

Symmetry: Culture and Science

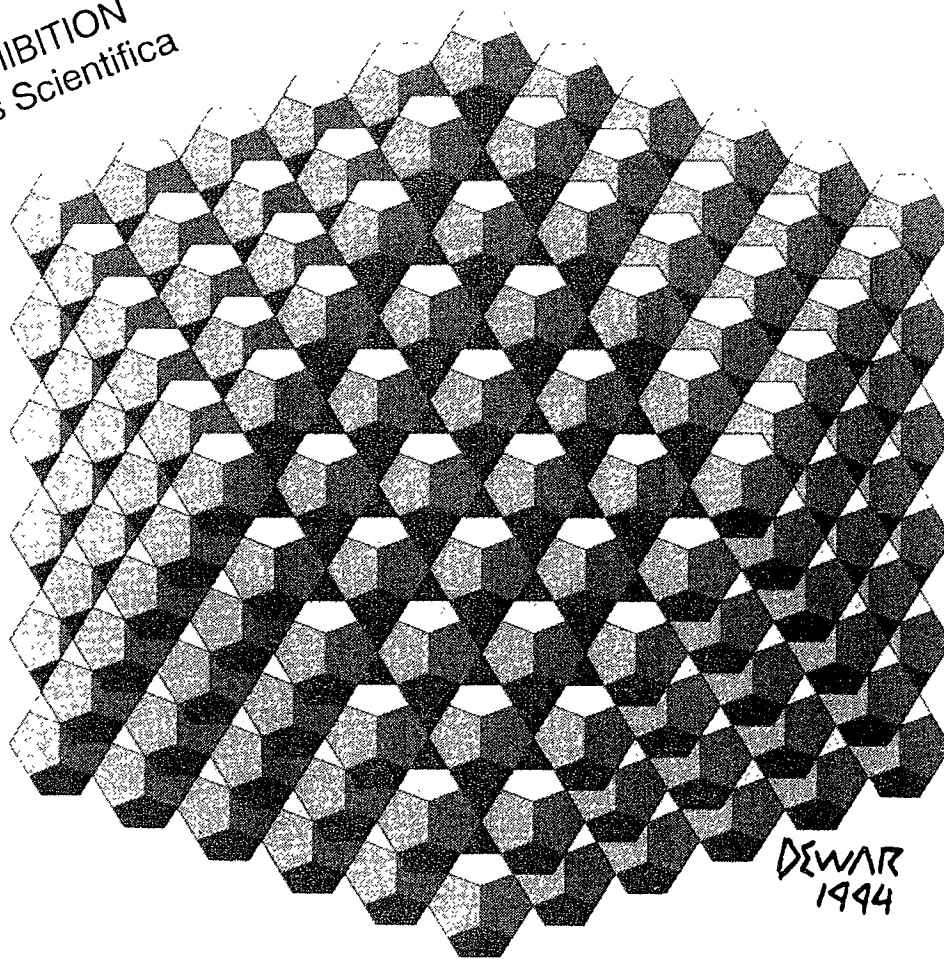
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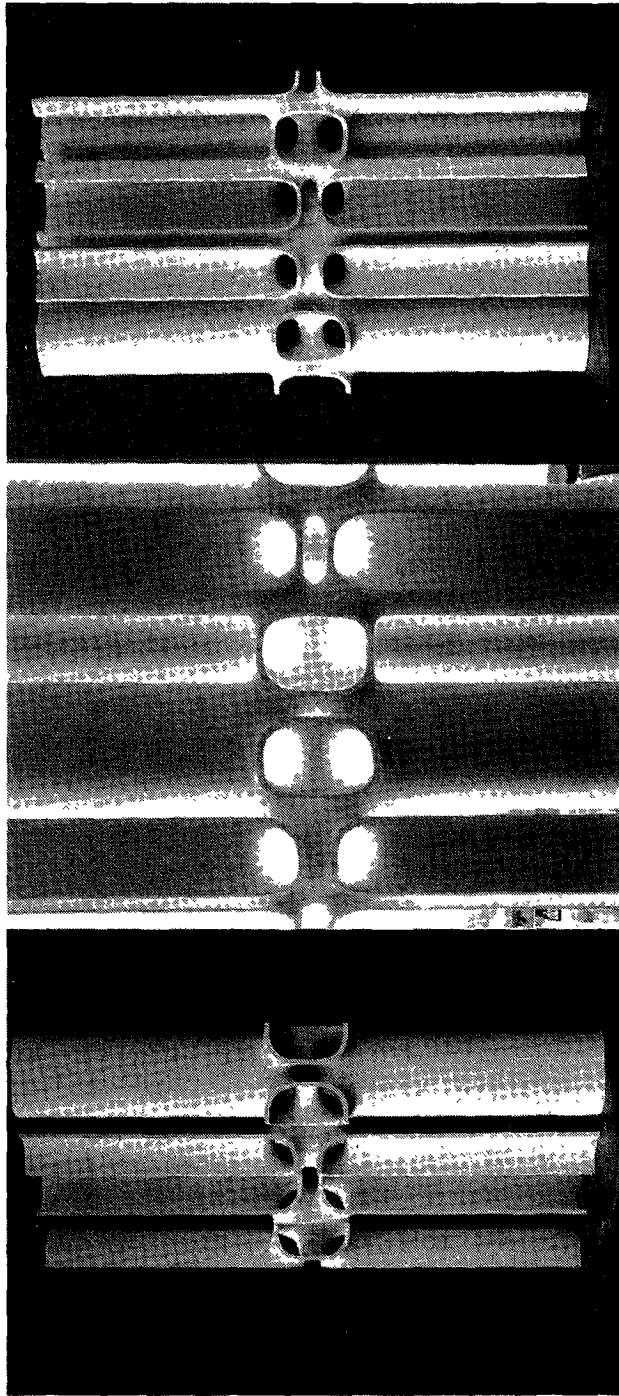
THE *NEXUS* AND *LABYRINTH* SCULPTURES

By Erwin Hauer
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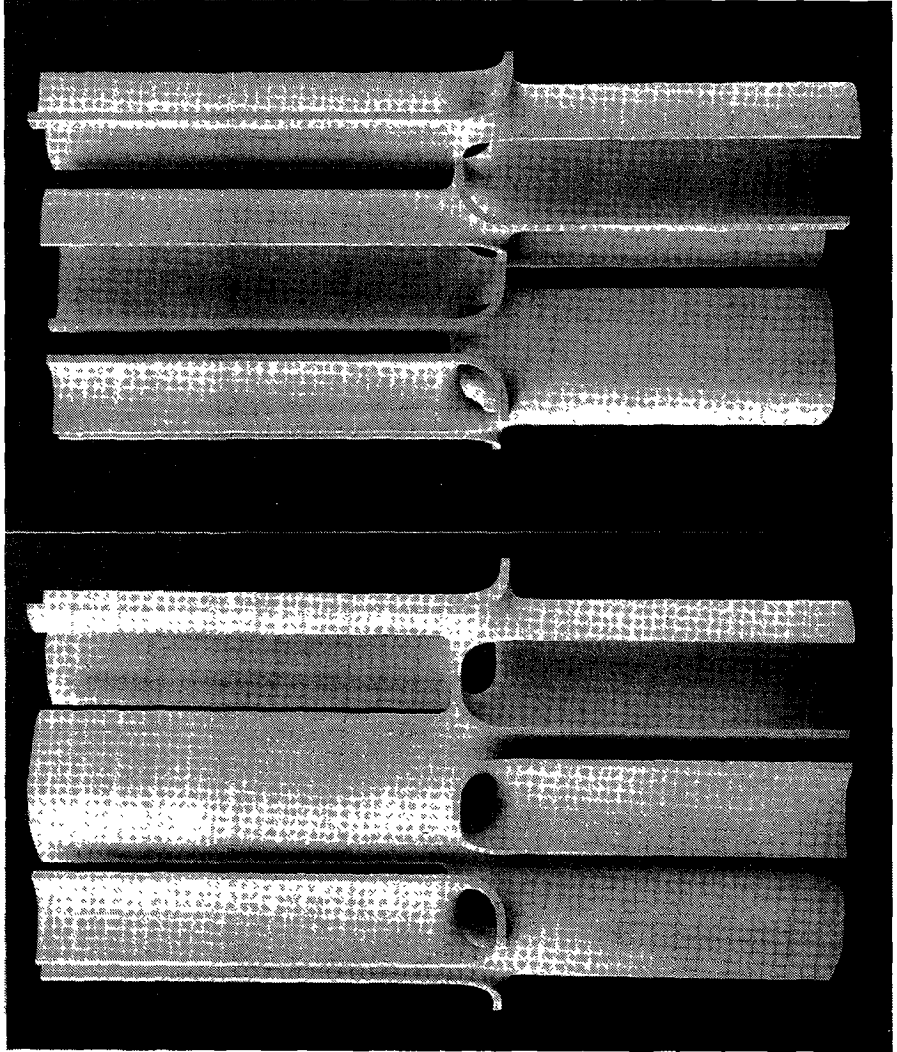
Very literally, central to this series of sculptures is an *Infinite, Continuous and Periodic Surface without self-intersections*, which the author devised intuitively in the early Sixties. From this ICPS, which fits into the cubic lattice, a horizontal slice is truncated and the the upper and lower exposed edges are "extruded" in an upward and downward direction, whereby tubes of potentially infinite length are created. Subsequent truncations of this new continuum, within the vertical symmetry planes of the cubic lattice, reveal edge configurations of considerable variety, and a variety of enclosed, semi-enclosed and continuous spaces.

The thickness of the horizontal slice of the central ICPS can range from one module to more than one. If the thickness is an uneven number of modules the tubes, as they pass through the ICPS, undergo an inversion. Surfaces which are "exterior" before the passage become "interior" when they re-emerge. An even number of strata of modules restores the "exteriority" and "interiority" of the surfaces after passage. *Labyrinth 1* presented here is an example of an inversion of surfaces and volumes.

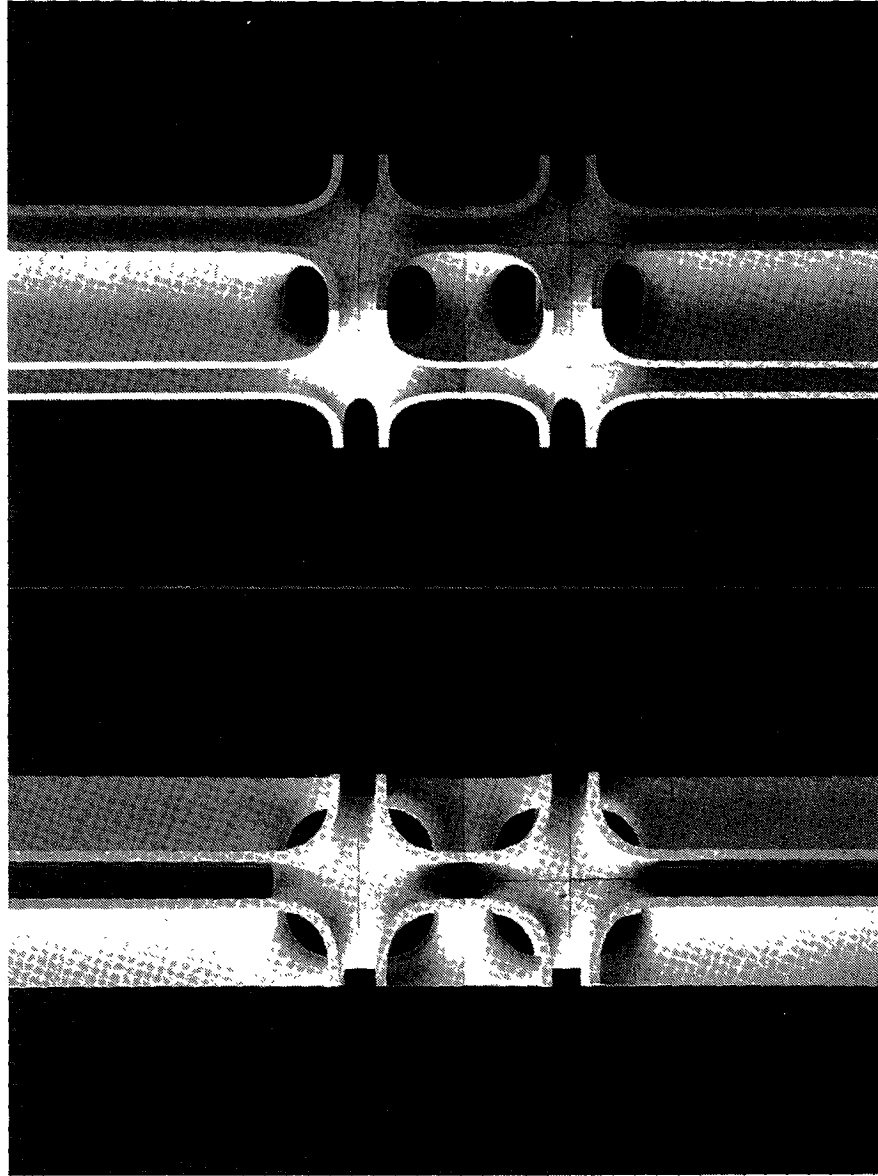
The purpose of this game is purely aesthetic and ranges from displaying the patterns and spaces inherent in these structures, to concealing the most obvious symmetries, such as endless translation. Up to this point, the latter has been accomplished exclusively by exercising options within inherent symmetry planes, without sacrificing the continuity and the periodicity of the surface and without creating self-intersections.



Erwin Hauer *Labyrinth 3* 1994, 102 x 61 x 25 cm, cast resin



Erwin Hauer *Labyrinth I* 1994, 102 x 56 x 27 cm cast resin



Erwin Hauer *Nexus A7* 1994. 142 x 20 x 20 cm cast resin.