

## Q & A WITH THOMAS BAYRLE



**RES** Departing from your works, how has the world changed over the years?

**THOMAS BAYRLE** When I started out, the world was analogue. Today it's digital—except for the one billion people who are not part of the game.

**RES** How do you comment on Spinoza's idea of "a single nature for all bodies, a single nature for all individuals"—what Deleuze refers to as the plane of immanence?

**TB** If you "plough the ground" like I did, you automatically discover such thinkers. The metaphor of my childhood was "the meadow"—a flat world, composed of billions of little creatures, which lived in symbiosis or coexistence, representing layers upon layers from the smallest living beings to an entire wholeness...humming...dancing....singing...swinging...

**RES** How would you comment on the contrasts of motion/tranquility, speed/slowness in this context?

**TB** Later on, this "paradise" was structured by the experience of weaving. When I was 18, I worked in a textile factory for two years. There I found that systematically 1,000 x 1,000 individual threads could make up a collective piece of fabric. By using very simple up to most complex binding qualities, you could create something like a complex pattern for a whole society.

**RES** How could one link ornamentation to holiness in its most general sense, to the idea of God?

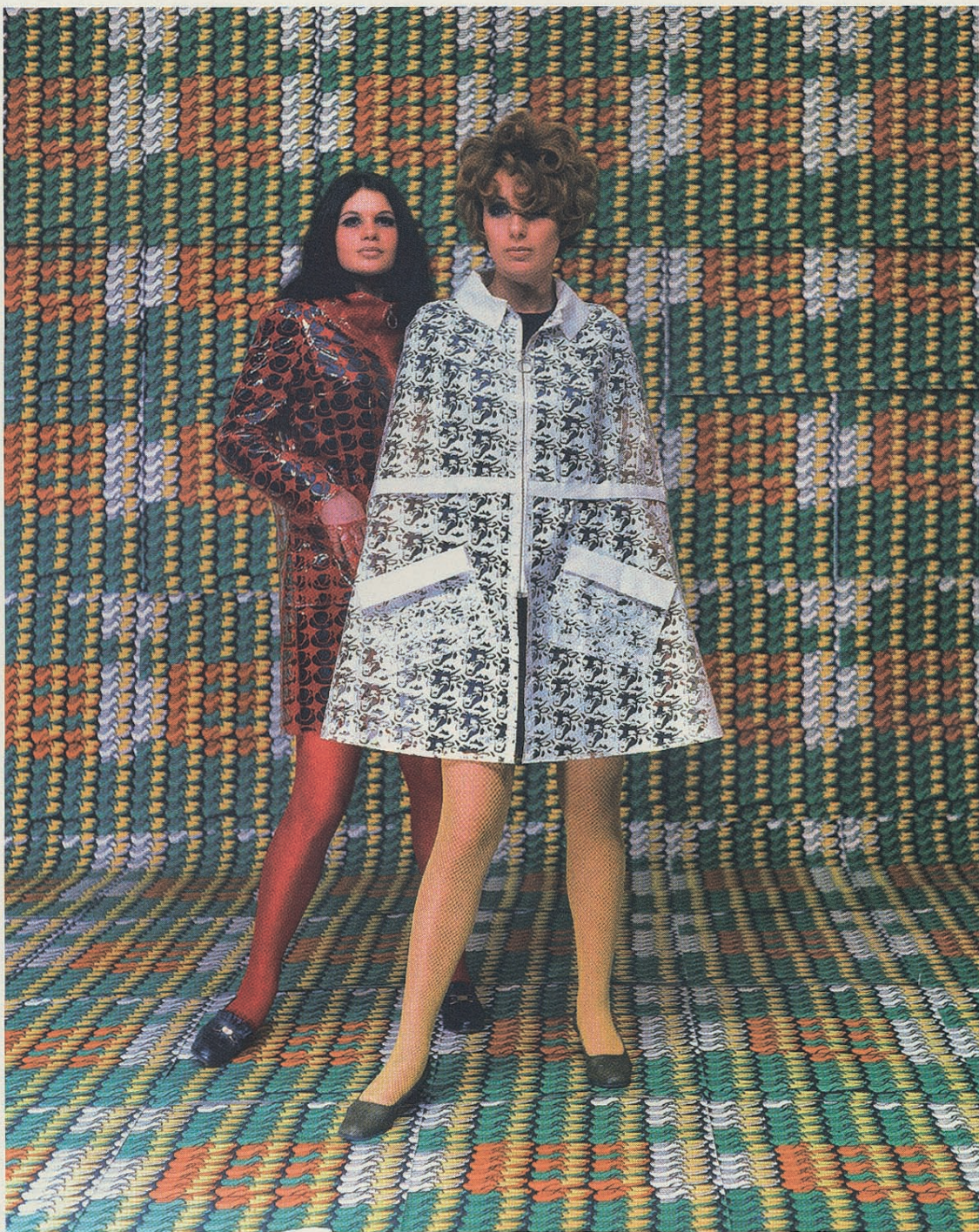
**TB** As weaving was a kind of technical ornamentation, I could feel a bridge to meditation as well. The composition of a machine... its steady recurrence of 20 / 30 actions... these ongoing procedures, loops, rounds turned me on. I saw a similarity, a connection to the monotonous rhythm and motions of the rosary. And as the rosary is everywhere, I felt plugged into the great tendrilled, twined complexity going on worldwide.

As oriental ornamentation avoids showing God, it might be able to show at once millions of little details of him. It stands for the abstract ability to serve as the most sovereign container for meditative, circling loops. And that's the moment where phenomena like the Dervishes come in! Not having seen them yet I suppose these organic drillings, ups and downs of ornamentation, might lead to God's similar exaggeration!

**RES** What is the place of "ironic playfulness" in your works? How important is it?

**TB** Humor is what keeps me going! It's always fine to exaggerate, but there comes a point when it's even better to break it with a twinkling eye—because for each solution there is also an opposite one. ■





Thomas Bayrle, Coats, 1967/68

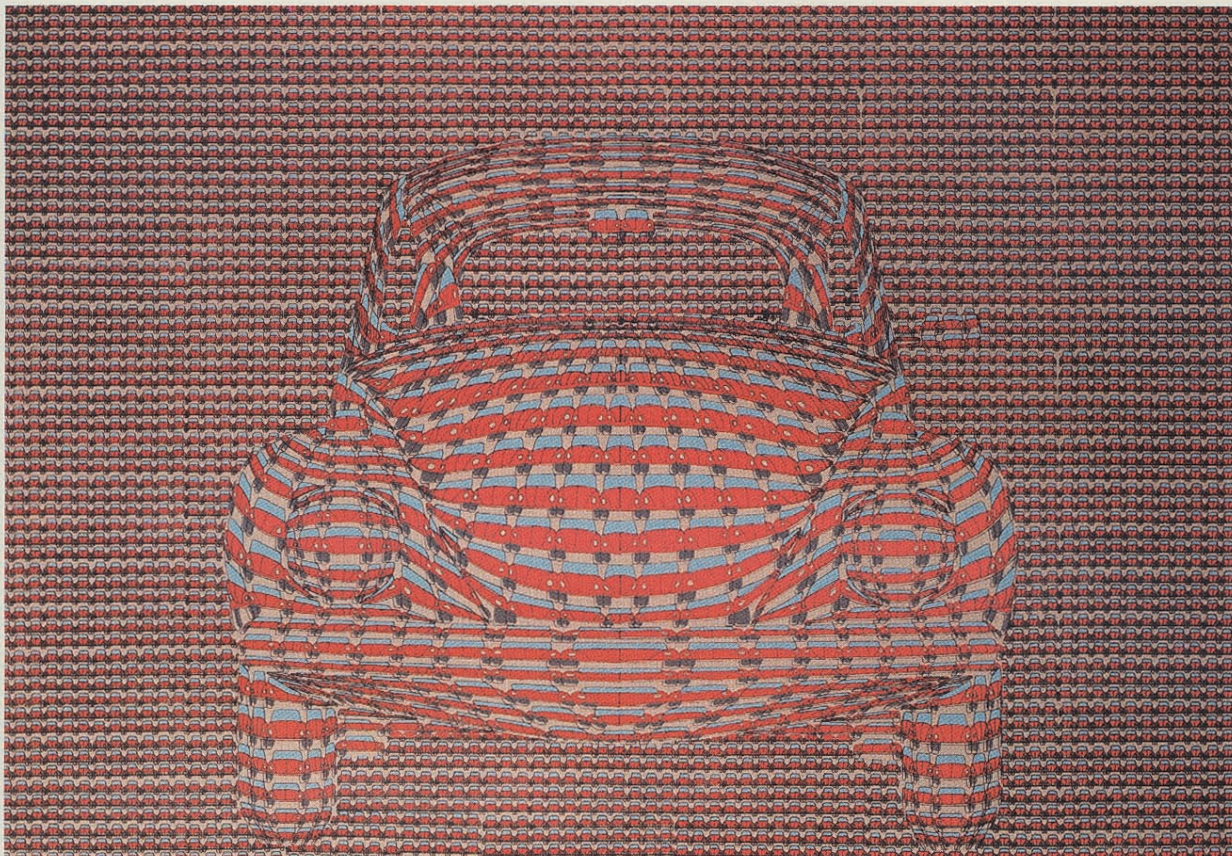
700 Silk screened plastic coats, signs, pictures, stages, posters in Milano, Cologne, Essen, Frankfurt/M. etc.

Coat designing: Lukowski + Ohanian

Public relation: Christian Roeder

© Thomas Bayrle





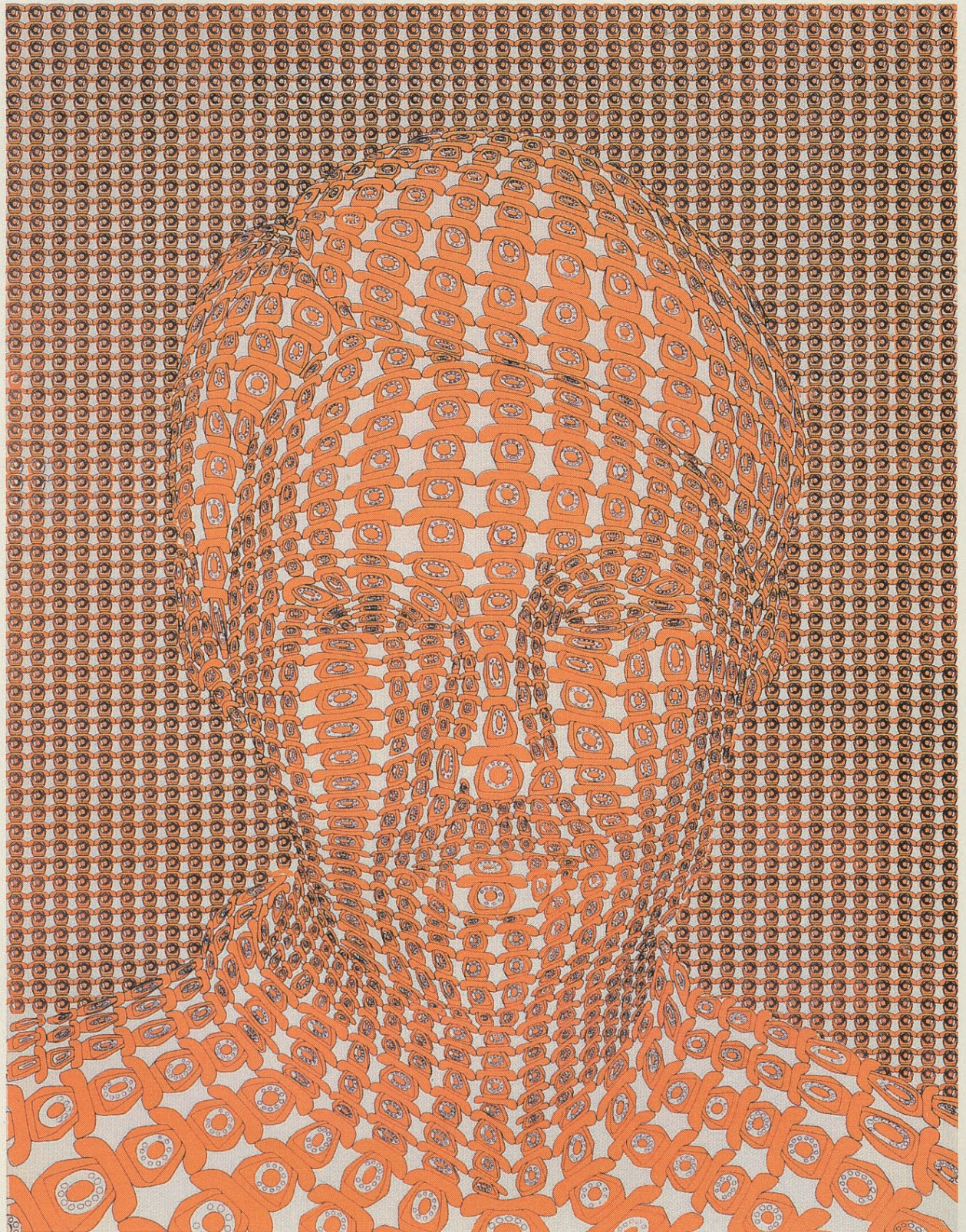
Thomas Bayrle, VW red, 1969  
Silkscreen on paper, 32.6 x 23.8 in / 83 x 60.5 cm

© Thomas Bayrle

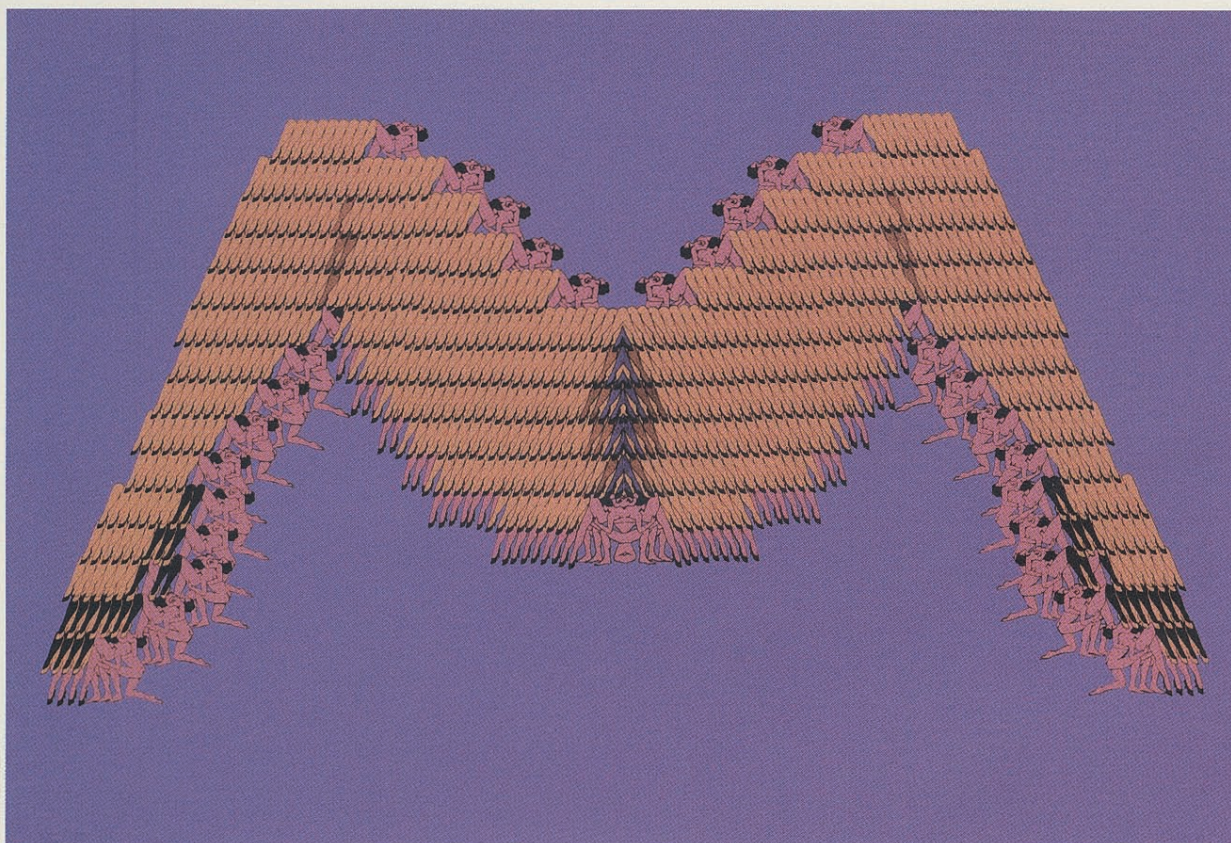


Thomas Bayrle, Telephone AT & T, 1970  
Yellow variation/Grey variation  
Silkscreen on paper, 35 x 27.5 in / 89 x 70 cm

© Thomas Bayrle





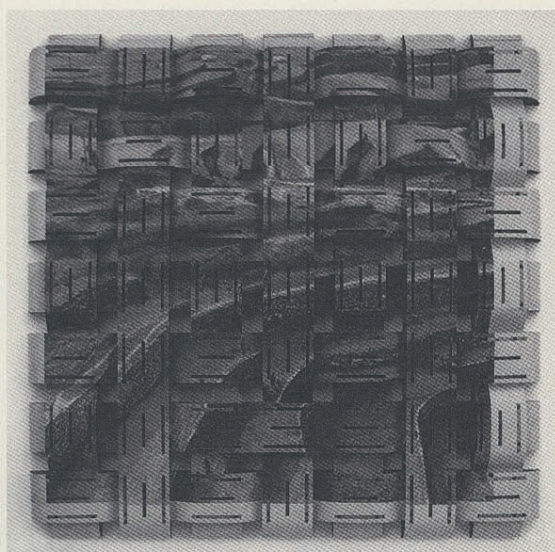


Thomas Bayle, M-Formation, 1970  
Silkscreen on paper, 23.6 x 33.4 in / 60 x 85 cm

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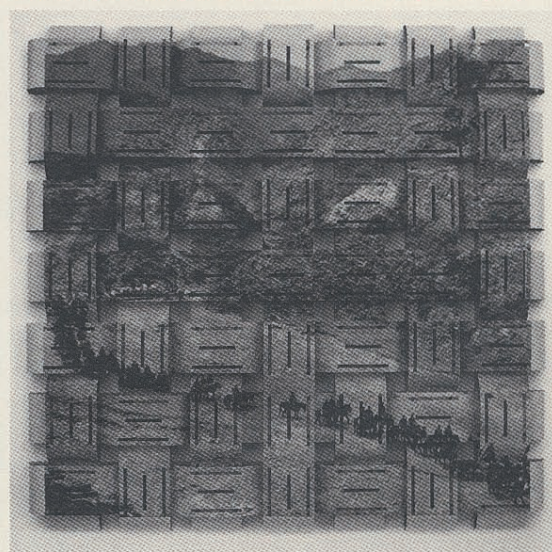
Thomas Bayle, Sign for mountain  
Motif terraced landscape, 2005  
Silkscreen on cardboard, 72 x 72 x 4.7 in / 183 x 183 x 12 cm  
(Chinese Motorways/Beijing Chase)

© Thomas Bayle

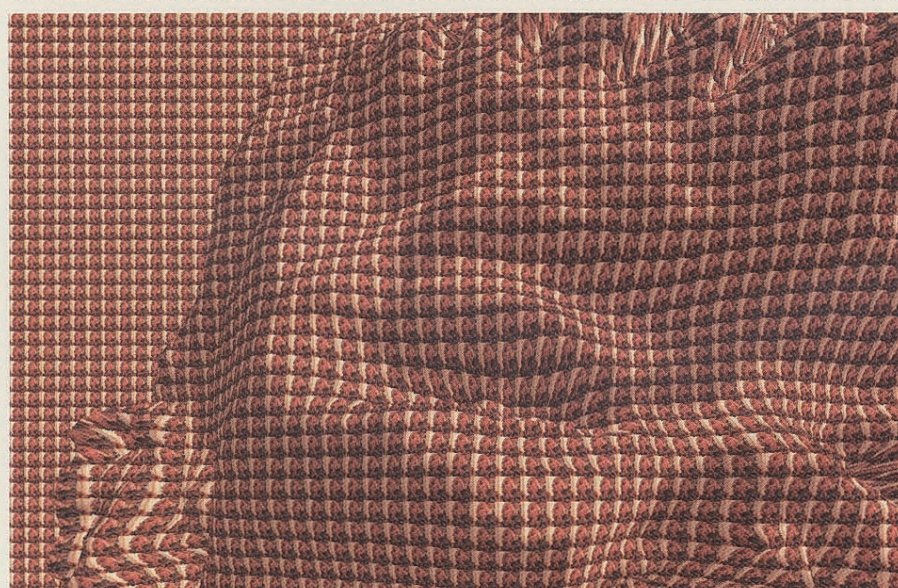
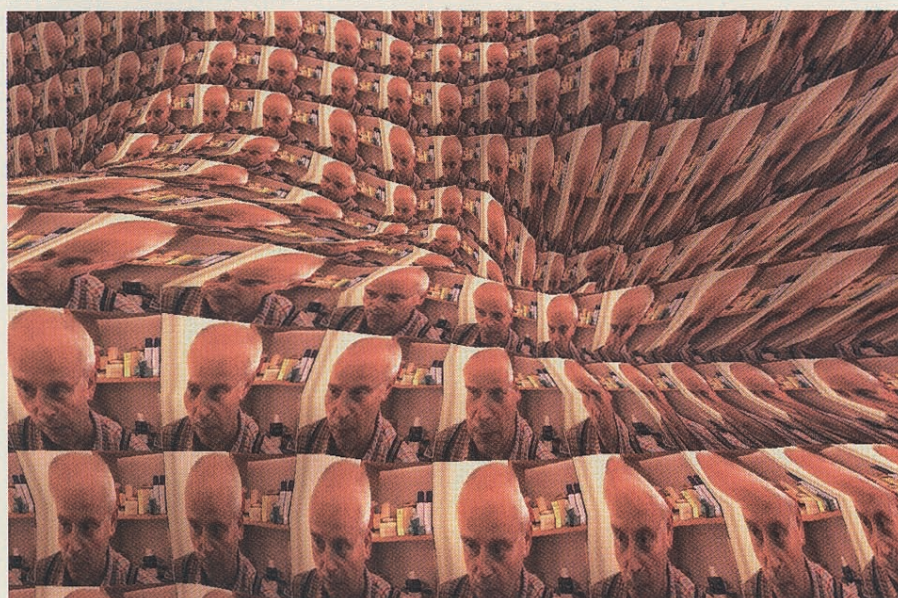
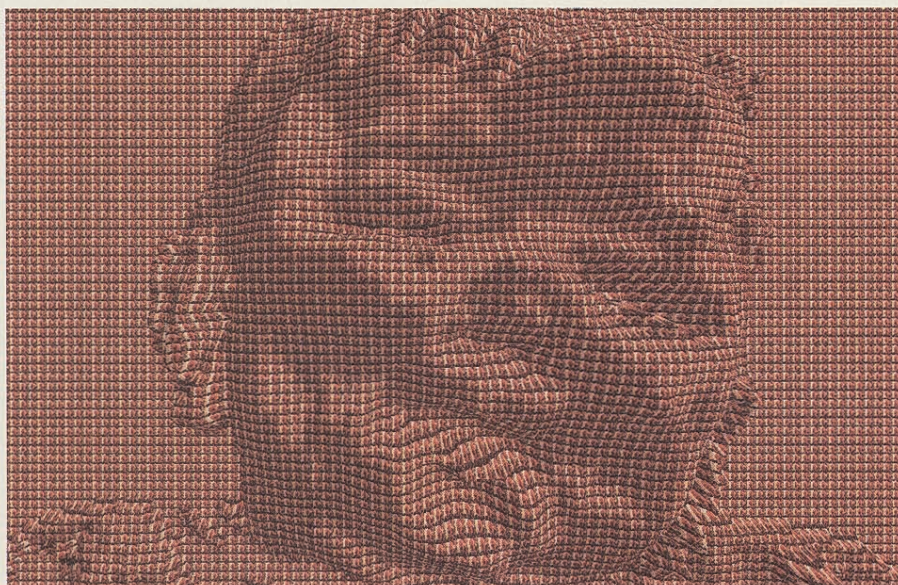


Thomas Bayle, Sign for center  
Motif long march, 2005  
Silkscreen on cardboard, 72 x 72 x 2.3 in / 183 x 183 x 6 cm  
(Chinese Motorways/Beijing Chase)

© Thomas Bayle. Courtesy Museum für Moderne Kunst, Frankfurt/Main (MMK)







Thomas Bayrle, Stills from [b]alt, 1997  
Computer animation, video, sound, 4 min.  
With Kobe Matthys and Helke Bayrle

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