

Abel Auer FACTOR X / THE WORK

On the one hand, a deep-seated continuity appears to link all things and all events and lend them a significance that provokes wonder. Whether this continuity is seen as material or ideal, magical or rational, it gives a sense of an immanent and expansive connection – a connective tissue and consciousness extending beyond the one I. On the other, there is the feeling that things are out of control, heading in a direction that is impossible, severed and out of joint. There is a flickering between these positions in Abel Auer's work.

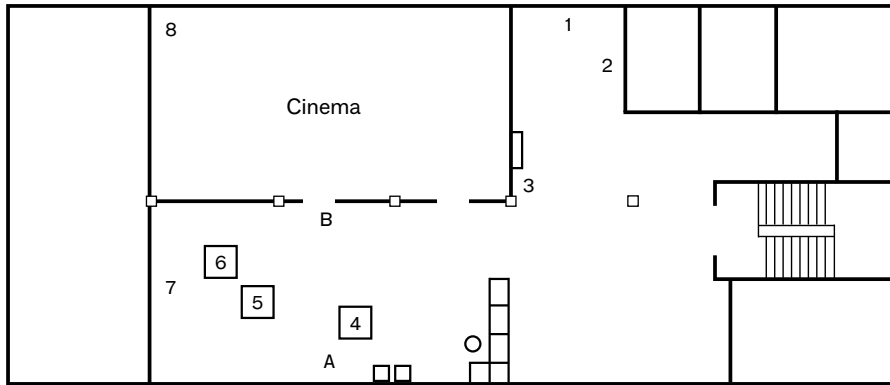
Much of his art has to do with paying attention to the hidden, obscure and unknowable – that place where sheer cognition will not take us, a space not so much explored as a trajectory of escapism, but as an urgent material and spiritual necessity. The intersection between the concrete and that which cannot be contained within a dominant archetype of the real, not as poles but as totally interconnected parts, is central to his thinking. A thinking and making which moves between a pitch and logic of spiritual histories of the 19th and early 20th century avant-garde, and the intensity and fervour of the conspiracy, and the dark web.

This show has developed from an extended period of exchange around survivalism and modes of living with extinction, with radical unity, magic and beauty. *Factor X / The Work* comprises drawings and paintings, collage, video, props, and materials of Auer's – a proposition and temporary structure of existing and newly realised work.

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FACTOR X / THE WORK
20 October – 8 December 2019

Künstlerhaus Stuttgart
Reuchlinstraße 4b
D-70178 Stuttgart
kuenstlerhaus.de

Level 2



- 1 *Dying Baobab*, 2015–19, oil and acrylic on canvas, 179 × 200 cm
- 2 *Untitled*, 2015–19, collage on paper, 45 × 32.5 cm
- 3 *Inferno*, 2016, ink on paper, 54.5 × 42.5 cm
- 4 *Abri*, 2019, watercolour on paper, 36 × 35.5 cm
- 5 *Babri 2*, 2019, watercolour on paper, 58.6 × 38 cm
- 6 *Babri 1*, 2019, watercolour on paper, 63.5 × 37 cm
- 7 Triptych:
No Teacher, No Method, 2019
From Chaos, oil and acrylic on canvas, 119.5 × 90 cm
Atlantis / Valis, oil and acrylic on canvas, 90 × 170 cm
Lichtgestalt, oil and acrylic on canvas, 119.5 × 90 cm
- 8 *Technology must be brought under control*, video, 15 min 40 sec

Abel Auer, Technology must be brought under control, transcript

I see the Four-fold Man, the Humanity in deadly sleep and its fallen Emanation, the Spectre and its cruel Shadow. I see the Past, Present and Future existing all at once Before me. O Divine Spirit, sustain me on thy wings, that I may awake Albion from his long and cold repose; for Bacon and Newton, sheath'd in dismal steel, their terrors hang like iron scourges over Albion: reasonings like vast serpents Infold around my limbs, bruising my minute articulations.

I turn my eyes to the schools and universities of Europe, and there behold the Loom of Locke, whose Woof rages dire, wash'd by the Water-wheels of Newton: black the cloth in heavy wreaths folds over every nation: cruel works of many Wheels I view, wheel without wheel, with cogs tyrannic moving by compulsion each other, not as those in Eden, which, wheel within wheel, in freedom revolve in harmony and peace.

Scientist:

Music with women dancing

Quantum mechanics also involves nonlocal correlations. This was first demonstrated by Einstein and Podolsky and Rosen in 1935, later published as the reductio ad absurdum of quantum mechanics. They said quantum mechanics implies that if two particles were once in contact and they move to the opposite end of the universe they will remain correlated even though there is no mechanical connection between them. This implies there's telepathy between them. That's absurd. Therefore quantum mechanics has something wrong with it. That was 1935 and yet nobody has found anything wrong with quantum mechanics. It's still the most useful theory in atomic physics and more and more things have come out of quantum mechanics including the atom bomb, which terrifies us all, the television set, which amuses us or bores us, modern computers, the designer drugs - all developed on the basis of quantum mechanics.

Second scientist:

Music and graphic showing the universe

The subject of this speech is a topic which has been discovered recently and which may not exist at all. I may be talking about something that does not exist. Therefore, I'm free to say everything or nothing. I, in my stories and novels, often write about counterfeit worlds, some are real worlds as well as deranged private worlds, inhabited often by just one person, while meantime the other characters

the universe

either remain in their own worlds throughout or are somehow drawn into one of the peculiar ones. This theme occurs in the corpus of my 27 years of writing. At no time did I have a theoretical or conscious explanation for my preoccupation with these plural-form pseudo worlds. But now I think I understand. What I was sensing was the manifold of partially actualised realities laying tangent to what evidently is the most actualised one. The one which the majority of us by consensus gentium agree on. Later that day, back home again but still deeply under the influence of the Sodium Pentothal, I had a short, acute flash of recovered memory.

Picture of the

head of a bizarre creature while music is playing.

of Abel, zoomed in, narrator is talking:

Painting

The words are almost interchangeable: magic and art. We have the concept of high magic, which is magic where you don't know what you're doing, essentially you're just doing whatever comes into your mind, on the assumption that this is an instruction from the forces of the universe. It's completely spontaneous, it's not got any of the censorship of the rational conscious mind involved in it at all. The same could be said of great works of art: that you don't know why you're doing them, you're not sure how you're doing them or what purpose there is... it's just something where you feel a compulsion that is bigger than you, that is bigger than yourself.

So yes, I would say, if you want to understand magic, try thinking about art, if you want to understand art

...

Foreign language, meditational music,

In the province of the mind, what one believes to be true either is true or becomes true within certain limits. To be found experimentally and experientially there's limits of the least to be transcended. Hidden from one self is a covert set of beliefs that control one's thinking, one's actions and one's feelings. Like a third set of hidden beliefs is the limiting set of beliefs to be transcended. To transcend one's limiting set, one of the options is to open a set of beliefs about the unknown. The unknown exists in one's goals for changing oneself, in the means for changing, in the use of others for the change, in one's

picture of a brain

capacity to change, in one's orientation towards change, in one's elimination of hindrances to change, in one's assimilation of the aids to change, in one's use of the impulse to change, in one's need for changing, in the possibilities of change, in the form of change itself and in the substance of change and of changing. The unknown exists in one's goals for changing oneself, in the means for changing, in the use of others for the change, in one's capacity to change, in one's orientation towards change, in one's elimination of hindrances to change, in one's assimilation of the aids to change.

Narrator:

Man on a rock in yellow light, sunset
But it does seem that the fountainhead of the ancient Christian ethic was here.

D r u m b e a t

It was originally the task of each member of the order to be a compendium of all knowledge, all known knowledge. That was the reason for the long-term of training. If humanity was totally wiped out, except for one individual, he should be capable of re-establishing everything.

A mystic fire video
Everyone is fond of saying that coastlines and forest distributions and all this stuff are fractal. Well, doesn't this imply that there is then a global fractal? There is a fractal dimension which, when you feed it into your computer and wrap the data around the sphere, the continents and oceans of earth should appear and in principle, again, to the absurd level, you should be able to then telescope in on that portion of this data that is wrapped around the sphere that corresponds to northern California, and on your computer screen should appear Esalen hung on the cliffs of Big Sur, with us sitting in a room inside discussing the matter.

Three

men sitting on the floor
Rupert, Terence, I'm Rob.
Creation, imagination, my mask is chaos. (00:10:23)

Black and white picture
She was altruistic and totally ambitious to attract the attention of the world.

unset

fire video

picture

She was a genius.

Nobody before her had the audacity to try to do a global reinterpretation of spirituality the way that she did. At a time when women, like children, were expected to be seen and not heard, it was said that she left her husband to become a trick rider in the circus.

According to Ben,
all human communication,
language itself,
is suffering severe damage.

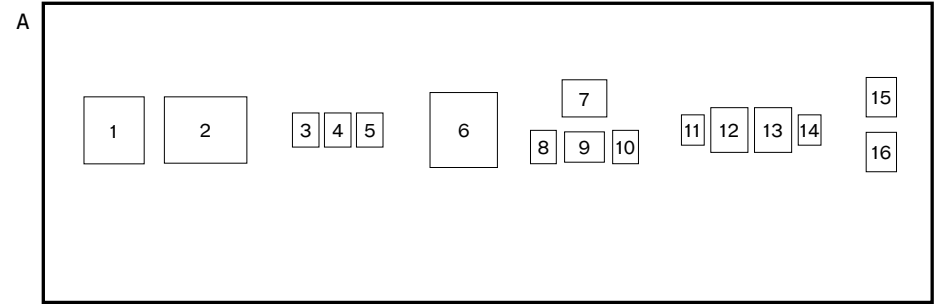
Scientist

ist:
And that is why it was a primary function of the order to preserve language. Language is a kind of magic by which we trigger off telepathic transmission of messages between us. And if you look about the world today we're becoming more and more confused, more and more cut off from one another. We're all living in our own little realms of unknowing. This is the great dilemma of our times. We will never have an end to cruelty, war and oppression and greed, and all these evils that we see bubbling all the time.

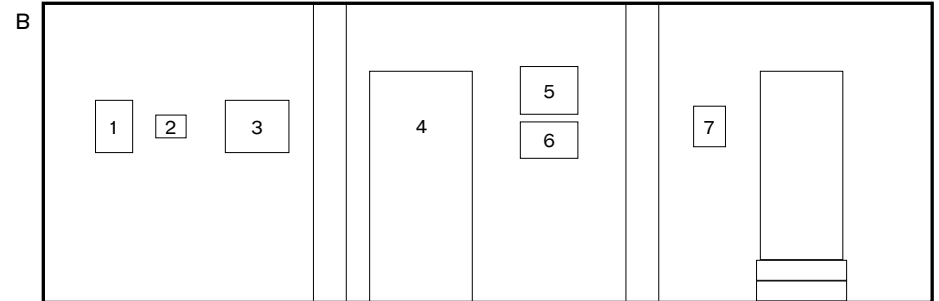
This is a thing which I believe very strongly, I know, I don't just believe it. I know it, I see it about me and I sense it. There has to be a great revolution of the spirit, otherwise the world is finished. It doesn't need the atomic bomb, it doesn't need any of the worst horrors of modern technology: the smart bomb, mustard gas, nerve gas... we will destroy ourselves in some other fashion. But it's essential the amnesia has been gotten rid of, that we get back to a stage of primitive thinking, clear. Technology must be brought under proper control.

Drawing of a

woman, music in the background



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|---|---|--|
| 1 <i>The Unfortune Teller</i> , 2017,
oil and acrylic on canvas,
89.5 x 80.5 cm | 6 <i>The Internet</i> , 2019,
oil and acrylic on canvas,
100 x 90 cm | 12 <i>Noor ala noor</i> , 2019,
oil and acrylic on canvas,
60 x 50 cm |
| 2 <i>Turner on / Drop out</i> ,
2014/15, oil and acrylic
on canvas, 90.5 x 110 cm | 7 <i>Above or Below</i> , 2013,
oil and acrylic on canvas,
50 x 60 cm | 13 <i>Head in the Clouds</i> , 2014,
oil and acrylic on canvas,
60 x 50 cm |
| 3 <i>Cosmic Trigger</i> , 2019,
ink on paper, 46 x 36 cm | 8 <i>Prophecy 1</i> , 2019,
ink on paper, 45 x 35 cm | 14 <i>Dual</i> , 2015, ink on paper,
41 x 31 cm |
| 4 <i>The Vortex</i> , 2019,
ink on paper, 46 x 36 cm | 9 <i>Moorart</i> , 2019,
ink on paper, 41 x 53.5 cm | 15 <i>Erleuchtung</i> , 2019,
ink on paper, 53 x 41 cm |
| 5 <i>The Scientist</i> , 2019,
ink on paper, 45 x 35 cm | 10 <i>Prophecy 2</i> , 2019,
ink on paper, 45 x 35 cm | 16 <i>Beelzebub</i> , 2016,
oil, acrylic and ink on
canvas, 53 x 41 cm |
| | 11 <i>Mount Analogue</i> , 2016,
ink on paper, 41 x 31 cm | |



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|---|--|
| 1 <i>Higher Being (Polke)</i> ,
2011, oil and acrylic
on canvas, 70 x 50 cm | 4 <i>The Door</i> , 2014,
oil and acrylic on canvas,
200 x 80 cm |
| 2 <i>Dr. Virgo and the
Glöckchen Traveling in
their Sphere the Universal
Vortex</i> , 2019, ink on paper,
31 x 41 cm | 5 <i>Spacetime is Doomed.</i> ,
2019, ink on paper,
64 x 77 cm |
| 3 <i>Wishing on a Star</i> , 2019,
oil and acrylic on canvas,
70 x 85 cm | 6 <i>Blakefall</i> , 2019,
ink on paper, 49 x 77 cm |
| | 7 <i>Thought / Feeling / Instinct</i> ,
2019, ink on paper,
54.5 x 43 cm |

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Gallery open
Wednesday–Sunday 12–6 pm

Abel Auer (b. 1974, Munich) was a co-founder of the Hamburg-based collective Isotrop in the 1990s, followed by long-standing collaborations with artists including Kai Althoff, Dorota Jurczak and Armin Krämer. His work has been exhibited at Corvi-Mora, London; Etablissement d'en Face, Brussels; Michael Benevento, Los Angeles; P.S.1 MoMA, New York; Bozar Centre for Fine Arts, Brussels, amongst others. Over the last six years, Auer has been based in Stuttgart, where he also ran the project space Staub Raum (Künstlerhaus Stuttgart). From October 2019, he is professor at the University of Fine Arts Hamburg (HFBK). Auer is represented by Corvi-Mora, London; Sies + Höke, Düsseldorf; Galerie Jo van de Loo, Munich; and Galerie für Gegenwartskunst Barbara Claassen-Schmal, Bremen.

With special thanks to: Nico Angermann, Estella Barilaite, Hannah Becker, Pedro Cid Proença, Andreas Chwatal, Bäckerei Bosch, Ridvan Civelek, Gerd Dieterich, Hannah Eber, Tommaso Corvi-Mora, Kai Fischer, Sören Hiob, Siggli Kalnbach, Julia Lenzmann, Sybill Lenzmann, Gitte Lindmaier, Katharina Löthe, Alexander Mehren, Werner Nötzl, Offnaut, Hannelore Paflik-Huber, Michael Paukner, Romy Range, Maya Roisman, Regine Pfisterer, Mahsa Saloor, Thomas Schätzl, Ciara Tierney, and Mona Zeiler.

Realised with the generous support of Corvi-Mora, London; Fürstenberg Zeitgenössisch, Donau-
eschingen; and Albrecht Hauff, Thieme Verlag.