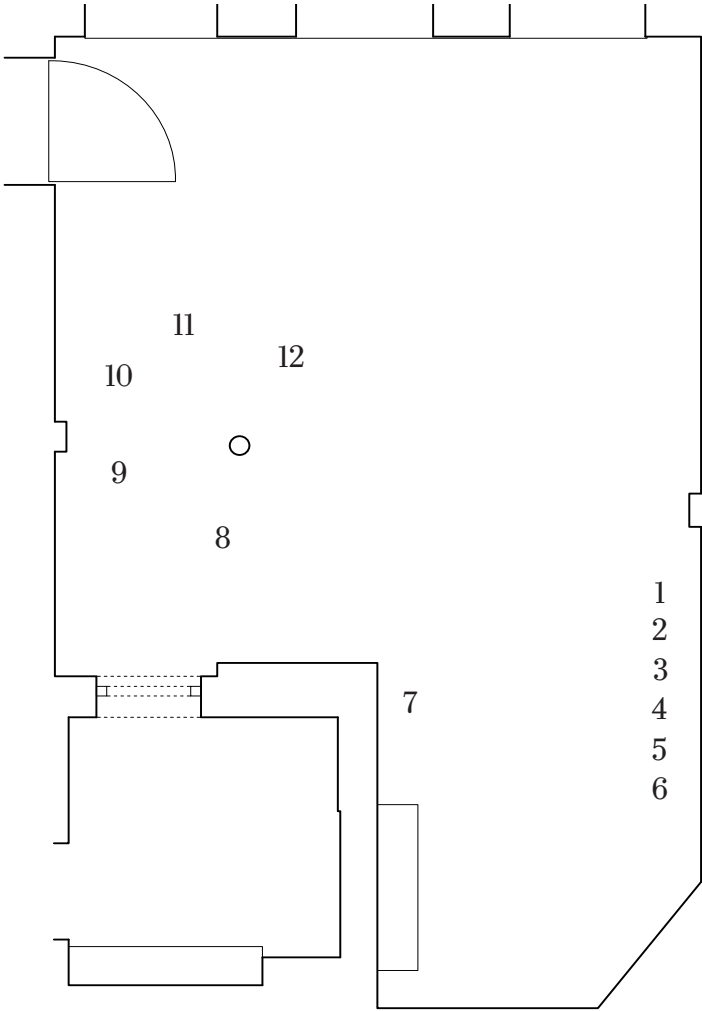


Jakob Brugge
Real Objects for Phantom People
Apr 19 - May 31, 2025



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| 1. <i>Watch and Learn</i> , 2025, rubber | 6. <i>Shelf</i> , 2025, rubber | 10. <i>Real Objects</i> , 2025, rubber and plexiglass |
| 2. <i>Watch and Learn</i> , 2025, rubber | 7. <i>Watch and Learn</i> , 2025, rubber | 11. <i>Real Objects</i> , 2025, rubber and plexiglass |
| 3. <i>Watch and Learn</i> , 2025, rubber | 8. <i>Real Objects</i> , 2025, rubber and plexiglass | 12. <i>Real Objects</i> , 2025, rubber and plexiglass |
| 4. <i>Play your Part</i> , 2025, rubber | 9. <i>Real Objects</i> , 2025, rubber and plexiglass | |
| 5. <i>Shelf</i> , 2025, rubber | | |

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Frequency often feels like a precondition for certainty. A little like a refrigerator lined with cans of cola. A lot of something becomes a sort of stable affirmation of its belonging. But it also has a more aimless quality. The bargain bin at a discount store - a strange circumstantial pile, both full and empty at the same time. A different kind of proliferation, one that doesn't necessarily dispense validation.

These vitrines house rubber facsimiles of ordinary objects. Partially filled boxes give structure to a haphazard arrangement of hollow cast forms. Braided belts, boat shoes, t-shirts, hats and high heels press against each other and their containers. They are loose ensembles that accessorize and characterize – costumes for everyday life, a kind of quotidian Comic Con. Larping to school, or to work, or to wherever else we pass the time. Main characters ready to save the day in their fetishistic approach to normalcy.

Opposite is an arrangement of negative forms, also in rubber. Tools for the reproduction of objects and their values. Similar depictions presented in sequence. They yield space but also instruct where to stand. Face to the wall or back up against it? Which side are you on? Shapes that usually make contact with the world here house and caress our psyches. The outside becoming the inside.

The choice of objects also plays its part. They all have their own strange histories, charting courses from specific to generic, from harmless to something more sinister, and back again. A flaglike decoration for signaling from ship to shore – an announcement of sickness on board – now dresses up birthday celebrations. A Polynesian torch brought west after war gets re-coded when it's marched through the streets. Fence posts used to draw territorial lines also separate seemingly identical suburban lives. Ubiquity leads to misunderstanding or maybe it just erases particularity.

BIO

JAKOB BRUGGE was born in 1990 in Los Angeles. He currently lives and works between Frankfurt and Brussels. He graduated from Städelschule in Frankfurt in 2019 and Sam Fox School of Design & Visual Arts, Washington University in St. Louis in 2012.

Selected solo and two person exhibitions include "Team Player", C.C.C Gallery, Copenhagen (2023), "GOOD POLO BELT PREP", Etablissement d'en face, Brussels (2022), "Shroud" with Anna-Mette Schultz, The Tail, Brussels (2021), "2001-2006", GAO, London (2019).

Selected group exhibitions include "Modelling Life", Z33, Hasselt (2025), "Familiar", Gauli Zitter, Brussels (2024), "***bilderfahrzeuge***" Feux Pales, Brussels (2021), "Portable Documents Formatted for Home Use", Bel Ami, Los Angeles (2020), "L'artista paninaro", Pina, Vienna (2019), "Air Conditioned", Städel Museum, Frankfurt (2019).