

SHOW TITLES (AUDIO), 2010  
sound installation  
variable dimensions

# STEFAN BRÜGGEMANN

## SHOW TITLES (AUDIO)

30.04.2010 | 06.06.2010

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Stefan Brüggemann was born in Mexico City in 1975 and lives and works in Mexico City and London. Having started his artistic activity in the late nineties, a selection of solo shows include: Headlines & Last Line in the Movies, Yvon Lambert, New York, 2010; Stefan Brüggemann, Yvon Lambert, Paris, 2009; Stefan Brüggemann, FRAC Bourgogne, Dijon, 2008; The Fall - Stefan Brueggemann with DR ATL, Bloomberg Space, London, 2008; 10 new works, Galeria de Arte Mexicano, Mexico City, 2008; Black Box, Kunsthalle Bern, Bern, 2008; Soap box (a decorative form of nihilism), Kerlin Gallery, Dublin, 2008; Obliteration Series, Blow de la Barra, London, 2007; Stefan Brüggemann, I-20, New York, 2006. A selection of the group show in which his work has been featured include: The Making of Art, Schirn Kunsthalle, Frankfurt, 2009; Use of term, Centro Cultural Monte Hermoso, Bilbao, 2008; Looks Conceptual, Galeria Vermelho, Sao Paulo, 2008; Social sculpture, Museum of Contemporary Art Chicago, Chicago, 2007; Clearly Invisible, Centre d'Art Santa Monica, Barcelona, 2007; Draw a Straight Line And Follow It, Bard College, New York, 2007; L'exposition qui n'existe pas, Musée d'art moderne et contemporain, Geneva, 2007. Brüggemann is represented by Yvon Lambert, Paris and New York.

Kunsthalle Lissabon is a project by João Mourão and Luís Silva.

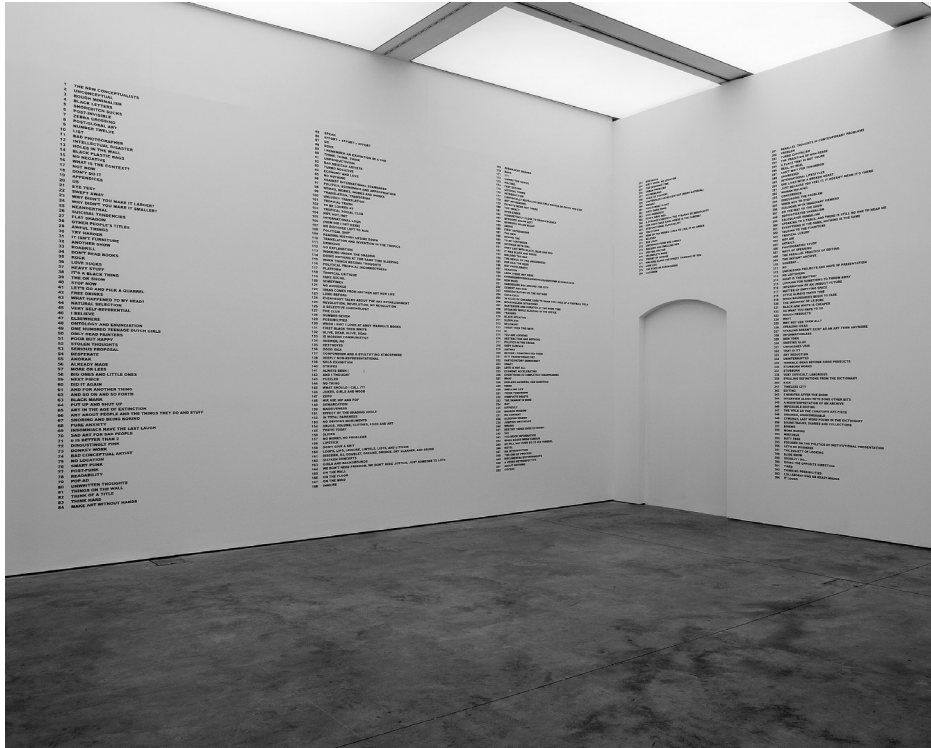
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Thursday to Saturday | 3 pm - 7 pm | closed on holidays

support:  MINISTÉRIO DA CULTURA  **dgARTES** DIRECÇÃO-GERAL DAS ARTES

SHOW TITLES is a work in progress by Stefan Brüggemann and consists of a list of over 1200 possible exhibition titles. These titles are available for use by any artist, curator or institution, and the only requirement is, if used, to be identified and credited as a piece by Stefan Brüggemann. In Kunsthalle Lissabon, SHOW TITLES will be presented for the first time as a sound installation, through which a seemingly endless list of possible exhibition titles will be audible by the audience.

By emptying Kunsthalle Lissabon of all objects and through reducing his participation to an apparently aleatory enumeration of exhibition titles (including more main-stream proposals such as POST-PUNK, UNPRODUCTIVISM, THE DENIAL OF THE UNIQUENESS, cryptic ones such as ONE HUNDRED TEENAGE DUTCH GIRLS and ANORAK or ironic ones like WHY DIDN'T YOU MAKE IT LARGER and IT ISN'T FURNITURE) and, consequently, of curatorial topics and concepts, Brüggemann both makes explicit and questions the subjective and sometimes random nature of how curatorial discourse is constituted, presented and legitimized. SHOW TITLES (AUDIO) concludes the first year-long curatorial cycle at Kunsthalle Lissabon.



SHOW TITLES, installation view, ICA, London, 2006

## SPEAKER

Stefan Bruggemann will not be present at the opening of his exhibition.

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How can both statements be true at once? It might be said such propositions are contradictory, and yet, while one might not be able to be in two places at once, it is arguable that the invocation of one thing always implies another. So, the presence of Stefan Bruggemann implies his absence and vice versa.

Further, what if the artist were replaced by a surrogate who might take his place for the occasion of the opening? Not in the way of a lookalike, a visual impostor, or a consummate actor who might learn the artist's lines and imitate his voice, but instead as someone who would represent him in some way. And if so, what exactly would be represented? Clearly the artist's work, which is not visible in the gallery, since it is a soundpiece, an audible reading out of a lengthy list of showtitles, represents itself. Here sound takes the place of the visual. We note this distinct lack of visual presence but are assuaged by work's manifestation in another form. In this way, the artwork, already remade in another medium can be said to take the place of the absent artist. Thus the artist is present in person through the presence of an other, being represented at the opening by a writer. The writer will not take his place literally, but will stand in for the artist as a speaker or spokesperson, being neither the same, nor second best.

Stefan Bruggemann's work will be heard and not seen while Stefan Bruggemann will be heard. But he will be missed.

Nico de Oliveira, 2010.