



Anselm Reyle
Sunrise Mission

OPERA GALLERY



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Sunrise Mission

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LONDON

OPERA GALLERY

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FOREWORD

Opera Gallery London is pleased to welcome Anselm Reyle for his first major solo exhibition in the city, 'Sunrise Mission'. Comprising an ambitious new body of work alongside studio pieces from recognisable past series, this exhibition is the latest step in Reyle's ongoing exploration of materiality, gesture, and the aesthetics of industrial production. Known for his distinctive use of found objects, synthetic colour, and high-shine surfaces, Reyle reconfigures the language of abstraction into an experience that oscillates between discipline and spontaneousness.

Spanning a range of media, 'Sunrise Mission' brings together recent paintings and sculptural works, including stripe and foil compositions, ceramics, neon installations, and scrap-metal assemblages. At the heart of the exhibition is the premiere of the *Chrome Brushstroke Paintings*: a new series developed in 2024 and exhibited here in its entirety for the first time. In these works, gestural brushstrokes are cast in chrome and mounted directly onto canvas, transforming ephemeral painterly marks into reflective sculptural objects. The result is a visual paradox: a gesture frozen in metal, spontaneous yet industrially finished.

Reyle's practice has long engaged with the visual and ideological legacies of modernism—particularly the expressive language of Abstract Expressionism and the formal clarity of Minimalism—while subjecting them to postmodern strategies of deconstruction and reassembly. He draws freely from art history, design, and pop culture, reinterpreting familiar forms through unconventional materials and processes. His approach, often described as one of "re-deconstruction", breaks apart the traditional structures of painting and sculpture, only to rebuild them in unexpected and highly polished configurations.

The reflective surfaces and vibrant colours that define Reyle's aesthetic are more than mere ornament. They challenge the viewer's perception, implicating the surrounding environment and inviting questions about value, authenticity, and surface in contemporary culture. His work embraces the aesthetics of consumerism while subtly critiquing its seductive pull, navigating a space between critique and complicity.

In this new body of work, Reyle returns to a more spontaneous and tactile painting approach, placing greater emphasis on the expressive gesture while maintaining the polished finish for which he is known. His combination of vivid colour, mirrored surfaces, and industrial aesthetics invites viewers to reconsider the relationship between contemporary art, consumer culture, and materiality.

Gilles Dyan
Founder and Chairman
Opera Gallery Group

Giulia Lecchini
Deputy Director
Opera Gallery London

Interview with Anselm Reyle

by *Nicolas Trembley*

for Opera Gallery

While abstract painting remains at the core of Anselm Reyle's work, it has long been expanded and enriched by other mediums such as bas-relief, sculpture, ceramics, and installation. His distinctive approach, informed by movements like Art Informel and gestural painting, also draws on a fascination with industrial and popular materials—metallic car paint, neon lights, decorative foils—which challenge conventional notions of taste.

In this universe, where references to artists such as Lucio Fontana and Jonathan Lasker resonate, the viewer is immersed in a visual field of chromatic and material collisions. This “fluid” body of work, as the artist describes it, blurs the boundaries between abstraction and ornament, between high art and kitsch.

This inclusive practice confronts and deconstructs traditional systems of reference in order to revitalise and question them, continually urging us to reconsider what we take for granted.

On the occasion of his new exhibition, Anselm Reyle took the time to reflect on the core concerns that shape his practice: his relationship to materials, color, and abstraction, as well as his vision of art as a space of both tension and freedom.



One of the most striking elements in your new body of work for this exhibition is the *Chrome Brushstroke* painting series. They look incredible, and the viewer immediately wonders: How is this done? Could you reveal a bit about the fabrication process behind these works?

AR: First and foremost, this ties back to my roots in abstract gestural painting. Even during my studies, I was already creating gestural works in the style of Art Informel—painting or smearing intuitively, but without ever truly believing in the deeper meaning of the gesture itself. Postwar Informel always struck me as somewhat hollow and questionable. Later, I saw this critical stance reflected in the works of artists like Roy Lichtenstein or Sigmar Polke, who approached gestural painting with irony. Others, like David Reed or Jonathan Lasker, deliberately staged the spontaneity of gesture in an artificial, inauthentic way.

In my recent works, I move between this constructed artificiality and a kind of impulsive authenticity. Part of the image emerges very quickly, spontaneously. This is then combined with pre-produced chrome gestures. Using acrylic paste, I create a wide range of tactile brushstrokes. Once dried, I select certain ones, cast them, and have them finished with chrome-effect lacquer in various colors by a professional finisher. These elements are then applied to the canvas—essentially forming a kind of relief-like collage.

When we look at your pieces, what immediately stands out is their materiality. Your use of specific materials—from foils to neon and ceramics—is the artwork itself. We're not necessarily thinking about representation or narrative. Could you speak about your relationship with materials, and how materiality became central to your practice?

AR: Material has increasingly become part of my artistic vocabulary. Primarily, these are materials that fascinate me. This fascination likely traces back to my childhood and adolescence, as even as a child, I was drawn to materials like car paint and neon lights. These materials, emerging from our consumer society, were rejected by my parents due to their left-wing, sometimes anthroposophical background. However, I never connected with wooden toy cars. The longing for what was once unattainable remains with me to this day. Perhaps there is also a link to abstract art, because it, too, always contains something that is unreachable and unfathomable. It cannot be fully explained, even through language—it remains a mystery. That's why abstract art has never ceased to interest me. Even now, abstract visual language is my starting point, but it is supplemented by materials I have discovered. These materials can come from the urban environment or, increasingly, from nature. I confront these materials with one another, and the tension that arises from this is something that particularly fascinates me at the moment.





Another fundamental element of your work is your use of color. Color seems to act as a protagonist in the work, just as much as the material. How do you select your palette, and what meanings or associations do these tones carry for you?

AR: I've always been fascinated by dissonance, especially when it comes to color palettes. For example, in my early striped paintings, I experimented with colors that simply don't belong together. The most problematic color for me was lilac, so that became my starting point. Then I thought, which color would not go with it at all? Neon yellow came to mind. I added ochre brown and so on. Ultimately, the combination turned out to be somewhat harmonious—at least for me. The neon colors were inspired by album covers from the '70s and '80s—psychedelic and punk. My professor suggested I use complementary colors if I wanted to create a glow, saying that neon colors were, so to speak, 'unsporting.' But I thought, neon yellow just glows even more.

Most of your works in this exhibition fall under the register of abstraction, yet some of the neon pieces incorporate readable words or recognizable shapes like hearts. You've often moved between abstraction and figuration, especially in your sculptures. Can you talk about how you navigate between these two modes, and what that journey means for you?

AR: The abstract in art has never ceased to fascinate me — the unexplainable. On the other hand, abstraction can also easily become a comfortable space, a kind of hermetic ivory tower, accessible only to a few. I was uncomfortable with this hermeticism. By incorporating materials that surround us in everyday life and, at best, fascinate us, I've sought to open up the hermetic nature of abstract works and, in doing so, make art accessible to more people. The experience of art can occur on various levels — physically, emotionally, or through a connection to art history. Perhaps even both at the same time.

In relation to that, do you consider yourself primarily a painter, a sculptor, or perhaps something outside of those categories altogether?

AR: I studied painting and still see myself rooted in it. However, my painting only truly became interesting to me when I began incorporating other materials—whether in the exhibition space as installations or collaged directly into the paintings. Through found objects, I also ventured into sculpture, a field that has since become a significant part of my work. The boundaries here are fluid, as seen in my ceramics: three-dimensional clay sculptures whose surfaces are coated with highly painterly glazes. The glazes blend and flow, much like in many abstract paintings.

We recall your earlier ceramic works, where cracks formed during firing were left visible—embracing the idea of imperfection as beauty, echoing Japanese philosophy. But your recent ceramics appear more violently damaged, deteriorated and even unrepairable. The holes are emphasized by neon lights placed within them, creating a new tension. Can you talk about the evolution of this body of work?

AR: When I started working with ceramics about twelve years ago, I never imagined it would become such a significant body of work that would accompany me to this day. I had often bought vases at flea markets known as “Fat Lava” ceramics. These are industrial ceramics from the 1960s and 70s, featuring bright colors and lava-like surfaces—very psychedelic in appearance. I had the idea of reconstructing these vases in much larger, sculptural sizes. It wasn’t easy to find a ceramicist with the right skills who was willing to manually replicate these cheap industrial ceramics, which were often seen as tacky and kitschy, in such an elaborate and labor-intensive way. Luckily, I eventually found a young ceramicist, also an artist, who understood my vision, and together we’ve been able to continuously develop this body of work. Starting with a few intentional cracks, referencing traditional Asian ceramics, we’ve moved on to larger cuts, cracks, holes, and deep gestural marks that give these objects a sense of ruin, while also referencing Lucio Fontana, an artist I greatly admire.

Your practice engages deeply with notions of pattern, décor, and decoration. How do you view the relationship between craft and fine art? Is that distinction still relevant today? Where do you see your work situated within that conversation?

AR: When I first created my foil painting, I felt somewhat embarrassed by it. A gallerist discovered it during a studio visit and found it interesting. He took it to an art fair, and there was mostly negative feedback at first. The reason for this was that it was made of decorative foil. Especially in abstract art, it was still taboo at the time to embrace anything decorative. Foil is, after all, the most decorative material I can imagine—completely artificial and purely effect-driven, two more negative terms.

In the 1990s, during my studies, the distinctions between “High Art”, craft, and design were very clear. The material itself was questioned. The focus was on conceptual art, contextual art, video, and the beginnings of digital art. It’s true that things have changed since then, mainly due to the globalization of the art market. In places like China or India, there’s not the same issue with decoration. If you look at the Venice Biennale, it’s full of craft and decorative elements. I’m glad that my art seems to work, even without the reflection on taboos and breaking taboos.



You’ve been active as an artist for several decades. What are you looking at today? What are your main sources of inspiration? Have your subjects remained consistent over time, or do you see an evolution in your interests and in your practice?

AR: My work is in constant flux. New elements are always added, while others are temporarily left behind. In recent years, I’ve incorporated more natural materials and become more involved in the manual process in the studio. Working with a team remains essential for me—not just because it lightens the workload, but also as a technique. It allows me more distance from individual pieces and objects, enabling me to assess them more objectively. The communicative aspect is also very important to me.

Sculpture has become a larger part of my work, but I also wanted to dive deeper into painting again, and this has opened up many new paths.

How do you know when a piece is finished? What does it mean for a work to be complete? Do you follow a predetermined plan, or is there space for spontaneous change during the making process? How important is chance in your work? Also, could you tell us a bit about your studio routine—do you follow a daily structure?

AR: There are certainly multiple stages at which a work can be considered finished. Of course, this is a subjective decision. In painting, you could even leave the canvas blank and declare it finished. After all, that wouldn’t be the first time... However, for me, the issue tends to be the opposite: the canvas becomes too full, and eventually, the painting starts to annoy me. To avoid this, I try to stop before that happens. Sometimes, my assistants even tell me to stop, because they know me well. The team handles the preparation and takes care of everything I don’t absolutely need to do myself, things that don’t carry my signature or my style. They prepare the canvases, transfer compositions initially designed on the computer, work on surfaces, and even sand them. I take over the freer, more gestural parts. A lot of it happens during the process and often spontaneously. And of course, some things go wrong.

How do you approach the installation of your pieces in an exhibition space? What role does display and architecture play in your overall practice?

AR: I usually come up with the exhibition concept in just a few minutes, once I see the space in person or even just visualizations and the floor plan. It typically becomes clear to me fairly quickly. We then build small models, and sometimes something is added or reduced. Since I also work with installations, sculptures, or wall paintings, I have a relatively broad repertoire that allows me to intervene architecturally as well.

Can you explain the title of this exhibition, ‘Sunrise Mission’? You also give very specific titles to some of your works, especially the ceramics, while most of your paintings remain untitled and are grouped by series like *Burlap Paintings* or *Stripes*. What is the reasoning behind these choices?

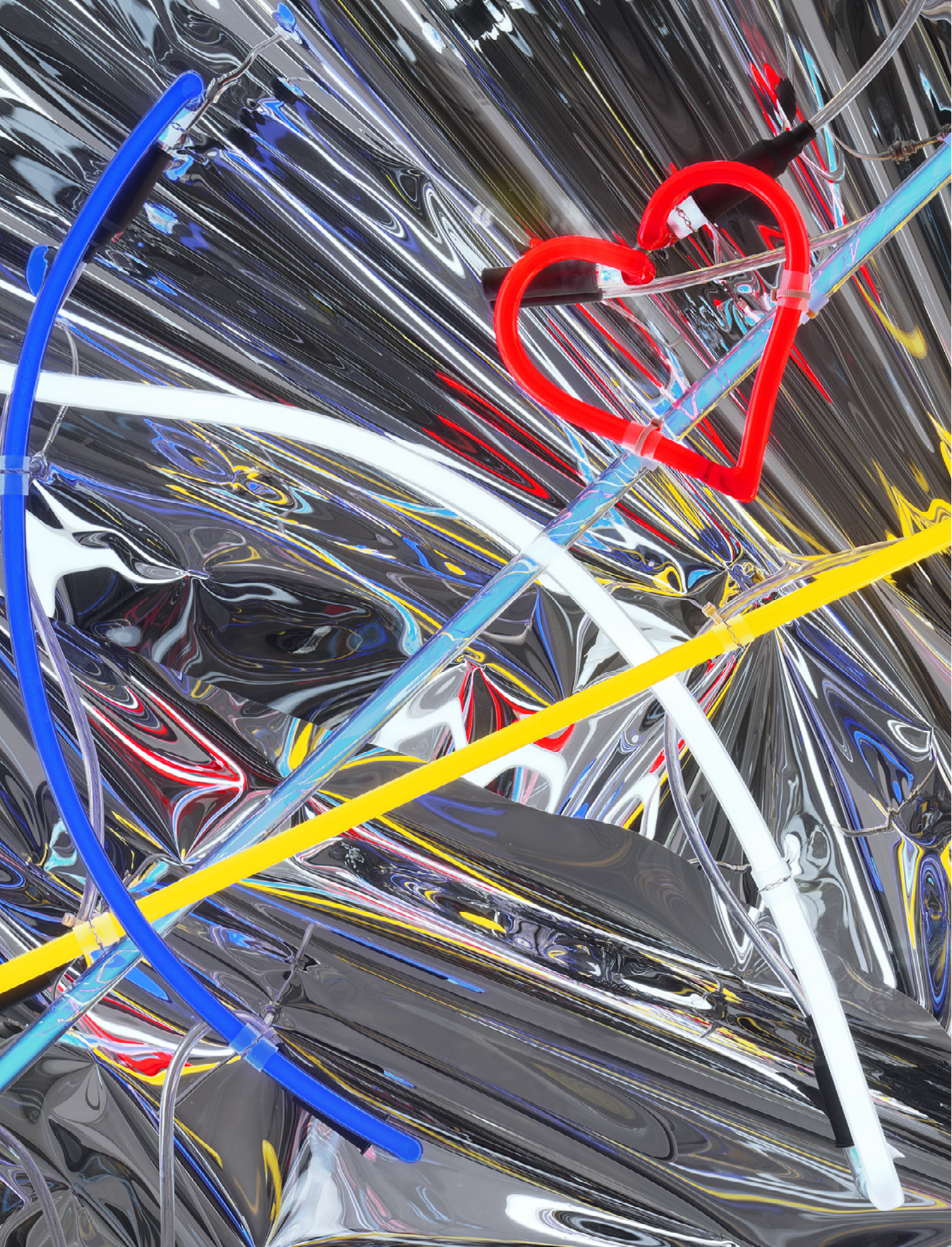
AR: Titles are also found objects for me—words or word combinations I encounter somewhere. This could be on album covers, B-movies, or pulp literature... again, my affinity for trashy things. ‘Sunrise Mission’ is a variation of an LP by the German doom band Bohren und der Club of Gore, with the original album title being ‘Sunset Mission’. Since I’m not particularly good at creating titles myself, I’m glad I only decided to use titles for my sculptures, and not for my paintings as well. The idea of giving titles to my ceramics came from a gallerist, probably to suggest a deeper level and to avoid the objects being seen merely as vases. After some lengthy discussions, I relented, and have stuck with it ever since.

Lastly, is there anything you would like viewers to become more conscious of when they experience your work in this exhibition?

AR: What makes me happiest is when visitors feel joy in my exhibition.



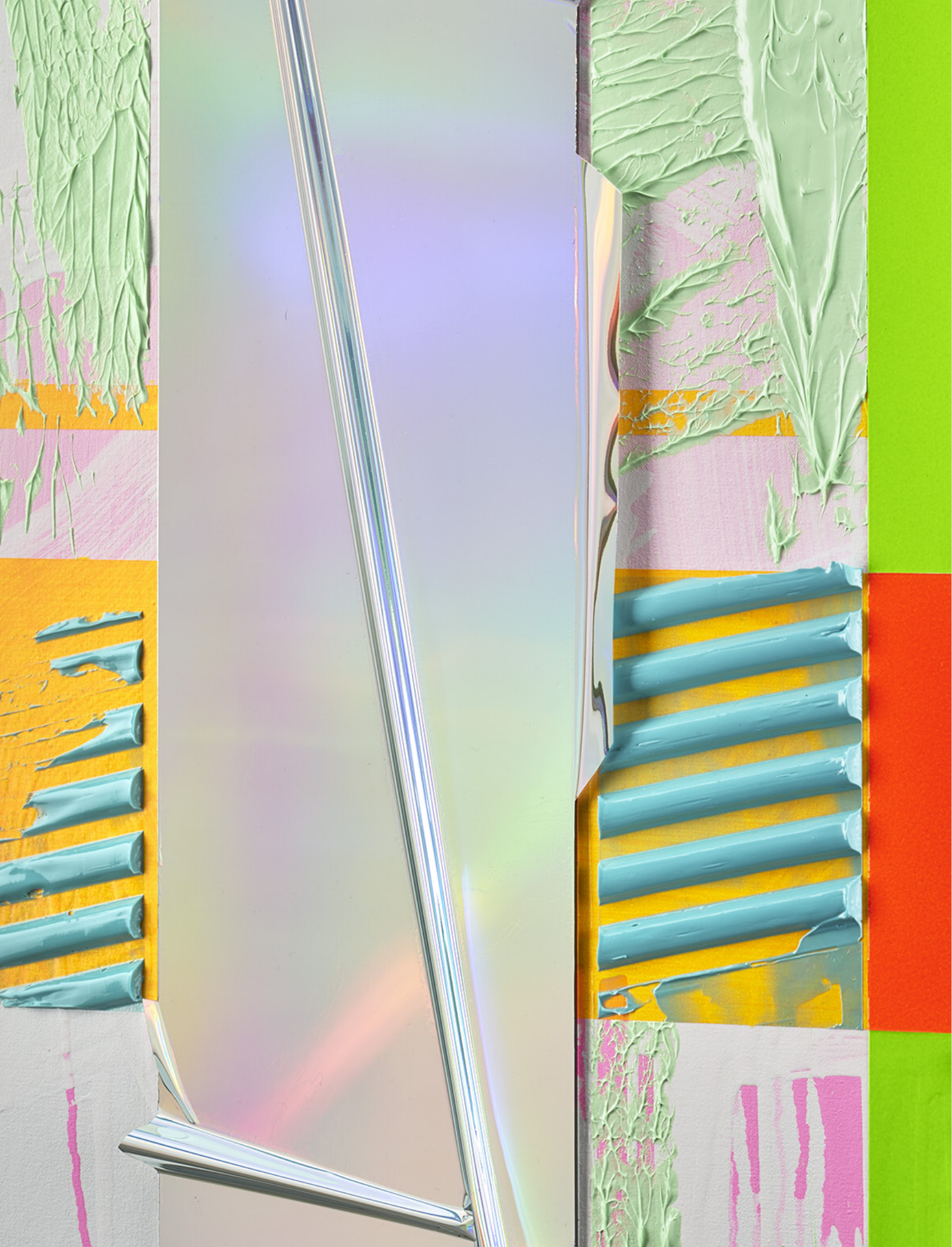




Artworks

Stripes	20
Chromed brushstrokes	38
Ceramics	50
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Stools	74

STRIPES



Untitled

2008

Mixed media on canvas, wooden frame
67 x 56 cm | 26.4 x 22 in

PROVENANCE
Artist's studio





Untitled
2009

Mixed media on canvas, wooden frame
242 x 191 cm | 95.3 x 75.2 in

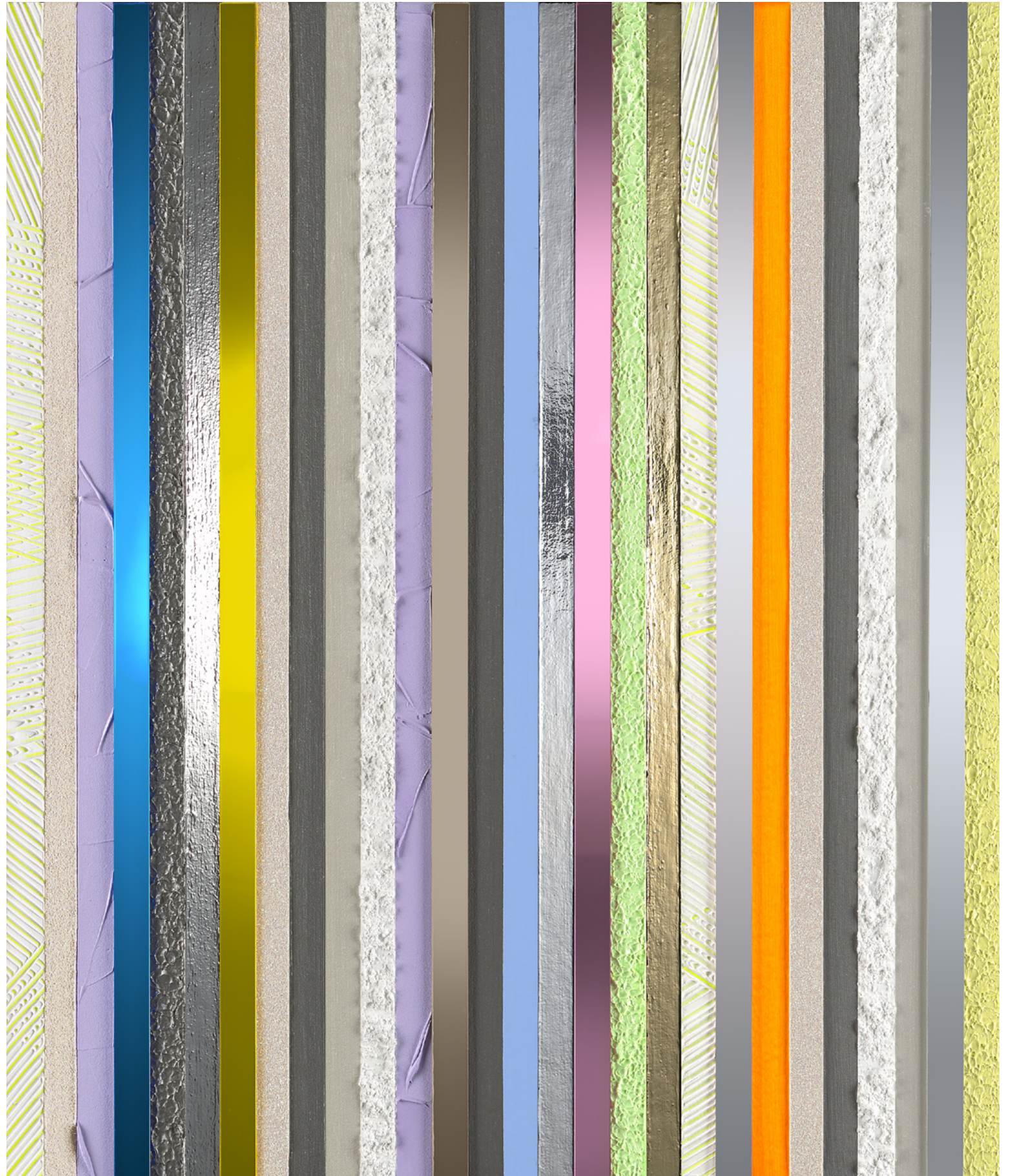
PROVENANCE
Artist's studio

Untitled

2012

Mixed media on canvas, wooden frame
67 x 56 cm | 26.4 x 22 in

PROVENANCE
Artist's studio





Untitled
2025

Mixed media on canvas
87 x 73 cm | 34.3 x 28.7 in

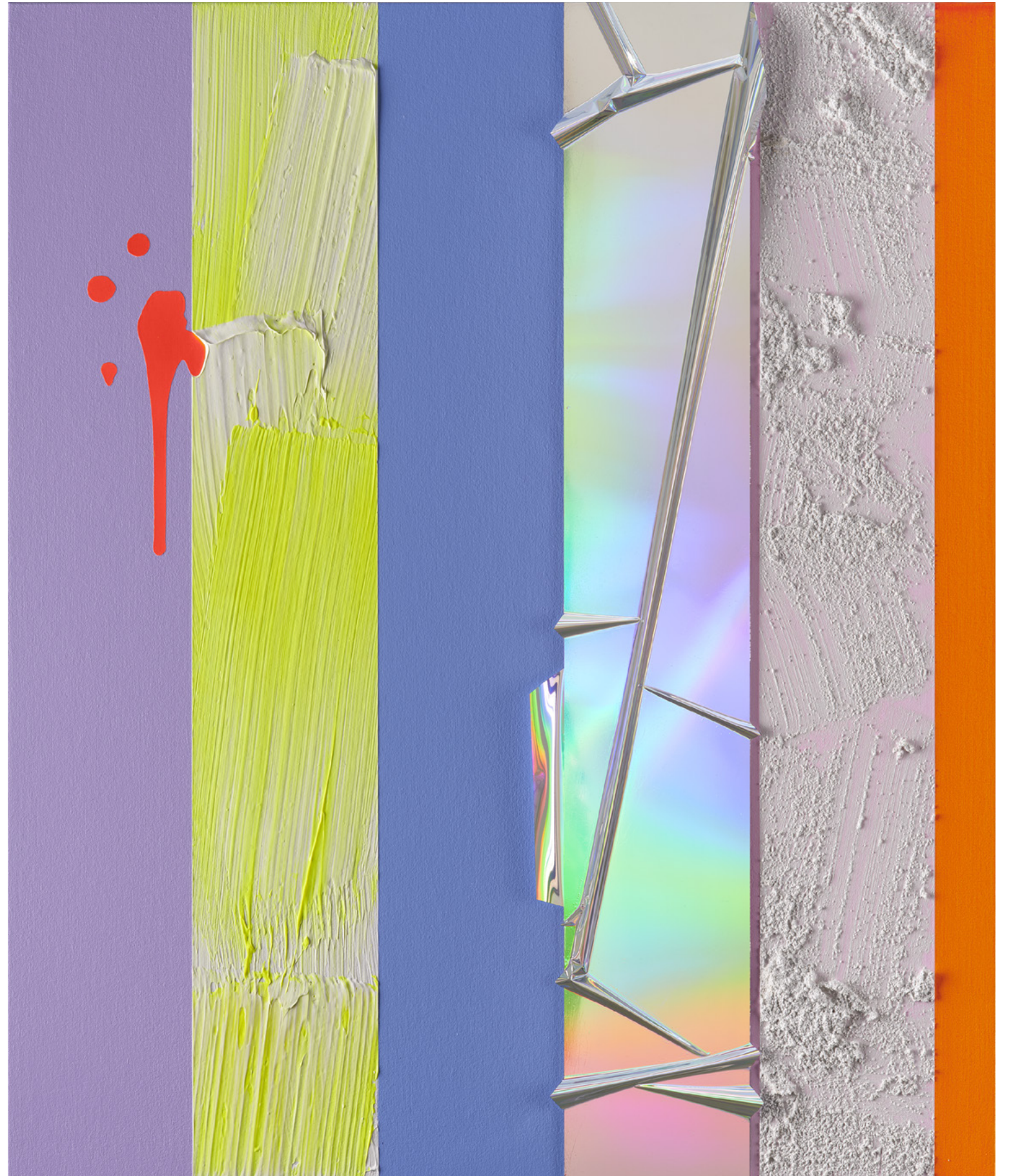
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Artist's studio

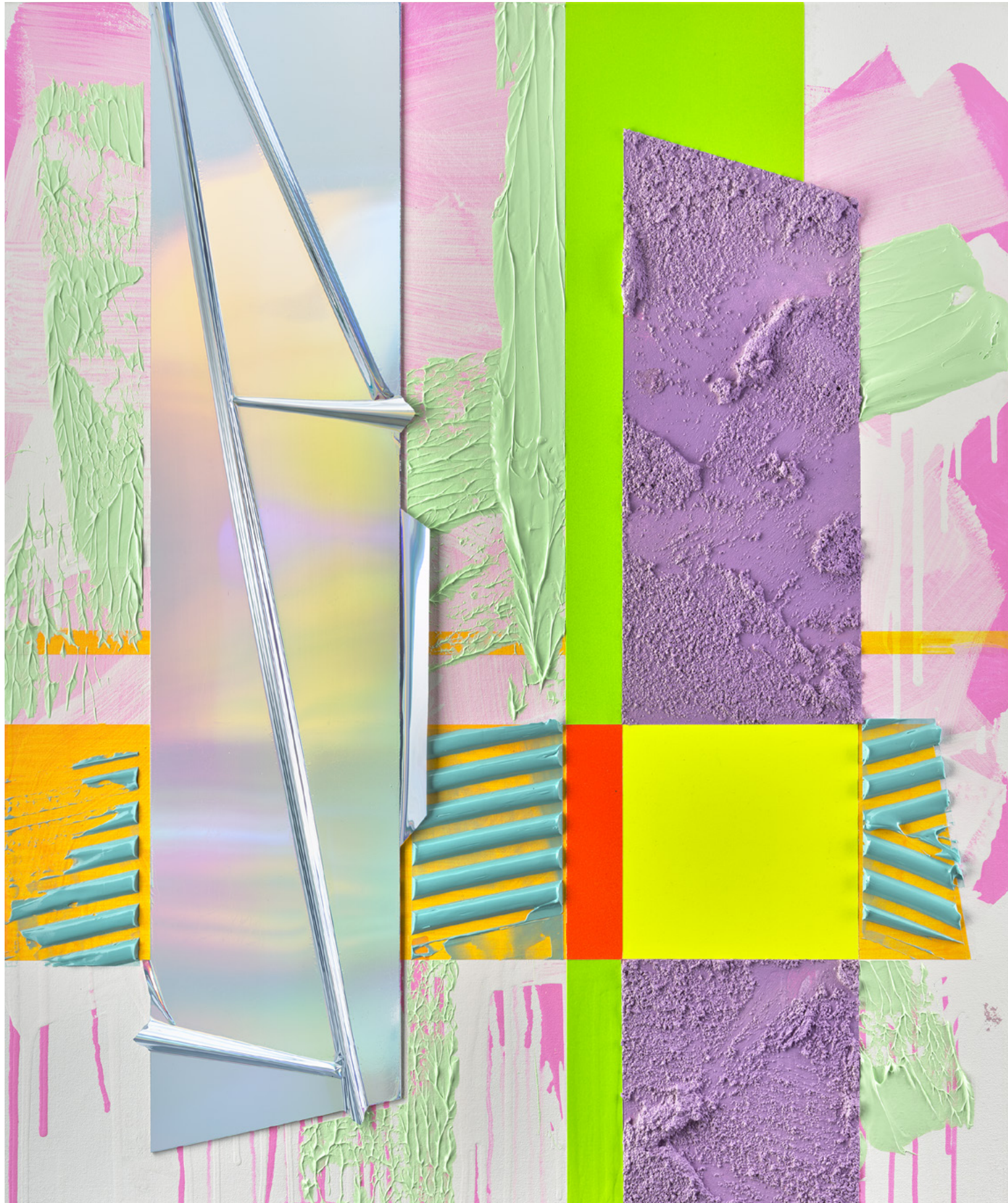
Untitled

2025

Mixed media on burlap
87 x 73 cm | 34.3 x 28.7 in

PROVENANCE
Artist's studio





Untitled
2025

Mixed media on canvas
87 x 73 cm | 34.3 x 28.7 in

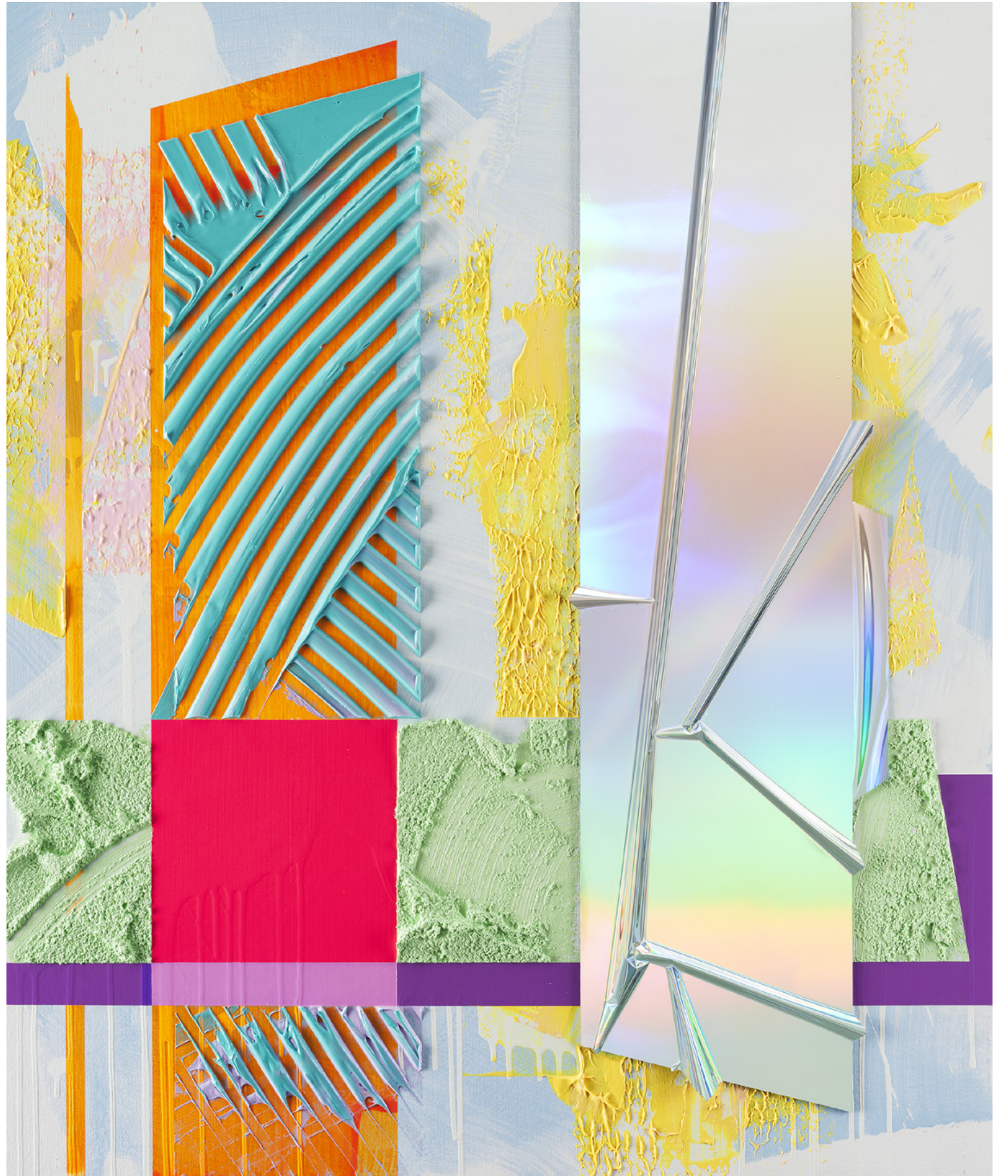
PROVENANCE
Artist's studio

Untitled

2025

Mixed media on canvas
87 x 73 cm | 34.3 x 28.7 in

PROVENANCE
Artist's studio





CHROMED BRUSHSTROKES

Untitled

2025

Mixed media on burlap, chrome optics
87 x 73 cm | 34.3 x 28.7 in

PROVENANCE
Artist's studio





Untitled
2025

Mixed media on burlap, chrome optics
87 x 73 cm | 34.3 x 28.7 in

PROVENANCE
Artist's studio

Untitled

2025

Mixed media on burlap, chrome optics
87 x 73 cm | 34.3 x 28.7 in

PROVENANCE
Artist's studio





Untitled
2025

Mixed media on burlap, chrome optics
135 x 114 cm | 53.1 x 44.9 in

PROVENANCE
Artist's studio

Untitled

2025

Mixed media on burlap, chrome optics
135 x 114 cm | 53.1 x 44.9 in

PROVENANCE
Artist's studio





CERAMICS

Demiurge

2024

Glazed ceramic

74 x 53 x 53 cm | 29.1 x 20.9 x 20.9 in

PROVENANCE

Artist's studio





Behind The Sun
2024

Glazed ceramic, neon, stainless steel plinth
79 x 40 x 40 cm | 31.1 x 15.7 x 15.7 in

PROVENANCE
Artist's studio

Requiem
2024

Glazed ceramics, neon, plinth stainless steel
78 x 43 x 43 cm | 30.7 x 16.9 x 16.9 in

PROVENANCE
Artist's studio





Sunrise Mission
2025

Mixed media
190 x 87 x 87 cm | 74.8 x 34.3 x 34.3 in

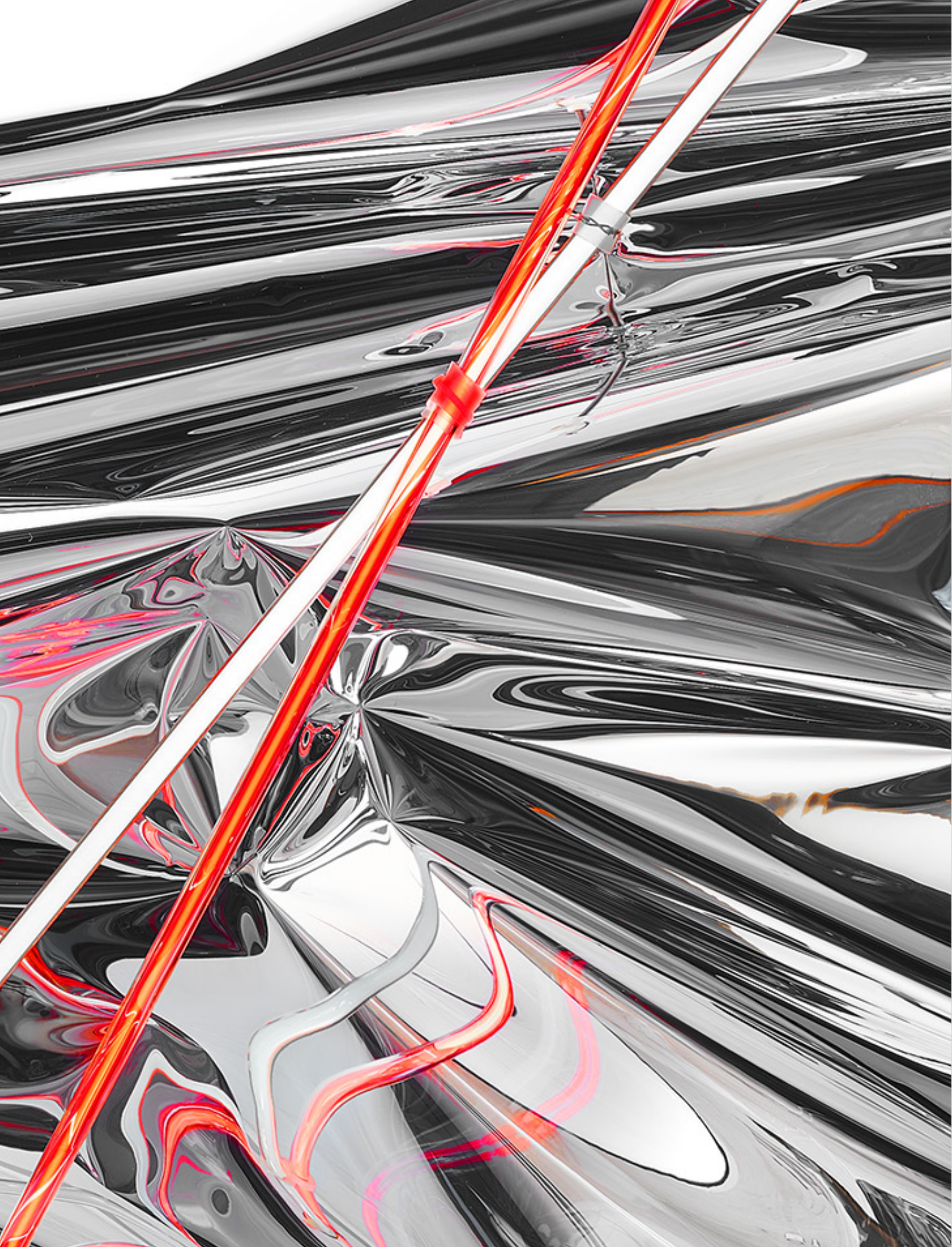
PROVENANCE
Artist's studio

Zombies Never Die
2025

Glazed ceramic, stainless steel plinth
161 x 80 x 80 cm | 63.4 x 31.5 x 31.5 in

PROVENANCE
Artist's studio





FOILS & NEONS

Untitled

2020

Mixed media on burlap, acrylic glass
103 x 89 x 21 cm | 40.6 x 35 x 8.3 in

PROVENANCE
Artist's studio





Untitled
2024

Mixed media, acrylic glass
143 x 123 x 26 cm | 56.3 x 48.4 x 10.2 in

PROVENANCE
Artist's studio

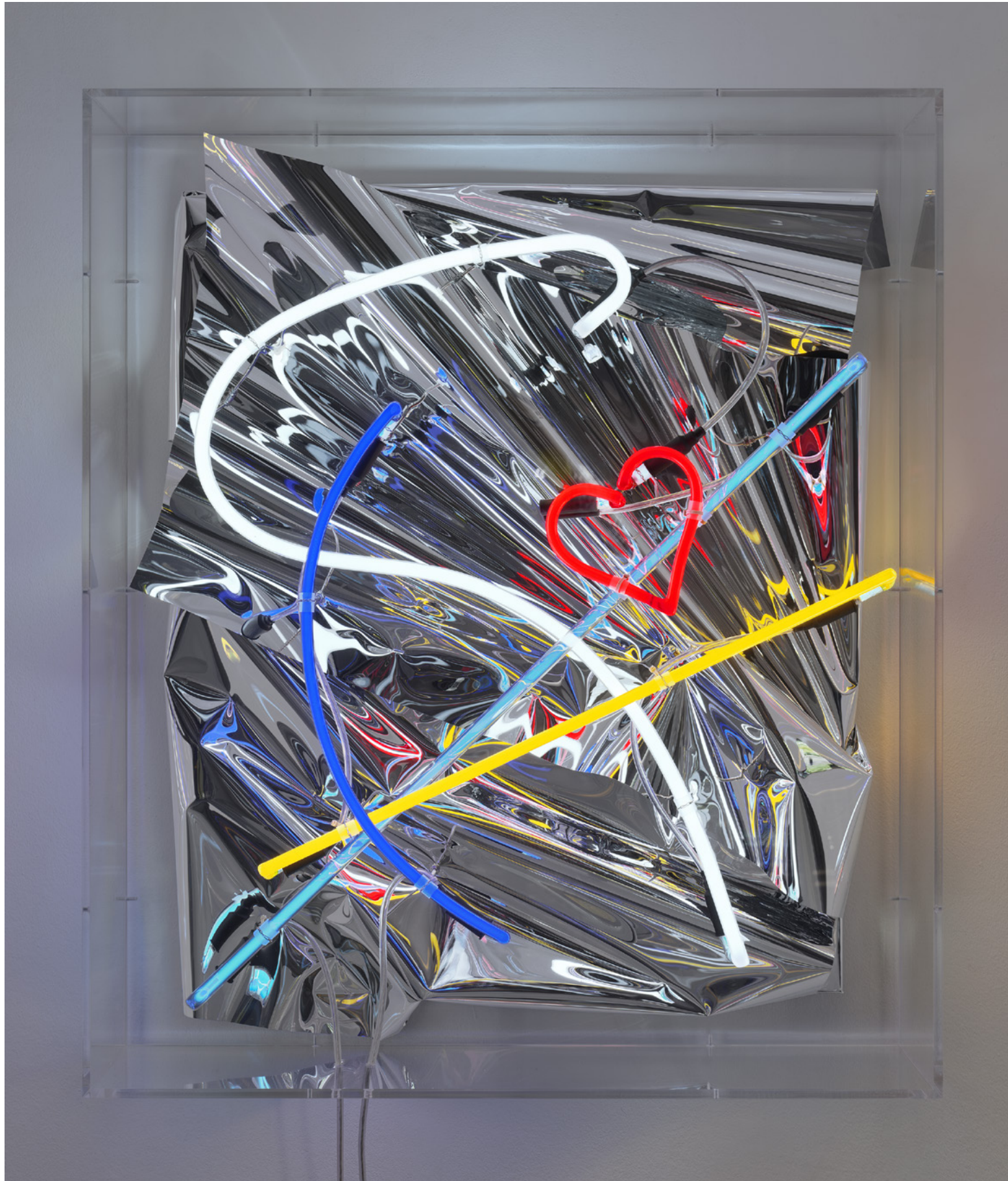
Untitled

2024

Mixed media, neon, cable, acrylic glass
173 x 153 x 30 cm | 68.5 x 60.2 x 11.8 in

PROVENANCE
Artist's studio





Untitled
2025

Mixed media, neon, cable, acrylic glass
94 x 80 x 24 cm | 37 x 31.5 x 9.4 in

PROVENANCE
Artist's studio

Untitled

2025

Mixed media, neon, cable, acrylic glass
143 x 123 x 27 cm | 56.3 x 48.4 x 10.6 in

PROVENANCE
Artist's studio





STOOLS

Acquisition requests will be discussed with the Franz West Estate
and Anselm Reyle studio.



Anselm REYLE (b. 1970) / Franz WEST (1947-2012)

Untitled
2012

Wood, acrylic paint
Unique piece
45 x 45 x 45 cm | 17.7 x 17.7 x 17.7 in

PROVENANCE
Franz West Estate



Untitled
2012

Wood, acrylic paint
Unique piece
45 x 45 x 45 cm | 17.7 x 17.7 x 17.7 in

PROVENANCE
Franz West Estate



Untitled
2012

Wood, acrylic paint
Unique piece
45 x 45 x 45 cm | 17.7 x 17.7 x 17.7 in

PROVENANCE
Franz West Estate

Biography





ANSELM REYLE
(B. 1970)

Anselm Reyle, born in 1970 in Tübingen, Germany, currently resides and works in Berlin. A prominent figure in the international contemporary art scene, he has held a professor position at the University of Fine Arts in Hamburg since 2009, following his studies at the State Academy of Art and Design in Stuttgart and Karlsruhe. Reyle is renowned for his large-scale abstract paintings and sculptures, which incorporate unconventional materials such as Mylar foil and mirrors. His work is characterised by the use of various found objects that have been removed from their original function, altered visually, and recontextualised.

Initially interested in landscape design and music, Reyle later developed his own varied approach to art, adopting a pictorial practice involving large abstract works that blur the line between painting and sculpture. Material experimentation is the cornerstone of the artist's practice, which combines aluminium, mirrors and neon lights. His work, whose vibrant spontaneity contrasts with its technical complexity, references various currents within abstract art across the 20th century.

One of Reyle's best-known ongoing series are his foil paintings, abstract works created by meticulously arranging and installing foil in coloured perspex boxes. They contain a tantalising contradiction, their crumpled, glossy materiality evoking the sense of touch while the perspex boxes deny a tactile experience. The stripe paintings are another well-known series of the artist, which showcase his use of disruption. Here, elements such as a fold in a sheet of foil or a blot of paint serve as a standardised signature or a stripe cut at the edge of the pictorial plane. This composition is one that he revisits often, rendering it in new materials and colours each time. Over the years Reyle increasingly made use of mirrors, special-effects pastes, and lights, as well as incorporating artist's frames into his work.

In recent years, Reyle has worked with ceramics, developing large format, vase-like sculptures with encrusted surfaces in striking colours. He continues to develop his painting practice, often using coarse burlap and integrating his signature gestures into new mediums, continuing to work on the boundary between painting and sculpture.

Reyle's work is a dialogue about the role of modernism today, reflecting on the lessons of abstraction and their place in contemporary painting. His art often disrupts the viewer's cultural bearings by imbuing familiar urban objects new meanings.

Anselm Reyle has held numerous solo exhibitions, including shows at the Modern Institute, Glasgow, Galerie Almine Rech, Paris and Kunsthalle, Zurich. His works have also been featured in group exhibitions at Tate Modern, London and Palazzo Grassi, Venice. His work is held in numerous private and public collections worldwide, including Centre Pompidou, Paris, Fondation Louis Vuitton, Paris, Pinault Collection, Venice, Saatchi Gallery, London and Samsung Museum of Modern Art, Seoul.

EDUCATION

1998 Graduated from the Karlsruhe Academy
of Fine Arts, Karlsruhe, Germany

AWARDS

2012 Received the ARKEN Art Prize

SELECTED PUBLIC COLLECTIONS

CCA Andratx, Spain
Fondation Louis Vuitton, Paris, France
Essl Museum - Kunst der Gegenwart,
Klosterneuburg, Austria
Des Moines Art Center, Iowa, USA
The Mario Testino Collection, London, UK
Daimler Contemporary, Berlin, Germany
Nationalgalerie, Staatliche Museen
zu Berlin, Berlin, Germany
Sammlung Boros, Berlin, Germany
Sammlung Ingild Goetz, Munich, Germany
Collection Ringier, Zurich, Switzerland
Pinault Collection, Venice, Italy
Centre Pompidou, Paris, France
Arken Museum of Modern Art, Ishøj, Denmark
Leeum, Samsung Museum of
Art, Seoul, South Korea
Saatchi Gallery, London, UK
Rubell Family Collection, Miami, USA

SELECTED SOLO EXHIBITIONS

2025 ‘Anselm Reyle’, Opera Gallery, Bal Harbour, USA
‘Babylon Fading’, Ron Mandos Gallery,
Amsterdam, Netherlands
‘The Soft Machine’, Andersen’s,
Copenhagen, Denmark

2024 ‘Ewiges Licht’, FS.ART Bodensee,
Tett nang, Germany
‘Magic Shine Ray 800’, XPM Museum,
Changsha, China
‘Anselm Reyle’, Opera Gallery, Geneva,
Switzerland
‘Surfacing’, Acb Gallery, Budapest, Hungary

2023 ‘Disorder’, Tick Tack, Antwerpen, Belgium
‘Cosmic Abyss’, Dirimart, Dolapdere,
Istanbul, Turkey
‘Xeno Dust’, von ammon co.,
Washington DC, USA
‘Paradise’, König Galerie, Berlin, Germany
‘Rainbow in the Dark’, MoCA Westport,
Connecticut, USA
‘Equilibrium’, SPURS Gallery, Beijing, China

2022 Teenage Wasteland, Kunsthalle Vogelmann,
Kunstverein Heilbronn, Heilbronn, Germany
Radiant Adventure, DSC Gallery,
Prague, Czech Republic
‘Darkside Of The Sun’, Alan Koppel Gallery,
Chicago, USA
‘HEAVY’, Dirimart, Istanbul, Turkey

2021 ‘What we know is a drop, what we don’t know
is an ocean’, ArtBay, Shenzhen, China
‘Nudes’, Andersen’s Contemporary,
Copenhagen, Denmark

2020 ‘After Forever’, Aranya Art Center Qinhuangdao,
Hebei, China
‘Another Day To Go Nowhere’,
König, Tokyo, Japan

2019 ‘Reflections’, König Galerie
Chapel, Berlin, Germany

2017 ‘Eight Miles High’, KÖNIG Galerie,
Berlin, Germany
‘Laguna Sunrise’, Almine Rech Gallery,
Brussels, Belgium
‘Anselm Reyle vs. Kashan’,
GaleriArtIst, Istanbul, Turkey

2016 ‘Keramik’, Contemporary Fine Arts
(CFA), Berlin, Germany

2015 ‘Streifenbilder’, Contemporary
Fine Arts, Berlin, Germany

2013 ‘Last Supper’ (with Marianna Uutinen),
Salon Dahlmann, Berlin, Germany
‘What About Love’, Kukje Gallery,
Seoul, South Korea
‘Electric Spirit’, Gary Tatintsian Gallery,
Moscow, Russia
‘Into the Void’, Kaikai Kiki Gallery, Tokyo, Japan
‘Ultracore’, MAGASIN – Centre National D’Art
Contemporain Grenoble, Grenoble, France

2012 ‘Mystic River’, Deichtorhallen Hamburg,
Hamburg, Germany
‘Anselm Reyle’, Kaikai Kiki Gallery,
Taipei, Taiwan
Anselm Reyle’ Arken Museum of Modern Art,
Ishøj, Denmark
‘Stolen Fantasy’ (with Franz West),
Schinkel Pavillon, Berlin, Germany

2011 ‘Indian Mylar Vision’, Isa Gallery, Mumbai, India
‘Meissen Debris Acropolis’, Gagosian Gallery,
Athens, Greece
‘Anselm Reyle feat. Franz West’,
Galerie Almine Rech, Paris, France
‘Anselm Reyle’, Arken Museum of Modern Art,
Ishøj, Denmark
‘Anselm Reyle’, Andersen’s Contemporary,
Copenhagen, Denmark
‘Little Cody’, Contemporary Fine Art,
Berlin, Germany
‘Anselm Reyle’, Des Moines
Art Center, Iowa, USA

2010 ‘Anselm Reyle’, Kukje Gallery,
Seoul, South Korea
‘Arise’, Céline und Heiner Bastian,
Berlin, Germany
‘Elemental Threshold’, Museum Dhondt-
Dhaenens, Deurle, Belgium

2009 ‘Acid Mother’s Temple’, Kunsthalle Tübingen,
Tübingen, Germany
‘Monochrome Age’, Gagosian Gallery,
New York, USA
‘Anselm Reyle’, Galerie Almine
Rech, Paris, France

2008 ‘White Earth’, Almine Rech
Gallery, Brussels, Belgium

2007 ‘The 5th Dream’,
The Modern Institute/Toby Webster Ltd,
Glasgow, UK
‘The Construction of Harmony’,
Galerie Almine Rech, Paris, France

2006 ‘Caput Mortuum’, Galerie Heinrich Ehrhardt,
Madrid, Spain
‘Valley of The Snake Ladies’, Andersen’s
Contemporary, Copenhagen, Denmark
‘ARS NOVA’, Kunsthalle Zürich,
Zürich, Switzerland

2005 ‘Born Again’, Ausstellungsraum Ursula Werz,
Tübingen, Denmark
‘Life Enigma’, Galerie Giti
Nourbakhsch, Berlin, Germany

2004 ‘Trilogy of Broken Light’,
The Modern Institute/Toby Webster Ltd,
Glasgow, UK
‘Licht und Farbe’, NAK Neuer Aachener
Kunstverein, Aachen, Germany

2003 ‘Christiane und Anselm Reyle zeigen neue
Arbeiten’, Hagenbucher, Heilbronn, Germany

2002 ‘Trust’, Galerie Jennifer Flay, Paris, France
‘At the Edge of Forever’,
‘ROMAROMAROMA’, Rome, Italy

2001 ‘Beyond’, Galerie Giti Nourbakhsch,
Berlin, Germany

2000 ‘Anselm Reyle’, Galerie Giti Nourbakhsch,
Berlin, Germany
‘Luftgitarren’, Marienstraße 1a, Berlin, Germany

SELECTED GROUP EXHIBITIONS

2025 ‘Pomegranate Flower Cake’, Tick Tack, Anterwerp, Belgium
‘Transit’, Salon Kennedy, Frankfurt am Main, Germany
‘Another Look. Works from the Gemma De Angelis Testa Collection’, Villa Panza, Varese, Italy
‘Márton Nemes, Christian Holze, Anselm Reyle: BACK TO BACK TO BACK’, Galerie Reiter, Berlin, Germany; Galerie Reiter, Leipzig, Germany
‘LE GRAND BLEU’, NEO art & culture lab x VogelART, Nice, France
‘MINEBANE! Contemporary Art – The Taguchi Art Collection’, Akita Museum of Art & the Akita Senshu Museum of Art, Akita, Japan
‘It would be so nice’, Kunsthalle 8000, Wädenswil, Switzerland
‘Anti-Pop II’, Galerie Barbara Thumm, Berlin, Germany
‘Constructive Currents’, Galerie Buysse, Knokke-Heist, Belgium
‘Flux of Light: Anselm Reyle & Vickie Vainionpää’, Future Gallery, Berlin, Germany
‘Walking in my Shoes’, Walter Storms Galerie, München, Germany

2024 ‘Reflections: Surface and Substance’, Torggler Fine Arts Center, Newport News, USA
‘Sinn und Form’, Villa Merkel, Esslingen am Neckar, Germany
‘Yüzen Adalar – Floating Islands’, Istanbul Museum of Modern Art, Istanbul, Turkey
‘Streetspace Banger’, Kunsthalle Recklinghausen, Recklinghausen, Germany
‘Käthchen’, Inselspitze Heilbronn, Heilbronn, Germany
‘Collectors III – Turning the World’, Fukuoka Art Museum, Fukuoka, Japan
‘60 × 50’, SMAC, Berlin, Germany
‘CHART in Tivoli’, Tivoli Gardens, Copenhagen, Denmark
‘Wenn’s gut werden muss’, Kunstverein Wiesen, Wiesen, Germany
‘50 für Bad Berlin’, Flussbad Berlin at Berliner Bauakademie, Berlin, Germany
‘Kooperation’, Nizza Berlin, Berlin, Germany
‘EMUS PRIMUS’, Bootshaus im Spreefeld, Berlin, Germany
‘Beam Me Up’, the map gallery, Berlin, Germany
‘5 YEARS TICK TACK: LE NOUVEAU BIEDERMEIER’, TICK TACK, Antwerp, Belgium
‘Im Atelier Liebermann: Jorinde Voigt: Constant Vision’, Max Liebermann Haus, Berlin, Germany
‘Sparks’, Future Gallery, Berlin, Germany
‘Kluft im Paradies?’, Galerie Noah, Augsburg, Germany
‘Surreal Surroundings’, König Galerie, Mexico City, Mexico
‘DER MENSCH VERSCHWINDET WIE AM MEERESUFER EIN GESICHT IM SAND’, Die Möglichkeit einer Insel, Berlin, Germany

2023 ‘We Belong’, Clubhouse Bebek, Istanbul, Turkey
‘Places and Events’, König Galerie, Berlin, Germany
‘Lumiere: Light Art Biennial’, Durham, UK
‘ÜMWELT”, Starkwhite, Aukland, New Zealand
‘Dirimart Presents X: Living in Colour’, Dirimart, Istanbul, Turkey
‘Am Elvirasteig: Edition II’, Kwadrat @ Elivirasteig 45a, Berlin, Germany
‘6th Suzhou Jinji Lake Biennale’, Suzhou, China
‘Present, Perfect, Progressive Vol. 1’, Hermetika, Berlin, German
‘o r I G A M I M A G I n e’, MAM Mario Mauroner Contemporary Art, Salzburg, Austria

2022 ‘Transcendent Realitie’s, Galerie SLP, Berlin, Germany
‘Die Klasse Anselm Reyle’, Galerie Noah, Augsburg, Germany
‘INSPIRE ME’, MAM Marion Mauroner Contemporary Art, Salzburg, Austria
‘Drei Farben: BLAU, WEISS, ROT’, Walter Storms Galerie, München, Germany
‘Friendship. Nature. Culture. 44 Jahre Daimler Art Collection – Werke der Sammlung 1920–2021’, Daimler Art Collection, Berlin, Germany
‘An eeriness on the Plain’, 1301SW Gallery, Melbourne, Australia
‘Blanc des Blancs’, Villa Schöningen, Potsdam, Germany
‘Zeitmaschine Balthus / Eine Berliner Sammlung’, Contemporary Fine Arts, Berlin, Germany
‘Looking West: Anselm Reyle & Jon Young’, Morgan Presents, New York, USA

2021 ‘Schnee fällt hinterm Berge’, Avlskarl Gallery, Kopenhagen, Denmark
‘König Monaco Showroom’, Villa Nuvola Monaco, Monaco
‘PILEVNELI X KÖNIG’, Kaplankaya, Milas, Turkey
‘SCHWARZ auf SCHWARZ’, PR 17, Berlin, Germany
‘MISA’, König Galerie, Berlin, Germany
‘Compressed Time’, FS.ART Showroom, Berlin, Germany
‘Reflective Domesticity’, AD CASA, Temple of Beijing, China
‘Inaugural Exhibition’, König Galerie Seoul, South Korea
‘The Essl Collection’, Albertina Modern, Vienna, Austria

2020 ‘Forms Fired’, Online Exclusive, Shoshanna Wayne Gallery, Los Angeles, USA
‘Gerold Miller, Anselm Reyle, Katja Strunz’, Galaria Casado Santa Pau, Madrid, Spain
‘Diamonds’, König Salesroom, Berlin, Germany
‘gartendergegenwart’, salondergegenwart, Hamburg, Germany
‘Solid Fiction’, Emsdettener Kunstverein, Emsdetten, Germany
‘Recycler-Surcycler’, La Fondation Villa Datris, L’Isle-sur-la-Sorgue, France
‘Neon Delight’, Centre for International Light Art, Unna, Germany
‘Szene Berlin’, Hall Art Foundation, Schloss Derneburg, Holle, Germany
‘Lichtparcours Braunschweig’, Braunschweig, Germany
‘Ausstellung 2’, Studio 4 Berlin, Berlin, Germany
‘Messe in St. Agnes 2.0’, König Galerie, Berlin, Germany
‘Peter Halley | Anselm Reyle’, König Galerie x Galerie Thomas @Dessauer Strasse, Berlin, Germany
‘Berlin – there must be something in the water’, Collaborations by Tania and Thomas Asbæk, Copenhagen, Denmark

2019 ‘Zone dangereuse’, Zidoun Bossuyt Gallery, Luxemburg, Luxemburg
‘Szene Berlin Oktober 19’, Ketterer Kunst, München, Germany
‘Monochrom II’, Sebastian Fath Contemporary, Mannheim, Germany
‘Abstraction(s)’, Song Museum, Beijing, China
‘Amaliegade 38’, Andersen’s, Copenhagen, Denmark
‘The Passion’, Hall Art Foundation – Schloss Derneburg, Derneburg, Germany
‘German, Berlin and international art from the 1950s to the present day’, Daimler Art Collection, Stuttgart, Germany
Gartenschau St. Agnes, KÖNIG Galerie, Berlin, Germany
‘Lichtparcours: Auftakt’, Kunstverein Braunschweig, Braunschweig, Germany
‘Visual Dialogues: Abstraction’, Opera Gallery, Seoul, South Korea

2018	‘By Fire, Ceramic Works’, Almine Rech Gallery, New York City, USA ‘Winter Afternoon’, Studio Jorinde Voigt, Berlin, Germany ‘The Art of Collaboration’, Venus over Manhattan, New York City, USA ‘The Art House’, Hamburg, Germany ‘Massephase’, Sprink, Düsseldorf, Germany ‘Black Mirror’, Mauroner Contemporary, Salzburg, Austria; Vienna, Austria ‘Accrochage – Summer in the City’, Michael Fuchs Galerie, Berlin, Germany ‘Die BUNTE Art. Von der Kunst, Geschichten zu erzählen’, MUCA Museum of Urban and Contemporary Art, München, Germany ‘Hello World. Revision einer Sammlung. Hamburger Bahnhof,’ Museum für Gegenwart, Berlin, Germany ‘NGORONGORO II’, artist weekend, Berlin, Germany ‘5 x Berlin’, Boers-Li Gallery, Beijing, China ‘Licht im/als Bild’, Daimler Contemporary, Stuttgart Germany; Berlin, Germany	2015	‘INFORMED: Art Informel and the Contemporary Structure’, Opera Gallery, Paris, France ‘LOVE’, Nymphius Projekte, Berlin, Germany ‘UNDERCOVER – an exhibition showing watercolours’, Borouina Gallery, Berlin, Germany ‘Deutsche Kunst Nach 1960’, Essl Museum – Kunst der Gegenwart, Klosterneuburg, Austria ‘Boundless Treasures: Inexhaustible and Limitless’, Hong Kong Arts Centre, Hong Kong, Hong Kong ‘The Monsoon Show’, Galerie Isa, Mumbai, India ‘Métamorphoses. Un batiment des collections’, Bibliothèque nationale et universitaire, Strasbourg, France	2013	‘Neon – Vom Leuchten in der Kunst’, Museum für Konkrete Kunst, Ingolstadt, Germany ‘When Now Is Minimal. Die unbekannte Seite der Sammlung Goetz’, Museum für Kunst und Design, Nuremberg, Germany ‘Weich Mittel Hart / Suave Medio Duro’, Galería Heinrich Erhardt, Madrid, Spain ‘Mostly West: Franz West and Artist Collaborations’, Inverleith House, Edinburgh, UK ‘BubeDameKönigAss. Martin Eder, Michael Kunze, Anselm Reyle, Thomas Scheibitz’, Neue Nationalgalerie, Berlin, Germany ‘ABSTRAKT’, Contemporary Fine Arts, Berlin, Germany ‘A tribute to Franz West’, Galerie Konzett, Vienna, Austria ‘Jacob’s Ladder’, Patricia Low Contemporary, Gstaad, Switzerland ‘Back to Earth’, Gerisch Stiftung, Neumünster, Germany ‘Universal Structures’, Miro Gallery, Prague, Czech Republic ‘schön komplex komplex schön’, Kasseler Kunstverein, Kassel, Germany ‘Durch die Produktion tritt der Mensch in die Welt. Und betritt eine Welt der Produktion’, Vortragssaal der Akademie der Wissenschaften der DDR, Berlin, Germany	2011	‘New Classics, the contemporary distinction performed by Klasse Anselm Reyle’, Elektrohaus, Hamburg, Germany ‘Pop Hits’, Gerhardsen Gerner, Berlin, Germany ‘Space Oddity’, CCA Andratx Art Centre, Mallorca, Spain ‘Art, Stars & Cars’, Mercedes Benz Museum, Stuttgart, Germany ‘Lustwarande 2011 – Raw’, Park De Oude Warande, Museum De Pont, Tilburg, Netherlands ‘Taste – The Good, the Bad and the Really Expensive’, Kunsthalle Baden-Baden, Baden-Baden, Germany ‘Con Amore – Djurhuus Collection’, Aarhus, Denmark ‘Zaaien en oogsten. Volscultuur in hedendaagse kunst’, Cobra Museum, Amstelveen, Netherlands ‘MEISSEN ArtCampus’, Leipziger Baumwollspinnerei, Leipzig, Germany ‘Halleluhwah’, ABTART, Stuttgart; Künstlerhaus Bethanien, Berlin, Germany ‘True Faith’, Andersen’s Contemporary, Copenhagen, Denmark ‘The Monochrome Under Pressure / Le monochrome sous tension’, Tornabuoni, Paris, France ‘We the artists: An exhibition bringing together local and foreign artists’, The National Museum and Art Gallery, Port of Spain, Trinidad and Tobago
2017	‘Artistry and Methods’, Art Gallery China Academy of Art, Hangzhou, China ‘The Art Show – Art of the New Millennium in Taguchi Art Collection’, Museum of Modern Art, Gunma, Japan ‘Shaping Space’, Galerie ISA, Mumbai, India ‘Group Show’, Nosbaum Reding, Luxembourg, Luxembourg ‘SMALL’, Sexauer Gallery, Berlin, Germany ‘modern sculpture’, Galería Casado Santapau, Madrid, Spain ‘Der Duchamp-Effekt. Readymade’, Kunsthalle Göppingen, Göppingen, Germany	2014	‘One Way: Peter Marino’, Bass Museum of Art, Miami Beach, USA ‘Weltenbummler – abenteuer kunst’, Essl Museum – Kunst der Gegenwart, Klosterneuburg, Austria ‘Monochromaniac’, Opera Gallery, Geneva, Switzerland ‘The Good, the Bad and the Ugly’, Gesso Artspace, Vienna, Austria ‘How Soon Was Now – A Brief History of CFA’, Contemporary Fine Arts, Berlin, Germany ‘Friendly Takeover’, MARTa Herford, Herford, Switzerland ‘The Brask Collection’, Munkeruphus, Dronningmølle, Denmark ‘Platform’, Almine Rech Gallery, Brussels, Belgium ‘NOW-ism: Abstraction Today’, Pizzuti Collection, Columbus, USA ‘Pliage / Fold’, Gagosian Gallery, Paris, France ‘Drive the Change’, 100plus, Zurich, Switzerland ‘Somos Libres’, MATE Asociación Mario Testino, Lima, Peru ‘Colour Me In’, Museum Esbjerg, Esbjerg, Demark ‘When Now Is Minimal. Die unbekannte Seite der Sammlung Goetz’, MUSEION Museum für moderne und zeitgenössische Kunst, Bozen, Italy	2012	‘Surface Tension’, Future Gallery, Berlin, Germany ‘Chains’, Horse, Berlin, Germany ‘Grenzgänge’, Villa Schöningen, Berlin, Germany ‘Migration Melbourne Edition’, Arndt Contemporary Art, Melbourne, Australia ‘Kids’, Contemporary Fine Arts, Berlin, Germany ‘Fundstücke. Fragment – Zeichen – Symbol’, E 105, Berlin, Germany ‘The Slide Show’, FRAC Auvergne, Clermont-Ferrand, France ‘Brucennial 2012’, VMS LLC Vito Schnabel, New York, USA ‘Raw Materials- Vom Baumarkt ins Museum’, Museum für konkrete Kunst, Ingolstadt, Germany ‘Take off your silver spurs and help me pass the time’, Nikolaus Ruzicska, Salzburg, Austria ‘Looking Back for the Future’, Kunsthalle Zürich, Switzerland ‘Collaborations & Interventions’, CCA Andratx, Mallorca, Spain ‘Artists Merchandising Art’, Wonderloch Kellerland, Berlin, Germany; Los Angeles, USA ‘Undervaerker – Mestervaerker fra danske privatsamlinger’, Museum of Modern Art, Aalborg, Denmark		
2016	‘Franz West – ARTISTCLUB’, 21er Haus, Belvedere, Vienna, Austria ‘Gefäße’, Cruise & Callas, Berlin, Germany ‘Gada Radinieki / Wahlverwandschaften / Elective Affinities’, Latvian National Museum of Art, Riga, Latvia ‘The Good, the Bad and the Ugly’, Gesso Artspace, Vienna, Austria ‘In Wonderland’, Salon Dahlmann, Berlin, Germany ‘Made in Germany: Contemporary Art from the Rubell Family Collection’, McNay Art Museum, San Antonio, Texas, USA ‘Takashi Murakami’s Superflat Collection – From Shōhaku and Rosanjin to Anselm Kiefer’, Yokohama Museum of Art, Nishi-ku, Yokohama, Japan						

2010	‘Missing Beat’, Sommer Contemporary Art, Tel Aviv, Israel ‘Vorsicht Farbe! Werke aus der Sammlung Marli Hoppe-Ritter zum Thema Farbe’, Museum Ritter, Waldenbuch, Germany ‘Illuminations (After Rimbaud)’, Leila Taghinia-Milani Heller Gallery, New York, USA ‘Western Art Exhibition’, Kaikai Kiki, Taipei, Taiwan ‘Summer Shows’, Gagosian Gallery, New York, USA ‘Säen und Jäten – Volkskultur in der zeitgenössischen Kunst’, Städtische Galerie Bietigheim, Städtische Galerie Wolfsburg, Germany ‘Director’s Choice’, Arken Museum, Ishøj, Denmark ‘Summer Exhibition’, Royal Academy of Arts, London, UK ‘High Ideals & Crazy Dreams’, Galerie Vera Munro, Hamburg, Germany ‘Harte Gefühle’, Silvershed, New York, USA ‘Bilder über Bilder. Diskursive Malerei von Albers bis Zobernig aus der Daimler Kunstsammlung’, Mumok Wien, Vienna, Austria ‘Think Pink’, GAVLAK, Palm Beach, USA ‘Gegen die Form. Informel 1954-2010’, Cruise & Callas, Berlin, Germany	2008	‘Yayoi Kusama, Steven Parrino, Anselm Reyle’, Gagosian Gallery, New York, USA ‘Abstrakt/Abstract’, Museum Moderner Kunst Kärnten, Klagenfurt, Austria ‘Always There’, Galerie Max Hetzler, Berlin, Germany ‘Räume 1’, Bunker, Boros Collection, Berlin, Germany ‘Depletion’, Tel Aviv Museum of Art, Tel Aviv, Israel ‘The Hamsterwheel’, Malmö Konsthall, Malmö, Sweden ‘Vertrautes Terrain’, ZKMMuseum für Neue Kunst, Karlsruhe, Germany ‘NOW: Selections from The Ovitz Family Collection’, Arizona State University Art Museum, Tempe, USA ‘Biennale van de schilderkunst. Het genot van het kijken’, Museum Dhondt-Dhaenens, Deurle, Belgium ‘For what you are about to receive’, Gagosian Gallery, Moscow, Russia ‘Is it tomorrow yet?’, Singapore Art Museum, Singapore, Singapore	2006	‘Tasty’, Konsortium, Düsseldorf, Germany ‘SNO 23’, Sydney Non Objective, Sydney, Australia ‘PAINT-O-MANIA: Neue Malerei aus Deutschland’, Stadtgalerie Kiel, Kiel, Germany ‘Faster! Bigger! Better!’, ZKM Museum für Neue Kunst, Karlsruhe, Germany ‘Mushrooms’, kurimanzutto, Mexico City, Mexico ‘Strange I’ve seen that Face before’, Städtisches Museum Abteiberg, Mönchengladbach, Germany ‘Classical: Modern I – Klassische Moderne aus der Sammlung DaimlerChrysler’, Daimler Chrysler Contemporary, Berlin, Germany ‘Painting as Presence/This is not a Love Song, Künstlerhaus Bethanien’, Berlin, Germany ‘Surfaces Polyphoniques’, Centre Régional d’Art Contemporain Languedoc-Roussillon, Sète, France ‘Painting in Tongues’, MOCA Museum of Contemporary Art, Los Angeles, USA	2003	‘Unplugged’, Galleria Civica di Arte Contemporanea, Trient, Italy ‘Elephant Juice (o sexo entre amigos)’, kurimanzutto, Mexico City, Mexico ‘Inaugural Group Exhibition’, Gavin Brown’s enterprise, New York, USA ‘Hands Up, Baby, Hands Up!’, Oldenburger Kunstverein, Oldenburg, Germany ‘deutschemalereizweitausendddrei’, Kunstverein Frankfurt, Frankfurt; Main, Germany
2009	‘Aspekte des Sammelns’, Essl Museum, Klosterneuburg, Austria ‘Schickeria – Photogala’, Babette Bar, Berlin, Germany ‘Minimal Means’, The Frank Cohen Collection, Initial Access, Wolverhampton, UK ‘Beyond Black, White, and Gray’, L&M Arts, New York, USA ‘With you I want to live’, Museum of Art, Fort Lauderdale, USA ‘AYE POP PING! Peter Halley – Anselm Reyle’, Patricia Low Contemporary, Gstaad, Switzerland ‘Constructivisme’, Galerie Almine Rech, Brüssel, Belgium ‘Berlin 2000’, Pace Wildenstein, New York, USA ‘Antes de ayer y pasado mañana; o lo que puede ser pintura hoy’, MACUF Museo de Arte Contemporáneo Union Fenosa, La Coruña, Spain	2007	‘Eurocentric, Part 1: New European Art from the Rubell Family Collection’, Rubell Family Collection, Contemporary Arts Foundation, Miami, USA ‘The 7th Dream’, Gavin Brown’s enterprise, New York, USA ‘SOUFFLÉ’, eine Massenausstellung, Kunstraum Innsbruck, Innsbruck, Austria ‘A Fair Show: Slang and Cool Orthodoxy’, Galleria Massimo De Carlo, Mailand, Italy ‘Grotjahn, Hirst, Parrino, Reyle, Richter, Stengel, Warhol’, Gagosian Gallery, New York, USA ‘Mario Testino: At home’, Yvon Lambert Gallery, New York, USA ‘Sequence 1’, Palazzo Grassi, Venedig, Italy ‘Very Abstract & Hyper Figurative’, Museum of Modern Art and Western Antiquities, Thomas Dane Gallery, London, UK ‘The Artist’s Dining Room: Manfred Kuttner, Anselm Reyle, Thomas Scheibitz’, Tate Modern, London, UK ‘Die Macht des Dinglichen – SKULPTUR HEUTE!’, Georg-Kolbe-Museum, Berlin, Germany ‘Unmonumental: The Object in the 21st Century’, The New Museum, New York, USA	2005	‘36 × 27 × 10’, White Cube Berlin, Berlin, Germany ‘Lichtkunst aus Kunstlicht’, ZKM Museum für Neue Kunst, Karlsruhe, Germany ‘Kir Royal – Schickeria’, Carlos Depot, Berlin, Germany ‘Split’, The Approach, London, UK ‘Mallorca Open. Principles of Construction’, Centro Cultural Andratx, Mallorca, Spain ‘Expanded Painting’, 2. Prag Biennale, Prague, Czech Republic ‘Sculptures d’appartement’, Musée départemental d’art contemporain de Rochechouart, Rochechouart, France ‘La nouvelle peinture Allemande’, Carré d’art, Musée d’art contemporain de Nîmes, Nîmes, France ‘Start Kapital’, Standard, Oslo, Sweden	2004	‘La partie continue 2’, Le Crédac – Centre d’Art contemporain d’Ivry, Ivry-sur-Seine, France ‘Formalismus. Moderne Kunst’, heute, Kunstverein in Hamburg, Hamburg, Germany ‘Minimalism and After III – Neuerwerbungen’, DaimlerChrysler Contemporary, Berlin, Germany ‘It’s all an Illusion. A Sculpture Project’, Migros Museum für Gegenwartskunst, Zurich, Switzerland ‘The Hollows of Glamour’, Herbert Read Gallery, Canterbury, UK ‘The Art of Anselm Reyle’, Gavin Brown’s enterprise, New York, USA ‘Sculpture now’, Galerie Michael Neff, Frankfurt am Main, Germany



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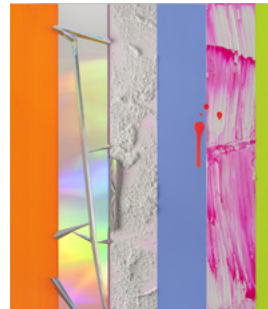
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2008



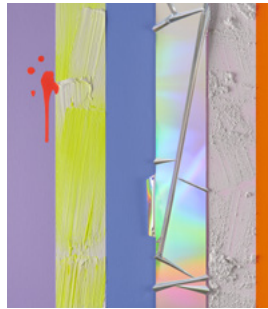
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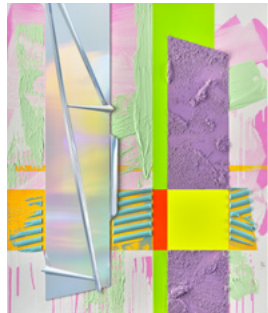
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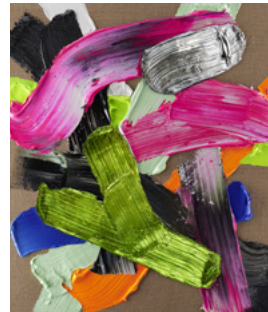
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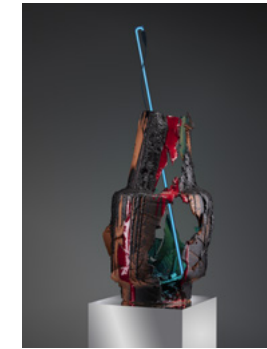
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Untitled
2012



76-77
Untitled
2012

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