

ZEI

TGE

IST



'Paris' 2016
powdercoated aluminium 100x150 cm
Kunstmuseum St. Gallen, Courtesy The Breeder
Gallery, Athens



'Rock & Roll' 2017
powdercoated aluminium 100x150 cm

Zeitgeist

Marc Bijl's work represents his artistic developments since he began his career over 20 years ago. Just like the many stages of his path, his works formally and contextually contradict each other. Yet, when presented together as a Gesamtkunstwerk, they seem to accentuate one another perfectly.

The order of the past (2014) is made up of a stainless steel sheet in the shape of a pentagon. An inverted pentagram is drawn onto the high gloss polished surface with vinyl stripes, dividing any reflection into geometric shapes. The title refers to the artist's personal past – specifically his musical participation in the darkwave band 'Götterdämmerung' (Twilight of the Gods) – and represents the early stages of his artistic youth; the punk attitude of an enfant terrible and his former social involvements in the gothic-scene seem to be re-capped in this work of art.

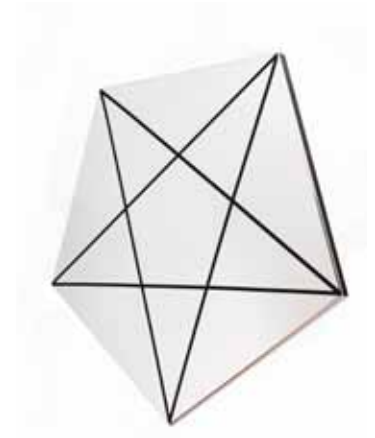
Bijl's early pieces proclaim direct and striking critique towards a mental superelevation of cultural

history and according mission statements. Here, the artist provocatively pours a thick black mass of epoxy over religious statues (Black dawn, 2010) or design classics (ZZ Top (after Rietveld), 2011). References are spelled out with spraypaint onto cemented canvases and rusty surfaces Afterburner (After Mark Rothko), (2012) and present themselves masked as a blatant act of 'killing your darlings' and at the same time carries a poetic finesse. His deconstruction of myth and utopia stands alongside a newly found connection between art shown in museums versus art in public spaces. The abstract pieces with their picture language – silver, gold, black and white – refer just as much to icons of art history as they do to the street-art of graffiti.

While his early art works aimed at confronting and rebelling against his past, more current works show a somewhat profounder examination of the general 'Zeitgeist'. This contextual reorientation becomes evident in the formal decay of structures and materials. Several layers of powdercoat are applied



'Black Dawn' 2012
Privat Collection



'The Order of the Past' 2014
Stainless Steel, 110 x 110 cm
Private Collection



'Afterburner (after Mark Rothko)' 2012,
cement and spraypaint on canvas 100 x 150 cm
Courtesy Upstream Gallery, Amsterdam

to aluminum sheets, the industrial process of powder coating burning the lacquer into the material. Contrary to the graphic and bold aesthetic of his previous works with their mathematical grids and clean edges, newer pieces are made up of color fields with smooth transitions. Soft and restrained colors blend into bright hues – referred to by Bijl as ‘candy colors’.

In more recent works, Bijl uses images from daily news reports and modifies them to become almost unrecognizable. Tay (2016) shows a profile image of a BOT, a fake account with the same name that was used by the Microsoft corporation to examine interactions of an artificial intelligence in social networks. This piece artfully dramatizes the media’s ever so vague perspective on social and political events. This ongoing series of blurry images converted from existing media photos represents Bijl’s perspective on the slowly dissolving boundaries between fact and fiction. With his work he broaches computer generated opinions, photos and news

feeds through social media and criticizes their negative influence and their dangerous effects on our perception, on reality and on group dynamics. Paris (2016) is a powdercoated version of a blurry internet picture. It shows, in fact, the stagelights of rockband Eagles of Deathmetal shortly before the terror attacks in Bataclan, Paris took place.

In the series #tags (2016), Bijl abstains from using existing images completely. Instead, he burns words into seemingly random color fields. Words that can be directly linked to a decay of clarity within the realms of social perception. By using alphabetic characters the artist breathes new life into the form vocabulary of graffiti.

Katharina Lorenz



'Dystopian' 2016
powdercoated aluminium, 100 x 70
Courtesy The Breeder Gallery, Athens



'Sculpture' 2016
powdercoated aluminium, 61 x 98 cm



'Worthless' 2016
powdercoated aluminium, 70x100 cm
Privat Collection



'Priceless' 2016
powdercoated aluminium, 70x100 cm
Privat Collection



'Diffusion' 2016
powdercoated aluminium, 61 x 98 cm



'Terrorist' 2016
powdercoated aluminium 70 x 100 cm
Courtesy The Breeder Athens

HERE YOU CAN MAKE AN
INSTAGRAM PICTURE OF A
TEXTPIECE BY MARC BILL
WITH THE FOLLOWING MESSAGE:
WE LIVE IN A TIME OF INFORMATION
OVERLOAD, DEVALUATION OF PHOTOGRAPHY,
FAKE-NEWSFEEDS AND AUTOMATED OPINIONS
THAT MAKES YOU BELIEVE YOU ARE HERE, IN
FRONT OF THIS WALLPIECE AND LOTS OF GREAT
ARTISTBOOKS WHILE ACTUALLY YOU ARE
SOMEWHERE ELSE, DOING SOMETHING ELSE
AND OTHER PEOPLE WILL SEE YOUR POST
AND ADD A "LIKE" OR A "♥", SHARE IT OR DO
NOTHING AND CONTINUE READING AN
AUTOMATED OPINION ABOUT
DONALD TRUMP'S LOVE
FOR GOLD AND LIONS,
WHILE THE ARTIST IS CHECKING YOUR POST.

'For the working class' 2016
Plastic garbage bags, dimensions variable
Courtesy The Breeder Gallery, Athens

Marc Bijl - Zeitgeist

Text: Katharina Lorenz

Translation: Lauren Walter

Graphic design: Robert Beckand

Photography: Albert Raven

page 2 Stefan Rohner

page 5 Gert Jan van Rooij

page 10 Jesus Petroccini

Frontpage 'Zeitgeist' 2016

powdercoated aluminium, 70 x 100 cm

Courtesy Upstream Gallery, Amsterdam