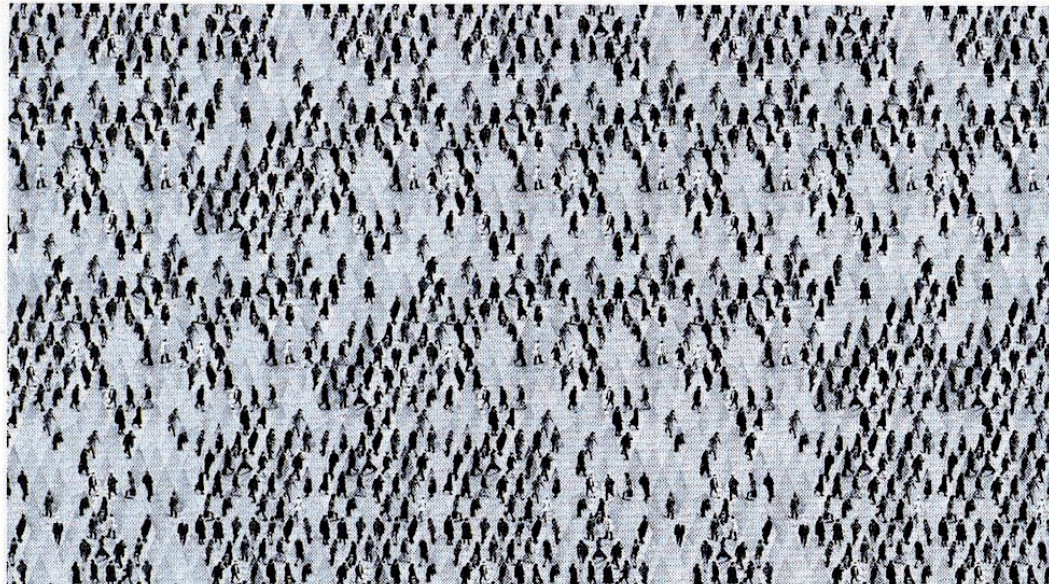


From left: Thomas Bayrle, *Frankfurter* (detail), 1980–, letterpress wallpaper collage, dimensions variable.
Pablo Lobato, *Overturned Bronze*, 2011, HD video, color, sound, 4 minutes 52 seconds. From the 11th Sharjah Biennial.



BRUSSELS

"THOMAS BAYRLE: ALL-IN-ONE"

WIELS CENTRE FOR CONTEMPORARY
ART • January 9–May 12 • Curated
by Devrim Bayar • On the heels of
Thomas Bayrle's revelatory contribution
to Documenta 13, this comprehensive
retrospective promises further insight
into the trajectory and topicality of the
influential German artist's oeuvre. Fusing
Minimalist tactics with visual idioms
culled from agitprop and popular culture,
Bayrle typically works in the mode of
so-called super-forms, dystopian portraits
of postwar subjectivity derived from the
obsessive repetition and modulation of
a single pixel-like motif. The exhibition,
organized by theme rather than chronol-
ogy, will present an array of paintings,
drawings, prints, and films made since
the mid-1960s, as well as two of the
artist's new kinetic sculptures based on
car engines. An accompanying catalogue
contains essays by Bayar and critic Jörg
Heiser, along with never-before-published
writings from the artist's archive.
—André Rottmann