Maren Karlson, *Staub (Holes)*
November 15 - December 21, 2024
Opening Reception on Friday, November 15 from 6-8pm

Event Hole Horizons

A finite set of sequences reproduces another finite set of sequences to model a near-perfect assembly of a machine. In its construction, objects shape other objects to complete an equivalent set, and multiple sets assign a measurement of division for smaller, identical units already proven and counted as true within its said machine. But for such a consistent logic, there will always be a statement that is true about its system but can also never be proven as true within the rules of the same system. A sub-system that is part of a component, which makes the equipment, constructs a section, and assembles the plant always expresses the probability of a greater, bigger form. In this logic where numbers or functions are represented as distinct objects, the machine itself can not prove its own validity because it lacks a greater machine that can prove its representation. The lack of one-to-one correspondence between self-referentiality and formal provability means there will always be a form that cannot be represented, and therefore, contained in its system.

To resolve this contradiction, the machine enters an age of expansion by counting all its parts, only to add an extra part to construct a machine of greater value than the preceding one, exceeding its limits each time it finishes counting. As soon as it proves its unprovable system, it introduces a new unprovable statement that cannot be substantiated without following it with another proof. Continuing in this manner, the process of counting and reconstructing takes several hours and many days. To expedite this procedure, the machine creates smaller machines from its own parts that can count the parts of its construction one by one. Soon enough, the self-inflating machine can not assemble the parts in time to supply the demand for its parts.

To overcome this limitation, the machine creates a new system of valuation that assigns each part a new cardinal value, the number of things the part represents. The part no longer depicts itself but the nominal value that the machine has supplied to it. It creates a self-referential language of symbols that modifies the act of counting indefinite numbers into definite sums. Without this encyclopedic

manual, the parts are considered nothing more than immutable exclusions without predicates or classes if not dispensed by a central criterion that subordinates all aspects into one aspect.

The smaller machines program all the parts of their system in a whole day and reconstruct themselves into a whole new machine in a day. They iterate their programs infinitely in each iteration, eventually counting to infinity. The recombinant machine arranges the smaller machines in differences in size, chronology, even numbers, odd numbers, perfect numbers, and natural numbers because the well-ordered types create different orders to the same amount of infinity. When this method is exhausted, the smaller machines are set inside preceding sets to produce the powers of sets of all the different subsets it can form from their parts. Eventually, the power sets contain more members than the original sets, and the magnitude of debt compounds negativity into greater negativity to generate an infinite regression.

In a structure where one effective cause is the effect of another prior cause, a system devised by machine is a system destined to be deciphered by machine. What it produces isn't likely to be true because it better explains or predicts what it observes; it's true because it says it is. No longer a physical surface but rather an immanent boundary, the machine awaits the singular vantage point whereby contradictions no longer define the limits of its influence, and the infinite mass of its system might finally bend to the infinite extent of its form.

The machine's dream comes true. Located in Lubmin in the coastal region of Mecklenburg-Vorpommern, the nuclear plant melts down in 1975 from a big fire.

- TJ Shin, 2024

Maren Karlson (b. 1988, Rostock, Germany) lives and works in Berlin and Los Angeles. Past solo and two-person exhibitions include: *Staub (Störung)*, Soft Opening, London (2024); *Staub*, Mai 36 Galerie, Zurich (2024); *Collapse*, Soft Opening at CFA, Milan (2023) with Nevine Mahmoud; *Lacker*, in lieu, Los Angeles (2023) with Sophie Friedman-Pappas; *Cypher*, Soft Opening, London (2022) and *Nodulara*, Ashley, Berlin (2021). Selected group exhibitions include *Scupper,* François Ghebaly, Los Angeles (2024); *Support Structures*, Gathering, London (2023); *Body without Organs*, Chapter NY, New York (2023); *On Failure*, Soft Opening, London (2023); *SPECIES*, Mai 36 Galerie, Zurich (2023); *Paulo Cunha e Silva Art Prize*, Galeria Municipal do Porto, Porto (2023); *Durian on the Skin*, François Ghebaly, Los Angeles (2022); *Drawing in the Continuous Present*, The Drawing Center, New York (2022); and *Perhaps A window?*, Stadium, Berlin (2020).