

Works by Anthony Auerbach
Introduction by Tom McCarthy

The End – and Ends – of Drawing: introduction by Tom McCarthy

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 double-move 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 simple-mindedness, 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 (Änderungs Schneiderei) 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.

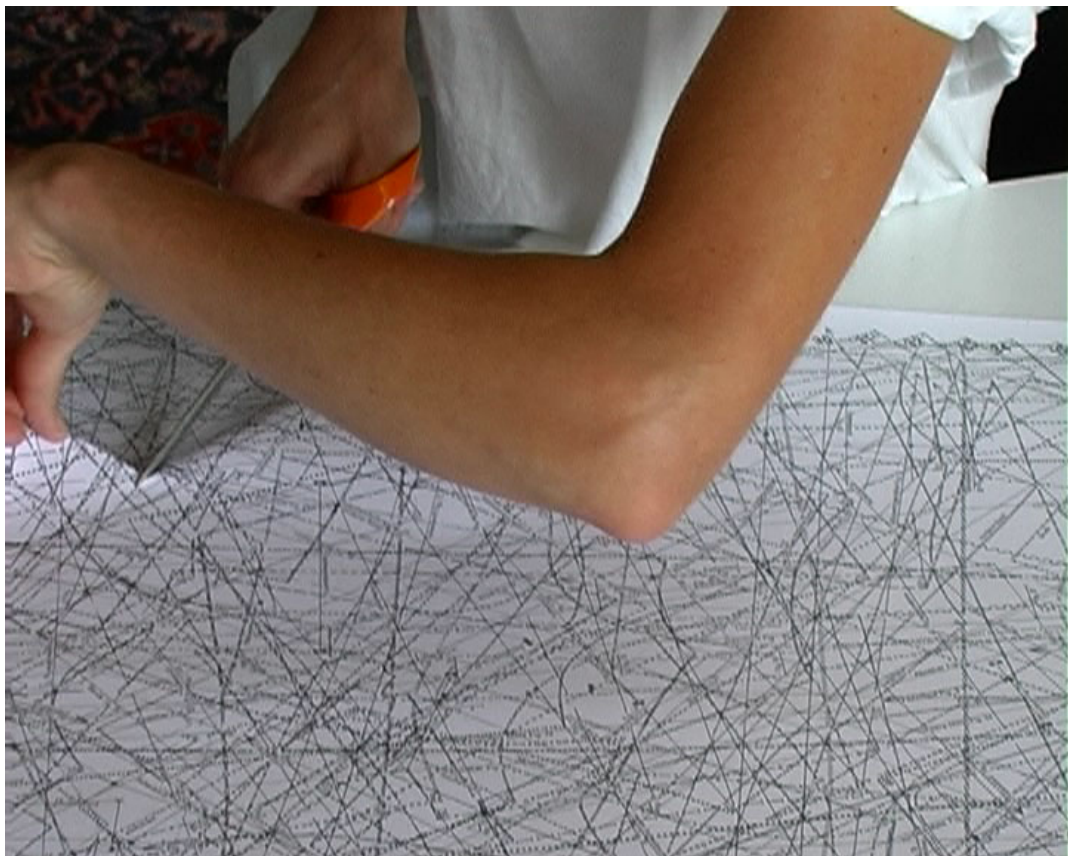
What is at stake in this labour? The tactics of representation, the history of drawing and, in Aerial Reconnaissance – which documents the paradoxes of memorial and erasure via the cracks and ripples on the stones of Berlin's monuments – history itself. Yet Auerbach's quiet humour undermines any potential 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.

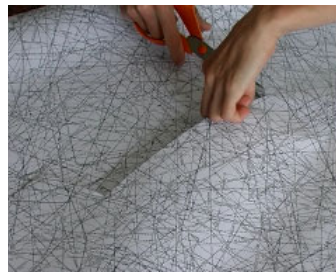
Tailoring Alterations (Änderungs Schneiderei)

video (2005)

A dress-maker's pattern is methodically cut to pieces. The printed pattern provides the shapes needed to assemble several garments. This method yields a large number of tiny pieces of paper.

Cutting: Susanne Schneider







Tailoring Alterations (Änderungs Schneiderei), work in progress (2005)

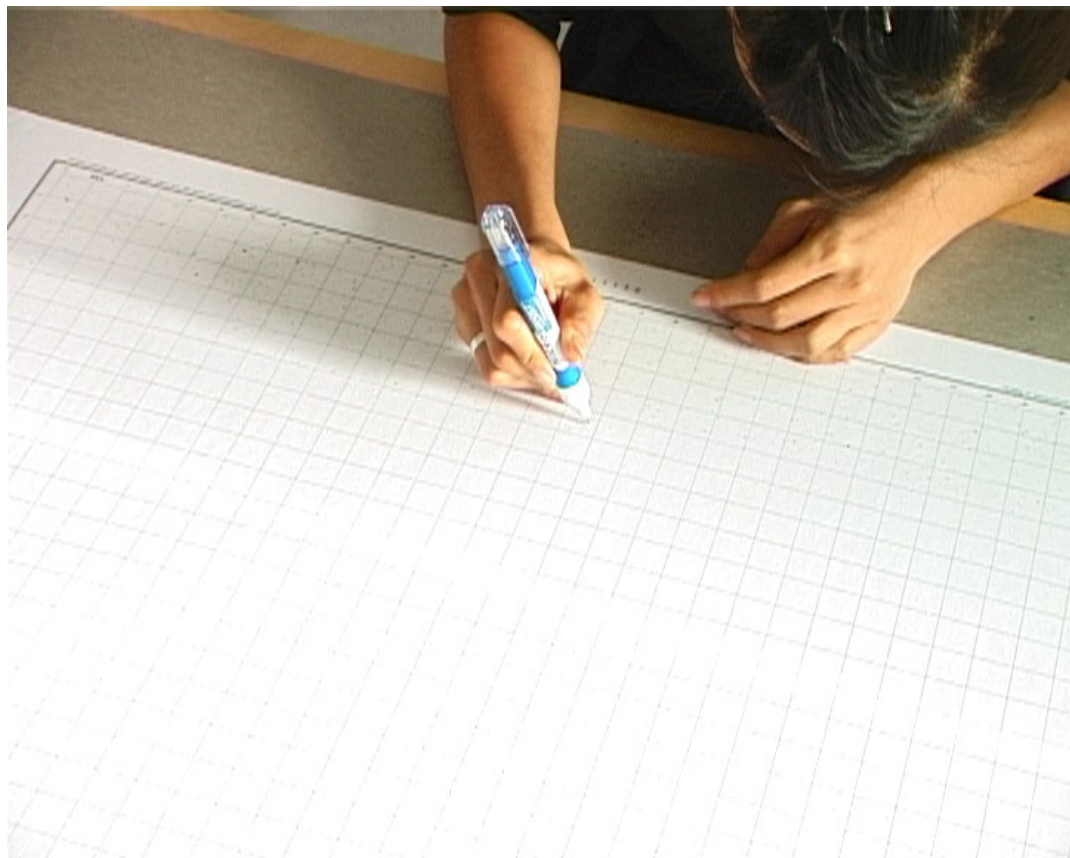
A Day's Work

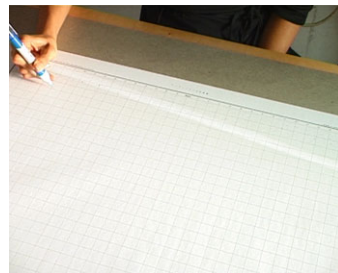
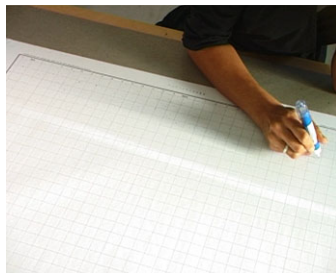
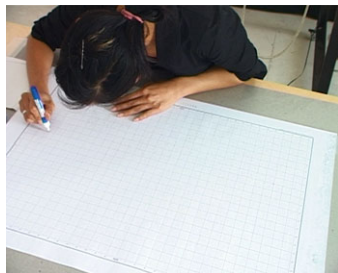
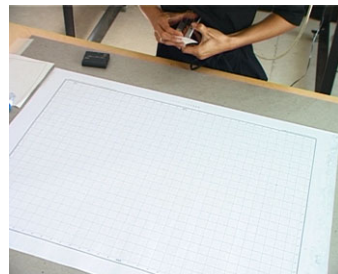
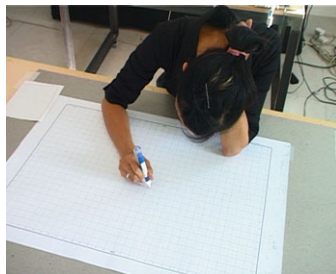
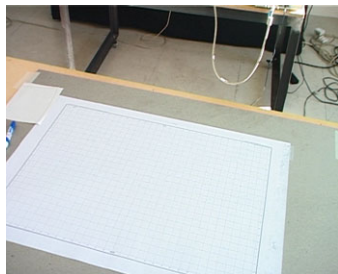
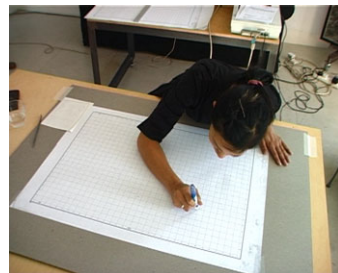
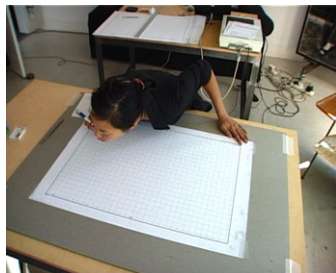
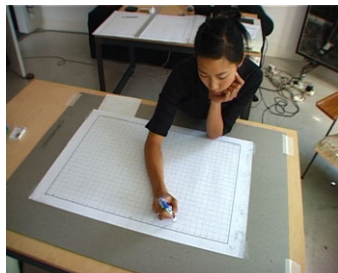
video, 221 mins (2003)

Friedrich Wilhelm August Argelander's Atlas des Nördlichen Gestirnten Himmels (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 and displays a nakedly disorganised cosmos.

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

Work: Mo-Ling Chui

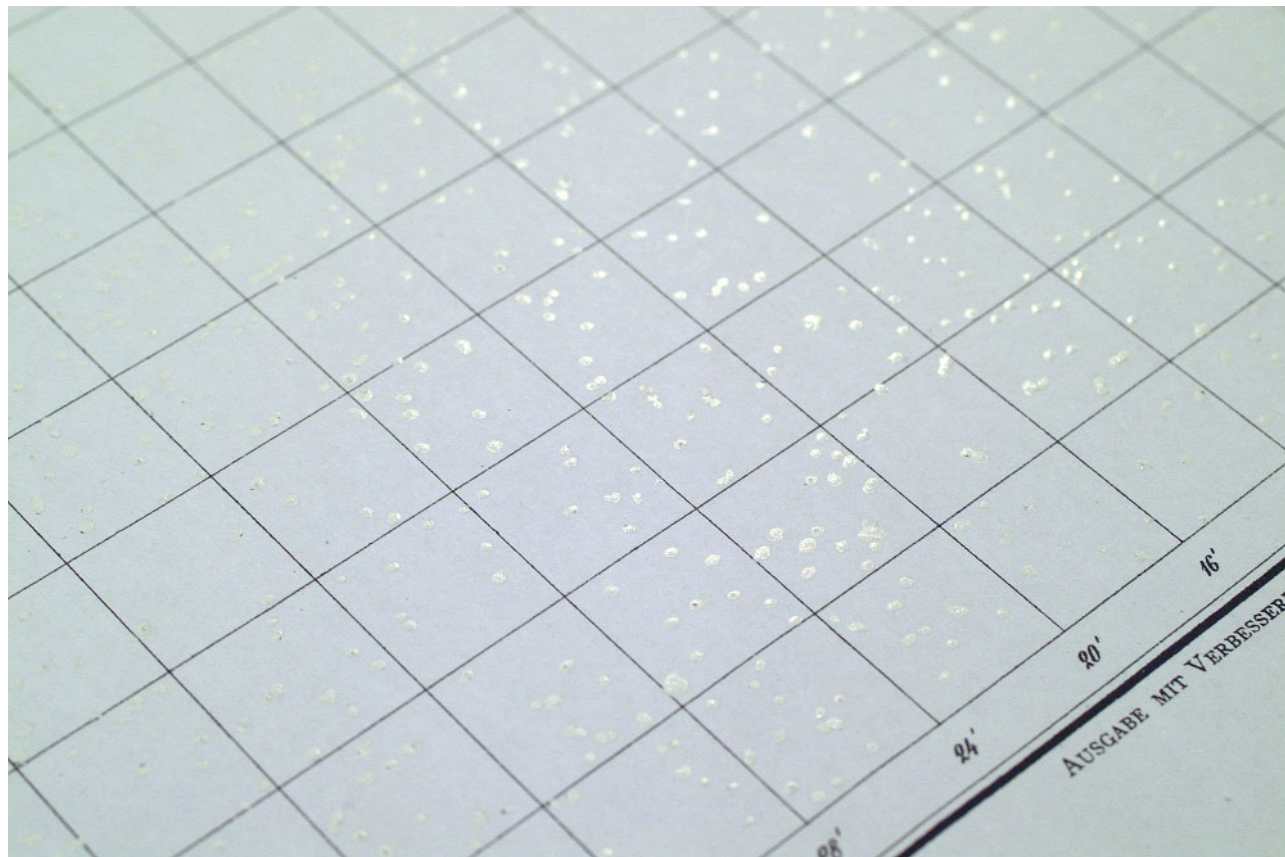




Corrected Edition

drawing, 750 x 525 mm (2003)

Corrected Edition is the result of a day's work.



Corrected Edition, drawing, 750 x 525 mm (2003): detail

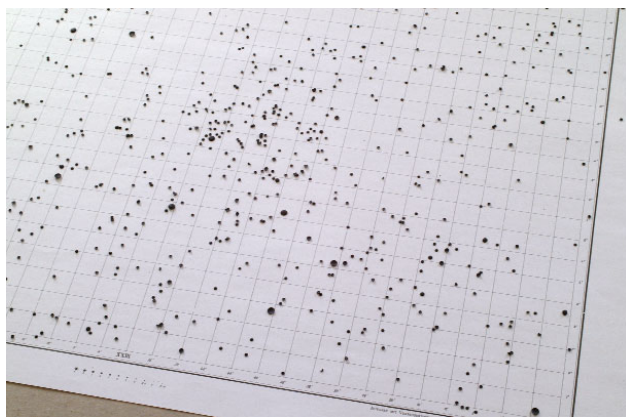
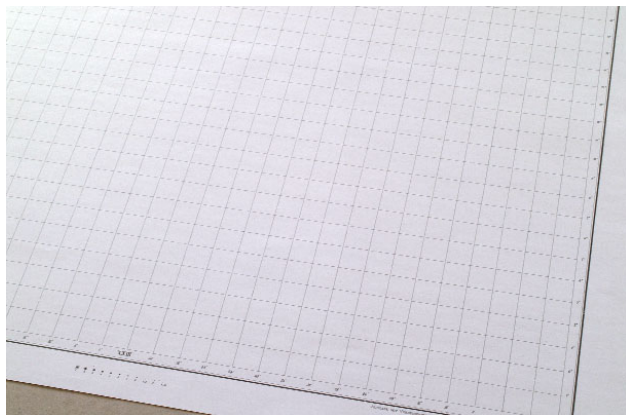
Star Map

temporary drawing , 750 x 525 mm (2003)

A constellation of data inscribed according to the laws of chance.

'The best pieces share a sense of futility and point to the stupidity of grand art gestures ... Anthony Auerbach shows a "Star Map" apparently made by tipping tiny cardboard discs on to gridded paper, cough and his galaxy would implode.'

(Martin Coomer, reviewing 'The Ordering of the Beautiful alias ... alias Franz West and Friends.' Time Out, London)



Star Map, temporary drawing, 750 x 525 mm (2003)

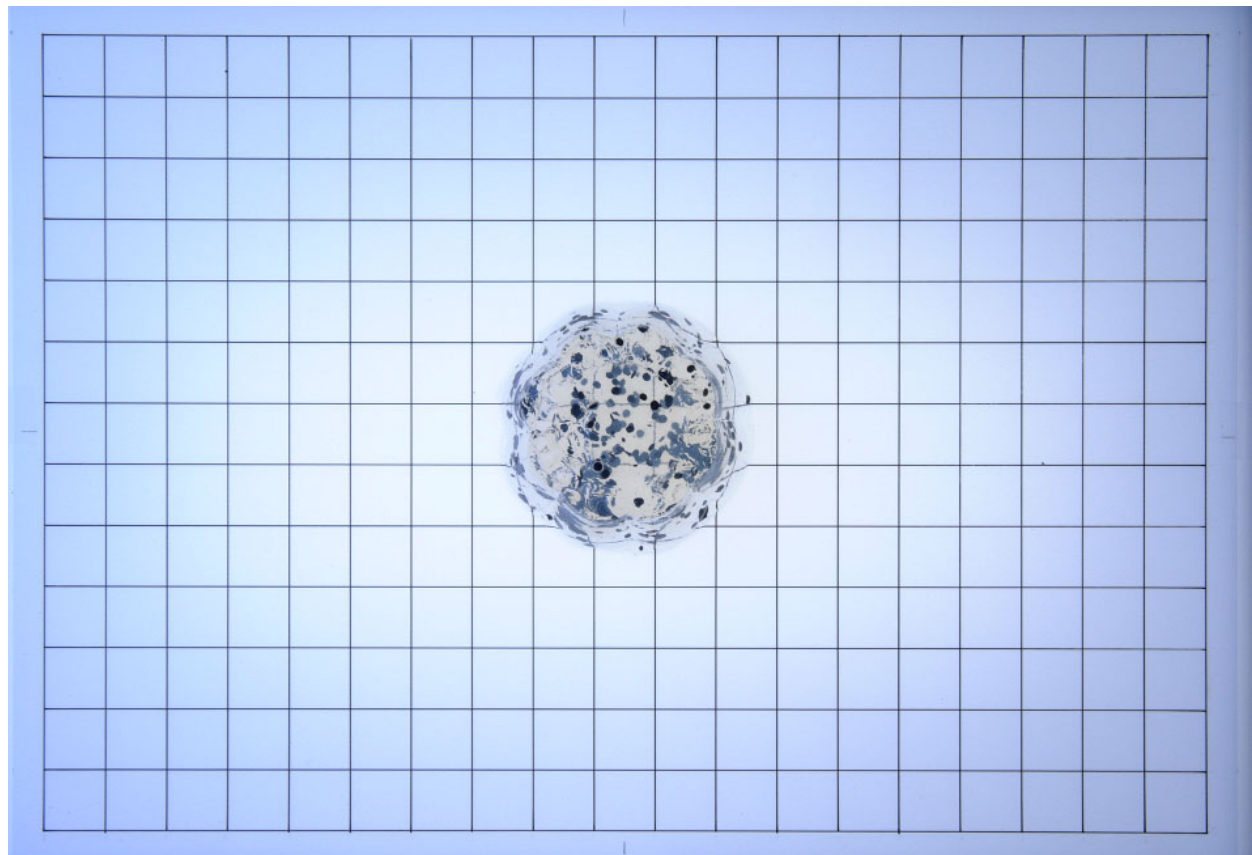


Star Map, temporary drawing, 750 x 525 mm (2003)

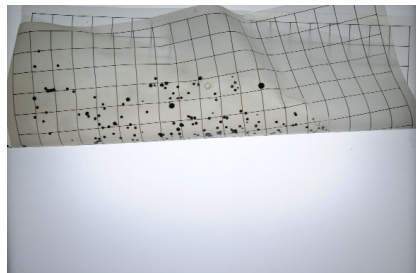
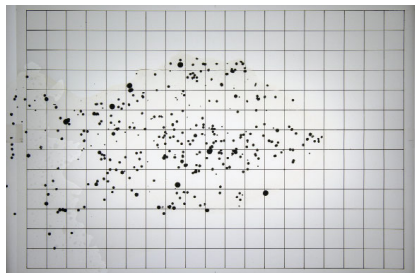
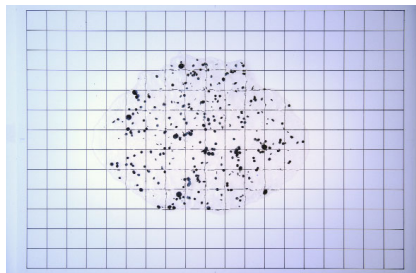
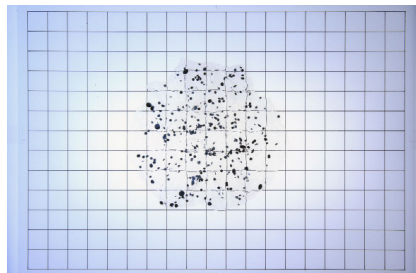
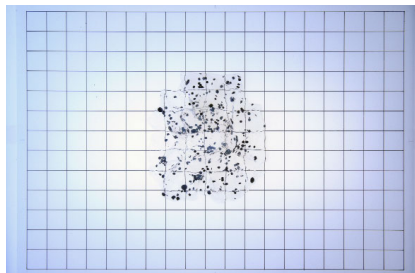
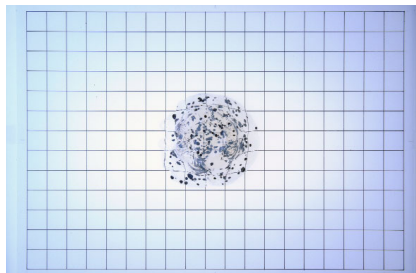
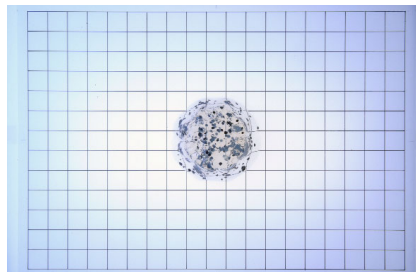
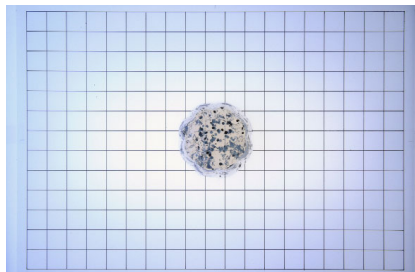
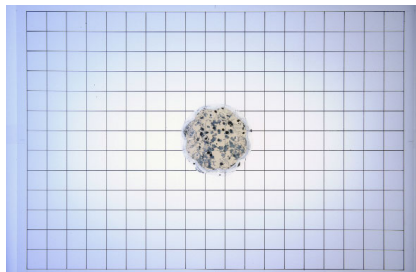
Map Projection

249 photographs, sequence: 10 days, 16 hours, 55 minutes (2004)

Data embedded in a three-dimensional matrix (in this case, jelly) are translated into a two-dimensional representation. This process is irreversible.



Map Projection, 249 photographs, sequence: 10 days, 16 hours, 55 minutes (2004)



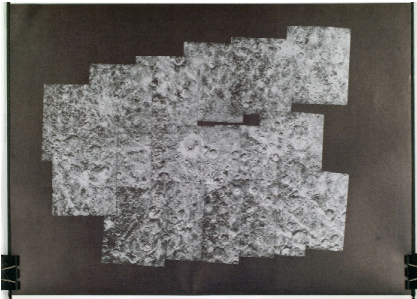


'Artworks, especially those of the highest dignity, await their interpretation. The claim that there is nothing to interpret in them, that they simply exist, would erase the demarcation line between art and nonart. Ultimately, perhaps, even carpets, ornaments, all nonfigural things longingly await interpretation.' (T. W. Adorno, Aesthetic Theory, trans. by Robert Hullot-Kentor, London: Athlone Press, 1997, p. 128)

Air Survey

The following page from J. K. S. St Joseph's The Uses of Air Photography describes the difference between maps and air photography.

top: Samarra, Iraq, 'A small part of the medieval city that extends for some 25 miles beside the Tigris, 65 miles NNW of Baghdad [...] now masked by a light covering of sand.' J. K. S. St Joseph, ed., The Uses of Air Photography, London: John Baker, 1966



bottom: 'Moving its cameras southward and towards the terminator [of Mercury], Mariner 10 took this series for a mosaic centered about 135° longitude and 30°S latitude. The mosaic is dominated by a bright-ringed large crater almost at its center. Just above it is a large basin that shows a ruined inner ring.' James A. Dune, The Voyage of Mariner 10, Washington, DC: NASA Scientific and Technical Information Office, 1978

The Scope of Air Photography

MORE than a century has passed since the first air photographs were taken from a balloon over Paris,¹ but for many years, until about 1914, such photographs were so rare that they were regarded as curiosities. The half-century between then and now has seen the development of air photography into an instrument of precision used for survey and research the world over, while in recent years photography from artificial satellites has afforded possibilities of recording on a few photographs whole continents, or the cloud-systems that cover them. The immense growth of the subject has been made possible both by the development of modern aircraft and by continued improvement in cameras, in lenses and in film, specially designed for air survey. About the beginning of the First World War, wooden box-cameras and glass plates were used, with provision for an observer to change plates while in the air. Today, the use of electrically-driven, remote-controlled roll-film cameras yields air photographs in numbers hardly dreamed of a generation ago, while the development of precision instruments for preparing accurate contoured maps from overlapping vertical photographs has provided a new means for the survey of large and inaccessible areas.

A map shows selected and conventionalised features: an air photograph makes no selection and employs no convention. A photograph will thus record not only such major features as are commonly delineated on a map, but a wealth of minor and often transient detail

never found on the largest general survey. This detail constitutes an almost inexhaustible store of information of value to geology, to geography, to ecology, to agriculture, archaeology, history and town-planning; and these are only the principal fields of study that gain from the application of air photography to their problems. The extent of the help varies in different disciplines: the best results are obtained when the photography is carefully planned in regard to the problems awaiting solution. Thus, high-altitude vertical photographs in overlapping series may be required for regional survey, for general study of land use, or for geology, while low-level oblique photographs may prove best to record the past and present activities of man where these have been intensively fashioned and scarred the face of the land. The fact that, compared with maps, photographs neither select nor conventionalise the information they present has called for special techniques of interpretation to serve this multiplicity of interests.

The work of interpretation, developed to a high degree of ingenuity and skill, has served the needs of military reconnaissance in two World Wars,² when under stress of national necessity great advances were made in the design both of cameras and of suitable aircraft to carry them. In peacetime these same skills can be harnessed to record the activities, large or small, of Nature, or of man, on the earth's surface.

Today the value of air photography, linked to adequate control-points on the ground, for detailed and rapid survey of remote, unmapped regions is widely acknowledged by all involved in such affairs. The method has long served official departments or commercial firms concerned with the use of land and the exploitation of natural resources in wide variety. Moreover, when evidence derived from air reconnaissance is combined with information yielded by other methods of survey, as to variations in the earth's gravitational or magnetic field such knowledge becomes of the greatest value in assessing the geological nature and structure of rocks comprising the upper part of the earth's

Plate 1. The Dovey valley, Merionethshire, looking north (foreground at SH844100). This panorama of the upper Dovey valley brings out, as in a model, the relief of the country in ridges and overlapping spurs, formed by winding upland streams. The contrast between enclosed fields in the valleys and the uncultivated moorland slopes can be readily appreciated. The triple summits of the Arans appear on the central skyline.

PZ 60

24 June 1955



Planet

411 vertical photographs, assembled in four mosaics (2001)

Planet I, 107 photographs, 120 x 116 cm

Planet II, 112 photographs, 117 x 122 cm

Planet III, 104 photographs, 122 x 107 cm

Planet IV, 88 photographs, 109 x 100 cm

Planet was the first piece I made using a method derived from the techniques of aerial photography originally developed for military reconnaissance, cartographic, geological and archaeological surveys. In this case, the terrain was the carpet in my studio. A special apparatus transported the camera and a low-angle light source, illuminating the topography of my carpet as evening light discloses the relief of a landscape. This piece marked the end of a cycle of works made in this room (and constituted a cryptic autobigography), carrying the concern with marking and erasure, surface and trace from the earlier series of portrait drawings into a different territory.

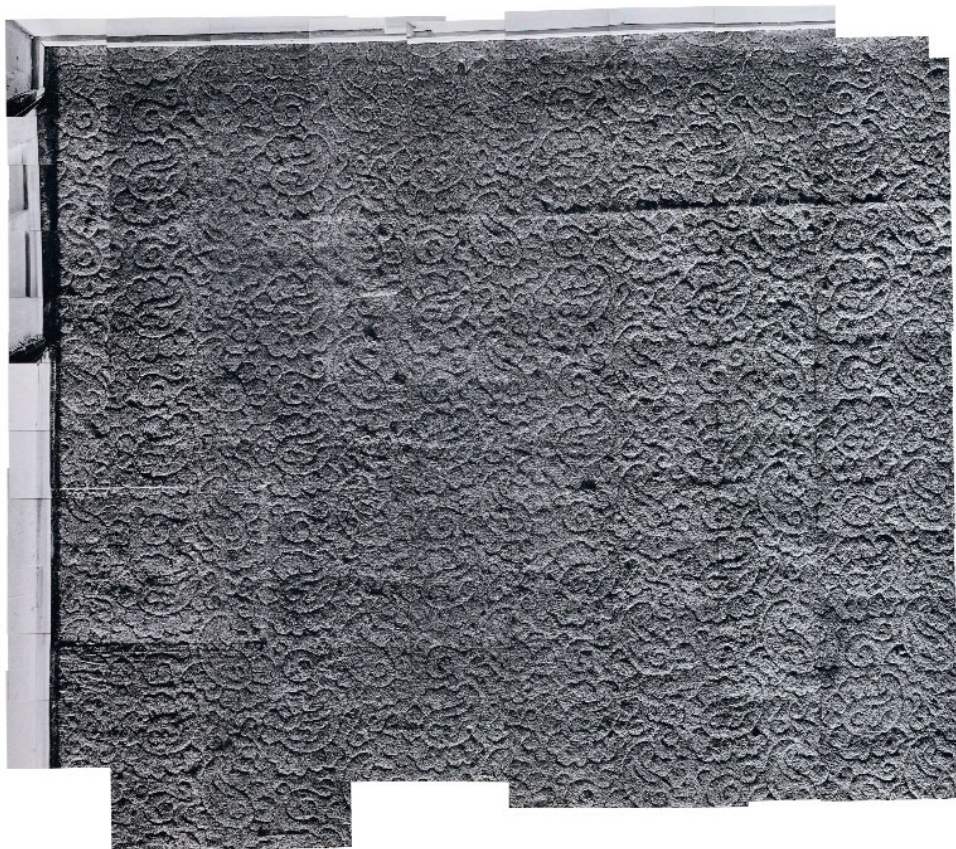
left: Composite of the four mosaics



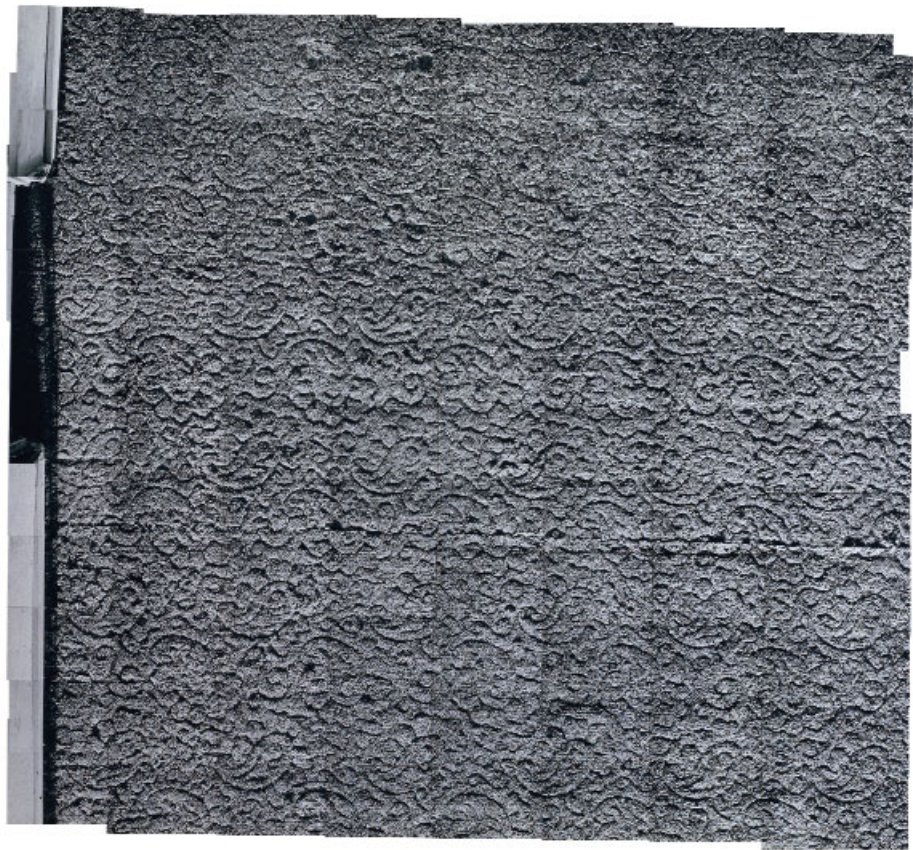
Planet (I/IV), 107 photographs, mosaic, 120 x 116 cm (2001)



Planet (II/IV), 112 photographs, mosaic, 117 x 122 cm (2001)



Planet (III/IV), 104 photographs, mosaic, 122 x 107 cm (2001)



Planet (IV/IV), 88 photographs, mosaic, 109 x 100 cm (2001)

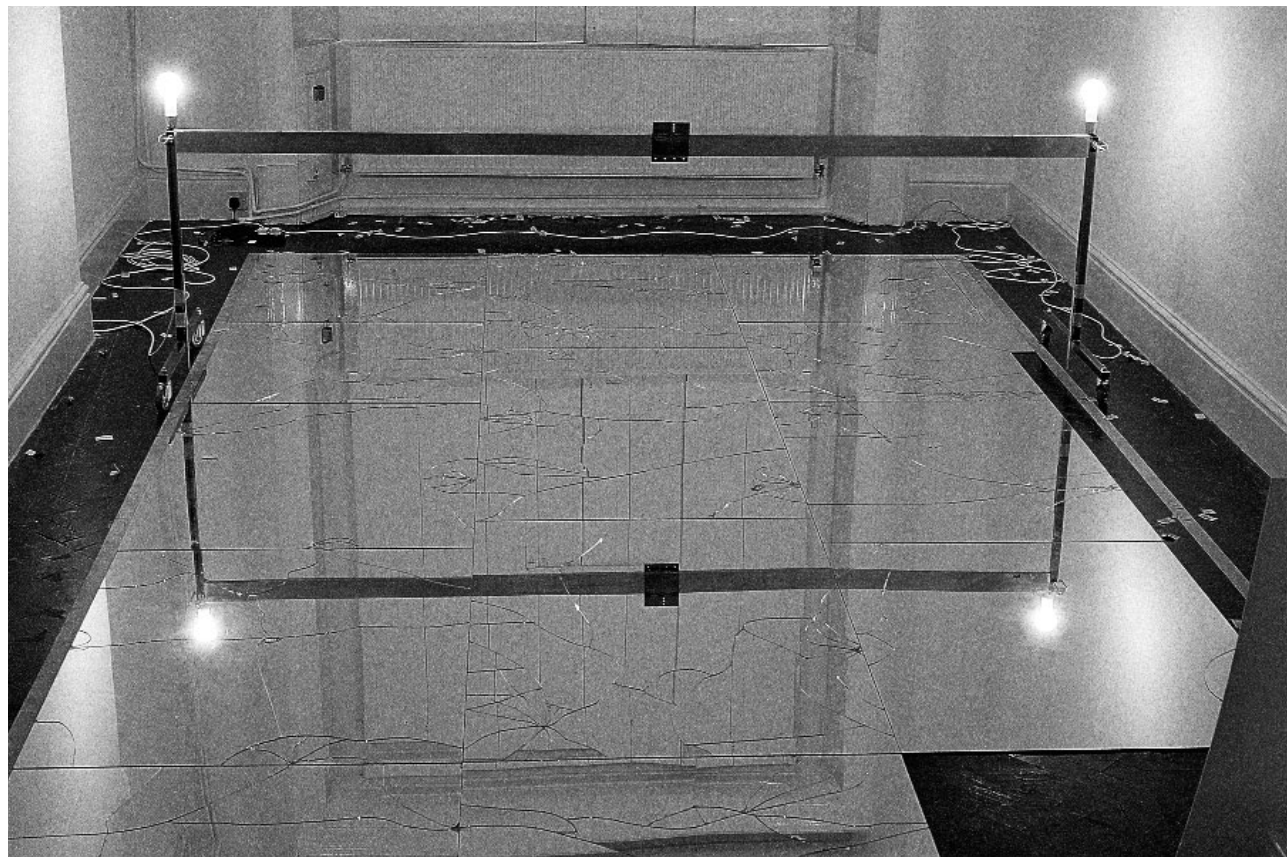


Enemy Contact Surface

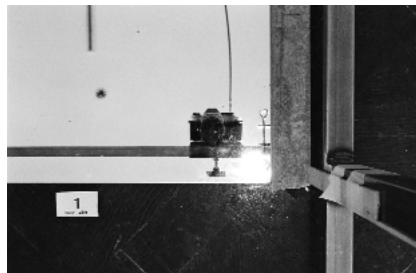
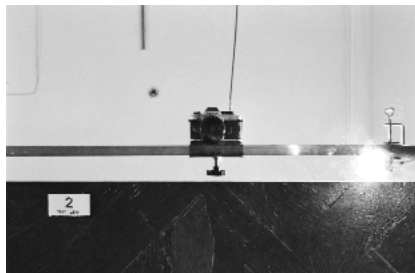
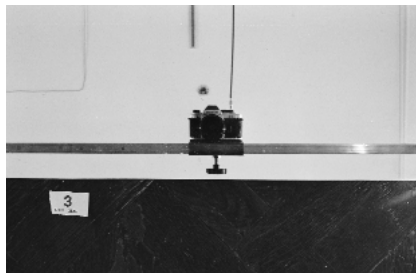
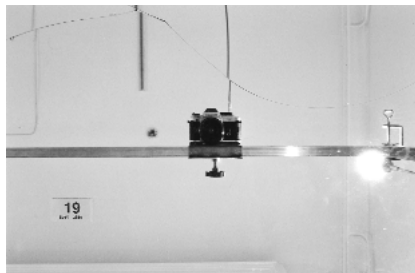
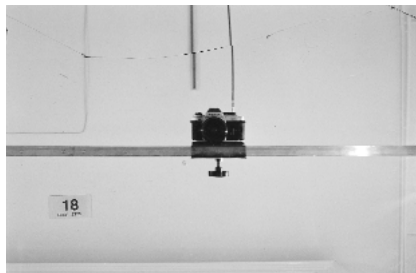
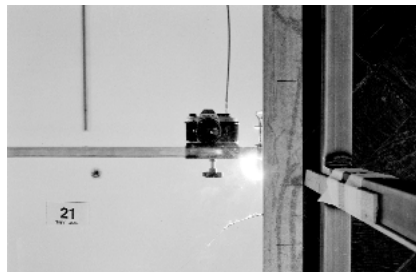
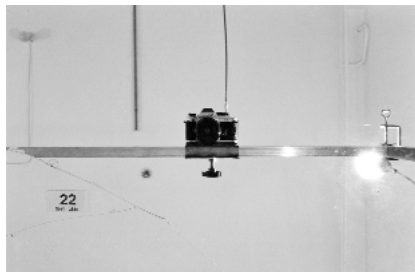
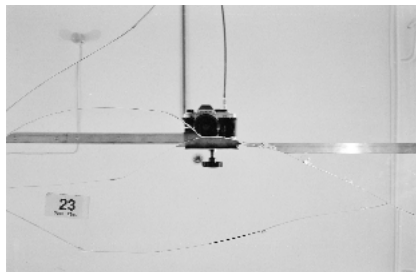
228 vertical photographs (2002)

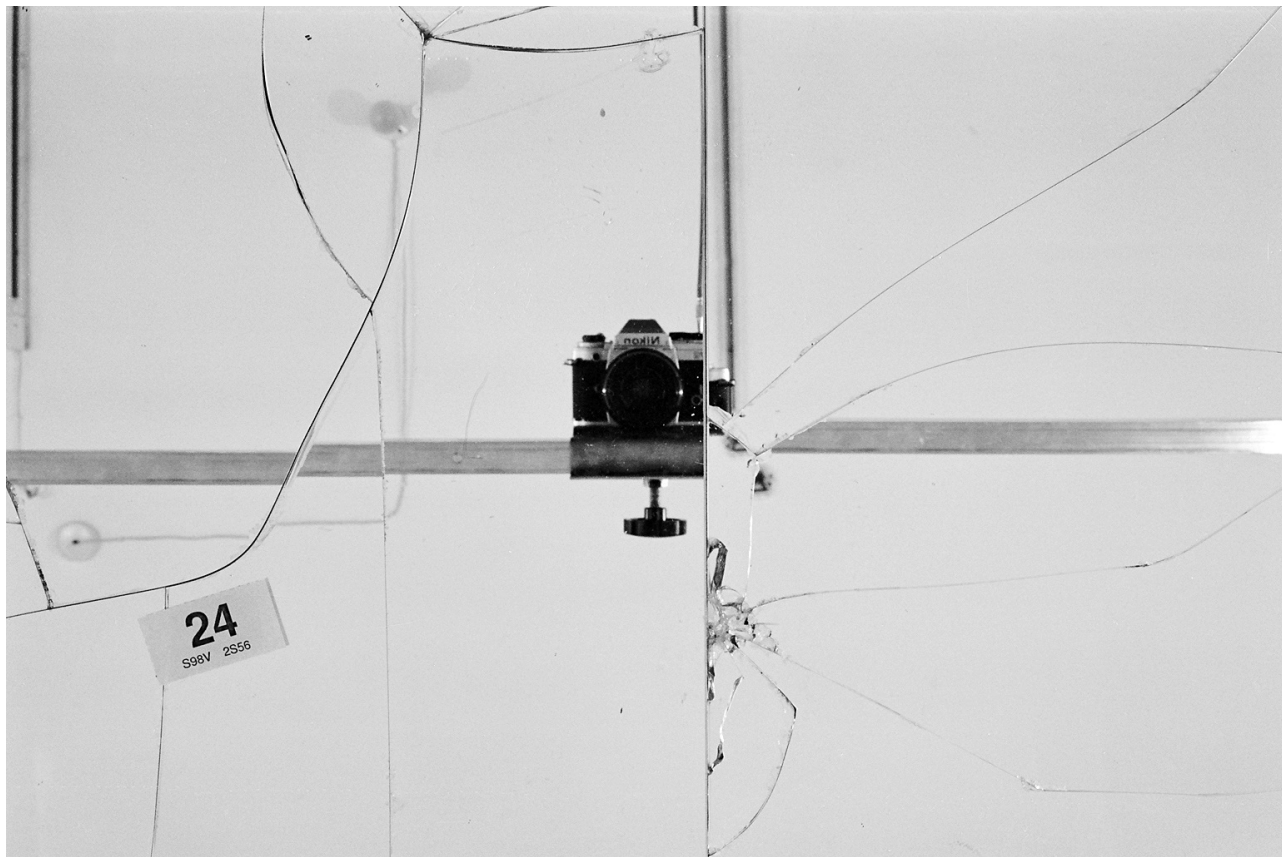
Enemy Contact Surface is an aerial survey recording the surface of Uli Aigner's Enemy Contact, a site-specific work originally installed at the Freud Museum, London. Enemy Contact was a pavement of mirrors in the lobby of the house where Sigmund Freud spent the last year of his life after his flight from Austria. Visitors to the museum had no choice but to step on the glass and the mirrors became broken. The piece was later moved to the Austrian Cultural Forum, London (where it became the site of my work) and is now in Vienna.

left: Enemy Contact by Uli Aigner, Freud Museum, London (2001)



Enemy Contact Surface: work in progress, Austrian Cultural Forum, London (2002)







INS
inspectorate
BERLIN
International Necronautical Society

International Necronautical Society (INS)

Founded in 1999 by Tom McCarthy, the INS spreads itself as both fiction and actuality, often blurring the two. 'Famously described as "replaying the avant-garde along the faultline of death"' ([Art Monthly](#), London), the INS inhabits and appropriates a variety of art forms and cultural 'moments' from the defunct avant-gardes of the last century to the political, corporate and conspiratorial organisations they mimicked. The INS's manifestos, proclamations, reports, broadcasts, hearings, inspectorates, departments, committees and sub-committees are the vehicles for interventions in the space of art, fiction, philosophy and media.

INS Inspectorate Berlin: Aerial Reconnaissance Phase (2005)

Berlin – 'The World Capital of Death', as the INS has identified it – site of Europe's most spectacular failures and most fantastic totalising projects, as text and terrain, is of particular importance for the INS's explorations. The INS Inspectorate Berlin comprises a series of site-specific investigations dictated by the INS central interests: marking and erasure; transit, circulation and control; cryptography and death.

In May 2005, the Aerial Reconnaissance team led by INS Chief of Propaganda (Archiving and Epistemological Critique) Anthony Auerbach identified and surveyed five locations according to the Inspectorate's specifications: 'locations where no trace can be found of incidents or persons of interest to the INS; where there is evidence of attempts to cover or erase the traces of incidents or persons; where there is evidence of attempts to conceal the erasure.' The Inspectorate's instructions noted, 'Such sites may frequently be recognised by the presence of monumental architecture, memorial plaques and the like.' Additional sites and topics were identified for future investigation.

5 locations in Berlin, 1076 photographs

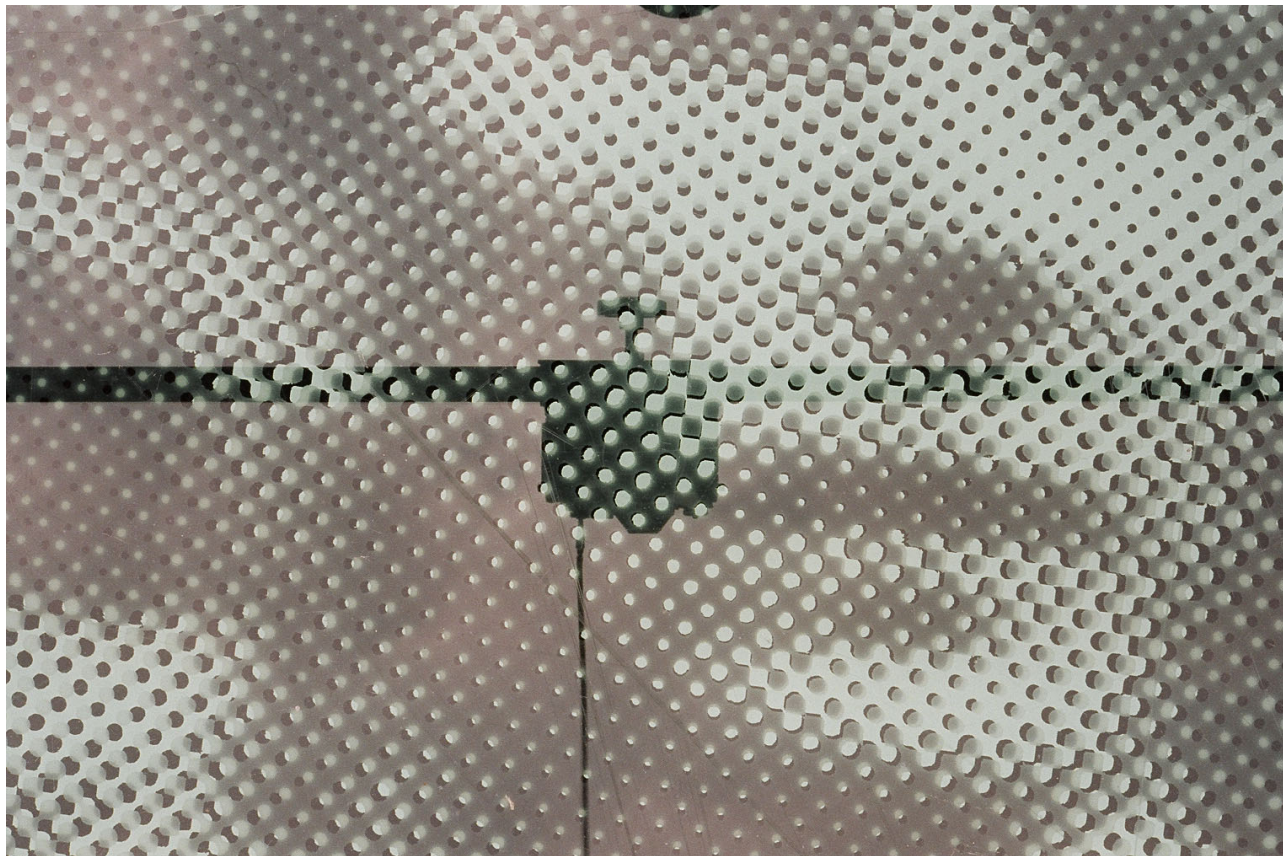


INS Inspectorate Berlin, Sparwasser HQ, Berlin (2005)

	A	B	C	D	E	F	G	H	I	J	K	L	M	N
1														
2														
3														
4														
5														
6														
7														
8														
9														
10														
11														
12														
13														



INS Aerial Reconnaissance Survey PR-E-140505, location: Leipziger Strasse, mosaic: 181 photographs (detail)



INS Aerial Reconnaissance, survey: PR-E-140505, location: Leipziger Strasse (detail)



INS Aerial Reconnaissance, survey: PR-E-140505, location: Leipziger Strasse (work in progress)

INS Aerial Reconnaissance

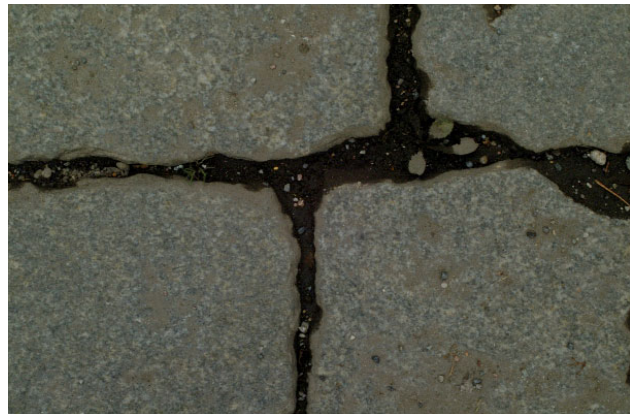
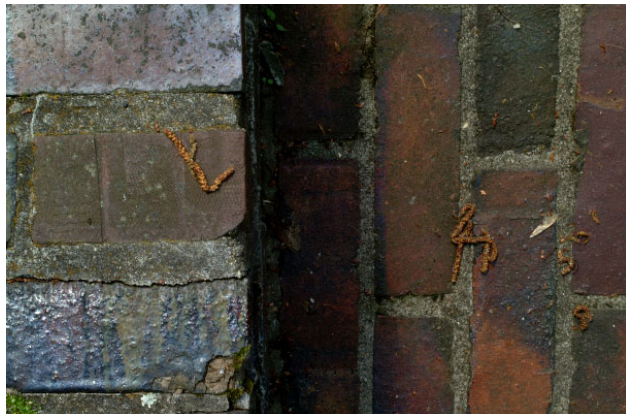
Survey: PR-E-140505

Location: Leipziger Strasse

Report no(s): 200

35

On the corner of Leipziger Strasse and Wilhelm Strasse, outside the present Finanz Ministerium, formerly the GDR Haus des Ministeriums, originally built as the Nazi Air Ministry, stands a monument commemorating the short-lived protest in 1953 by GDR workers against wage cuts imposed by their government. Construction workers and others marched on this building on 16 June and the demonstration was violently suppressed by Soviet forces the following day. The East German government blamed the incident on Western, fascist agitation and sabotage, although the Western powers had, in fact, nothing to do with it and were much surprised by the uprising. The West observed strict neutrality and did not intervene or speak out. Later, the memory was suppressed in the East but celebrated in West Berlin with the naming of the Strasse des 17 Juni. A monument was erected in 1993 in the form of a blown up photograph set in glass at ground-level. The area is also equipped with a bronze plaque, information panels and banners with photographs of scenes from the confrontation on the street. A communist-era mural is also visible in the colonnade at the end of the building.





INS Aerial Reconnaissance Surveys PR-D-130505, PR-C-110505, PR-B-100505, PR-A-090505 (locations/work in progress)

INS Aerial Reconnaissance
Survey: PR-D-130505
Location: Zentralfriedhof, Lichtenberg
Report no(s): 20

The foundation stone of the so-called Revolutionsdenkmal was laid in 1924 at the grave site of Karl Liebknecht and Rosa Luxemburg, communist leaders who had been murdered by the Freikorps 'police' deployed to suppress the revolutionary attempt which followed the founding of the Republic. Money for the construction was raised by the Communist Party by selling postcards depicting the design by Mies van der Rohe. The monument was unveiled in 1926 on the anniversary of the death of Luxemburg. The monument became a place of pilgrimage and was the site of the last major demonstration against the NS regime, during which three communists were killed. The monument was defaced by Nazis and demolished in 1935. The ground appears to have been used for other burials although it is not clear whether bodies were removed. A new memorial monument known as the 'Gedenkst tte der Sozialisten' was built in 1951 at the entrance to the cemetery. Fake caricatures for Luxemburg, Liebknecht and other heroes of the revolution or the GDR state are arranged around a central column. The outer circle is decorated with salvaged gravestones of other communists from the revolutionary era and memorial plaques for party officials. In 1983 a monument to the earlier monument was erected with a bronze plaque depicting the original design and the inscription, 'Auf diesem Fundament stand das Revolutionsdenkmal ...'

INS Aerial Reconnaissance
Survey: PR-B-100505
Location: 'Prinz Albrecht Terrain'
Report no(s): 122, 176

Until 1945, Prinz Albrecht Terrain, bounded by Prinz-Albrecht Strasse (now Niederkirchnerstrasse), Wilhelm Strasse and Anhalter Strasse was occupied by the headquarters of several of the institutions of NS security apparatus, including the GeStaPo and SS. The site also provided detention, interrogation and torture facilities. By the early 1960s wrecked buildings had been demolished and the ground cleared. Later, parts of the terrain were used for car parking, as building materials depot and for off-road driving. Around 1980 various organisations called for a monument to be built on the site. A 1983 architectural competition for a memorial and park on the site came to nothing. A temporary exhibition, 'Topography of Terror', based around the excavations of cellars of the former secret police HQ was mounted in 1987 and has been partly maintained to date. In 1992 a new competition for the design of a memorial and documentation centre was held. Construction of the prize-winning design was ceremoniously commenced in 1995, although the construction costs had yet to be raised. Construction was halted owing to lack of money and the half-built documentation centre was recently demolished.

INS Aerial Reconnaissance
Survey: PR-C-110505
Location: Zimmer Strasse 86-91
Report no(s): 199

A plaque erected on the fa ade of the building informs passers-by that it was originally built in 1886 as a market hall. The rear courtyard was converted in 1910 into a dance hall named Clou. With a capacity of 4,000, it was the largest dance venue in Berlin at the time. In 1927 the Clou began to be used by the Nazis for mass-meetings. Later the complex housed production facilities of the Propaganda Ministry including printing and publishing. The cellars were used by the GeStaPo for interrogations. In 1943 the Clou was used as a collection centre for Jewish slave-labourers evacuated from factories around Berlin to be transported to their deaths. During the war, the concert hall was destroyed. Between 1961 and 1990 the Berlin Wall ran in front of the surviving fa ade and the building complex was contained within the inaccessible border zone, or 'death strip'. Since 1990 the site has been colonised by art galleries and other small businesses.

INS Aerial Reconnaissance
Survey: PR-A-090505
Location: Belbelplatz
Report no(s): 177, 196, 197

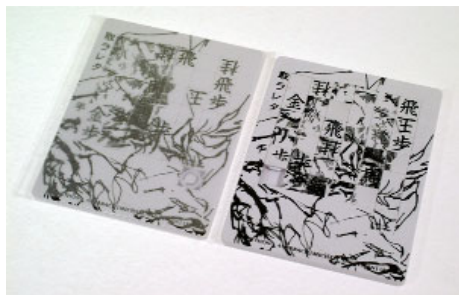
Named for August Bebel (1840-1913), formerly Opernplatz, the site is remembered as the venue for the burning of books taken from the adjacent library (now Law Faculty). On 10 May 1933, Nazi students and SA members, encouraged by a speech from Goebbels, burned some 20,000 volumes by authors considered racially impure or whose works were considered corrupting of German culture. Commemorative plaques were installed in the square by GDR authorities for Bebel, Lenin (a reader in the then Imperial Library) and the book-burning (all now removed). The square was used as a car park. In 1993 the car park was cleared and a memorial installed below ground-level. A sealed, empty library, designed by Micha Ullman was made visible through a window set into the pavement and new inscriptions placed on the square some distance away. Owing to continual scratching of the glass obscuring the view, the window is replaced periodically. The square was recently excavated again to create an underground car park, which now surrounds the monument below pavement-level. As of May 2005, the repaving of the square is now almost completed.



INS Aerial Reconnaissance Surveys PR-D-130505, PR-C-110505, PR-B-100505, PR-A-090505 (assembly, Sparwasser HQ)



Art in Media Space: poster for Museum in Progress, London (2002)



Reciprocal Puzzle

screen print on plastic sliding block puzzle, 105 x 134 mm (1999)

This puzzle was devised for the exhibition Anthony Auerbach/Michael Sandeman: Drawings/Tsumeshogi at the Daiwa Foundation in London. The initial position of a tsumeshogi (an endgame problem in Japanese chess) is the final position of the drawing. The drawing is a portrait of the author of the tsumeshogi. The piece lightly collides a set of issues which emerged in the exhibition to do with the spaces and surfaces of representation, signification and play; autograph, identity and authorship; trace, grid and map.

取
ラ
レ
タ

手
金
歩

飛
馬

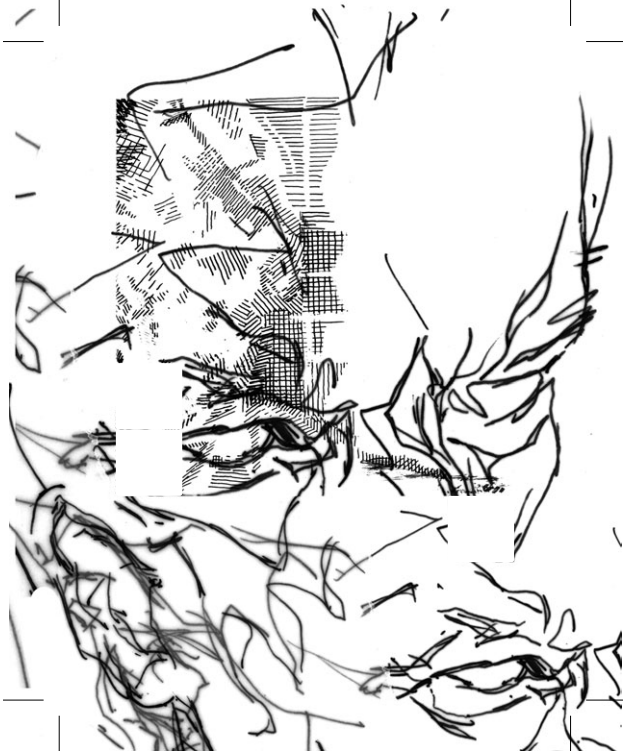
歩

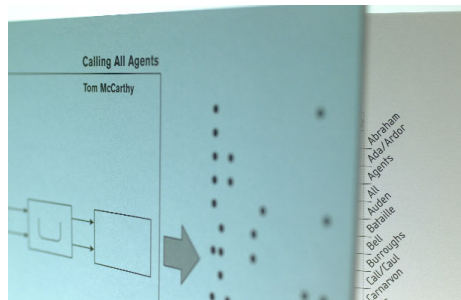
歩

王

歩

飛
歩





Calling All Agents

INS General Secretary Tom McCarthy's second report to the International Necronautical Society analysed the testimony of the witnesses arraigned at the INS Second First Committee Hearings: Transmission, Death, Technology (2002). It developed the themes of encoding, encryption and entombment; transmission, subjectivity and death, outlining a model for the INS's own Radio Broadcasting Unit. McCarthy mapped the transmission-reception figure from Cocteau's 1950 film Orphée, across Freud, Heidegger, Hergé, Burroughs and Nabokov, the invention of the telephone and the discovery of Tutankhamun, the French Résistance and SOE, to contemporary configurations of the technological, the aesthetic and the political. The INS Broadcasting Unit was installed at the Institute of Contemporary Arts, London, in 2004.

'L'oiseau chante avec les doigts. Deux fois. Je repète. L'oiseau chante avec les doigts. Deux fois. Je repète. L'oiseau ...' (Radio transmission by the dead poet Cégeste heard by the title character in Jean Cocteau's film Orphée, 1950)

INS Communications and Encodings Subcommittee

Tom McCarthy, INS General Secretary

Anthony Auerbach, INS Chief of Propaganda (Archiving and Epistemological Critique)

Melissa McCarthy, Chief of Staff

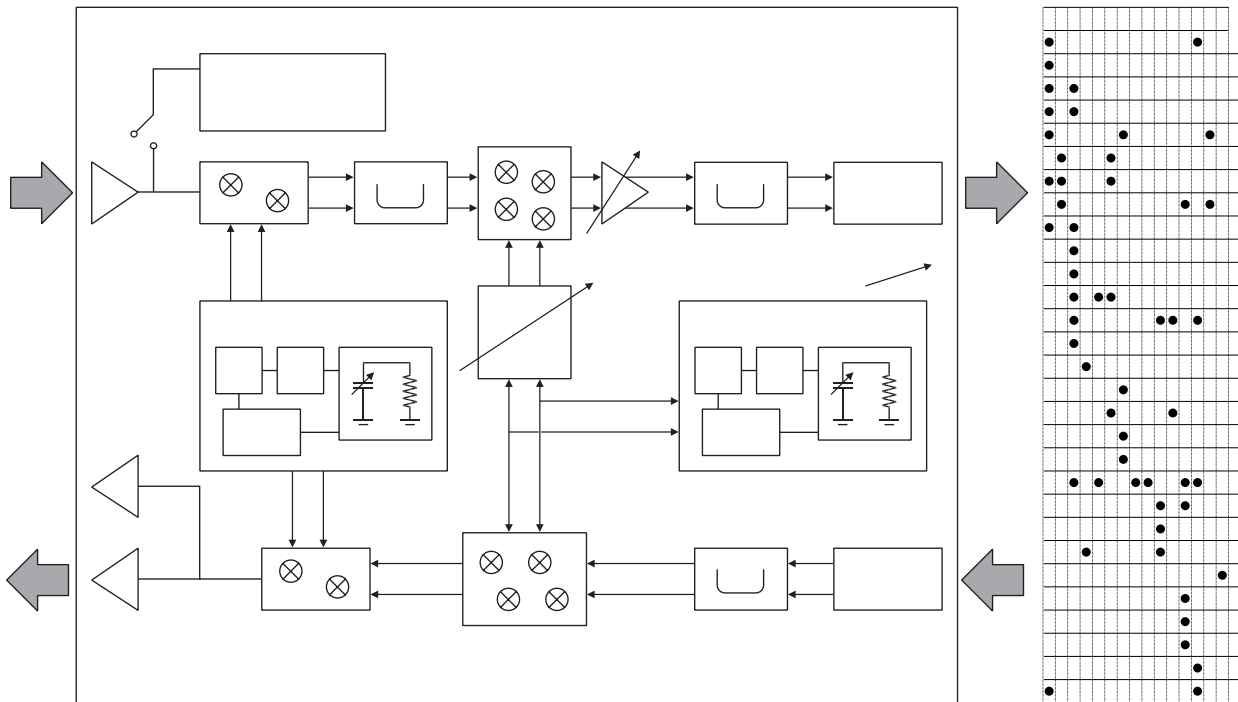
Laura Hopkins, Environmental Engineer

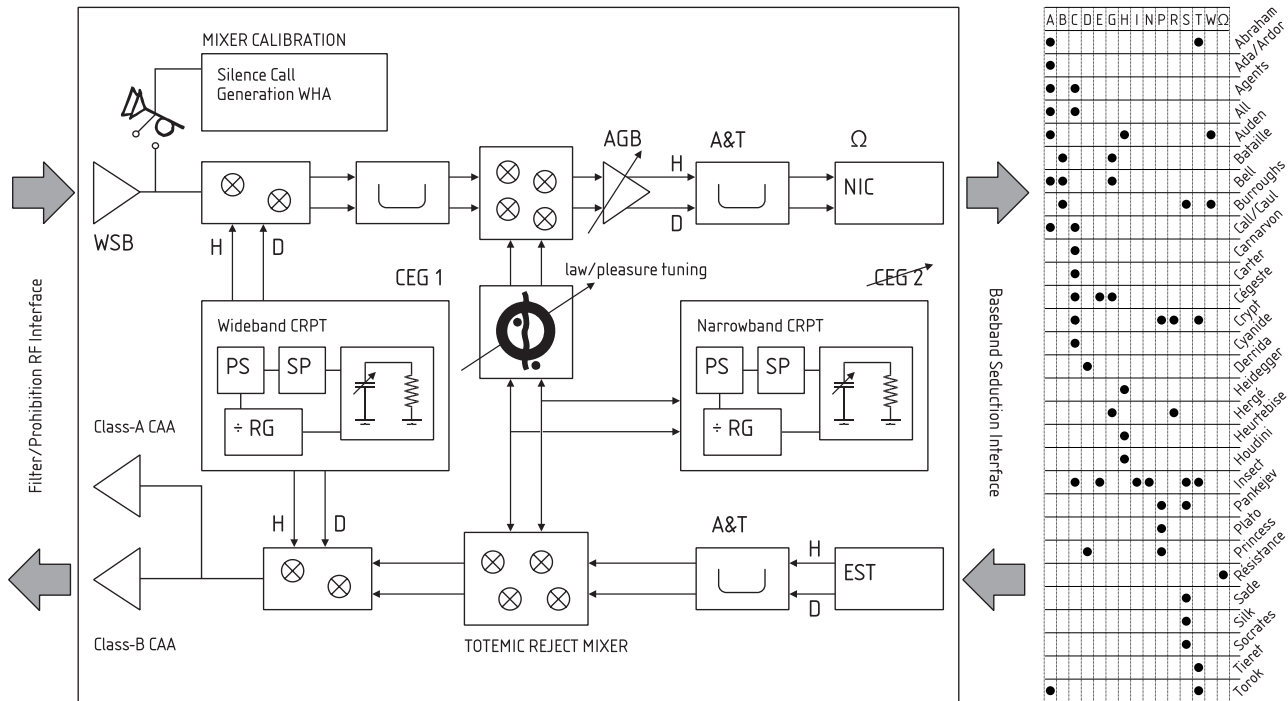
Technical Collaboration

Steve Perry, Broadcast Engineer

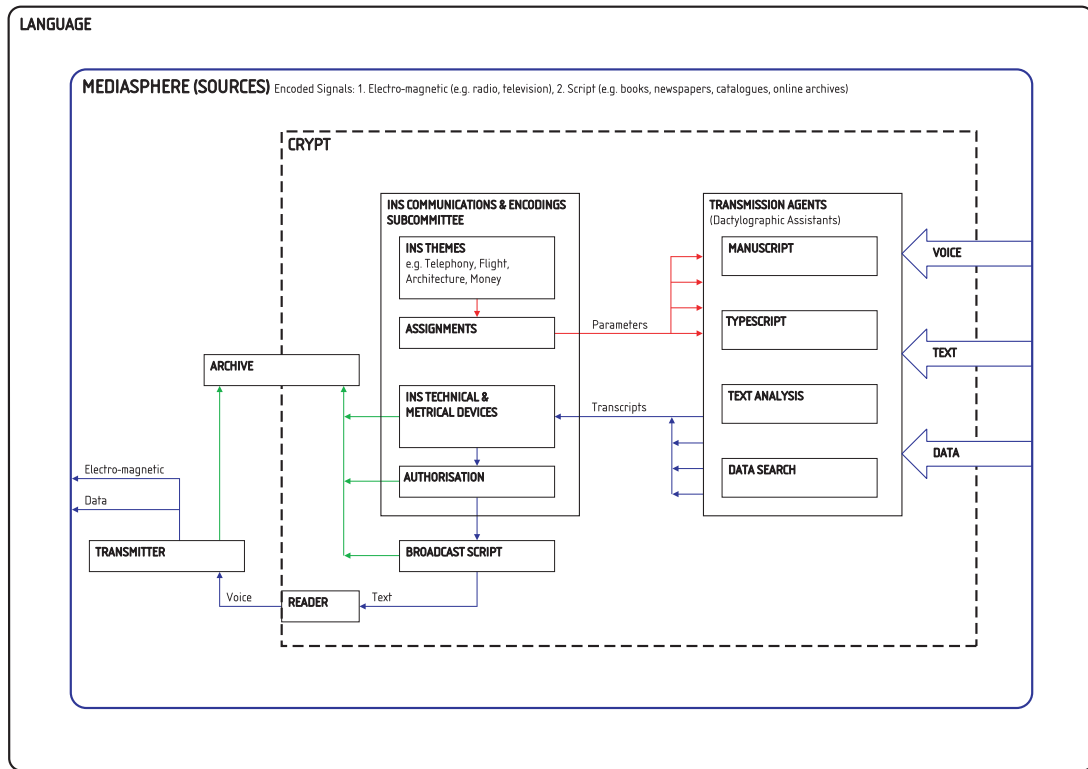
top: Calling All Agents: General Secretary's Report to the International Necronautical Society, published by Vargas Organisation, London (2003)

bottom: Calling All Agents: Transmission Room, INS Communications and Encodings Subcommittee Table (INSCST), Institute of Contemporary Arts, London (2004)





INS/061203/ECT Transceiver Block Diagram



Planetarium

moviestills (2005)

