

**Pioneering German Artist Thomas Bayrle
Makes His Solo Museum Debut in the United States
With Major Survey at ICA Miami during Art Basel Miami Beach**

**Tracing Five Decades of the Artist's Work, Survey Features Approximately 150 Paintings,
Sculptures, Video, and Monumental Site-Specific Installation for ICA Miami's Atrium Gallery**



Thomas Bayrle, *Die Stadt (The City)*, 1976, oil and pencil on canvas, Städel Museum, Frankfurt am Main, Photo: Wolfgang Günzel (left);
Thomas Bayrle, *Madonna Mercedes*, 1989, collage on wooden panel, Photo: Wolfgang Günzel (right)

Miami, FL – November 28, 2016 – The Institute of Contemporary Art, Miami (ICA Miami) presents a major survey of renowned German artist Thomas Bayrle, opening on November 29, 2016, during Art Basel Miami Beach. The first American museum exhibition dedicated to the artist, *One Day on Success Street* traces Bayrle's exploration of technology on humans and their environments over the course of his nearly 50-year career and across a range of media, including painting, sculpture, video, collage, and installation. A centerpiece of the survey is the newly commissioned sculpture *Wire Madonna*, a monumental site-specific installation created for ICA Miami's Atrium Gallery. Outside the museum, visitors will be greeted by a 90-by-50-foot mural featuring *Lufthansa* (1982), one of Bayrle's iconic "super-forms," presented in its original form in the museum's second floor galleries and depicting a giant airplane comprised of an intricate pattern of smaller planes, thanks to a gift by Alex and Rena Karakhanian.

On view through March 26, 2017, *One Day on Success Street* marks ICA Miami's final presentation in the landmark Moore Building, as it looks forward to the opening of its new permanent home in the Miami Design District on December 1, 2017. The exhibition is organized by Deputy Director and Chief Curator Alex Gartenfeld and Assistant Curator Stephanie Seidel.

"Bringing to the fore one of the most seminal artists of our era, this exhibition is a prime example of the significant programming ICA Miami has produced since its founding and that we will continue to present in our new home," said Director Ellen Salpeter. "Bayrle's work offers a revelatory interpretation of

contemporary culture, and reflects the museum's commitment to the exchange of ideas and to providing a platform for the most experimental artists working today."

"Bayrle is known for his prescient depictions of megacities and bodies consumed by machines—images that foreshadowed developments in our culture, not to mention the incorporation of digital techniques into the artistic realm," said Gartenfeld. "This survey brings together nearly 50 years of work that navigates pop and conceptual art, highlighting the artist's influence on generations of practitioners and our culture at large."

A centerpiece of the exhibition is *Wire Madonna*, a monumental site-specific installation created for ICA Miami's Atrium Gallery, the artist's first large-scale steel sculpture. Composed of welded steel tubing, the sculpture reaches the museum's fourth floor at a height of approximately 33 feet. The ubiquitous figure of the Madonna, with its repeating colors and forms, is a subject that has long fascinated the artist and represents Bayrle's interest in seriality and mass-production.

The museum's second-floor galleries explore these themes further, presenting some 150 works from the late 1960s through the present day. The exhibition begins with Bayrle's handmade representations of highways, which are expressively rendered as elaborate landscapes. In a related series of works, these motifs evolve into modern cities and waves of pedestrians set into interminable grids. Whether rendered by hand or by digital imagery, Bayrle's complex worlds are united by concepts of the figure and individual experience. In one untitled series, a city morphs into the figure of Carlos the Jackal, considered the world's first terrorist, who is a symbol of alienation and trauma. In a group of large-scale paintings—exhibited for the first time at ICA Miami—businessmen are depicted as Orthodox icons on altarpieces. In Bayrle's silkscreens, in which human forms repeat endlessly, either in states of sexual ecstasy or in political and labor formations, the artist evokes expressions of fascination and joy, of mutation and fracture. Characteristic of Bayrle's references to commercial icons and consumer culture, the works reflect the artist's interest in the transformation of popular figures in a media-saturated world.

About Thomas Bayrle

Thomas Bayrle (b. 1937) is a Frankfurt-based artist whose works spans mediums and movements including Pop, Op, and Conceptual art. His humorous and satirical multimedia works are characterized by "super-forms," large images composed of repetitive smaller cell-like patterns. His work is influenced by his experience of growing up in post-Nazi Germany, where he trained and worked as an industrial weaver. Other major influences include the Frankfurt School of political and aesthetic theory and his collaborations on corporate identities with international corporations.

Bayrle has been honored with countless solo exhibitions, including at the Museum Ludwig, Cologne; Museum of Contemporary Art, Barcelona; Madre Museum, Naples; Wiels, Brussels; Museum of Modern Art, Frankfurt; Portikus, Frankfurt. Recent major group exhibitions include: *The Great Mother*, Fondazione Nicola Trussardi Milan, Italy; *The World Goes Pop*, Tate Modern, London, U.K.; *Heaven*, 2nd Athens Biennial, Athens, Greece; *Making Worlds*, La Biennale di Venezia, 53rd International Art Exhibition, Arsenale, Venice, Italy; 2008 Sydney Biennial, Sydney, Australia; 4th Berlin Biennial for Contemporary Art: *Of Mice and Men*, KW Institute for Contemporary Art, Berlin, Germany; and Guangzhou Triennial, Guangzhou, China; as well as Documenta 3 (1964), 6 (1977), and 13 (2012). In 2012, he was awarded the Arnold Bode Prize and was also commissioned by Frieze London to create installations for the fair's public spaces. More recently, Bayrle's work was included in the Philadelphia Museum of Art's *International Pop* exhibition, a group show that chronicled the emergence of Pop Art as an international movement. Bayrle's work is included in major collections, including Museum für Moderne Kunst, Frankfurt am Main, Germany; Städelmuseum, Frankfurt am Main, Germany; Museum Ludwig, Cologne, Germany; Kunstmuseum,

Stuttgart, Germany; Museum of Contemporary Art, Los Angeles; Fonds Regional d'Art Contemporain du Limousin, Limoges, France; Seattle Art Museum, Washington; Art Institute of Chicago, Illinois.

About the Institute of Contemporary Art, Miami

The Institute of Contemporary Art, Miami (ICA Miami) is dedicated to promoting continuous experimentation in contemporary art, advancing new scholarship, and fostering the exchange of art and ideas throughout the Miami region and internationally. Through an energetic calendar of exhibitions and programs, and its collection, the ICA Miami provides an important international platform for the work of local, emerging, and under-recognized artists, and advances the public appreciation and understanding of the most innovative art of our time.

Launched in 2014 and currently located in the landmark Moore Building, ICA Miami will open its new permanent home in Miami's Design District on December 1, 2017. The museum's central location positions it as a cultural anchor within the community and enhances its role in developing cultural literacy throughout the Miami region. The museum is deeply committed to providing open, public access to artistic excellence by offering year-round free admission.

Location, Hours, and Admission

The Institute of Contemporary Art, Miami
4040 NE 2nd Avenue, Miami, FL 33137
www.icamiami.org

Tuesday – Sunday, 11:00 a.m. – 7:00 p.m.
Free Admission

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