

GLADSTONE GALLERY

"Thomas Bayrle," *The New Yorker*, March, 2016

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THOMAS BAYRLE

February 10 2016 – March 13 2016

For half a century, the German artist has used repetition and wit to reflect a media-saturated world increasingly dominated by speed and technology. In his cinematic works, highways coalesce into a Brancusi-like head (in a black-and-white loop from 1988-89) or fracture into a scrolling collage that coheres into a medieval Crucifixion (in a color piece from 2006). Four recent paintings, in which Caravaggio's "Inspiration of St. Matthew" is made up of hundreds of iPhones, might appear glib if they were made by a younger artist. But in the context of Bayrle's films they suggest an attempt to make peace with art's diminished place in a world dominated by digitization.

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