

Einerseits scheint eine tiefverankerte Kontinuität Dinge und Ereignisse zu verbinden und so Bedeutung zu erzeugen, die wundersam erscheint. Ob diese Kontinuität materieller oder ideeller Natur ist, magisch oder rational, sei dahingestellt – sie vermittelt das Gefühl einer ihr innewohnenden und gleichzeitig überschreitenden Vernetzung, gleich eines Gewebes oder Bewusstseins, welches das immanente Selbst überwindet. Andererseits hat man den Eindruck des Kontrollverlusts, eines Abdriftens des Realen ins Unmögliche, etwas löst sich auf und gerät aus den Fugen. In den Zwischenräumen dieser Tektonik oszilliert Abel Auers Werk.

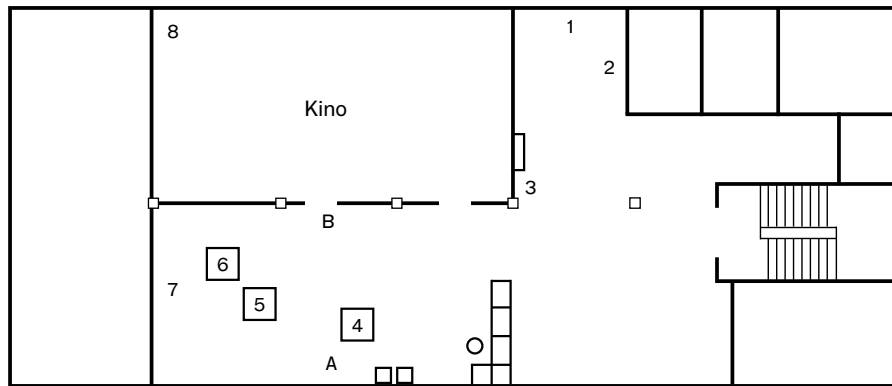
Vieles in seiner Arbeit verweist auf das Verborgene, Obskure, oder gar das Esoterische – dasjenige, was man nicht so ohne weiteres wahrnimmt. Wobei es sich aber nicht um einen Fluchtpunkt des Eskapismus handelt, sondern um einen Raum d(r)inglicher und spiritueller Notwendigkeit. Eine Überschneidung des Bestimmten und etwas, das nicht im bestimmenden Archetypus des Realen gefasst werden kann – keine vermeintliche Polarität, sondern die Überzeugung, dass diese Bereiche untrennbar miteinander verknüpft sind – ist für Auers Denken von zentraler Bedeutung. In dieser Art des Verständnisses des „Wirklichen“ finden sich Anklänge an die Denkweisen avantgardistischer / spiritueller Bewegungen des 19. und frühen 20. Jahrhunderts, die Intensität und Inbrunst einer Verschwörung, und eines dunklen Netzwerks.

Diese Ausstellung hat sich aus einem ausführlichen Dialog über Schönheit im Angesicht der Auslöschung, Kunst als überlebensnotwendiges, magisches Denken und Sinnggebung des Sinnlosen heraus entwickelt. *Factor X / The Work* umfasst Zeichnungen und Malereien, Collagen, Videos, Requisiten und Materialien – ein Vorschlag und eine temporäre Struktur aus bereits existierenden und neugeschaffenen Arbeiten.

Abel Auer
FACTOR X / THE WORK
20. Oktober – 8. Dezember 2019

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

2. Stock



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|--|---|
| 1 <i>Dying Baobab</i> , 2015–19,
Öl und Acryl auf Leinwand,
179 × 200 cm | 5 <i>Babri 2</i> , 2019, Wasserfarbe
auf Papier, 58.6 × 38 cm |
| 2 <i>Untitled</i> , 2015–19, Collage
auf Papier, 45 × 32.5 cm | 6 <i>Babri 1</i> , 2019, Wasserfarbe
auf Papier, 63.5 × 37 cm |
| <i>Untitled</i> , 2015–19, Collage
auf Papier, 45 × 32.5 cm | 7 Triptychon:
<i>No Teacher, No Method</i> , 2019
<i>From Chaos</i> , Öl und Acryl auf
Leinwand, 119.5 × 90 cm |
| <i>Untitled</i> , 2015–19, Collage
auf Papier, 45 × 32.5 cm | <i>Atlantis / Valis</i> , Öl und Acryl
auf Leinwand, 90 × 170 cm |
| 3 <i>Inferno</i> , 2016, Tinte auf Papier,
54.5 × 42.5 cm | <i>Lichtgestalt</i> , Öl und Acryl
auf Leinwand, 119.5 × 90 cm |
| 4 <i>Abri</i> , 2019, Wasserfarbe
auf Papier, 36 × 35.5 cm | 8 <i>Technology must be brought
under control</i> , Video, 15 min 40 sek |

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

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

re video

cture

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.

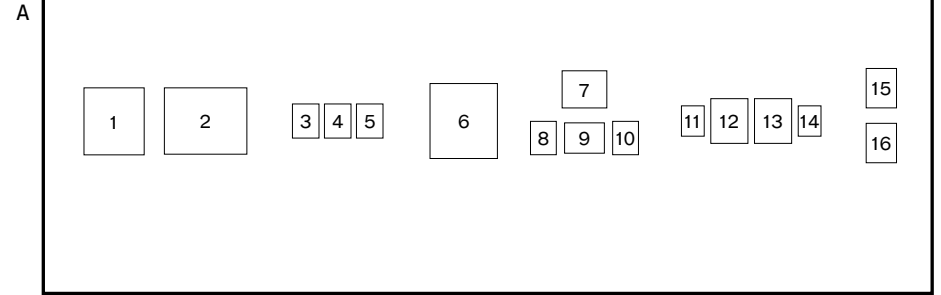
Scientist

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.

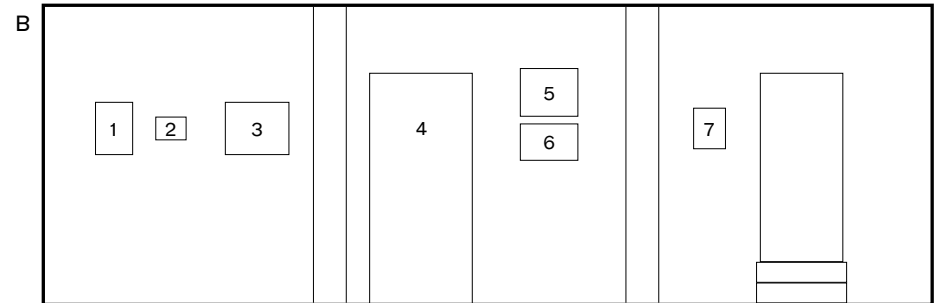
This is a thing which I believe very strongly, I know, I don't just believe it. I know it, I see it about me and I sense it. There has to be a great revolution of the spirit, otherwise the world is finished. It doesn't need the atomic bomb, it doesn't need any of the worst horrors of modern technology: 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.

woman, music in the background

Drawing of a



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



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

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Öffnungszeiten Ausstellung
Mittwoch–Sonntag 12–18 Uhr

Abel Auer (geb. 1974, München) war in den 1990ern Mitbegründer des Hamburger Kollektivs Isotrop. Danach folgten Kollaborationen mit Künstler*innen wie Kai Althoff, Dorota Jurczak und Armin Krämer. Seine Arbeiten wurden u. a. bei Corvi-Mora, London; Etablissement d'en Face, Brüssel; Michael Benevento, Los Angeles; P.S.1 MoMA, New York; und Bozar Centre for Fine Arts, Brüssel ausgestellt. Die vergangenen sechs Jahre lebte Auer in Stuttgart und betrieb dort u. a. den Projektraum Staub (Künstlerhaus Stuttgart). Ab Oktober 2019 ist er Professor an der Hochschule für bildende Künste Hamburg (HFBK). Auer wird durch die Galerien Corvi-Mora, London; Sies + Höke, Düsseldorf; Jo van de Loo, München; und Galerie für Gegenwartskunst Barbara Claassen-Schmal, Bremen vertreten.

Ein besonderer Dank geht an: 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, Siggie 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 und Mona Zeiler.

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