

Galerie Francesca Pia

Thomas Bayrle

Vespini

May 24 - July 5 2014

Galerie Francesca Pia is pleased to announce its third solo exhibition with Thomas Bayrle since 1997.

The new, filigree installation is the outcome of a cooperation with Bernhard Schreiner—showing the engines of two vespas joining with an aria. The two engines, transformed into kinetic sculptures attract the visitors attention acoustically. In a technically lavish procedure the engines were stripped of their casing and are now hung from the ceiling and the wall respectively. Their two bar roar is mixed with an aria sung by Maria Callas, a montage setting off a dreamlike dialogue, swaying through the gallery space... swinging...

By letting windscreen wipers and radial motors recite the rosary at dOCUMENTA(13) the artist put his finger on the shared moment of a machines rhythm with the rhythms of our bodies. As Bayrle says, the principle of the serial is directly related to our heartbeat—deep down to our bodies' last cell. As a life supporting force it imbues everything we do.

In the exhibition Bayrle shows for the first time the full number of the original collages, on which his important film Gummibaum (with Daniel Kohl, 1993) is based, as well as the drawings of a rubber tree, whose leaves, while turning in circles on a revolving disc, served as the display for a sequence of playing children. The great number of leaves—added up one to the other they have a total length of 66 meters—indicate the meticulous work performed to create the final product.

Gummibaum, shot on 16-mm film, merges diverse technics and contents to form an almost fairy-tale like loop. While a group of children meets in the leaves of a revolving rubber tree, organic vessels come into being, in which the same scene is shown with some delay. The plant turns into a village, an anthill, an organic vessel floated by an ever-changing stream, which itself becomes a dream of childhood.

Besides of the film's virtuosity and synchrony, subtle discontinuities in the order of images call to mind the manual labour that serves as the films basis and that is illustrated by the afore mentioned leaves.

Having been trained as a weaver and dyer and an alum of the Werkkunstschule in Offenbach, Thomas Bayrle (*1937, lives and works in Frankfurt) began to work as an artist in the 1960's. At this time he developed an interest for mass gatherings, mass production and mass society, visually translated into large forms, grid like macrostructures, composed of many small pictures, in which the single picture loses its individuality in the mass. (From the beginning, Bayrle claims though: „keeps it“ in spite of its external appearance!)

Bayrle followed this principle of grid structures up until the late 1990's and partly to this day—employing various media and opening it up to topics such as cell structures, urban cartography and social order.

Coming back to the middle of the 1960's—in which he had already once created a series of motorized mass movements in form of machines—Bayrle has recently again turned towards the engine as a singular object and kinetic sculpture.

Solo Exhibitions (Selection):

2014 Institute d'art contemporain, Thomas Bayrle, All-in-One, Villeurbanne
2013 WIELS, Thomas Bayrle. All-in-One, Brüssel
2013 MADRE-Museo d'Arte contemporanea Donna Regina, Tutto-in-Uno /
All-in-One, Neapel
2013 The Artist's Institute, Thomas Bayrle, New York
2013 Contemporary Art Museum St. Louis, Thomas Bayrle: Chrysler Tapete, St. Louis
2012 dOCUMENTA 13, Kassel

Collections (Selection):

Museum Ludwig, Köln
Kunstmuseum Stuttgart, Stuttgart
Museum für Moderne Kunst, Frankfurt
Städel Museum, Frankfurt
Museum Wiesbaden, Wiesbaden
Museum am Ostwall, Dortmund
Städtische Galerie Wolfsburg, Wolfsburg
Sammlung Zeitgenössische Kunst des Bundes, Bonn FRAC Limosin, Limoges
Museum of Contemporary Art, Los Angeles
Seattle Art Museum, Seattle
The Art Institute of Chicago, Chicago
Museum for Old and New Art, Moonah