

H Y P E R - C O N S C I O U S

Stefan **BRÜGGEMANN**
On **KAWARA**

MARUANI MERCIER

HYPER-CONSCIOUS

Stefan BRÜGGEMANN & On KAWARA

This exhibition brings **Stefan Brüggemann's** *Hyper-Palimpsest* and **On Kawara's** *Today* series together for the first time. The works share a central concern in their engagement with the experience of time and being in the world.

Where **Kawara's** work explores these ideas in series, developing his investigation from one canvas to the next over the course of a lifetime, **Brüggemann** works on a different axis. His engagement with these questions is a layered exploration that belies an archaeological sensibility in its emphasis on depth and its invitation to the viewer to dig down into the work. **Brüggemann's** work requires that the viewer spend time unearthing and piecing together its fragments, while **Kawara's** work plays with the fragmentation of time revealing the deeply arbitrary nature of the symbols and systems that we use to codify it.

Between these axes of contemplation and immediacy we can chart the hyper-consciousness of the modern self: caught in semiotic structures that fragment our experience and leave us to search among the pieces.

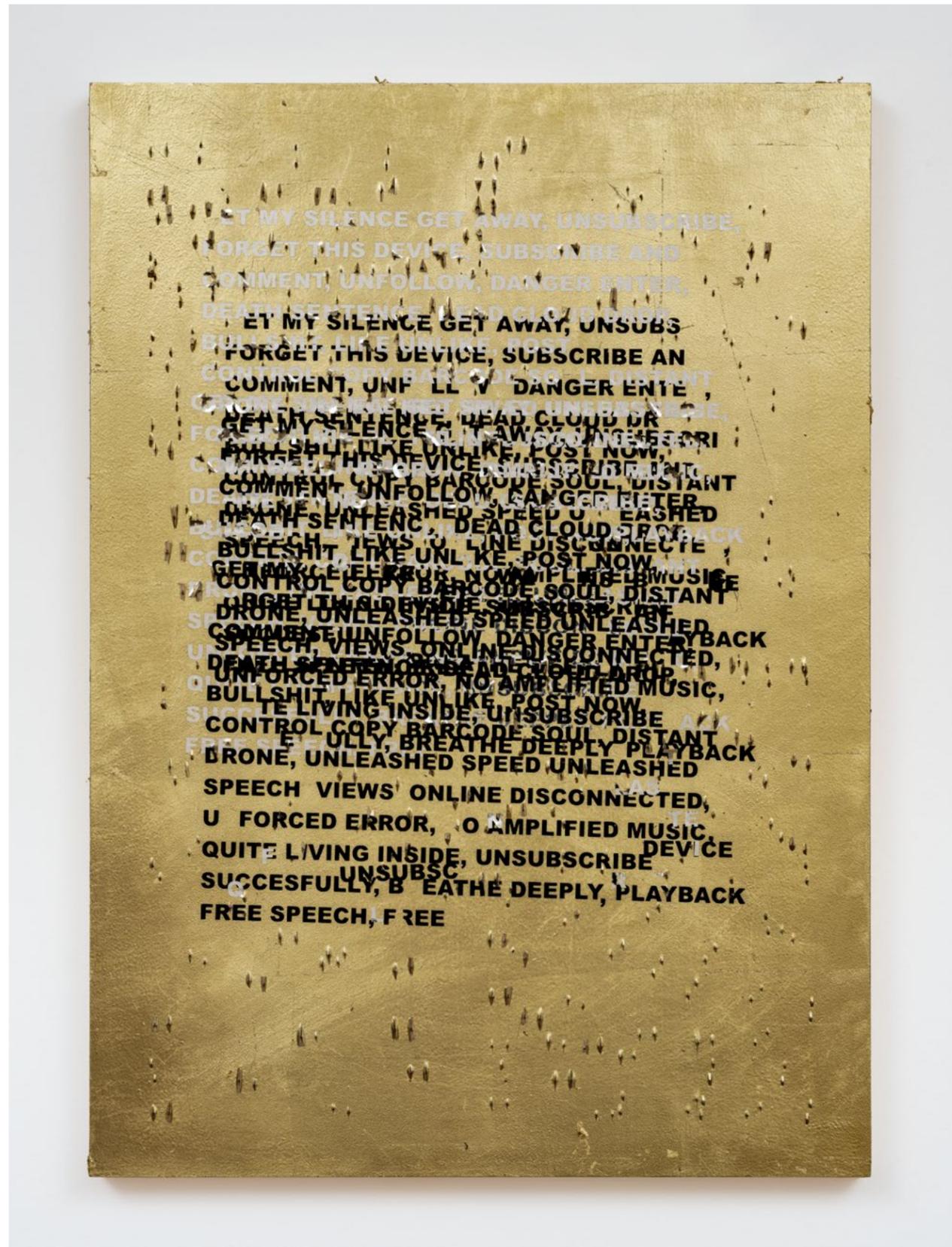
On view at **MARUANI MERCIER**

March 25 - April 24, 2021

Avenue Louise 430, Brussels

To download HR images, click here or contact Margaux De Pauw at margaux@maruanimercier.com
For public information call +32 2 512 50 10, or visit maruanimercier.com

All images © MARUANI MERCIER and the artists



Stefan Brüggemann

Speed Speech (Hyper Poem Lockdown), 2020
gold leaf, metal staples and vinyl text on wood
70 x 50 x 3.5 cm | 27 1/2 x 19 3/4 x 1 3/8 in



BIOGRAPHY

Over the last 20 years, a dynamic generation of artists has developed in Mexico and Mexico City that have had an international impact. Departing from the idea of social sculpture, developed by Joseph Beuys as an artistic attempt to transform society, those non-traditional artists work within a new vocabulary using sculptural materials as well as video, photography, and performance to address historical and socio-political issues.

The Mexican artist **Stefan BRÜGGEMANN** works within this generation of artists, promoting a demystified and democratic idea of artmaking. Born in 1975 and working in a wide variety of disciplines between London and Mexico City, Brüggemann refers to 20-century art historical movements such as Conceptualism and Minimalism as well as aspects of popular culture, while addressing history, urban life, and current political issues. The artist's installations combine social critique with a post pop aesthetic, creating refined artworks maintaining a punk attitude.

Recent solo exhibitions include *Extra! 'Headlines and Last Lines in the Movies (Guernica)*, at Centre Pompidou Forum in France, Centro de las Artes Monterrey in Mexico, and *Stefan Brüggemann. Hi-Speed Contrast Paintings* at La Cité in France.

Stefan Brüggemann

Hyper-Palimpsest, 2019
acrylic and spray paint on wood
Installed : 205 x 360 x 5.5 cm | 80 3/4 x 141 3/4 x 2 1/8 in
4 panels, each : 205 x 120 x 5.5 cm / 80 3/4 x 47 1/4 x 2 1/8 in



On Kawara

Jan. 18, 2007, 2007
oil on canvas
20 x 26 cm
7 7/8 x 10 1/4 in

BIOGRAPHY

On KAWARA (1932 – 2014) was a Japanese conceptual artist who lived in New York City from 1965. **Kawara** belonged to a broadly international generation of Conceptual artists that began to emerge in the mid-1960s, stripping art of personal emotion, reducing it to nearly pure information or idea and greatly playing down the art object. Along with Lawrence Weiner, Joseph Kosuth, Hanne Darboven and others, Kawara gave special prominence to language.

From January 4, 1966, Kawara made a long series of “Date paintings” (the *Today* series), which consist entirely of the date on which the painting was executed in simple white lettering set against a solid background of red, blue, gray, or black. The date is always documented in the language and grammatical conventions of the country in which the painting is executed. The paintings, executed in Liquitex on canvas, conform to one of eight standard sizes, all horizontal in orientation.

Kawara made almost 3,000 of these paintings in 112 different cities until his death in 2014. His body of work serves as an examination of the banality of existence and the passage of time. The exceptions are the three paintings, roughly five by seven feet, executed on July 16, 20 and 21, 1969 — three days when the world was riveted by the moon landing.

Kawara exhibited at several documenta events in Kassel, the Dia Art Foundation in New York, the Venice Biennale, the Kyoto Biennale, and the Tokyo Biennale, among others. Today, his works are in the collections of The Museum of Modern Art in New York, the Kunstmuseum Basel in Switzerland, and the Walker Art Center in Minneapolis, among others.