



5 Thomas Bayrle, *Wire Madonna*, 2016, rendering by Office GA, Miami.
Courtesy the artist and ICA Miami

polyphony (the word 'choir' is mentioned), so maybe they've actually had less work to do. On the third hand – bear with us – the show *does* appear to have a theme of sorts. Mindful of the 'time' in time-based media, only 27 works will be on show, by, among others, Trisha Baga, Cally Spooner, Karimah Ashadu, Boychild and Wu Tsang, and Kerry Tribe, and if you notice a gendered slant to those names, it's entirely reflective of the list as a whole: the show, the organisers suggest, aims at a particularly feminine view of the world.

- 5 When *ArtReview* visited **Thomas Bayrle** in Frankfurt recently, it found the septuagenarian artist in the midst of a late-career renaissance, preparing for a cluster of shows including this one at the ICA Miami. The recognition is richly deserved, not least given how influential the German postmedium artist – and particularly his signature 'superforms', larger shapes composed of miniature, nested iterations of their forms – has been on generations of artists dealing with systems thinking, but also for the convincing nature of his idiosyncratic vision, which links seemingly disparate aspects including religion, the heartbeat and industrial processes. As testament to that, the centrepiece of Bayrle's wryly titled retrospective *One Day on Success Street* will be *Wire Madonna* (2016), the Madonna and Child fashioned in steel, Bayrle's largest sculpture to date.