

# HAUSER & WIRTH

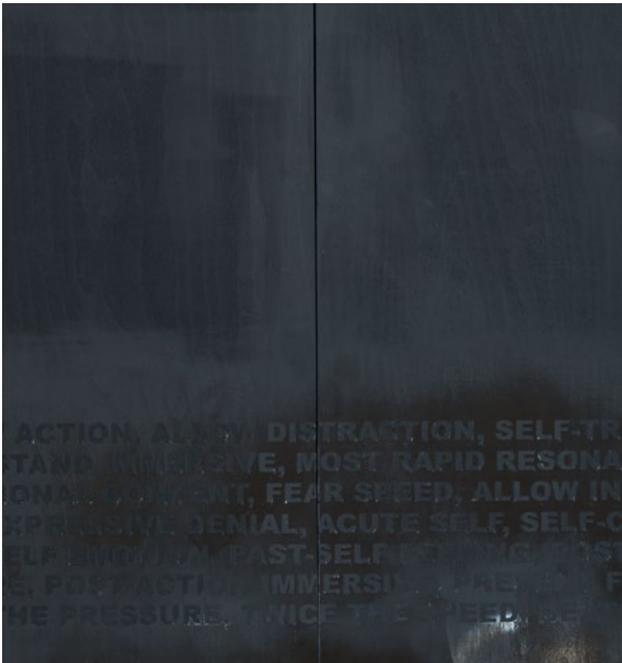
## Press Release

### Stefan Brüggemann. HYPER-PALIMPSEST

Hauser & Wirth London

27 February – 27 April 2019

Opening: Tuesday 26 February 6 – 8pm



For his forthcoming exhibition at Hauser & Wirth London, Stefan Brüggemann takes the title of the exhibition, 'HYPER-PALIMPSEST', as a point of departure. The resulting site-specific installation creates an immersive space for active reflection by allowing layers of political and cultural history to be overlaid with the artist's timeless and iconic text statements.

Encompassing sculpture, video, painting, and drawing, Brüggemann's work deploys text in conceptual installations rich with acerbic social critique and a post pop aesthetic. His oeuvre is characterised by an ironic conflation of Conceptualism and Minimalism with a punk attitude. In this way, Brüggemann's practice sits outside the canon of the conceptual artists practicing in the 1960s and 1970s, who sought dematerialisation and rejected the commercialisation of art. 'I have always been interested in the strategy of conceptual art,' he says, 'not from a political point of view but more as a mechanism for communication.'

Brüggemann's reference to the concept of the 'palimpsest' relates to both to the physical process of creating the installation, itself a performative act, and the conceptual impact of layering of text. A 'palimpsest' is defined as a writing material such as a parchment or tablet that is used repeatedly after the earlier writing has been erased. In colloquial usage, the term palimpsest is also used to denote an object made or worked upon for one purpose and later re-used for another. For the exhibition, the walls of the gallery space are clad in plywood panels, a choice of material which carries connotations of activism, boarded up buildings and placards. These

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panels are initially painted black before Brüggenmann's past catalogue of texts are applied, this lettering is obscured with a further layer of spray-painted text and is then removed to reveal the original statements as a residue or trace.

Along with obliteration, the artist uses appropriation to create a disconnect between words and their meaning. For the penultimate step in the process of creating the installation, the spray-painted text is from an earlier work, 'Headlines and Last Line in the Movies', a series the artist began in 2010 in which sentences taken from current news headlines are merged with the finishing lines of popular films. In addition to the monochromatic panels which line the gallery space, Brüggenmann incorporates a new work into the installation – a sound piece that the artist made in late 2018 – as a final layer of his 'palimpsest'. This element features audio recordings by one of his heroes, Iggy Pop, reading the artist's entire catalogue of text statements that span back to the late 1990s which plays every 45 minutes. To activate the space during the course of the exhibition, Brüggenmann invites the audience to participate in a series of yoga sessions characterised by deep breathing techniques.

Brüggenmann's choice of words is typically provocative and topical, the text pieces in this exhibition include statements such as 'IDEOLOGY IS OVER' and 'THIS WORK IS REALIZED WHEN I DIE'. The philosophy of language is a crucial tenet in the artist's practice in which text functions as a fluid medium. Writing, rewriting and overwriting imply a perpetual interrogation of form and meaning in which words are unhinged from both their cultural context and an author's voice. This theme of mutability has appeared previously in the artist's work, for example in his recent exhibition at the Kunsthalle Bern in which all the statements in the exhibition were superimposed in the final room forming a visual cacophony of text. In this way, the individual projects are interwoven by Brüggenmann through his perpetual questioning of conceptual strategies and his masterful wordplay.

### About the artist

Stefan Brüggenmann was born in 1975 in Mexico City, and lives and works in Mexico City and London. 'HYPER-PALIMPEST' is the artist's third solo exhibition at Hauser & Wirth, further notable solo exhibitions include Centro Galego de Arte Contemporánea, A Coruña, Spain (2016); GAM, Mexico City, Mexico (2015); Galeria Parra Romero, Madrid, Spain (2014); The Wall South Kensington, Queens Gate and Harrington Road, London, England (2014); Yvon Lambert, Paris, France (2011); Villa du Parc, Centre d'Art Contemporain, Annemasse, France (2010); Kunsthalle Lissabon, Lisbon, Portugal (2010); SAPS Sala de Arte Público Siqueiros, Mexico City, Mexico (2009); Bloomberg Space, London, UK (2008); and Kunsthalle Bern, Switzerland (2008). Notable group exhibitions include 'The Art Show: Millennium Art in Taguchi Art Collection Takasaki', The Museum of Modern Art, Gunma, China (2017); 'Outdoor sculpture project curated by Jérôme Sans', Parra & Romero, Ibiza, Spain (2016); 'In Girum Imus Nocte et Consumimur, Igni', El Museo Jumex, Mexico City, Mexico (2015); 'Now Here is Also Nowhere', Henry Art Gallery, University of Washington, Seattle WA (2012); 'Neon. Who's Afraid of Red, Yellow and Blue', La Maison Rouge, Paris, France (2012); and 'Art Moves', 3rd International Festival of Art on Billboards, Torun, Poland (2010).

### Press Contacts:

Chloe Kinsman  
Hauser & Wirth  
chloe@hauserwirth.com  
+44 207 255 8264

Fiona Russell  
Sutton  
fiona@suttonpr.com  
+44 207 183 3577

### Hauser & Wirth

23 Savile Row  
London W1S 2ET

Gallery hours:  
Tuesday to Saturday, 10 am – 6 pm

[www.hauserwirth.com](http://www.hauserwirth.com)

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Stefan Brüggenmann  
Beats Per Minute (Protest) (detail)  
2017  
Paint on wood  
320 x 240 cm / 126 x 94 1/2 in

Photo: Oskar Proctor