

# AUREL SCHEIBLER

Artforum  
Februar 2017  
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online

## ARTFORUM

### Jonathan Bragdon

AUREL SCHEIBLER  
Schöneberger Ufer 71  
January 21–March 18

Is consciousness something you can depict? This is the challenge Jonathan Bragdon takes up in his "Consciousness Portraits," a series of small, diary-like drawings he's been making since 2012, thirty-two of which are on display. Bragdon's intimate oeuvre aims to bridge the gap between objective, empirical knowledge and subjective experience. He explores this field of interest across the works included here, as in five small landscape paintings from 2015–16 where he seems to capture the temperature and atmosphere during different seasons. In the graphite drawings "Les Diablerets," 2013–16, an investigation of inner life is paired with the pursuit of the tangible and external. One can see in these pieces the wide expanse of a mountain ridge, or a map of trails, which upon closer examination become simply a myriad of tiny marks creating infinity in moving detail.



Jonathan Bragdon, *Les Diablerets and the Pas de Cheville*, 2013, graphite on paper, 11 x 30".

These recent works are complemented by a selection of older works on paper dating back to 1967. Continuity over the years can be felt in the detailed concentration of forms, their expressions ranging from direct and associative to calculated and composed. As humans, we are consciousness; this is not something you can look at and depict. Yet Bragdon has developed a dynamic way of drawing that minimizes the distinction between the motif and the one who is looking at it.

— Jurriaan Benschop

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