

4 Works

Anthony Auerbach

The Function Room, London

13–25 November 2014

Catalogue

Works in the exhibtion

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A Day's Work/Corrected Edition

video, 221 minutes/drawing, correction fluid on paper, 750 × 525 mm, 2003
- 2

Loom/Fabric

video recording, 1071 minutes/drawing, ink on paper, 750 × 525 mm, 2009
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Tailoring Alterations (Repairs)/Garment

video 10 minutes, cut paper, 1100 × 840 × 50 mm, 2005–06
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4th Work

video recording, 2014



4 Works
installation view

1 *A Day's Work/Corrected Edition*

video, 221 minutes/drawing, correction fluid on paper, 750 × 525 mm, 2003

An ordinary day in the studio. A table is spread with a sheet from a nineteenth-century star atlas, a worker is engaged in systematically erasing all the data on the map. Noises off.

Corrected Edition is the result of *A Day's Work*.

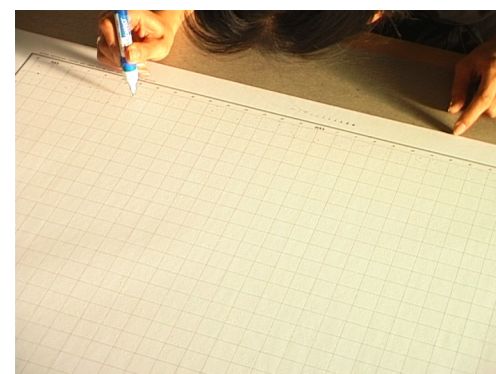
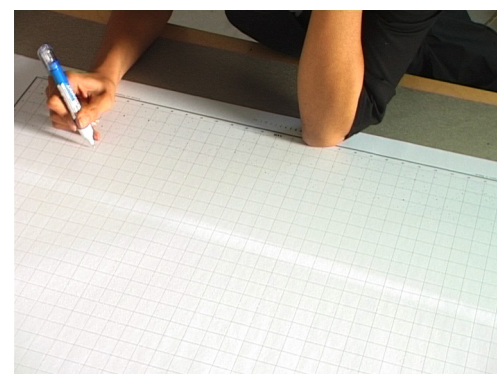
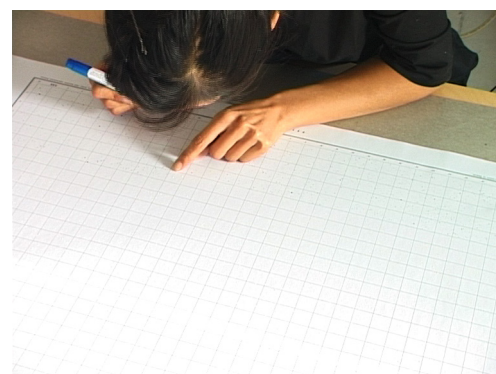
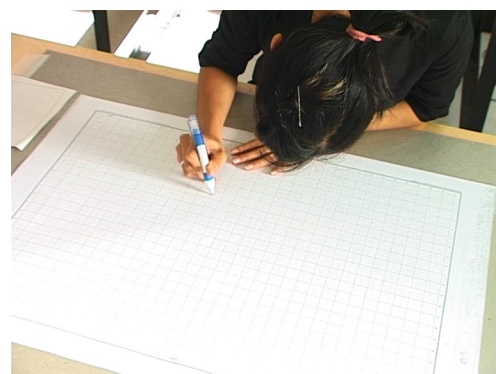
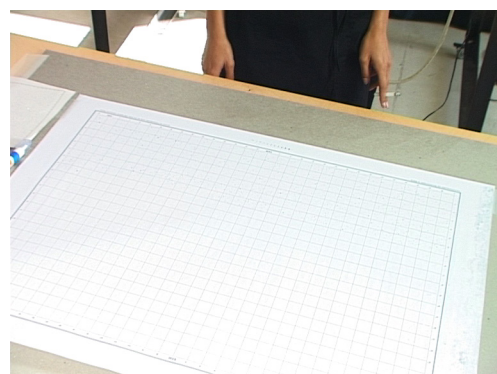
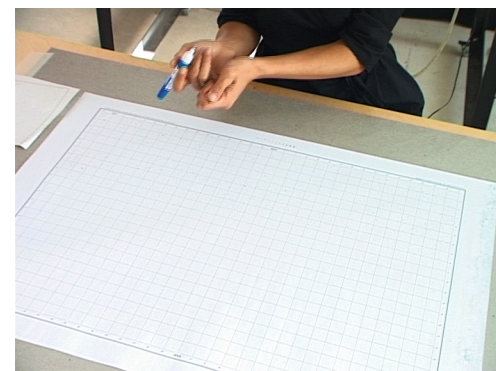
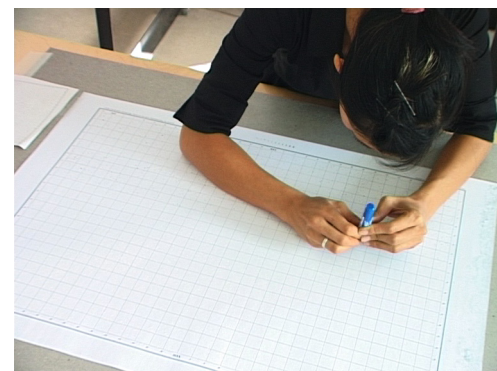
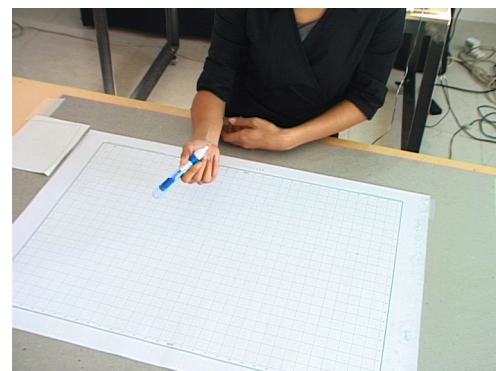
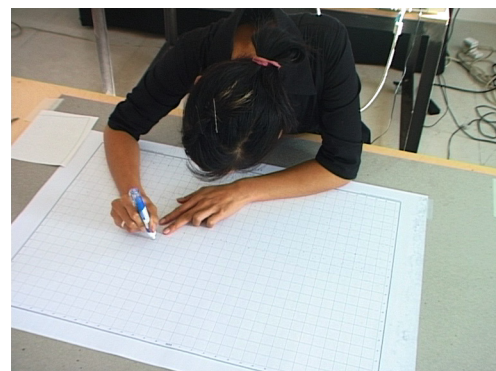
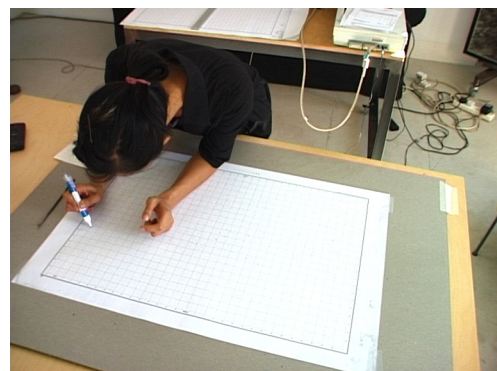
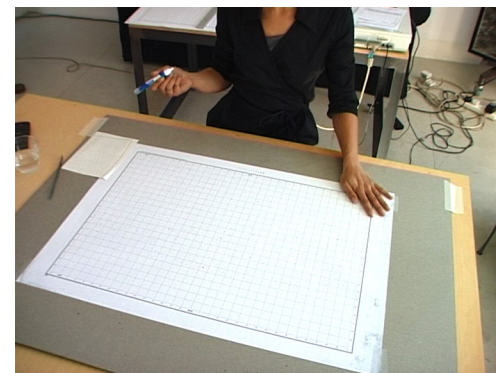
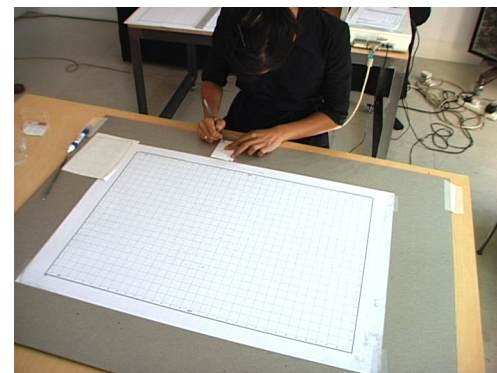
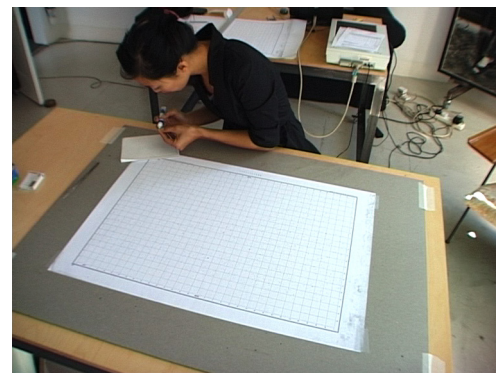
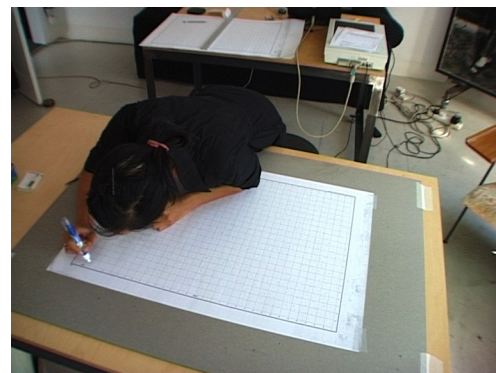
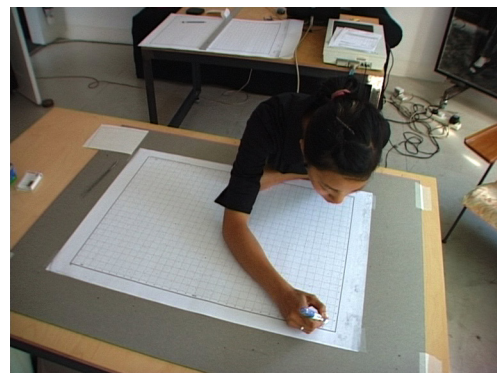
Friedrich Wilhelm August Argelander's *Atlas des nördlichen gestirnten Himmels* (*Atlas of the Northern Starry Sky*, 1863) is the companion to the catalogue known as the *Bonner Durchmusterung*, a sky survey undertaken by Argelander and his assistants in 1852. The survey recorded the position and estimated visual magnitude of 324,198 stars visible with the 78mm Bonn telescope. This information was inscribed in an atlas of forty sheets. An austere monument to systematised knowledge, Argelander's engraved atlas renounced nearly all the conventions of the tradition to which it belongs (such as constellation figures, star names and labels) and displays a nakedly disorganised cosmos.

Work: Mo-Ling Chui



A Day's Work

video, 221 minutes, installation view



A Day's Work

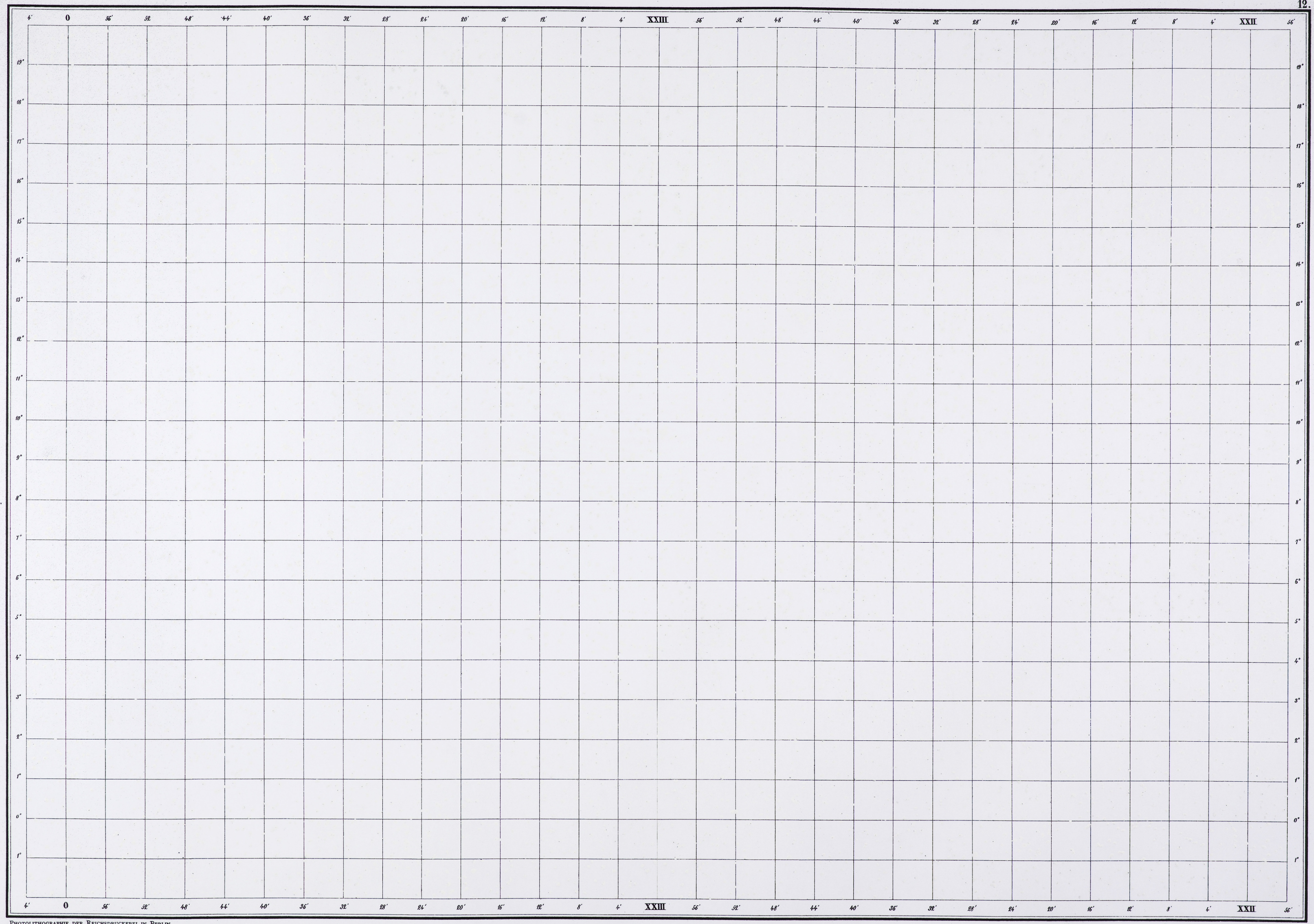
video, 221 minutes, stills (above)

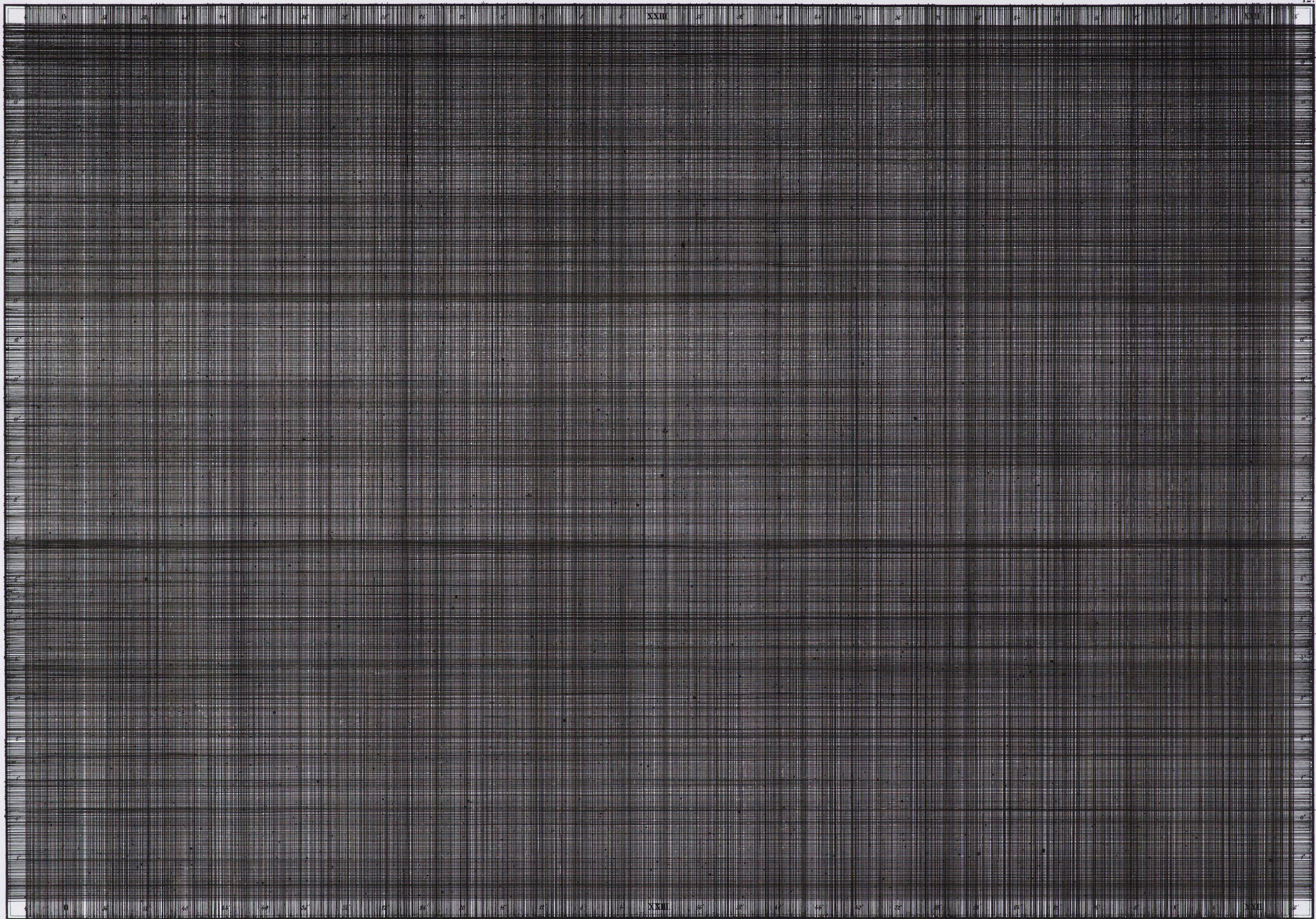
Corrected Edition

drawing, correction fluid on paper, 750 × 525 mm (overleaf)

Fabric

drawing, ink on paper, 750 × 525 mm (following pages)





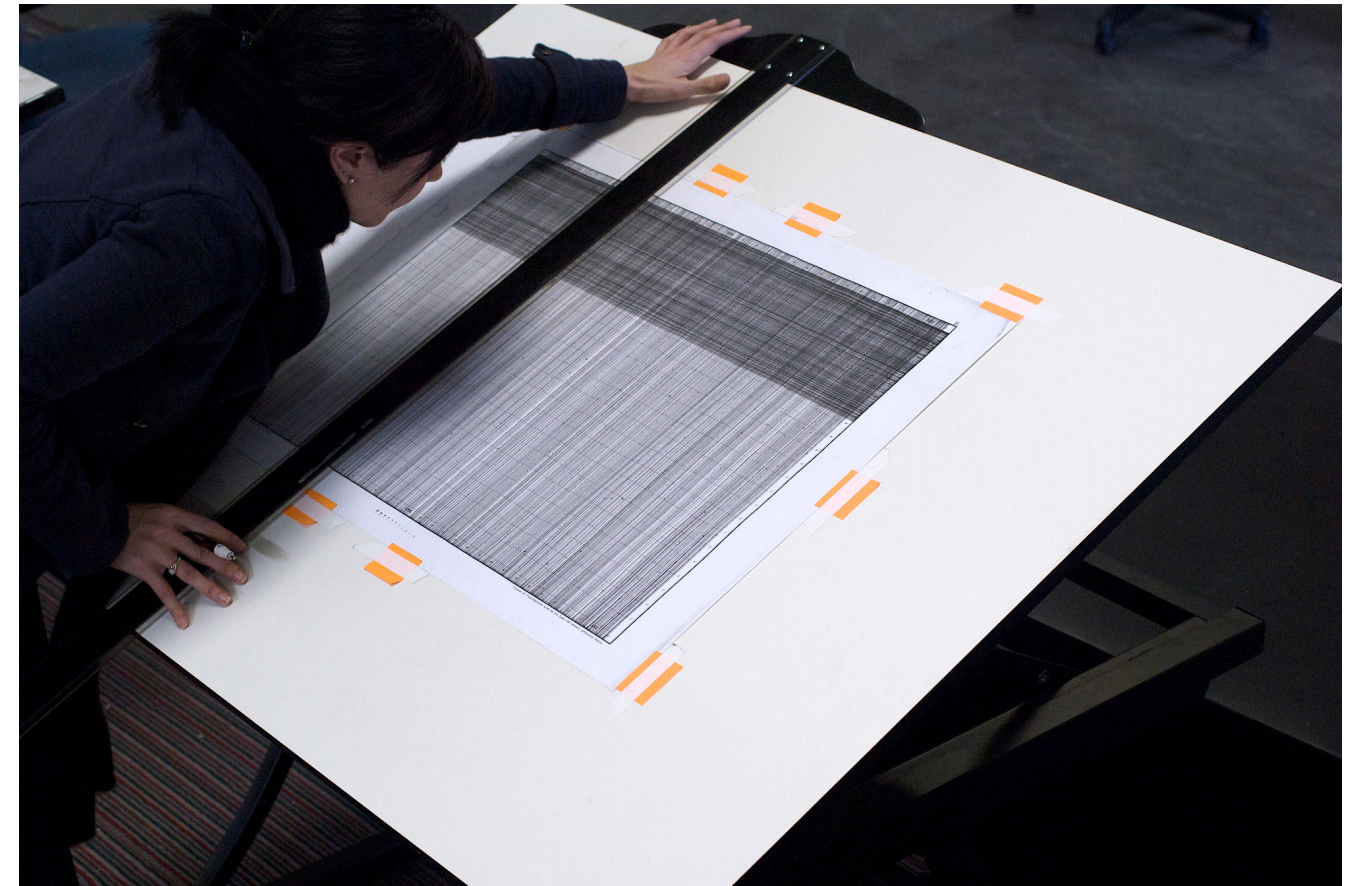
2 *Loom/Fabric*

video recording, 1071 minutes/drawing, ink on paper, 750 × 525 mm, 2009

A sheet from a nineteenth-century sky atlas, each datum on the map is inscribed with its own parallel and meridian, noises off. Inscribed and recorded at Hopper's Office & Drafting Furniture Warehouse, Los Angeles.

Warp: Shizu Saldamando

Weft: Kristi Gushiken



3 ***Tailoring Alterations (Repairs)/Garment***

video 10 minutes, cut paper, 1100 × 840 × 50 mm, 2005–06

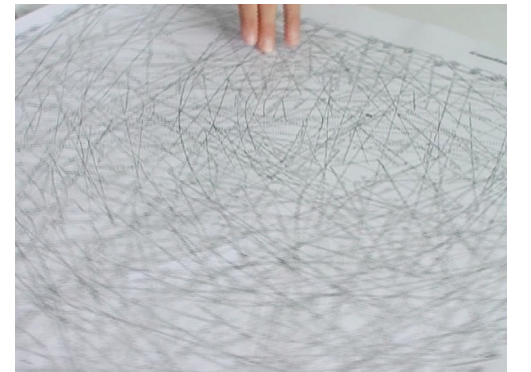
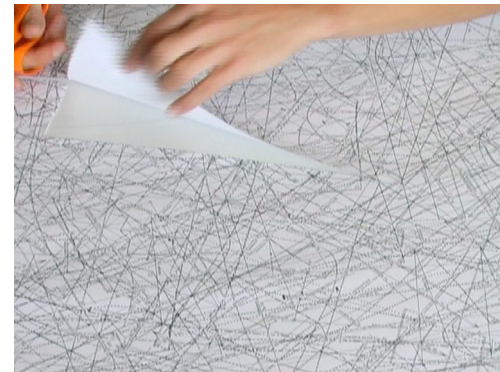
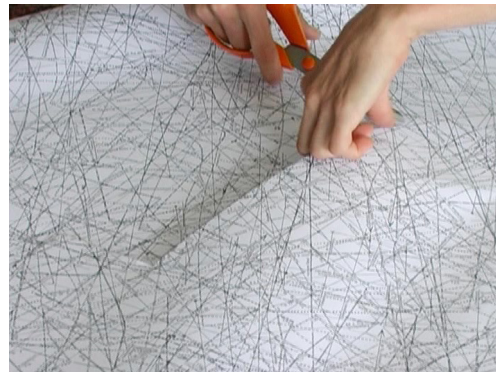
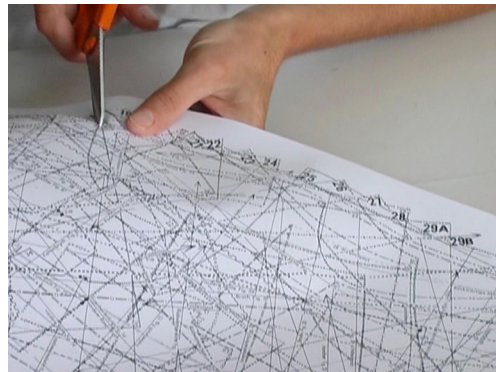
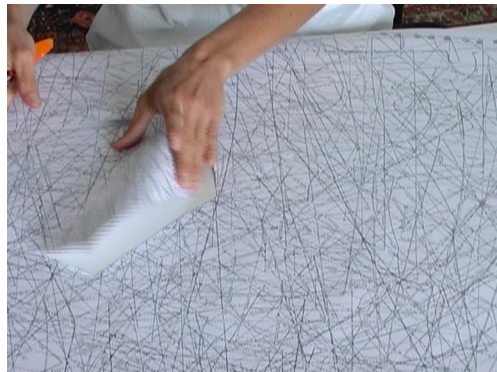
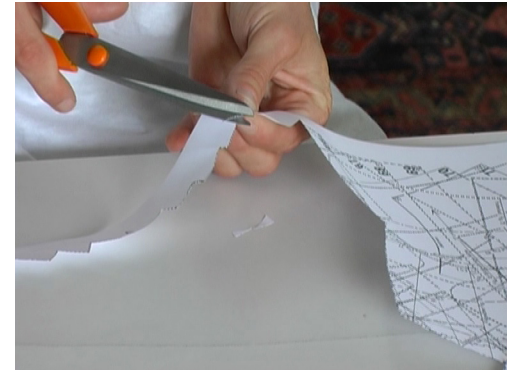
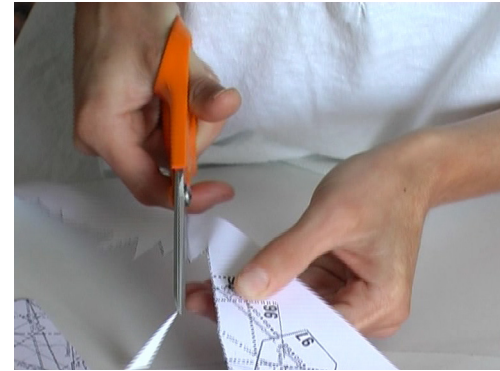
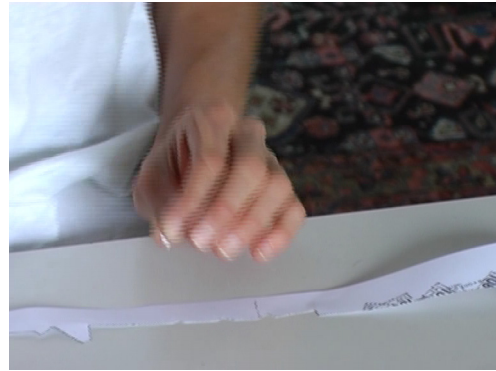
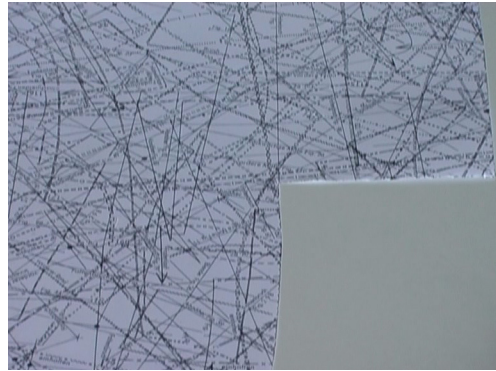
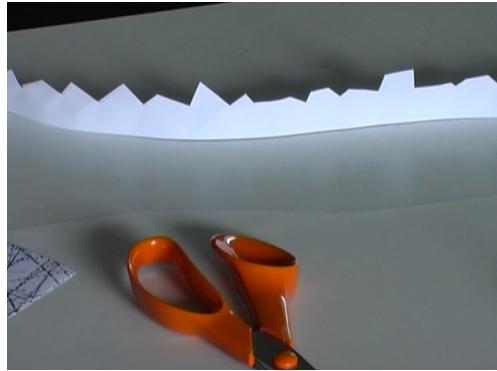
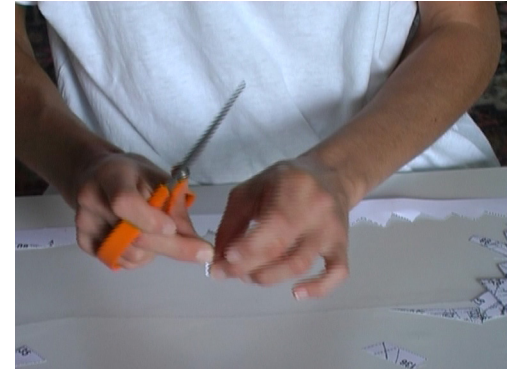
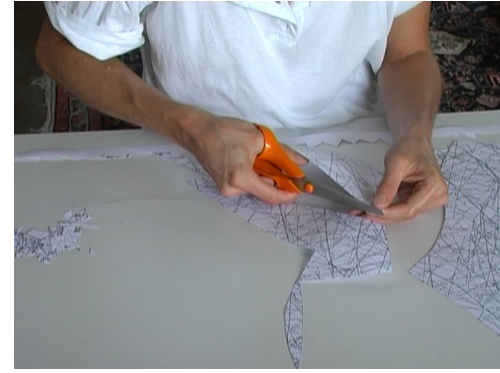
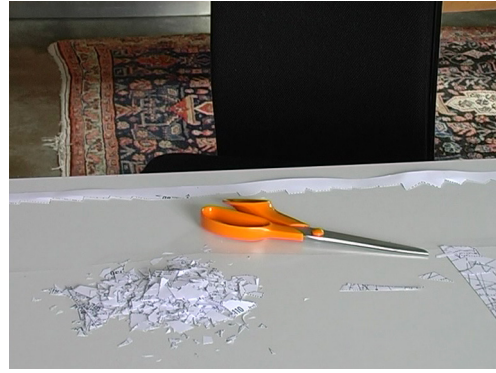
The instructions of a dressmaker's pattern are applied to the pattern itself: cut along the dotted lines. *Tailoring Alterations (Repairs)* is a 10-minute video in which the gestures of cutting go backwards. *Garment* is the result of the cutting. Pattern cut and recorded in Vienna 2005–6, video cut in New York, 2006.

Cutting: Susanne Schneider



Garment

cut paper, 1100 × 840 × 50 mm, installation view



Tailoring Alterations (Repairs)

video 10 minutes, stills (above)

Garment

cut paper, 1100 × 840 × 50 mm, detail (overleaf)





Tailoring Alterations
video recording, 397 minutes



Tailoring Alterations (Repairs)
video, 10 minutes, installation view



4 *4th Work*
video recording, work: Dunya Kalantery



4th Work
video recording

Appendix A

Everything Flows ...

book, correction fluid, 218 × 132 × 44 mm, video recording, 000 minutes, 2009

Paul Celan’s collected poems, a reader erases all the punctuation marks in the book, noises off. The work is a sequel to A Day’s Work and takes a cue from a prose fragment by Celan: “‘Alles fließt’; auch dieser Gedanke, und bringt er nicht alles wieder zum stehen?’ (‘Everything flows’; this thought also, doesn’t that bring everything back to a stop?). Read, erased and recorded in the reading room of the Wiener Library Institute of Contemporary History, London.

reading: Lisa Schmidt



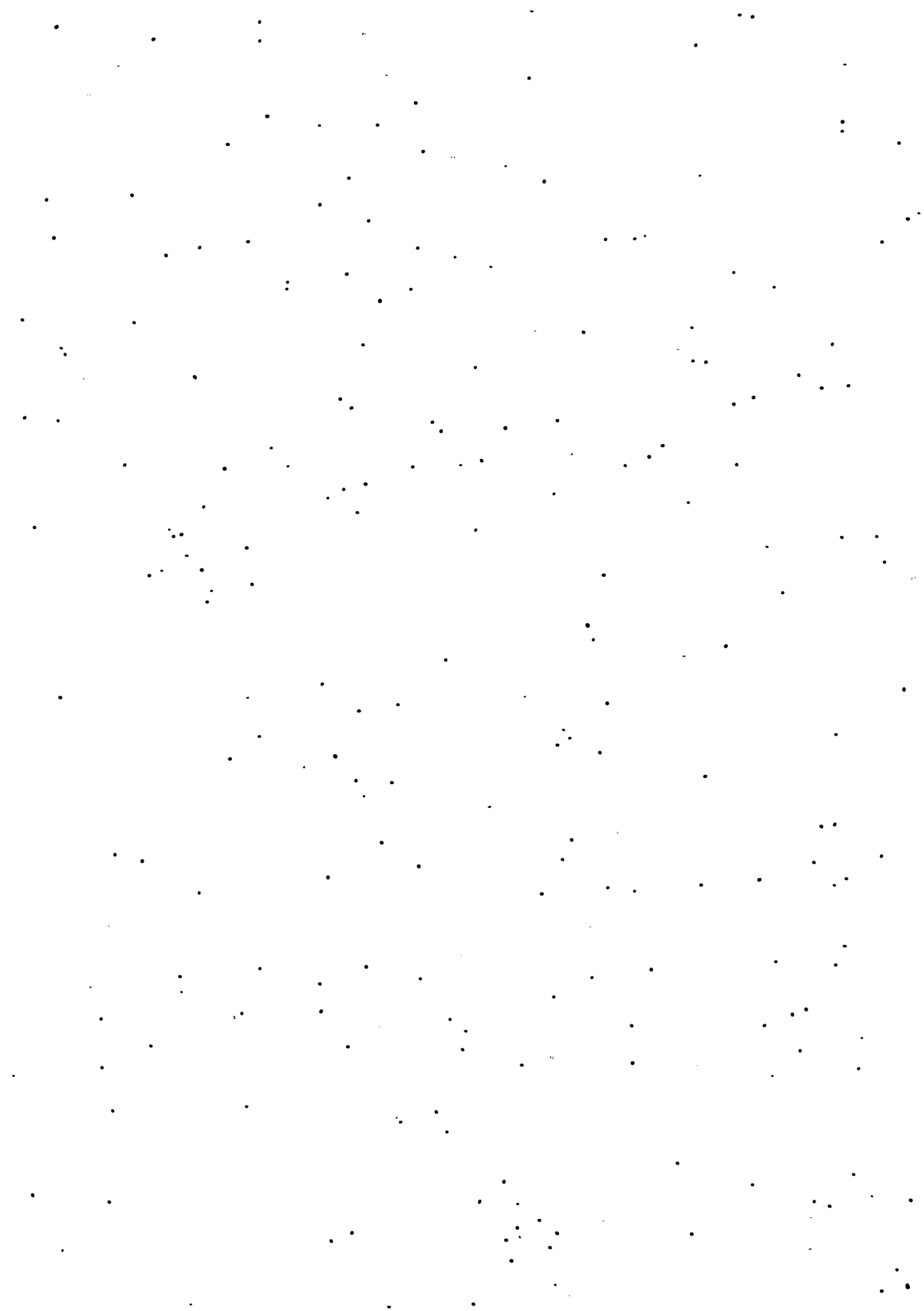
Everything Flows ...

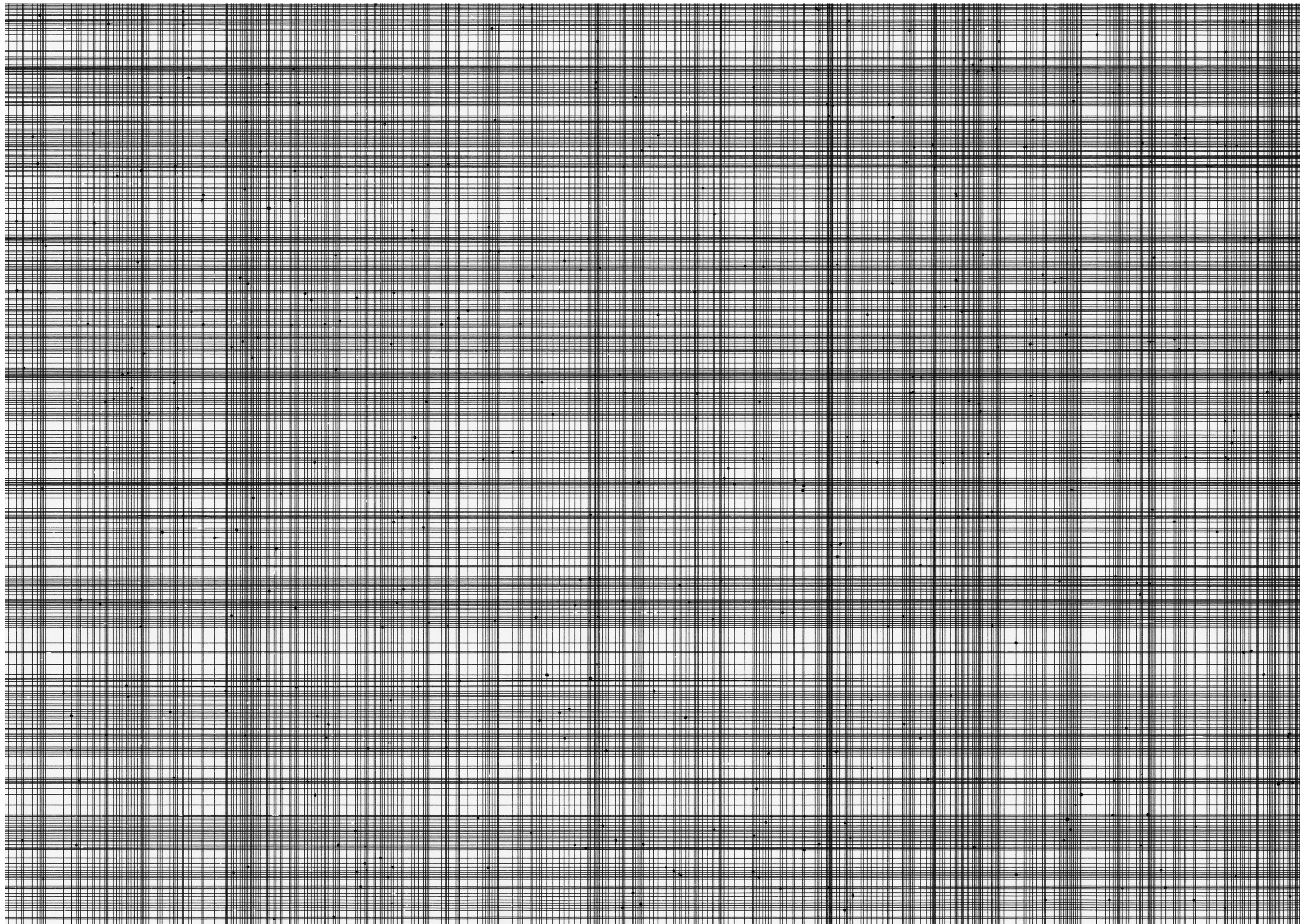
video recording, 1449 minutes (above)

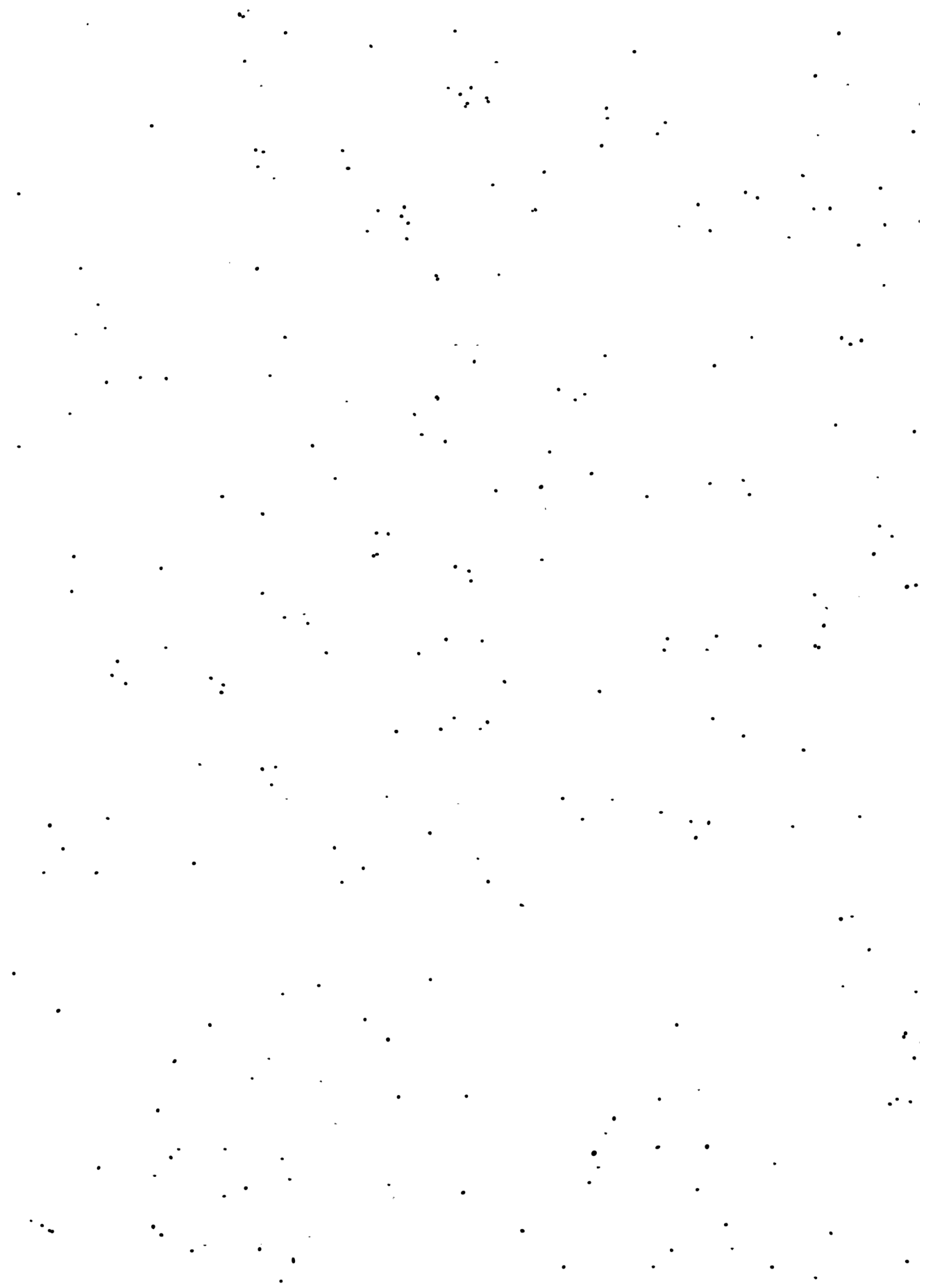
Everything Flows ...

book, correction fluid, 218 × 132 × 44 mm

installation view, ... (group show), The Function Room, London, 2104 (overleaf)







Disaster

scan, drawing, 420 × 297 mm, reproduction, 2008 (previous pages)

The scan is of hundreds and thousands (sometimes called nonpareils). The drawing inscribes each with a parallel and meridian, as if on a map. This piece was a model for *Loom*. It was first prepared for a publication that never came out, then adapted for a publication with a motto from Maurice Blanchot’s *L’écriture du désastre* that came out wrong (Pascal Bircher’s ‘740pm’ for *Semaines, bimestriel pour l’art contemporain*).

The End – and Ends – of Drawing

text by Tom McCarthy, 2009

At the heart of Anthony Auerbach’s work is the practice he renounced towards the end of the nineties: drawing. Having drawn the lines and vectors of portraiture into an endgame, eventually folding its logic into a *Reciprocal Puzzle* (a sliding block puzzle entwining a portrait-drawing with a chess problem composed by the portrait-subject), Auerbach abruptly stopped drawing and buried the medium beneath a new set of practices. Yet, with paradoxical consistency, his work since then – now as much at home in photography or video as in installation and ‘event’ – is the recovery of drawing’s buried trace, digging it up in order to bury or erase it once again. In performing this doublemove repeatedly, the work has become both praxis and meta-praxis, an enquiry into the condition of drawing itself. The strategy is simple: take your points, your lines, your planes, your maps, your methods, and apply a sly simplemindedness, painstaking attention and literally methodical labour. The work *Planet* subjects the folds and patterns of the artist’s studio carpet to a geologist’s scrutiny, or is it a detective’s forensic zeal? *Enemy Contact Surface* chases the cracks running across a giant mirror with the same procedure, producing a series of images which both repeat and document: not only the mirror which the images segment, but also the camera which peers into them. *Tailoring Alterations* applies the instructions of a dressmaker’s pattern to the pattern itself, cutting along the dotted lines, and cutting and cutting, until the pattern is undone, reduced to the tiniest pieces. A similar act of destruction or undoing takes place in the day-long video *A Day’s Work*, in which we see the stars mapped across a co-ordinate grid being systematically erased. This Penelope undoes by day the night’s work of weaving data into the weft and warp of knowledge, thus discreetly unpicking Odysseus’s conquest of space. What is at stake in this labour? The tactics of representation, the history of drawing and, in *Aerial Reconnaissance* – which documents the paradoxes of memorial and erasure via the cracks and ripples on the stones of Berlin’s monuments – history itself. Yet Auerbach’s quiet humour undermines any potential grandiosity. A day’s work is continuously overlaid with ‘noises off’, ambient sounds, pop music, the odd phone call, cups of tea. The work, structured by its interruptions and resumptions, is mundane, un-climactic, because it is never truly finished. Instead of closure, we are left – like Beatrix Potter’s Tailor of Gloucester, whose mouse-assistants diligently cut and stitch for him a suit which they nevertheless leave incomplete – with a work in progress in whose pattern the whole process of the work itself is dizzyingly played out.

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