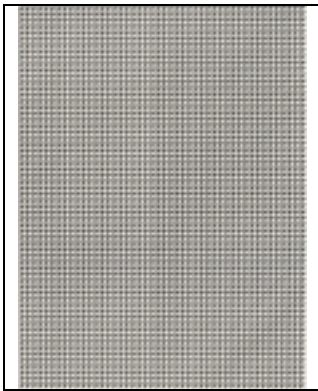


DESCRIPTION SHEET

TAUBA AUERBACH
YES AND NOT YES

50/50 I-VI



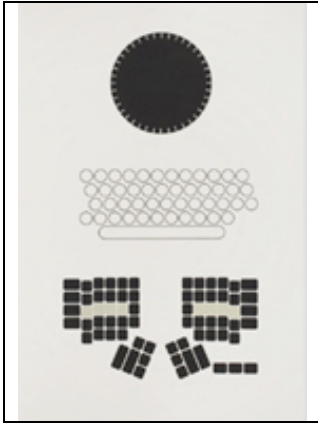
The binary language used in all digital technology is comprised of sequences of tiny signals—either on or off (YES or NOT YES). This is a black and white world, where there is no "maybe", no "kind-of", no grey. Any ambiguity must be simulated by arranging these unambiguous units, the strategy being that one can approach a more believable grey or half-tone by using smaller and smaller units.

BINARY UPPERCASE
BINARY LOWERCASE



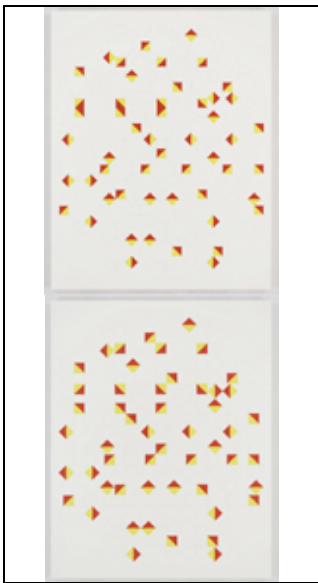
In binary code, each character of the alphabet is represented by a series of eight digits (either zeros or ones). In these pieces, a black square represents the 1 or "on" signal and a white square represents the 0 or "off". These panels show the entire alphabet A–Z in both upper and lowercase.

EDLAND 1892 INDEXING, JVCRAK AND ERGONOMIC QWERTY



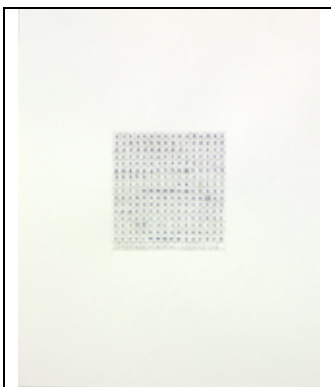
Three kinds of keyboards. The top one consists of a single button and a rotating dial with all the characters on it.

SEMAPHORE ALPHABET I SEMAPHORE ALPHABET II



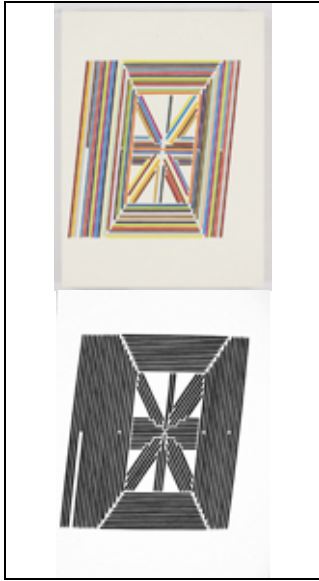
To communicate over visible distances where sound will not carry; semaphore flag signals can be used to spell out messages. The alphabet is created by holding two red and yellow square flags in twenty-six prescribed orientations around the body.

THE LORD'S PRAYER



A photocopy of the Lord's Prayer, cut up and rearranged alphabetically.

THE WHOLE ALPHABET, FROM THE CENTER OUT, DIGITAL V
THE WHOLE ALPHABET, FROM THE CENTER OUT, DIGITAL, VI



The whole alphabet in LCD digital read-out style. Each letter is a different color, beginning with *a* at the center and radiating outward.

UPPERCASE INSIDES



The interior shapes of the uppercase letters that have enclosed insides.

NUMERAL INSIDES



The interior shapes of the all the numerals that have enclosed insides.

ALPHABETIZED BIBLE



The entire King James Version bible grouped by letter alphabetically, showing upper and lowercases in the order they appear.

MARITIME A-Z



The nautical flags that represent the letters of the alphabet, combined into one giant flag.

ALEXANDER MELVILLE BELL'S VISIBLE SPEECH, VOWELS

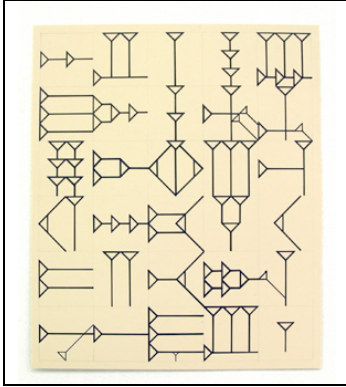
ALEXANDER MELVILLE BELL'S VISIBLE SPEECH, CONSONANTS



In 1867, Alexander Melville Bell (father of Alexander Graham Bell) devised an alphabet for the purpose of teaching speech to the deaf. The alphabet, "Visible Speech," consists of 122 symbols, each representing a single sound. The symbols themselves are loose representations of the various mouth positions that create each sound. In this schema, the characters of the alphabet operate almost as instructions for how to form their corresponding sounds, whereas in the Latin alphabet there exists no logical correlation between how a letter looks and the way it sounds when spoken.

"Visible Speech" is largely disliked in the deaf community. The stringent focus on proper articulation was in the spirit of "normalizing" the deaf, and resulted in a major setback in deaf education. That both Bells were married to women hard of hearing presents an added irony with regard to their respective inventions.

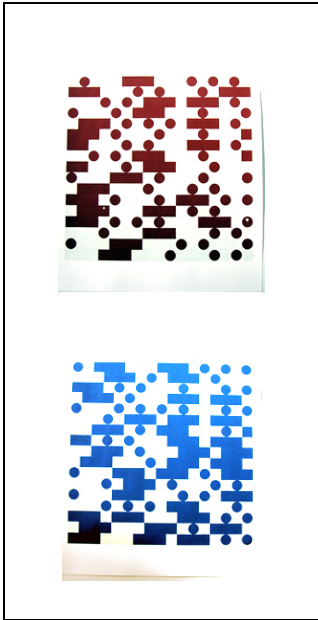
UGARITIC ALPHABET



Ugaritic is an alphabet written in cuneiform. Artifacts of this alphabetic script date to around 1400 BCE. Cuneiform is characterized by a type of mark making wherein a scribe used a stylus to make triangular indentations into a clay tablet. The earliest Cuneiform, which is not alphabetic but a series of stylized pictograms, dates to before 3000 BCE. Used during these centuries to write in several languages in the Near East, Cuneiform is commonly considered the first “writing”, because it was the first recoding system that evolved past pictograms to a syllabary and then to an alphabet.

MORSE ALPHABET, WITH SPACES, BLUE, MINT

MORSE ALPHABET, WITH SPACES, LIGHT GREEN, BRICK



Morse code consists of long and short signals– either tones or pulses of light, represented on paper as dots and dashes. Equally important to the transmission of a message is length of each space between the signals. These pieces emphasize alternately the signals themselves and the spaces between them.