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THOMAS BAYRLE
All-in-One

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INSTITUT D'ART CONTEMPORAIN
Villeurbanne/Rhône-Alpes

The IAC is proud to present, in collaboration with WIELS Contemporary Art Centre in Brussels, Museo MADRE in Naples and the BALTIC Centre for Contemporary Art in Gateshead, the first major retrospective of German artist Thomas Bayrle in France. *All-In-One* brings together over two hundred works from throughout his career, from the early 1960s to his most recent pieces that were specifically created for the Institut d'Art Contemporain.

At the crossroads of Pop, Serial and Optical art, Thomas Bayrle has developed a singular visual language liaising experimentation and subversion. A major artist in Germany who has long been recognized in the international art world, Thomas Bayrle exerts an influence that has shaped an entire generation of artists, through his role as a professor at Städelschule Art School in Frankfort (from 1975 to 2002); through his work as a graphic designer, notably in the field of publishing (he cofounded Gulliver Press in 1960); and through his involvement in a number of prestigious international art exhibitions (*Documenta 3, 6* and *13* and the 50th Venice Biennale, among others).

During the Cold War period in the 1960s, Thomas Bayrle began a body

of work that integrated both capitalist and communist symbols and questioned the mechanisms of communication and image production in mass society. Influenced by his immediate environment in Frankfort - including the Institute of Social Research (later called the Frankfort School) whose critical theory confronted philosophy, history and sociology with Marxist teachings and psychoanalysis - Thomas Bayrle adopted an anti-establishment attitude, subverting conventional codes of advertising. Through the repetition of a single, unique motif, he would generate images close in style to Pop art and Op art. He shared with the American Pop art movement an interest in social life and consumer culture but his approach was less aestheticized, more political. His visual research thus extended to more politically-charged social themes such as traffic patterns and urban sprawls. Through the threading and weaving techniques that serve as the basis for many of his pieces, he creates a form of unity in multiplicity with a visual and formal language all his own.

Since he began working as an artist, Thomas Bayrle has never ceased to question the values and norms of political and economic systems by examining social issues such as the economy, architecture, sexuality and religion. In today's global context, his work puts into perspective a system in which individual elements can only be defined by their relationship to other elements, through a process of fragmentation, constant shifts in scale and the interconnections between the micro and the macro. In other words, and in the words of advertisers: the all-in-one. *All-In-One*.

This Thomas Bayrle solo show, as well as those for Bernard Bazile, François Curlet and Jef Geys and our group show *Yes We Don't*, are all part of the IAC's ongoing exploration of the critical and subversive thinking that runs through a variety of artistic approaches, from image infiltration techniques to formal deviation or distortion.
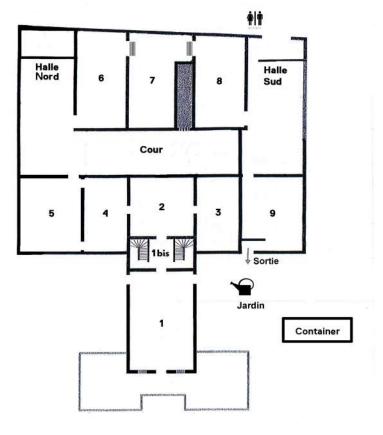
CURATORS

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Devrim Bayar (Wiels, Bruxelles)

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Thomas Bayrle was born in 1937 in Berlin ; he lives and works in Francfort. He has presented numerous personnal exhibitions (***All-in-one***, Baltic Center for Contemporary Art, Gateshead, Royaume-Uni / Madre-Museo d'Arte Contemporanea Donna Regina, Naples, Italie / Wiels, Bruxelles, Belgique, 2013 ; ***Their Combination is Spectacular***, MAMCO, Genève, Suisse, 2009 ; ***I've a feeling we're not in Kansas anymore***, Musée d'art contemporain de Barcelone, Espagne, 2009) and participated in multiple collective exhibitions (***dOCUMENTA (13)***, Kassel, 2012 ; ***Echoes***, Centre Culturel Suisse, Paris, 2011 ; Gwangju Biennale, Gwangju, Corée du Sud, 2010 ; ***Biennale de Venise***, Italie, 2009 ; ***Body Politicx***, Witte de With - Centre d'art contemporain, Rotterdam, Pays-Bas, 2007 ; ***Biennale de Lyon***, 2007).

Exhibition rooms

1	Majerus/Hartung	**Cour**	Potatoe counters (blue version),
1bis	Canon Meets Utamaro, Canon Meets Sharaku	**6**	Cardboard models, Ornaments Förg, Sunbeam
2	Adam und Eva, Himmelfahrt, portraits digitaux	**7**	SARS formation, Capsel, $
3	Autobahnkreuz	**8**	Engines and documents
4	Stations of the Cross	**Halle sud**	Bookshelves
5	Autostrada	**9**	Sex Room
Halle nord	Philip Johnson	**Jardin**	Watering can
		Container	Brain Space Laboratory

room 1

Hartung/Majerus, 2014

In 1956, Thomas Bayrle began a weaving course in a textile factory. From this experience, which lasted two years, sprang a long-lasting fascination for weaving structures and their metaphorical influence. By combining elements from works by artists Majerus[1] and Hartung with destructible environment / terrain deformation computer games, Thomas Bayrle creates a monumental dimension by employing quantitative mapping of macro and micro elements. In this first exhibition room, the walls are completely covered, crystallizing recurring fundamental exploration in his work: the rapport between a unit and mass and how the mass in turn becomes a unit. There are several levels of interpretation to discover in this artist's work, like an intricate tangle that connects, unites and confronts elements from different fields and/or different periods. And through this complex mesh, Thomas Bayrle illustrates the ambivalence and inherent contradictions in today's society.

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[1]   Michel Majerus (1969 - 2002) was a Luxembourgish artist who personified the revival of German painting in the 1990s. Hans Hartung (1904 – 1989) was an important forerunner of Lyrical Abstraction and Tachism, after 1945 in Paris.

room 1bis

Canon meets Utamaro, 1988
Canon meets Sharaku, 1989

Utamaro and Sharaku were two masters of the Ukiyo-e genre of woodblock printing in the 18th century. Utamaro became a specialist of bijin-ga prints, "beautiful person pictures", as well as erotic prints, whilst Sharaku specialized in portraits of kabuki actors, traditional Japanese theatre. Thomas Bayrle brings together the reference to Japanese woodblock prints, a traditional and ancestral art, and photography, conceptualizing a reflection on image production that spans more than 300 years.
The "confrontation" of these two works illustrates Thomas Bayrle's process, from the long and laborious manual technique using latex[2] (*Canon Meets Utamaro)* to motif distortion using computer design[3] (*Canon Meets Sharaku*).

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[2]   Due to its elasticity, latex can be twisted and stretched. When a motif is printed on its surface, then manipulated several times, the motif is transformed and documented by photos or photocopies.

[3]   Stefan Mück designed a special program for Thomas Bayrle on an Atari computer that allowed him to deform motifs, which is the same technique used in terrain deformation or mapping.

room 2

Like many others, his family fled from Berlin during the war, and Thomas Bayrle became the only Protestant child in the village amidst a majority of Catholics. He became interested in his neighbours' religious rites, especially the humming of their chanting during the weekly church services when the way they blessed themselves with the sign of the cross.

Himmelfahrt, 1988

In Himmelfahrt (*Ascension*), 920 aerial photos of Frankfurt's motorway are arranged to form the image of Jesus on the Cross. On this scale, we cannot make out specific details and they simply appear as graphics. Unfortunately, the motorway is known as being one of the most important building projects started under the Third Reich and today it is the busiest motorway in Europe. We see Jesus in the Crucifix pose but without the Cross, so he appears to be rising above the traffic. Playing on the symbolism of the *Ascension*[4], Thomas Bayrle draws a parallel between two symbols of pain: the archaic representation of the Passion of Christ and the more recent dark period in German history.

From A to B Unagami, 1991
And Back Again Unagami, 1991
And Back Again Helke II, 1991
From A to B Helke I, 1991
And Back Again Domenig II, 1991
From A to B Domenig I, 1991
Pfarrer Verinnerlichung, 1990
Pfarrerin Verinnerlichung, 1990
Yu Ichi, 1991
Der Mann mit dem Samtenem Mund, 1991
Inge, 1991

A computer program can deform a motif and transform it into portraits, even rendering some compositions abstract. *Helke I from A to B* and *Helke II and back again* illustrate perfectly this technique in which Thomas Bayrle explores digital potential. The portrait with the integrated 3D illusion represents the living, organic person whereas the flat, abstract portrait depicts the artist's impression of the same person, deceased. Each portrait is made up of assembled fragments, expressing the notion of unity as opposed to the entirety; applied here to the individual, the assemblage demonstrates its complexity. The digital portraits are co-signed Bayrle/Mück, revealing the vital creative role the computer programmer played in the construction of the work.

4   The *Ascension* is the moment when Christ ascended into heaven after dying on the cross.

Adam und Eva, 1991

This scene is from the Book of Genesis, when Adam and Eve taste the forbidden fruit. It has been interpreted by many artists from many different periods: Dürer, Van Eyck, Cranach, Klimt, Léger... Léo Steinberg[5] has demonstrated how sexual connotations are present in religious iconography and they take an even more literal, tangible form in Thomas Bayrle's work.

room 3

Autobahnkreuz, 2006-07

Thomas Bayrle started working on an experimental filming technique in the 1990s (of which *Sunbeam*, projected in room 6 is an example). Amongst his most recent projects, *Autobahnkreuz*, which revisits *Himmelfahrt* (room 2), was created in 1988, transposing his method of construction to video. In *Autobahnkreuz*, the camera does a long travelling shot above a mosaic of identical, synchronized videos. The first impression is of a tight shot of motorway traffic, but as the sequences unfurl, a kaleidoscopic network appears, gradually revealing the outline of Jesus on the Cross. Thomas Bayrle superposes an eternal sacred symbol and the trivial reality of infrastructures and modern day traffic.

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5   Léo Steinberg, *The Sexuality of Christ in Renaissance Art and in Modern Oblivion*, prefaced by A. Chastel, published by Gallimard, 1987.

room 4

The Stations of the Cross, 2013

Formerly widespread throughout the Christian world and spiritually important for believers, the scenes depicting the sufferings and insults that Jesus endured during His Passion are here "treated" like archetypes, cleared of all possible expressiveness from motifs, keeping only the contours. The image of devoutness is neutralised as logotypes periodically filter through. The visual intrusion materializes the artist's point of view. Bayrle feels it is vital to preserve the form of spiritual spaces, especially in response to the culture of publicity that is ever more invasive in today's consumer society.

5 Apostel, 1987
5 Nonnen, 1987
TV Madonna, 1987

Bayrle twists religious iconography and transforms it into motifs. In this piece, Catholic iconography is reduced to its most simple form of expression: a composition of geometrical forms. The artist uses blue tones with gold, characteristic colours found in icons. The geometry of the figures calls to mind the Jacquard knitting technique, which produces woven patterns. He confronts notions of spirituality through his icons, their representations, and materiality through the stamp technique.

Gotischer Schinken, 1980-84

The parallel between gothic architecture and vehicles was made by Roland Barthes in 1957 [6], in which he considered the motor car "almost the exact equivalent of the great Gothic cathedrals", "the supreme creation of an era, conceived with passion by unknown artists, and consumed in image if not in usage by a whole population which appropriates them as a purely magical object". Moreover, the ramified composition, *Gotischer Schinken*, brings to mind engravings by Piranèse, famous for his impossible vedute portraying architectural constructions with entangled, interwoven lines.

Madonne Mercedes, 1989

Using the same principle of fabrication employed in *Canon Meets Utamaro*, Thomas Bayrle composes this Madonne by accumulating a multitude of Mercedes cars[7] . In this piece, the virginal icon is combined with the image of a woman behind the steering wheel of a war. Cars play an important role in Thomas Bayrle's work: its status as a luxury product gradually became the symbol of economic growth, symbolizing social success and individual freedom in the 1980s.

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6   In *Mythologies*, published by Le Seuil, 1957
7   Mercedes is a feminine given name of Spanish origin, referring to a title for the Virgin Mary, «Our Lady of Mercy».

room 5

Autostrada, 2003

This imposing cardboard sculpture resembles an architectural model or a motor-racing circuit, and conceptualizes the artist's social and environmental concerns. *Autostrada* evokes a winding, twisting far-fetched road network running along the walls, defying gravity, outlining an imaginary town with a utopic structure and proportions (traffic flow and quantity). The road doesn't fulfil its primary function: there is no beginning, no end, it doesn't lead anywhere, yet it invites the viewer to imagine how the network could be developed. Motorways, a symbol of modern day comfort and the omnipresence of cars in our society, are constantly being prolonged to reach the extremities of the entire planet's surface. With this piece, as in many of his works, Thomas Bayrle underlines the ambivalence inherent in our society: how the population shows passive consent while benefitting from progress yet criticizing its devastating effects.

Langer Marsh (Zeichen für Mitte), 2005
Sandwerfer (Zeichen für Epoche), 2005
Schule (Zeiten für Container), 2005
Sun Yat-sen (Zeichen für Mond), 2004
Worker's Earth, 2005
Barfussärztin, 2004
Mountains Hikers on Motorway, 2005
Tibet, Langer Marsch, 2005-06
Laborantin (Zeichen für Feld), 2005

In this room, Thomas Bayrle presents a dozen "woven" works of a spatial structure he created in 2005 during a trip to Beijing. Their hand-crafted structure is created from weaving strips of printed images, and the cut-out designs call to mind both the punch cards used in Jacquard looms[8] (pattern design cards) and road marks. The viewer's eye makes the link between the broken lines and elements and reconstructs a latent image from the fragments. The printed images on the surface, visible through the raised structure, are all from a Chinese propaganda review *China im Bild* (China in Images) and take key moments from modern day China's history. There are three levels of interpretation: the historical facts on which they are based (their subject), the storyline that can be read and which makes up the volume, and the intricate Chinese characters entwined into the weaving of which its signification is suggested in the title (*Sign for...*)

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8   In order to simplify the delicate yet repetitive work in the weaving process, Joseph Jacquard invented a loom that was controlled by a chain of punched cards that acted like a program to define the complex weaving pattern. It was an important conceptual precursor to the development of "mechanical computers" and it inspired Charles Babbage (English mathematician and inventor) to design his Analytical Engine.

courtyard

This space is inhabited by a dense collection of works mainly created in the 1960s and 70s. Their esthetical qualities are concurrently vivid and saturated, funny and controversial, referring to Pop Art and Op Art movements. Thomas Buyrle showed a sharp sense of humour [9] in his choice of motifs when referring to topics present in society that left their mark on that era (industrial overproduction, noise pollution coming from an airport, political figures).

The *Wirtschaftswunder* (economic miracle) was a period in Germany when its economy went through rapid reconstruction and development. New products appeared on the market (such as *The Laughing Cow* cheese, a solid worldwide commercial success) in post-war years, especially in Frankfurt, where there is the biggest American military base in Germany.

Corpus of graphic works, 1967–1974
(list of pieces exhibited on page 19)

Thomas Bayrle considers the late 1960s / early 1970s a period extremely fertile for graphic research, due to Pop Art and Op Art artists exploring serigraphy, or screen printing. In these images, a repetitive motif becomes the structure of a larger, main motif. Depending on the piece, the larger, main motif is a bigger version of the smaller, basic, repeated motif (a chair made up of chairs, like in *aeieraband (blaue version)*, or a motif is repeated to obtain another form (a face made up of cups, like in *Tassenfrau*), or the woven surface is deformed to create the illusion of a raised surface from which the main form emerges (for example, *Camel*).

Fussball, 1967

From 1964 to 1967, Thomas Bayrle created a dozen kinetic machines [10] – sculptures equipped with mechanisms that Bayrle called "machines like theatres", composed of small, wooden, hand-painted figurines. The movement of these puppets produces a moving image, referring to major events (the Olympic Games, processions and military parades) in which a crowd of people moves in synchronisation, displaying a show of physical force. The works are like miniature theatres in which the tiny characters lose their independence and become "ornaments" of a larger figure: the red Communist star (*Mao*), a Nazi salute (*Nürnberger Orgie*), a Mexican wave in a football stadium (*Fussball*)... These kinetic machines emphasize Thomas Bayrle interest in crowd phenomena and suggest how masses can be aesthetically manipulated by force.

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9 "Since the 60s, I've been interested in the idiotic, the absurd and ridiculous side of images in mass production and consumption." Thomas Bayrle

10 Bayrle believed that any image could be considered a machine – a whole structured by an assemblage of pieces.

Potatoe counters (blue version), 1968-2014

The title, *Potato counters*, is a reference to the potato production (introduced by Mao in 1957) which, following the westernization of lifestyles (especially with the American fast food boom), developed considerably in China throughout the following decades, making China one of the world's largest producers. The wallpaper is developed using a motif of three workers reading a book with a red cover (most probably referring to Mao's Little Red Book). The motif is reproduced obsessively over the whole surface of the wall to compose a crowd of identical workers. Metaphorically, Thomas Bayrle suggests how the notion of mass can imply the loss of one's individuality as well as questioning how the Maoist regime dictated intellectual conditioning. He explains how he wanted "to try and find an image that could represent a whole system".

the north hall

In this room, work by the influential yet controversial American architect Philip Johnson [11], figure of modern and postmodern architecture, is highlighted.

Layout / Philip Johnson, 2001
Philip Johnson / The New York Times, 2001-13

This architectural-type structure is composed of grids reproducing four different types of layouts of the New York Times. Thomas Bayrle combines several dichotomies: social reality/architectural reality; flat/elevation; interior/exterior; transparency/density. Each of the oppositions evokes problems faced in architecture, and the newspaper grid becomes a prism through which we may look at the city. The city is evoked by ten posters combining the New York Times grid, pages from the said newspaper and buildings conceived by the architect Philip Johnson, such as *The Glass House* in Connecticut, *The Crystal Cathedral* in California and *The Lipstick Building* in New York.

Objekt Philip Johnson, 1999

The portrait of Philip Johnson is transposed onto a scale model. The density of the pixels creates a three-dimensional image that translates as modernist buildings of different heights. The architect's thick-rimmed glasses become the city

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11   Philip Johnston (1906 – 2005), was a forerunner of modern architecture alongside Mies Van Der Rohe. His work then evolved, combining historical design with contemporary architecture, called International Style or Post-modern ism. He was awarded the Pritzker Prize for his career in 1979.

centre's business district, whereas the outlines of his face are the residential suburbs. This piece demonstrates his interest with macro and micro-perspectives and how he concretely projects man into the scale of a city.

room 6

The pieces in this room present the experimental aspect of Thomas Bayrle's work, both through the bonds he created with artists he felt close to in how they treated style and content (Mondrian, Picasso, Förg, Hartung) and, from a more utopian point of view, in the form of scale models.

Cardboard models,

The artist used these scale models as work elements. The "in between" scale effect leaves room to imagine the elements extremely small or extremely large and, in particular, establishes a connection between DNA molecules, mathematical forms, such as the Möbius strip[12] , film reel or even megastructures, the like designed by the team of architects Domenig and Huth, *Spatial Cities* by the artist Yona Friedman or the graphic artist M.C. Escher's [13] impossible constructions. Thomas Bayrle explores how their endless distortions, with no beginning and no end, reproduce the idea of incessant movement.

Hans Hartung (series), 2013

It is obvious to see how Thomas Bayrle holds Hans Hartung's work in high esteem here (cf Room 1). The pieces entitled *Hans Hartung* juxtapose two of the artist's calligraphy lines, thus creating a new entity.

12   Discovered by the German mathematician August Ferdinand Möbius (1790 – 1868) in 1858, the Möbius strip is a surface with only one side and one boundary component.

13   Maurits Cornelius Escher (1898 – 1972) was a designer, engraver and illustrator. He is particularly known for his impossible architecture designs that show his fascination for infinitely big and infinitely small spaces.

After Picasso, 2013
After Picasso (white), 2013

Picasso constantly explored the two dimensional surface of paintings, using decoupage to multiply facets of reality to increase perspectives of the painting's flat surface. He sometimes privileged form over colour. Thomas Bayrle prolongs this artistic legacy by giving priority to the motif, seeing as though that influences the decoupage design. The weaving and superimpositions add a new space-time continuum, like another potential perspective.

Ornament Förg (church windows), 2013
Ornament Förg (green), 2013
Ornament Förg (white), 2013

In this work, Thomas Bayrle reuses a painting by Gunther Förg,[14] whose exploration of the notions of space and surface in his series of "grid paintings" clearly resonates with the art of Thomas Bayrle. In this case, Bayrle uses the principle of interwoven works to return to subtle superimpositions suggesting chromatic effects, transparency and construction.

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14   German artist Gunther Förg (1952-2013) used a variety of supports (painting, photography, drawing, watercolour, sculpture, etc), which he regarded as complementary, in his reflection on space, material, architecture and surface. From 1999 onwards, he taught a course on material and graphic design at the Academy of Fine Arts in Munich. His exhibitions included *Documenta* in 1992 and the Beyeler Foundation in 2009; in his last paintings, he worked with grids and dots.

room 7

The works exhibited in the previous rooms highlight the density and structure of the city; here, the artist presents an organic view of society.

$, 1980

Playing on the friction between the motif of the motorway and a symbol of flow (monetary, in this case), Thomas Bayrle has created a metaphor of a teeming, interconnected society (an allusion to Times Square) whose framework is money (the dollar).

SARS Formation, 2005

SARS is the acronym for *Severe Acute Respiratory Syndrome*, a newly emerged, infectious lung disease that caused an epidemic in China in 2003. With this work, the artist evokes one of the striking features of modern society: the increase in global pandemics, symptomatic of our high-speed world which encourages the spread of germs with travel, especially by air. This monumental structure, assembled like a piece of weaving, seems to "float" in the space. The modules that compose it are linked together in a form that resembles the molecular structure of the virus... while also suggesting a threatening spaceship.

Capsel, *1984-85*

An equally imposing collage takes up the far wall of the room it shares with this huge "bacterium". This image, made up of photocopies, represents an archetypal couple and is based once more on a mise en abyme: it is actually a detail from a larger scene (*Capsel hotel*) produced by Thomas Bayrle in 1983, which represented a family in a "capsule hotel". The idea behind the creation of this kind of accommodation (which is widespread in Japan) was to save as much space as possible in overcrowded urban areas where living space is reduced to a minimum.

The couple is a recurrent theme in Thomas Bayrle's work. He compares the model of the family to that of a basic, almost cellular unit, seen here as the foundation of a society. Bayrle himself has often worked with his wife Helke, who is frequently represented as the female model in his images. The "figure" of their couple is thus omnipresent in his work.

room 8

Sunbeam photocopies, *1993*

This laboratory-style room is papered with numerous preparatory studies (drawings, collages, etc) and "archive material" relating to the creation of the artworks. The artist shows the broad range of creative techniques he has employed, highlighting his use of both manual and mechanical techniques throughout his career. This desire to transmit reflects the importance of Thomas Bayrle's role as a teacher, notably at the Städelschule in Frankfurt.

Rosaire, *2012*
Rosary, *2012*
Prega per noi, *2012*

This work conveys something of Thomas Bayrle's experience at the Jacquard factory, where the noise made a deep and lasting impression on him. Rather than weaving looms, the items exhibited here are car engines – highly symbolic objects that permeate the artist's oeuvre – coupled with recorded litanies. Elevated to sculpture status in this captivating installation, these running engines (that the artist likens to "miniature cathedrals") reveal their complex inner workings. The resulting "sound jelly",[15] a combination of constant engine noise and the repetitive chanting of the rosary, [16] expresses the artist's perception of a rhythmic analogy between religious chants and

15   An expression coined by the artist.

16   The Catholic rosary is a series of prayers to the Virgin Mary. Its name comes from the Latin word rosarium, in reference to the «crown of roses» in images of the Madonna.

assembly-line work, demonstrating their power to hypnotize and condition people.

the south hall

Bookshelf

The works on display in this library illustrate the publications of the Gulliver Press publishing company founded in 1962 by Thomas Bayrle and German painter Bernhard Jäger; they include catalogues on Bayrle's work, and books he co-designed with other artists (such as German concrete poet Franz Mon and German art theorist and critic Bazon Brock). The library reflects the artist's work with activists, and his interest in concrete poetry, music and advertising.

Parkhaus Köln, 2010

The adjacent display case contains a limited-edition copy of a pop-up book entitled *Parkhaus Köln*, published on the occasion of an exhibition; small books are "parked" in this cardboard structure.

O.T. (Naturstudie), 1960
Im Schwimmbad, 1960
Die Stadt, 1961

The room also contains Thomas Bayrle's very first drawings, dating from the early 60s. The theme of urban design is already perceptible here in the images of the city, the environment and collective activities.

room 9

Sex Room

N.B.: This room contains works of a sexual nature, for adult viewers only.

Naked Lunch/Fire in the Wheat, 1970-2003
Über Liberalismus, 1969
Big Mama, 1969
Die Bewegung ist so stark wie ihr schwächstes Glied, 1969
Blumen des Bösen, 1989
John Lennon & Yoko Ono, 1971
Feuer im Weizen, 1970

In Germany in the years between 1966 and 1969, the grand coalition government, the end of the "economic miracle" and a number of demonstrations contributed to a tense political climate rather similar to that of May 68 in France. Though not belonging to the left-wing militant groups that advocated sexual revolution, Thomas Bayrle included erotic images in his work from 1970 onward in his stance against bourgeois morality. [17] During the same period, he contributed to the left-wing magazine *SexFront*, which served as a sex education manual for teenagers.

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17   In his 1969 «Essay on Liberation», Herbert Marcuse, a philosopher of the Frankfurt school, wrote, «*Obscenity is a moral concept in the verbal arsenal of the Establishment, which abuses the term by applying it, not to expressions of its own morality but to those of another. Obscene is not the picture of a naked woman who exposes her pubic hair but that of a fully clad general who exposes his medals rewarded in a war of aggression; obscene is not the ritual of the Hippies but the declaration of a high dignitary of the Church that war is necessary for peace.*»

The Feuer im Weizen series that is shown here originally circulated in book form. The title of the series ("Fire in the Wheat" in English) suggests the idea of a general uprising, but the individual titles of these provocative images reflect the range of subjects that interested the artist: capitalism (*General Electric*), Marxism (*M-formation*), German culture (*Hänsel and Gretel*) and representations of sexuality in popular culture (*A Streetcar Named Desire*).

Kleiderständer, 1968-2008

The "Sex Room" captures the political and social essence of the 1960s. The coat-stand with its transparent raincoats was inspired by fashion designer Courrèges, then at the height of his popularity. Thomas Bayrle was a frequent visitor to Paris during that time, when he designed two types of raincoat that he adorned with popular motifs echoing his 1960s work: cups, shoes and *The Laughing Cow* cheese brand image.

garden

Watering can, 1996

Reiterating the principle of repetition inherent in the *Glücksklee-Dose* exhibit in the courtyard, *Watering can* is a sculptural transposition of Thomas Bayrle's composite images.

container

The *All-in-One* exhibition is an opportunity to associate Thomas Bayrle's work with the "Brain Space Laboratory" at the IAC, which is devoted to scientific research and artistic experimentation.

With his interest in philosophical, technological and scientific issues (digital images, 3D design, cell biology, genetics, etc), Thomas Bayrle's ideas coincide with the theories of Wolf Singer, a neuroscientist who runs a research laboratory in Frankfurt (Department of Neurophysiology, Max Planck Institute for Brain Research).

As a maker of images, Thomas Bayrle creates works that renew our modes of imagination and perception, and in this respect his interests overlap with those of the IAC's Brain Space Laboratory. Bayrle composes a single, large vibratory image (*One*) by multiplying and assembling identical motifs (*All*) which both dissolve and merge into a framework, creating a form of multiple perception in a constant shift between micro and macro perspectives. Each visual unit contains the whole to which it belongs (*in*), sparking a heightened degree of perception leading to critical awareness.

On the occasion of this exhibition, the "container" room in the Brain Space Laboratory is showing Bayrle's film *Superstars* (1993), and an interview with the artist.

List of pieces exhibited in the courtyard :

Tassenfrau (Milchkaffee), 1967
***Distribution* (version bleue),** 1971
***Feierabend* (version bleue),** 1970
Der Tiger übt, 1969
HB Bierkrug, 1969
Revolutionäre Kräfte ernten Raps, 1968
***Mr. Big* (brown version),** 1971
Rimini I, 1974
Stalin, 1970
Anarchy in Construction, 1971
***Ballerina Degas* (red version),** 1972
Camel, 1970
Glücksklee, 1969
Marat, 1971
Pegulan, 1967
Ratenkredit, 1972
Rimini II, 1974
Stativ, 1973
Telefonbau Normalzeit, 1970
Glücksklee-Dose, 1969-1996
Kuhmädchen, 1967
Baby, 1967

THOMAS BAYRLE
All-in-One

Exhibition from March, 21th until May, 11th of 2014

OPENING HOURS

From Wednesday to Sunday, 1 pm to 7 pm

ACCESS

Metro A (stop République)
Bus C3 (stop Institut d'art contemporain), C9 (stop Ferrandière) and C16 (stop Alsace)
Station Vélo'v 1 min. walk
IAC is located 5 minutes away from Lyon Part-Dieu.

ADMISSION

Full : 4 euros / reduced : 2,50 euros

DOCUMENTATION CENTER

On booking

BOOKSHOP

Accessible on the opening hours of the exhbition

VISITS

Free guided tours every Saturday and Sunday at 4 pm
Group visits : on booking

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