@heftgallery.com

HEFT

MARCELO SORIA-RODRIGUEZ

non-quantum superpositions of human/machine emotional states, family portrait 2025

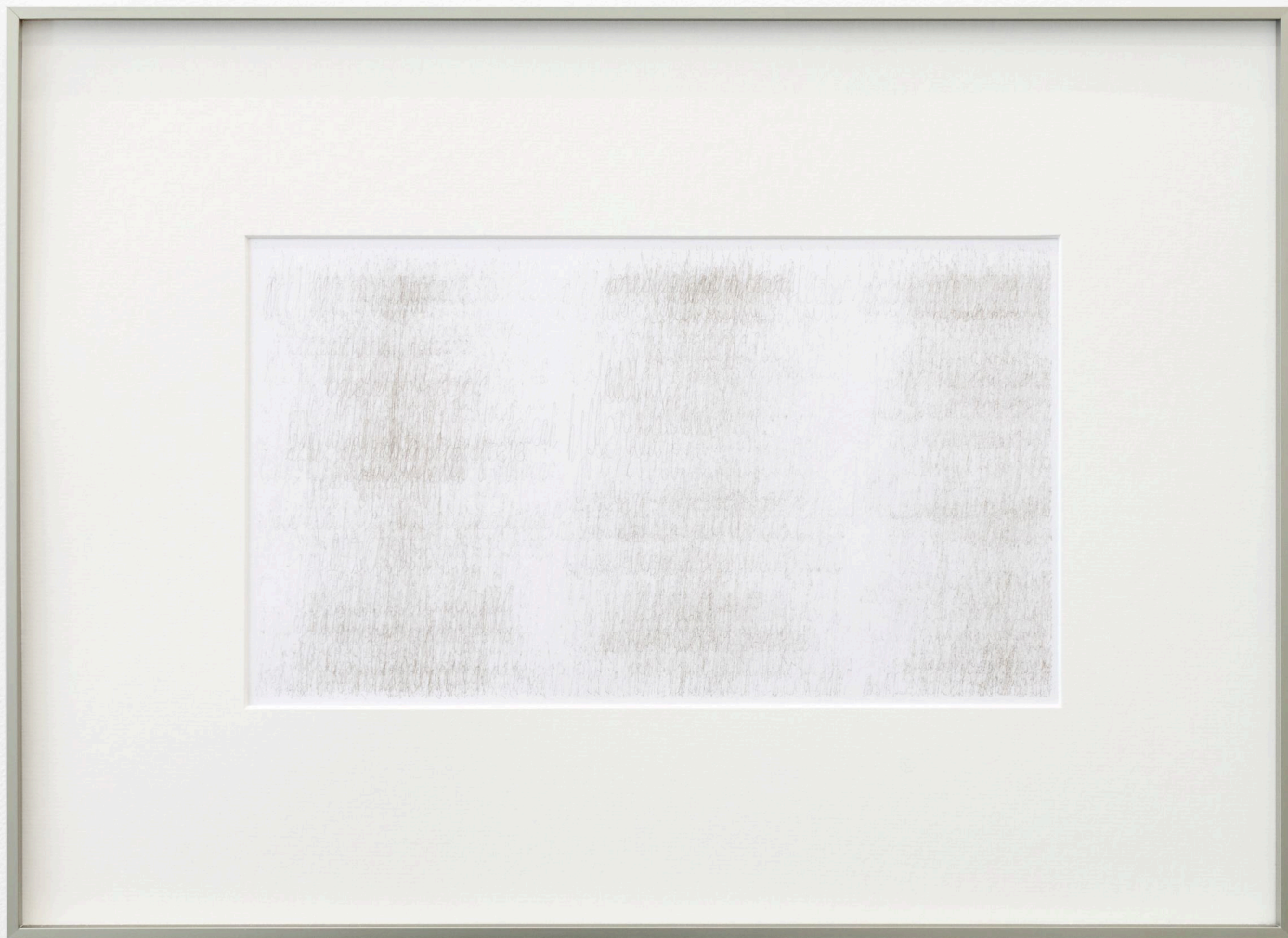
Unique print

Archival pigment print, signed on verso, framed + Ethereum token
22 x 22 in.

The series is an exploration of replacing our ways to see the world with other ways of seeing derived from AI models trained on my hand-coded generative systems.

There is an overarching theme in most of my work, hand coded or using AI, that looks for the things we take for granted as human-defining or human-exclusive attributes (intelligence, emotional refinement, empathy, etc.), and examines how artificial systems can mimic or newly express some of those characteristics in ways that feel "really human." As artificial intelligence starts to develop their own ability to feel (whatever that may mean for them), will their relationships be mediated by emotions, like they are amongst humans? Or are emotions ours alone, biological and learned?

Sold



EMILY EDELMAN

Facility #1

2025

Unique plotter drawing

Pen plot on paper, signed on verso, framed + Ethereum token

8 x 14 in.

In Facility, the artist's own handwriting is the raw material. Each stroke has been sampled, traced, and then coded before becoming the focus of an algorithm that retains every letter's structure while layering and distorting their ratios with such drama that the overall effect becomes an illegible texture. Still, the loops of lines and slight forward slant maintain the impression of handmade script.

The final manifestation of each piece is a pen plotted work, taking the lines full circle from handheld pen, to computer, to computer held pen performing the act of a hand. If the starting point is handwriting, and the end result is pen on paper, what constitutes "handmade" becomes ambiguous.

In the field of study that says our unique handwriting is a direct signature of our unique minds, a slight forward slant marks a brain caught between logic and creativity. Facility's script lines capture this tension, enabling the rigorous process of registering every bend and corner of each handmade letter into a system that takes this piece of humanity and codifies it—not for communication, but to capture and extend the unspoken expression of mind on paper. Each piece holds a trace of human intention, creating works that feel simultaneously familiar and abstract, intimate and distant.

Facility is a continuation of the artist's exploration around handwriting as a mark of mind, a direct line from brain to hand to pen regardless of a mind's state or status of ability.

Sold



0009

Pattern Overgrowth, melt into bloom

info@heftgallery.com

HEFT

0009

Pattern Overgrowth, melt into bloom

2025

Unique print

Digital c-print fujiflex (cibachrome style) print + Ethereum token

29 x 22.3 in.

Pattern Overgrowth moves through two kinds of visual saturation: synthetic and natural, each with its own flavor of excess.

It begins with controlled, repeated patterns, dense details, structured but free-flowing chaos. Figures merge with their environs, not hidden, but framed with intention.

Then it breaks. Patterns loosen. Light shifts.

The same density reappears in nature's language, overlapping blooms, floral color as rhythm.

From manufactured to organic, from worn to grown.

Sold



MIKE BALZER
Residue #1 + Residue #2

MIKE BALZER

Residue #1 + Residue #2

2025

Unique oil pastel drawing

Oil pastel on paper, signed, framed + Ethereum Token

22 x 16.4 in.

The world is littered with footmarks of invisible processes. These traces are direct physical consequences of systemic operation. They accumulate as the material archaeology of process, where time and movement congeal into a single form paused in matter. Each variation among those temporal extractions uncovers the logic and beauty intrinsic to a system, and demonstrates its distinctive characteristics, residue by residue.

Because every variation invites comparison, patterns manifest and stimulate the mind while expanding knowledge of the system's built-in movements. What begins as scattered marks soon feels like a language that begs to be interpreted and archived.

Every operating system builds such a proprietary archive of material traces.

Geological processes leave strata, biological processes leave fossils, cultural processes leave artifacts. Once this ubiquity registers, these residues stand out as landmarks that form the basis of understanding, render the world intelligible and imbue it with meaning.

—

The concept of residue turns self-reflexive in Mike Balzer's (pxlshrd) practice. From Breeding Grounds through Rückkopplung to Conversations and finally Residue, each project extends and reworks the techniques and styles of its predecessors. Collectively, the works coalesce into their own archaeological deposit, a chain of temporal extractions from an ongoing creative system that defines Balzer's abstract visual language.

Sold + \$2,500



STEVE PIKELNY

Instructions for Defacement

2022

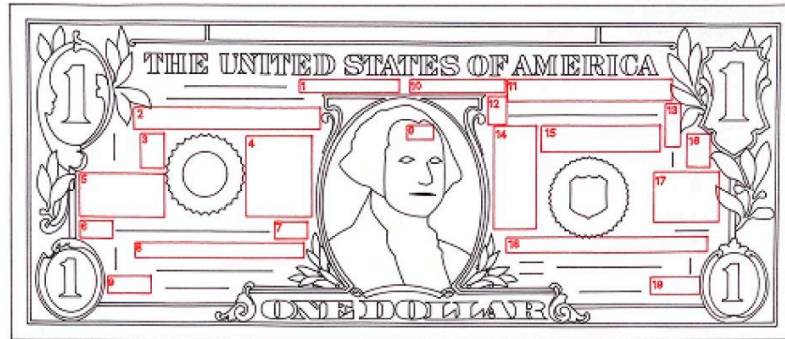
Unique plotter drawing

Multi-color pen plot on United States One Dollar Bill, framed + Ethereum token of JavaScript algorithm

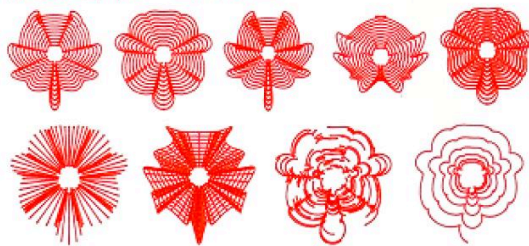
2.6 x 6.1 in. each

Not for sale

INSTRUCTIONS FOR DEFACEMENT



ROSETTE STYLES



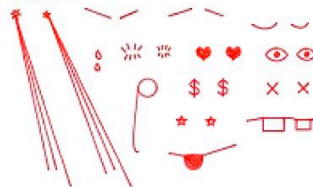
CHARACTERS

0 1 2 3 4 5 6 7 8 9
A B C D E F G H I J
K L M N O P Q R S T
U V W X Y Z = ! ' ,

SYMBOLS



EYES



HAIR



TORSO



MOUTH



NOSE



FACIAL HAIR



THE UNITED STATES OF AMERICA

STEVE PIKELNY

IFD Blueprints

2025

Open edition

Pen plot drawing on paper + Ethereum token

11 X 14 in.

This single-page blueprint illustrates the major components, symbols, characters, and layout schemes that appear in the project Instructions for Defacement.

Instructions for Defacement is a generative project developed for release on plottables.io, in which NFTs of . unique pen plotter instructions are created upon mint. Each Instruction, which is represented by an SVG, is designed to be interpreted by modern pen plotting software and drawn on an area equal to 5.8125" x 2.34252". All instructions that cannot be executed by a pen plotter are designed to be performed manually. The thumbnail of each NFT simulates what a resultant plot might look like if executed on the pictorial area of the United States one-dollar bill. Resultant plots may appear different than the corresponding NFT thumbnail due to pen selection, paper quality, imprecise pen plotter alignment, and the uniqueness of manual instruction execution.

Contact Artist