

The background of the image is a complex, abstract composition. It features a central area of crumpled, reflective silver foil that catches the light, creating a shimmering, textured effect. This central area is framed and overlaid with thick, expressive blue paint strokes that appear to be dripping or smeared down the page. The overall aesthetic is one of raw, gestural energy and material experimentation.

ANSELM REYLE

OPERA GALLERY

ANSELM REYLE

26 APRIL – 24 MAY

OPERA GALLERY



FOREWORD

Opera Gallery is thrilled to present the first solo exhibition of German artist Anselm Reyle in Geneva. This curated collection highlights over twenty pieces spanning from 2007 to 2024 that chronicle the evolution of Reyle's artistic odyssey. Included are a variety of new pieces crafted specifically for this showcase, encompassing ceramics, neon installations, and works on canvas.

After graduating from the State Academy of Art and Design in Stuttgart and Karlsruhe, Anselm Reyle relocated to Berlin in the late 1990s, where he immersed himself in the city's vibrant art scene, profoundly influencing his artistic trajectory. It was during this period that he came upon a peculiar material – silver foil – displayed in the window of a Berlin decoration shop, igniting a fascination that would shape his artistic journey. Experimentation with silver foil soon became Reyle's distinctive signature, infusing various forms and combinations throughout his body of work. His pioneering "foil paintings" have since become synonymous with his name, establishing him as a notable figure in the art world. This fortuitous encounter with a commonplace object laid the foundation for much of his creative expression, as silver foil represents just one of the many found objects that inspire his artistic vision.

While renowned for this innovative use of materials and physical transformations, Reyle's artistic lineage is firmly rooted in early 20th-century art movements. Drawing inspiration from Art Informel, Op-Art, Minimalism, and Pop Art, he skillfully melds contemporary abstraction with a vibrant array of fluorescent hues, neon lights, and repurposed objects stripped of their customary roles. Through the use of unconventional mediums such as foil, glitter, mirrors, and special-effect pastes, Reyle consistently challenges the core of painting, drawing viewers into their surfaces and enveloping them in a kaleidoscope of colour and light. In his ongoing exploration, Reyle not only establishes new artistic standards but also challenges traditional notions of taste and beauty. Traversing the delicate balance between genuine kitsch and authentic aesthetic allure, his work leaves audiences in a state of contemplation and intrigue. Blurring lines, Reyle's art urges viewers to reconsider their preconceived ideas and embrace the unconventional's enigmatic beauty.

Reyle's works prompt reflection on the intersections of tradition and innovation, beauty and banality, fostering a discourse that transcends typical confines. He encourages viewers to grapple with the complexities of contemporary art, embarking on a journey where ambiguity prevails and the limits of artistic expression are continually redefined.

GILLES DYAN
President
Opera Gallery

JORDAN LAHMI
Director
Opera Gallery Geneva

A CONVERSATION

JORDAN LAHMI,
Director of Opera Gallery Geneva
and ANSELM REYLE

Jordan Lahmi: Anselm, it's been a journey since we first met back in 2006 in Venice during your exhibition at the Palazzo Grassi. How do you reflect on the evolution of your work since then?

Anselm Reyle: The exhibition 'Sequence 1' at Palazzo Grassi was indeed a profoundly significant event for me. I was afforded the opportunity to showcase a diverse array of artworks, including foil and stripe paintings, a neon installation, a chrome-plated sculpture, and a wall painting, all of which now form part of my signature series.

It was a particularly memorable experience to have my pieces exhibited alongside those of Martial Raysse, one of my favourite artists and a significant source of inspiration for me. Raysse, along with other artists associated with Nouveau Réalisme, has played a pivotal role in shaping my artistic journey.

At Palazzo Grassi, I was granted complete freedom to curate the display of my works alongside Raysse's, fostering a dynamic dialogue between our respective creations. This opportunity surpassed any expectations I had harboured, and I am deeply grateful for the chance to have participated in such a remarkable exhibition.

J.L.: Can you share some insights into your background? How did the trends and events of the 1990s shape your early career path? What were the beginnings of your career like? How did you embark on your artistic journey?

A.R.: In the 1990s, I studied in Karlsruhe in Southern Germany in the class of Helmut Dorner. It was a highly constructive period, and in the subsequent years, a few of my former classmates and I were able to establish ourselves in the art world, participating in international exhibitions. This was rather unusual. At the time painting was slowly fading into obscurity, overshadowed by concept and contextual art, as well as video and media art. As a painter, I felt akin to a dinosaur on the brink of extinction.

To me painting became interesting, when I began integrating found objects and materials from the exterior world, either within the exhibition space or directly into my works. It was through this process that I discovered that my inspiration comes from directing my gaze outward, rather than inward.

J.L.: Your use of materials is both unconventional and iconic. Can you share more about what draws you to materials like foil, neon and ceramics, and how you decide to integrate them into your work?

A.R.: Towards the end of my studies, I started incorporating decorative objects into my paintings, such as fish nets, which are commonly used as decorations in restaurants. Certainly, I aimed to be provocative and to challenge the prevalent



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fear within the arts regarding the decorative. It was deemed the ultimate disgrace when my professor remarked, "This is decorative." Ironically, he added, "The only thing missing now is a waggon wheel." So I tried to get ahold of a waggon wheel, which I eventually succeeded in acquiring. I painted this wheel in neon yellow, a colour which you'd probably least connect with such an antique item. I had the feeling that I had created something new, which encompassed more than just one of its two components: the object and the colour.

Later, when I was living in Berlin, new urban elements started to catch my attention like silver foil or neon elements – both materials are used to decorate shop windows. The silver foil is not only highly decorative, it also symbolises surface and effect – two further taboos, when you are studying abstract painting. Consequently, this foil became one of my primary materials thereafter.

The neon lights share a similar narrative. When I was living in Berlin-Neukölln, I came across a half-broken neon sign, which appeared kind of abstract to me. This sparked an idea to visit a glassblowing workshop and purchase their leftover stock of neon tubes. From these tubes, I crafted installations that invite viewers to enter—a three-dimensional representation formed by light. Eventually, I started incorporating neon tubes into my paintings as well.

In the past years I also began to use natural materials such as clay for the ceramics and burlap as fabric for the paintings.

J.L.: We've seen your art take on various forms and mediums over the years. Is there a particular piece or project that holds a special place in your heart? Why?

A.R.: That's a complicated question. I have been developing several series of work for over 20 years now, including *foil paintings* and abstract pieces. Engaging with these series consistently brings me new experiences, which I find astonishing. As long as this creative evolution continues, I will keep working on them. That's why I feel a strong connection to these bodies of work.

However, the *stripe paintings* series is one that I paused about 10 years ago. I felt that I wasn't making significant progress in this particular area at that time, though this could change in the future. Other series, like the *agricultural equipment* (such as waggon wheels and hay waggons) or the so-called *African sculptures*, I only produced within a limited period. I enjoy exploring different things simultaneously, as I believe it generates a unique energy.

J.L.: Your creative process is fascinating to many. Could you walk us through a day in your studio? How do you transition from concept to creation?

A.R.: In my case, I'm not sure if you can call it a concept. I find myself discovering something that sparks my artistic interest, whether it's in a nightclub, while hiking, or observing my daughter experimenting with colours. Whatever it is that inspires me, I feel compelled to explore further and to try to visualise it using colours, materials, or digital tools. During this process, I notice if my interest is persistent or not, or even getting stronger. This crucial moment determines whether an idea will be transformed into art or abandoned. Sometimes I go through this process with my assistants, sometimes alone. The technical execution of an idea, however, is always done together with my team. This collaborative approach provides me with a level of objectivity; it's much easier for me to recognise when something isn't working after I haven't been personally involved in it for weeks or even months. This allows me to focus solely on what's essential. Moreover, discussing the project with my team helps to move things forward and there are certain tasks that I simply cannot do alone.

J.L.: The art world has dramatically changed since we first met. How do you feel about the current state of contemporary art, and where do you see yourself within this landscape?

A.R.: After many years in the art world, I have gained increasing confidence in developing my work independently of prevailing market trends and discourse. This autonomy reflects my personal journey and convictions. However, I remain engaged with contemporary movements, notably through my role as a professor at the HFBK Hamburg art academy, where I stay informed and connected to evolving practices and discourses. Interacting with my students enables me to stay attuned to the interests of the new generation. Together, we visit exhibitions and engage in discussions about the evolving landscape of art. During our class meetings, we analyse students' works and talk about art in general. Periodically, I take the opportunity to step back and evaluate my own artistic practice from an external perspective, identifying elements that I may wish to incorporate or refine.



J.L.: Every artist has moments of doubt or creative block. Can you share how you navigate these challenges and what keeps you motivated?

A.R.: About 10 years ago, I found myself in a situation of self-imposed stagnation. I had a big studio and a large team of employees relying on me for financial support. Due to this pressure, I felt that there was no space left for creative freedom and artistic growth. Feeling trapped, I decided to take a break and to stop doing exhibitions indefinitely. I refused to set a specific timeline since I wanted to keep all possibilities open. This break was very important to me as it gave me the opportunity to think about everything that had happened in and around my work in the previous years. During this period, I rediscovered my joy of painting and experimenting with materials like clay. I started again to do things with my hands: spontaneous and raw. After two and a half years, I emerged from this break with an exhibition of newly produced ceramics – an ongoing series of works that has been by my side ever since.

J.L.: Beyond the art, what are your passions or interests that might surprise people?

A.R.: Another passion of mine is music. I listen to a lot of music, especially heavy metal. I love going to concerts, where I can feel this vibrant energy, which is the same energy that interests me in art. As a teenager, I made music myself and was playing in different bands. After my exhibition break, I started doing music again.

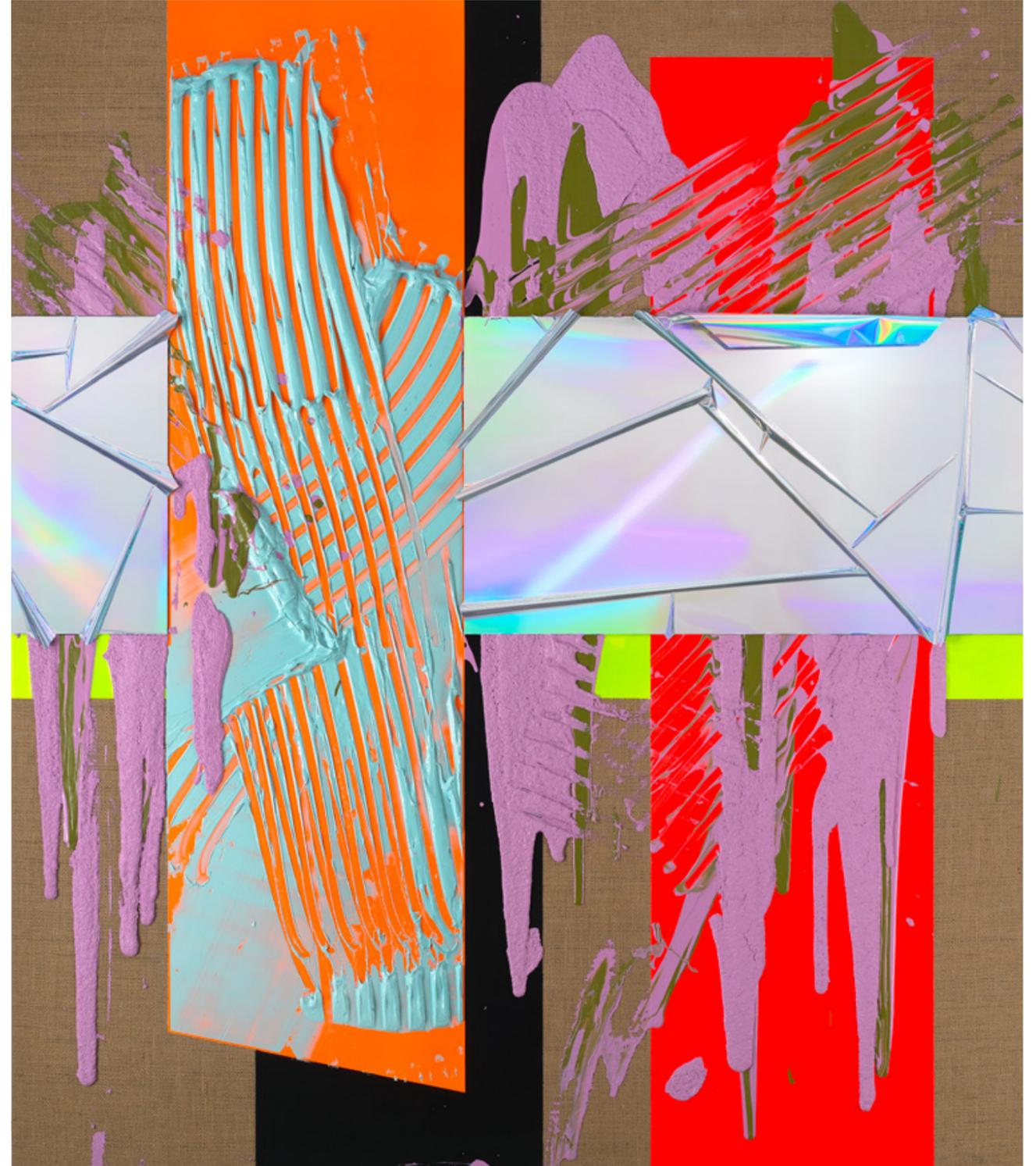
Also, I love to work out. I go jogging and cycling every day. These activities serve as my moments of meditation, where I clear my mind and focus solely on the present. Through this mental clarity, I find clarity on what truly matters.

J.L.: This exhibition is a significant moment for both of us. What are some key elements visitors can expect to experience?

A.R.: My artistic practice revolves around two primary themes: the exploration of modern art history and the incorporation of materials symbolic of specific time periods. The forthcoming exhibition offers a comprehensive look into my work spanning from 2007 onwards, showcasing the evolution of my signature series and highlighting diverse facets and developments within my oeuvre.

ARTWORKS

Untitled
2021
Mixed media on burlap
170 x 145 x 8 cm | 66.9 x 57.1 x 3.1 in



Untitled
2019
Mixed media on canvas
170 x 145 x 8 cm | 66.9 x 57.1 x 3.1 in



Untitled
2020
Mixed media on canvas
67 x 56 cm | 26.4 x 22 in



Untitled
2017
Mixed media on canvas
135 x 114 cm | 53.1 x 44.9 in



Untitled
2008
Mixed media on canvas, acrylic glass
143 x 122 x 17 cm | 56.3 x 48 x 6.7 in





Untitled
2018
Mixed media, acrylic glass
140 x 121 x 24 cm | 55.1 x 47.6 x 9.4 in



Untitled
2015
Mixed media on canvas, acrylic glass
143 x 122 x 18 cm | 56.3 x 48 x 7.1 in

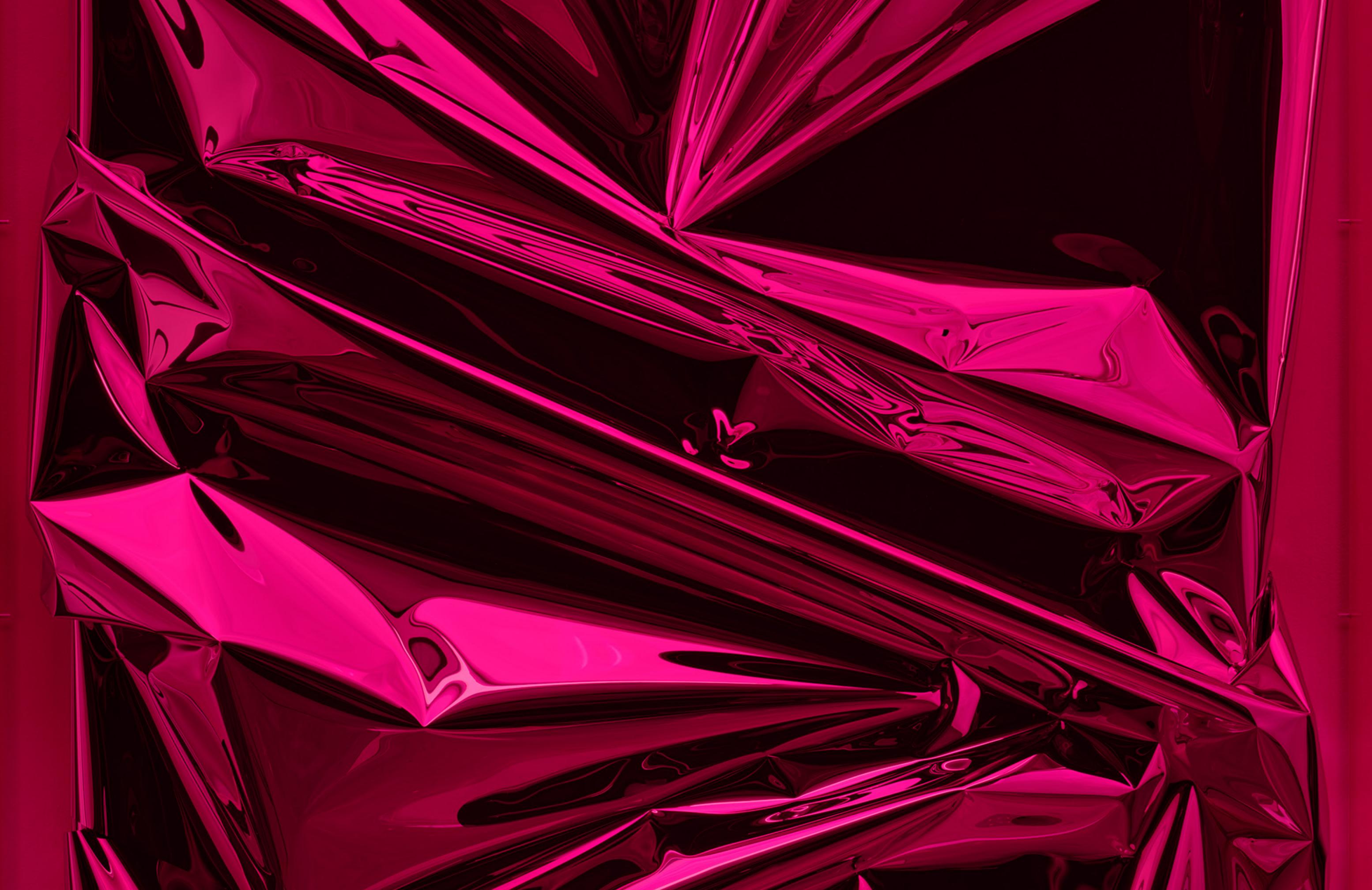


Untitled
2024
Mixed media, acrylic glass
143 x 123 x 26 cm | 56.3 x 48.4 x 10.2 in

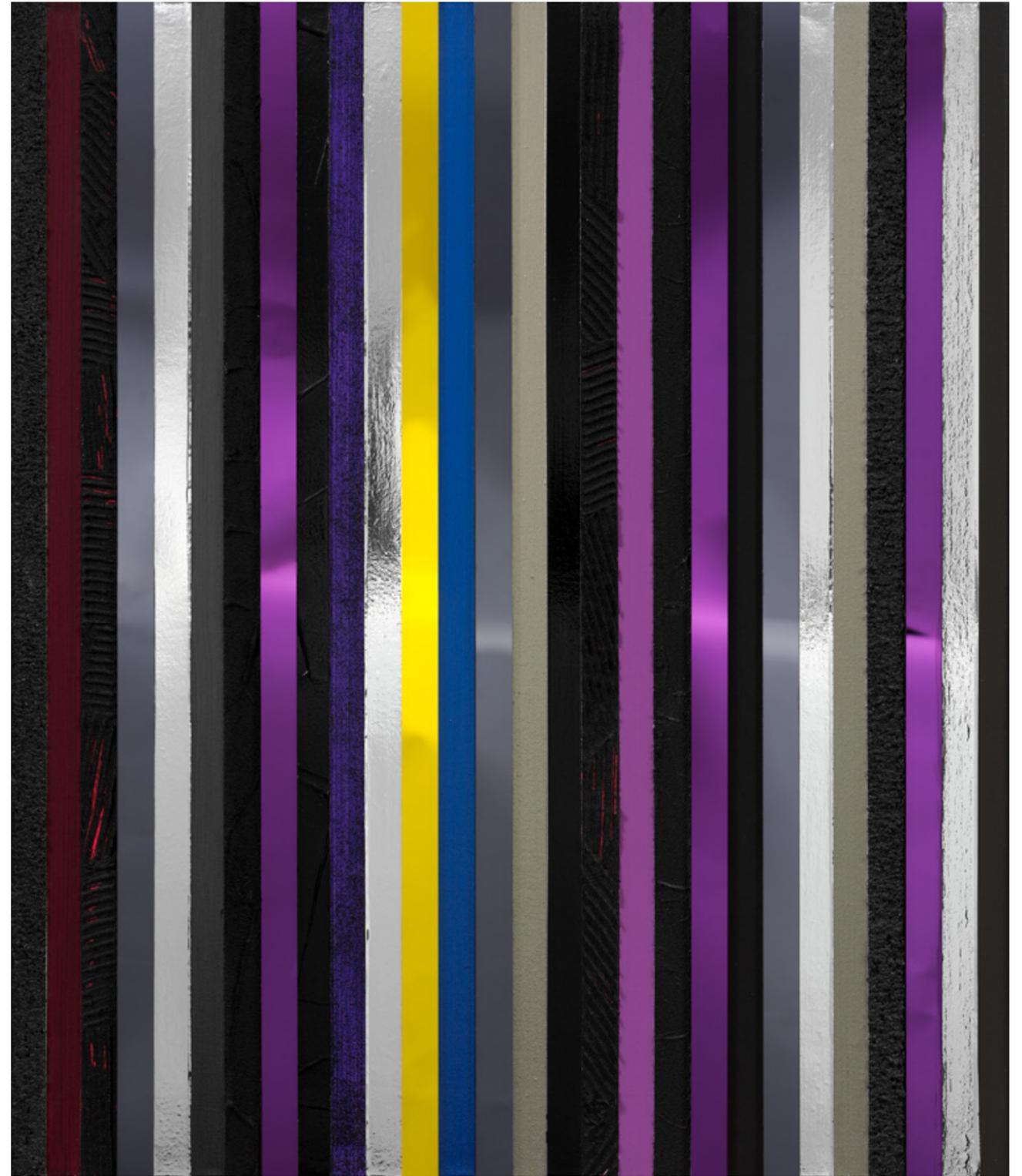


Untitled
2024
Mixed media, acrylic glass
143 x 123 x 26 cm | 56.3 x 48.4 x 10.2 in

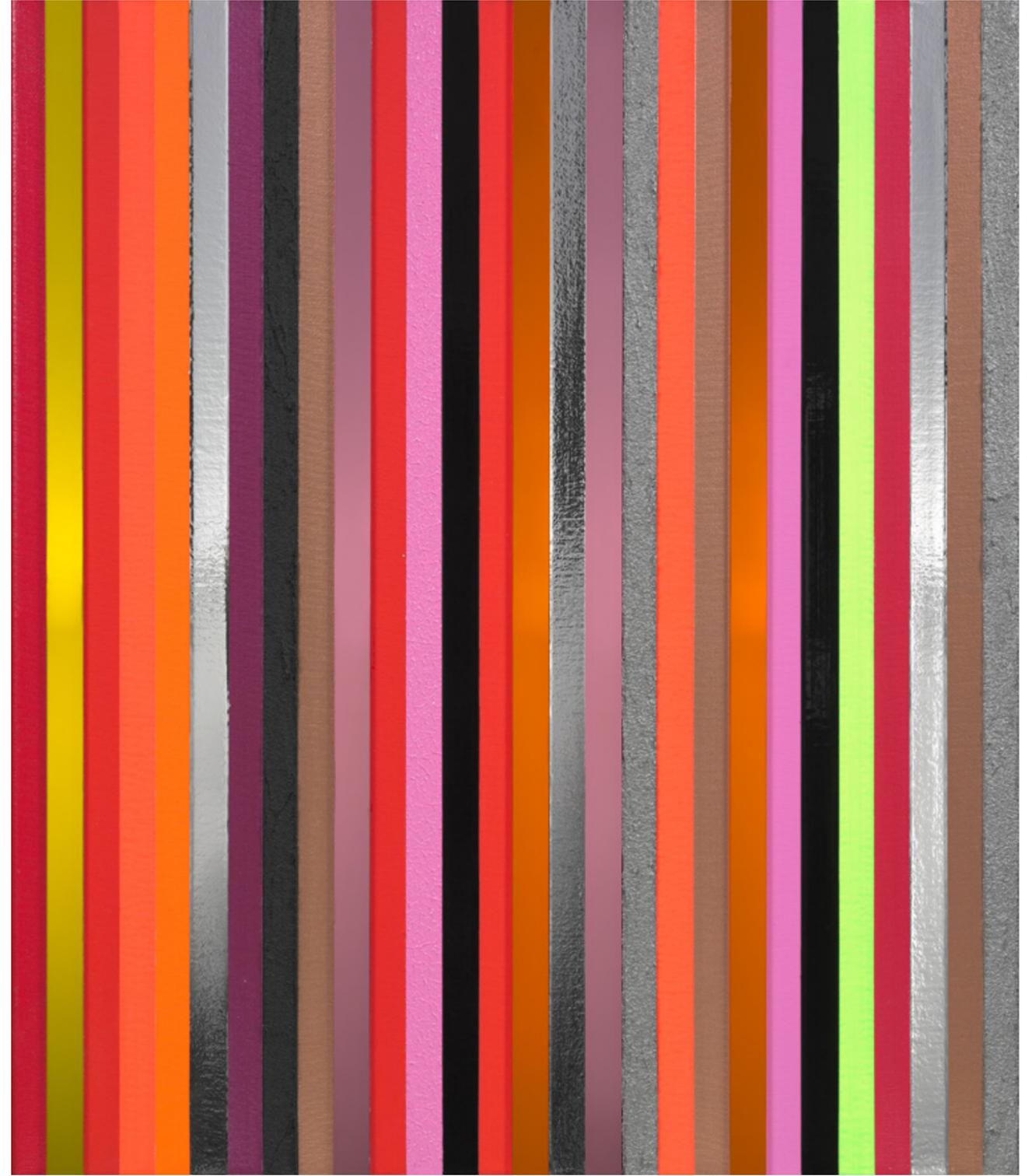




Untitled
2007
Mixed media on canvas, wooden frame
67 x 56 cm | 26.4 x 22 in

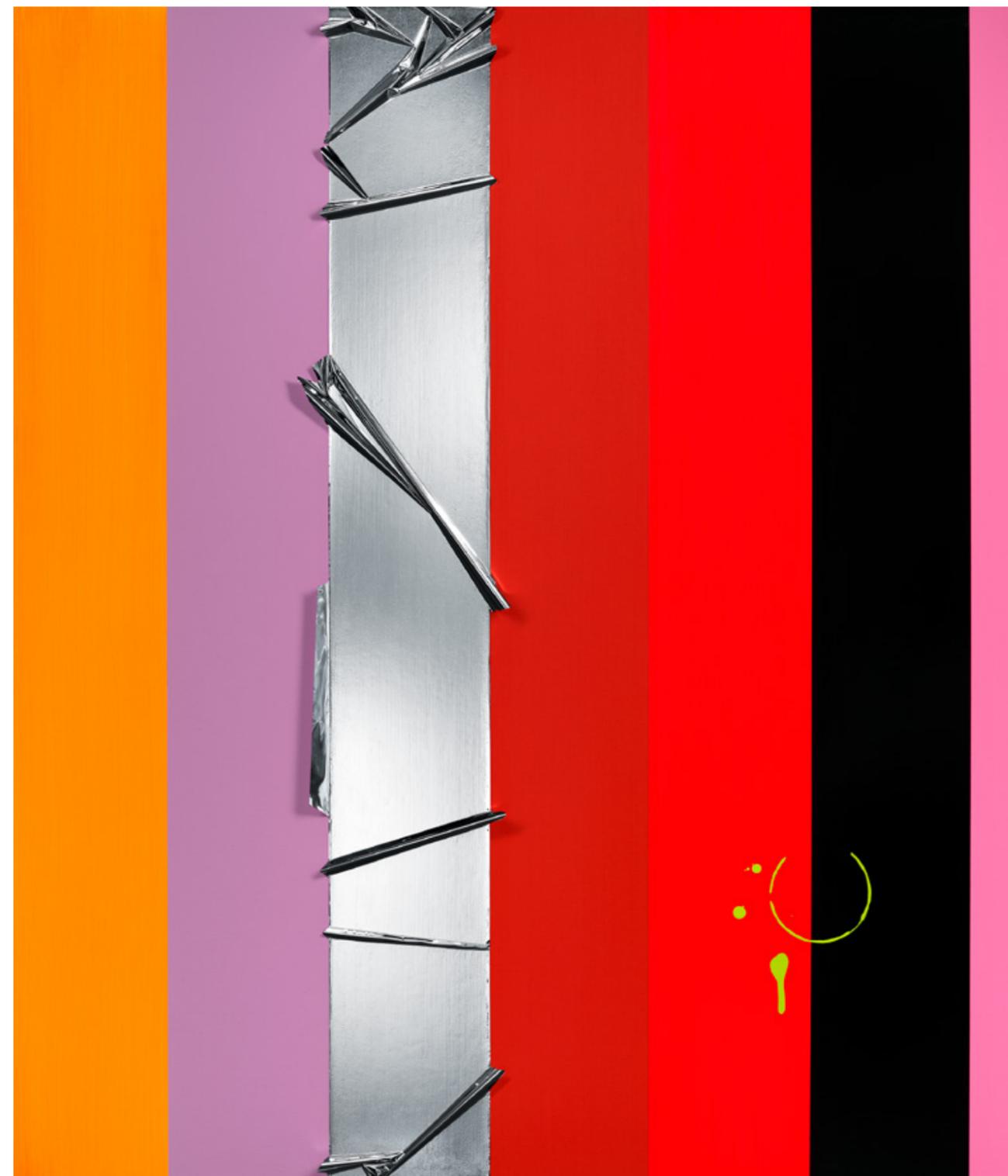


Untitled
2008
Mixed media on canvas, wooden frame
67 x 56 cm | 26.4 x 22 in





Untitled
2008
Mixed media on canvas, wooden frame
135 x 114 cm | 53.1 x 44.9 in



Untitled
2008
Mixed media on canvas, acrylic glass, wooden frame
135 x 114 cm | 53.1 x 44.9 in

Untitled
2009
Mixed media on canvas, wooden frame
242 x 191 cm | 95.3 x 75.2 in



Untitled
2008
Steel, LED
67 x 56 x 8,5 cm | 26.4 x 22 x 3.3 in



Untitled
2018
Mixed media, acrylic glass
72 x 61 x 16 cm | 28.3 x 24 x 6.3 in





Siddhartha
2022
Glazed ceramics, plinth polished stainless steel
164 x 79 x 79 cm | 64.6 x 31.1 x 31.1 in



Halo
2024
Glazed ceramics
78 x 38 x 38 cm | 30.7 x 15 x 15 in



Untitled
2023
Mixed media, neon, cable, acrylic glass
174 x 152 x 30 cm | 68.5 x 59.8 x 11.8 in





Untitled
2024
Mixed media, neon, cable, acrylic glass
96 x 81 x 24 cm | 37.8 x 31.9 x 9.4 in



Untitled
2024
Neon, cable, chains
200 x 70 x 70 cm | 78.7 x 27.6 x 27.6 in





BIOGRAPHY

Anselm Reyle was born in 1970 in Tübingen, Germany

He moved to Berlin in 1997, where he still lives and works. After having held a position as guest-professor at the Staatlichen Akademie der Bildenden Künste, Karlsruhe, at the Universität der Künste, Berlin and the at the University of Fine Arts of Hamburg (HFBK Hamburg), Reyle became a professor in drawing and painting at HFBK Hamburg in 2009

EDUCATION

1998

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

AWARDS

2012

Received the ARKEN Art Prize

SELECTED PUBLIC COLLECTIONS

Fondation Louis Vuitton, Paris, France
Centre Pompidou, Paris, France
Pinault Collection, Venice, Italy
Saatchi Gallery, London, UK
Nationalgalerie, Staatliche Museen zu Berlin,
Berlin, Germany
Essl Museum - Kunst der Gegenwart,
Klosterneuburg, Austria
Arken Museum of Modern Art, Ishøj, Denmark
Collection Ringier, Zurich, Switzerland
Rubell Family Collection, Miami, FL, USA
Des Moines Art Center, Iowa, USA
Museo Jumex, Mexico City, Mexico
Leeum, Samsung Museum of Art, Seoul,
South Korea

SELECTED SOLO EXHIBITIONS

2024
Anselm Reyle: Surfacing. Acb Gallery,
Budapest, Hungary

2023
Anselm Reyle: Disorder.
Tick Tack, Antwerpen, Belgium
Anselm Reyle: Cosmic Abyss. Dirimart, Dolapdere,
Istanbul, Turkey
Anselm Reyle. KÖNIG GALERIE, Berlin, Germany
Anselm Reyle: Rainbow in the Dark. MoCA
Westport, Connecticut, USA
Anselm Reyle. Spurs Gallery, Beijing, China

2022
Anselm Reyle: Darkside Of The Sun. Alan Koppel
Gallery, Chicago, USA

2020
After Forever. Aranya Art Center Qinhuangdao,
Hebei, China
Anselm Reyle | Another Day To Go Nowhere.
König, Tokyo, Japan

2019
Reflections. König, Berlin, Germany

2017
Anselm Reyle: Laguna Sunrise. Almine Rech
Gallery - Brussels, Brussels, Belgium
Anselm Reyle - Eight Miles High. König Galerie,
Berlin, Germany
Anselm Reyle - Laguna Sunrise. Almine Rech
Gallery, Brussels, Belgium.

2016
In Wonderland - A Birthday Exhibition For Timo
Miettinen. Salon Dahlmann, Berlin, Germany.
6 March - 14 May
Anselm Reyle - Keramik. Contemporary Fine Arts
(CFA), Berlin, Germany. 29 April - 25 June

2015
Anselm Reyle: Streifenbilder. Contemporary Fine
Arts, Berlin, Germany

2013
Last Supper (with Marianna Uutinen). Salon
Dahlmann, Berlin, Germany
What About Love. Kukje Gallery. Seoul, South
Korea
Into the Void. Kaikai Kiki Gallery, Tokyo, Japan
Electric Spirit. Gary Tatintsian Gallery, Moscow,
Russia
Ultracore. Le Magasin, 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
Anselm Reyle: Indian Mylar Vision. Isa Gallery,
Mumbai, India
Anselm Reyle: 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, Des Moines, IA

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

2009
Anselm Reyle: Monochrome Age. Gagosian
Gallery, W. 24 St., New York, NY
Anselm Reyle: Acid Mother's Temple. Kunsthalle
Tübingen, Tübingen, Germany
New Works. Galerie Almine Rech, Paris, France
Monochrome Age. Gagosian Gallery, W. 24 St.,
New York, NY

2008
White Earth. Almine Rech Gallery, Brussels, Belgium

2007
The 7th Dream. Gavin Brown's enterprise, New
York, NY
The 5th Dream. Toby Webster of The Modern
Institute, Glasgow, Scotland
The Construction of Harmony. Galerie Almine
Rech, Paris, France
Controluce. Anderson's Contemporary,
Copenhagen, Denmark

2006
Caput Mortuum. Galerie Heinrich Ehrhardt,
Madrid, Spain
Valley of The Snake Ladies. Andersen's
Contemporary, Copenhagen, Denmark
ARS NOVA. Kunsthalle Zürich, Zürich, Switzerland
Mexican Mushrooms. Kurimanzutto, Mexico City,
Mexico

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

2004
Anselm Reyle. Galerie Giti Nourbakhsch, Berlin,
Germany
Licht und Farbe. NAK Neuer Aachener
Kunstverein, Aachen, Germany
Trilogy of Broken Light. Toby Webster of The
Modern Institute, Glasgow, Scotland
The Art of Anselm Reyle. Gavin Brown's
enterprise, New York, NY

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

2002
At the Edge of Forever. Roma Roma Roma,
Rome, Italy
Trust. Gaalerie Jennifer Flay, Paris, France

SELECTED GROUP EXHIBITIONS

2001

Beyond. Galerie Giti Nourbakhsch, Berlin, Germany

2000

Anselm Reyle. Galerie Giti Nourbakhsch, Berlin, Germany

Luftgitarren. Marienstraße 1a, Berlin, Germany

1999

Japanische Keramik. Maschenmode, Berlin, Germany

Anselm Reyle. Andersen's Wohnung, Berlin, Germany

Seekers at the gate of Dawn (with Dirk Bell). Hobby Pop Museum, Düsseldorf, Germany

2023

Extraordinary Form Abstract and non figurative art from Miettinen Collection, 1970 - Present. Miettinen Collection, Berlin, Germany

Places and Events. König Berlin (St. Agnes), Berlin, Germany

Feuer - Wasser - Erde - Luft. Mam Salzburg, Salzburg, Austria

Dirimart Presents X: Living in Colour. Dirimart, Dolapdere, Istanbul, Turkey

6th Suzou Jinji Lake Biennale, Suzhou, China

2022

Das GE(FÜHL) ZU(FÜHL)EN. The Space, Hamburg, Germany

Moving in Stereo. Mercedes Benz Art Collection Stuttgart, Stuttgart, Germany

Feel Free. SCOTTY, Berlin, Germany

Drei Farben: Blau, Weiss, Rot. Walter Storms Galerie, Munich, Germany

Dirimart Presents IX. Dirimart, Istanbul, Turkey

An eeriness on the plain. 1301SW, Melbourne, Australia

A Portrait of Spirits. Bark Berlin Gallery, Berlin, Germany

2021

Multifaceted - works from 1960 to 2021. Galerie Leu, Munich, Germany

Trash to impress. Polarraum, Hamburg, Germany

Friendship. Nature. Culture - 44 years Daimler Art Collection. Mercedes Benz Art Collection Stuttgart, Stuttgart, Germany

2020

The Essel Collection. Albertina Modern, Vienna, Austria

Diamonds. König, Berlin, Germany

Peter Halley | Anselm Reyle. König, Berlin, Germany

Szene Berlin. Hall Art Foundation | Schloss Derneburg Museum, Derneburg, Germany

Rytme Og Ro. Arken Museum of Modern Art, Ishøj, Denmark

2019

Bunte Art. MUCA Museum of Urban and Contemporary Art, Munich, Germany

Visual Dialogues: Abstraction. Opera Gallery, Seoul, South Korea

The Art of Collaboration. Venus Over Manhattan, New York City, USA

2018

Black Mirror, Mario Mauroner Contemporary Art Salzburg-Vienna, Vienna, Austria

By Fire, Ceramic Works, Almine Rech, New York, USA

Black Mirror, Mario Mauroner Contemporary Art Salzburg-Vienna, Salzburg, Austria

2017

East meets West, AB43 CONTEMPORARY, Zurich, Switzerland

2016

Monochromaniac, Opera Gallery, New York, USA

Icons of Art II, Opera Gallery, Dubai, United Arab Emirates

2015

INFORMED: Art Informel and the Contemporary Structure, Opera Gallery, Paris, France

Tempo, Opera Gallery, Monaco

2014

Pillage/ Fold. Gagosian Gallery, Paris, France

Colour me in. Esbjerg Kunstmuseum, Esbjerg, Denmark

Somos Libres. MATE/ Asociación Mario Testino, Lima, Peru

When Now is Minimal. The Unknown Side of the Sammlung Goetz, MUSEION - Museum for modern and contemporary art, Bolzano, Italy

2013

BubeDameKönigAss: Martin Eder, Michael Kunze, Anselm Reyle, Thomas Scheibitz

Neue Nationalgalerie, Berlin, Germany

Neon - vom Leuchten der Kunst. Museum für Konkrete Kunst, Ingolstadt, Germany

Mostly West: Franz West and Artist Collaborations. Inverleith House, Edinburgh, Scotland

Back to Earth. Gerisch Stiftung, Neumünster, Germany

schön komplex - komplex schön. Kasseler Kunstverein, Kassel, Germany

When Now Is Minimal: Die unbekannte Seite der Sammlung Goetz. Neues Museum - Staatliches Museum für Kunst und Design, Nuremberg, Germany

2012

The Slide Show - Meckanism Skateboards. FRAC Auvergne, Clermont-Ferrand, France

Surface Tension. Future Gallery, Berlin, Germany

Grenzgänge. Villa Schöningen, Berlin, Germany

Kids. Contemporary Fine Arts, Berlin, Germany

Brucennial 2012. VMS LLC Vito Schnabel, New York, NY

Raw Materials - Vom Baumarkt ins Museum. Museum für Konkrete Kunst, Ingolstadt, Germany

Take off your silver spurs and help me pass the time. Galerie Nikolaus Ruzicska, Salzburg, Austria

Collaborations & Interventions. CCA Andratx, Mallorca, Spain

Group Exhibition. Patricia Low Contemporary, St. Moritz, Switzerland

Underværker - Mesterværker fra danske privatsamlinger. Kunsten Museum of Modern Art, Aalborg, Denmark

2011

Portraits. Gerhardsen Gerner, Berlin, Germany
 Pop Hits. Tanzschule Projects, Munich, Germany
 Space Oddity, with Matthias Bitzer and Katja Strunz. CCA Andratx, Mallorca, Spain
 Art, Stars & Cars. Mercedes-Benz Museum, Stuttgart, Germany
 Halleluwah! Hommage à CAN, ABTART, Stuttgart, Germany. Künstlerhaus Betanien, Berlin, Germany
 Sowing and Weeding. Folk Culture and Contemporary Art. Cobra Museum, Amsterdam, Netherlands
 Lustwarande'11 – Raw, 4th Edition, International Sculpture Exhibition. Park De Oude Warande, Tilburg, Netherlands
 On Taste – The Good, the Bad and the Really Expensive. Staatliche Kunsthalle Baden-Baden, Baden-Baden, Germany
 Con Amore – Leif Djurhuus Samling. ARoS Aarhus Kunstmuseum, Aarhus, Denmark
 Künstlersammler: Mona Hatoum, Arturo Herrera und Karin Sander. Kunsthalle Koidl, Berlin, Germany
 Shape of things to come: New Sculpture. Saatchi Gallery, London, England
 Zaaen en oogsten. Volkscultuur in hedendaagse kunst. Säen un Jäten. Volkskultur in der zeitgenössischen Kunst. Cobra Museum, Amstelveen, Netherlands
 MEISSEN Art Campus. Leipziger Baumwollspinnerei, Leipzig, Germany
 True Faith. Andersen's Contemporary, Copenhagen, Denmark
 Le monochrome sous tension. Tornabuoni Art, 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

2010

Missing Beat. Sommer Contemporary Art, Tel Aviv, IL Vorsicht Farbe! Werke aus der Sammlung Marli Hoppe-Ritter zum Thema Farbe.
 Museum Ritter, Waldenbuch, Germany
 Illuminations (After Arthur Rimbaud). Leila Taghinia-Milani Heller Gallery, New York, NY
 Western Art Exhibition. Kaikai Kiki Gallery, Taipei, Taiwan
 Summer Shows. Gagolian Gallery, 980 Madison Avenue, New York, NY
 Harte Gefuehle. SILVER SHED, New York, NY
 Think Pink. Gavlak Gallery, Palm Beach, FL
 Wall & Floor. Galerie Almine Rech, Paris, France
 Director's choice. Arken Museum, Ishøj, Denmark
 Summer Exhibition. Royal Academy of Arts, London, England
 High Ideals & Crazy Dreams. Vera Munro Gallery, Hamburg, Germany
 Skulpturengarten Villa Schöningen, Villa Schöningen. Potsdam, Germany
 It must be abstract. Galleria Cardi, Milan, Italy
 Sphères 2009. Galleria Continua, Le Moulin, Boissy-le-Châtel, France
 Exquisite Corpse Project. Tanja Grunert, New York, NY
 So many choices in the world, so many boys, so many girls. Vera Munro Gallery, Hamburg, Germany
 Säen und Jäten – Volkskultur in der zeitgenössischen Kunst. Städtische Galerie Wolfsburg, Germany
 Bilder über Bilder. Diskursive Malerei von Albers bis Zobernig aus der Daimler Kunstsammlung. Museum Moderner Kunst, Vienna, Austria
 Gegen die Form. Informel 1954-2010. Cruise & Callas, Berlin, Germany
 Draw me a.... Upstairs Berlin, Berlin, Germany
 Exposition des nouvelles acquisitions de L'AFM Collection. CCA – Andratx, Mallorca, Spain

2009

Aspekte des Sammelns. Essl Museum, Klosterneuburg; Traveled to Vienna, Austria.
 Schickeria – Photogala. Bar Babette, Berlin, Germany
 Minimal Means. Initial Access – The Frank Cohen Collection, Wolverhampton, England.
 Beyond Black, White, and Gray. L&M Arts, New York, NY
 Antes de ayer y pasado mañana; o lo que puede ser pintura hoy. MACUF – Museo de Arte Contemporáneo Unión Fenosa, La Coruña, Spain
 With You I Want to Live: An Exhibition of Paintings, Sculpture, and Photographs from the Collections of Gordon Locksley & George T. Shea and Francie Bishop Good & David Horvitz. Museum of Art, Fort Lauderdale, FL
 Magritte et la Lumière. Almine Rech Gallery, Brussels, Belgium
 Säen und Jäten – Volkskultur in der zeitgenössischen Kunst. Städtische Galerie Ravensburg, Germany
 AYE POP PING! Peter Halley – Anselm Reyle. Patricia Low Contemporary, Gstaad, Switzerland
 Diesseits der Alpen: Hunger, Jenseits der Alpen: Durst. Hadlichstrasse 44, Berlin, Germany
 Constructivisme. Almine Rech Gallery, Brussels, Belgium
 Berlin 2000. PaceWildenstein, New York, NY
 Schickeria (Altes Europa). Saarbrücker Strasse 6-9, Berlin, Germany

2008

SIXTY YEARS. SIXTY WORKS, Art from the Federal Republic of Germany from '49 to '09. Martin Gropius Bau, Berlin, Germany
 Unmonumental: The Object in the 21 Century. The New Museum, New York, NY.
 Eurocentric, Part 1. Rubell Family Collection, Miami, FL
 Abstract Vision, Thomas Ammann Fine Art, Zurich, Switzerland
 Yayoi Kusama, Steven Parrino, Anselm Reyle. Gagolian Gallery, W. 24th St., New York, NY
 Abstrakt/Abstract. Museum Moderner Kunst Kärnten, Klagenfurt, Austria
 Always There. Galerie Max Hetzler, Berlin, Germany
 Räume 1. Bunker, Boros Collection, Berlin, Germany
 Zuordnungsprobleme. Galerie Johann König, Berlin, Germany
 Depletion. The Tel Aviv Museum of Art, Tel Aviv, Israel
 Techne. Galerie Haas and Fuchs, Berlin, Germany
 Rayas y Estrelles. Galeria Heinrich Ehrhardt, Madrid, Spain
 Andersens Wohnung 2. Andersens Contemporary, Berlin, Germany
 Tutti Frutti. Base Gallery, Florence, Italy
 Vertrautes Terrain. Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany
 NOW: Selections from The Ovitz Family Collection. Arizona State University Art Museum, Tempe, AZ
 Biennale van de Schilderkunst. Het Genot Van Het Kijken. Museum Dhondt-Dhaenens, Deurle, Belgium
 Pretty Ugly. Gavin Brown's Enterprise, New York, NY
 ...2008. KWADRAT-BERLIN, Berlin, Germany
 For What You Are About To Receive. Gagolian Gallery, Moscow, Russia
 Lightness of Being. Initial Access, Wolverhampton, England
 The Hamsterwheel. Malmö Konsthall, Malmö, Sweden
 Is it tomorrow yet?.
 Singapore Art Museum, Singapore

2007

Euro-Centric, Part 1: New European Art from the Rubell Family Collection. Rubell

Family Collection/Contemporary Arts Foundation, Miami, FL

SOUFFLÉ, eine Massenausstellung. Kunstraum Innsbruck, Innsbruck, Austria

Grotjahn, Hirst, Parrino, Reyle, Richter, Stingel, Warhol. Gagolian Gallery, 980 Madison Ave, New York, NY

Mario Testino: At Home. Yvon Lambert Gallery, New York, NY

At home: A selection of works chosen and installed by Mario Testino. Yvon Lambert Gallery, New York, NY

Steven Claydon, Jacob Dahl Jürgensen, Jirir Kovanda, Anselm Reyle. Galerie Rüdiger Schöttle, Munich, Germany

RE-DIS-PLAY: Nicht-Kunstsammlungen von Künstlern und Kuratoren. Heidelberger Kunstverein, Heidelberg, Germany

abstrakt: Lori Hersberger, Klaus Jörres, Mathieu Maercier, Anselm Reyle, Anja Schwoerer, Jens Wolf. Ausstellungsraum 25, Zurich, Switzerland

Sequence 1. Palazzo Grassi, Venice, Italy

A Fair Show: Slang and Cool Orthodoxy. Galleria Massimo De Carlo, Milan, Italy

Very Abstract and Hyper Figurative. Thomas Dane Gallery, London, England

The Artist's Dinning Room: Manfred Kuttner, Anselm Reyle, Thomas Scheibitz. Level 2 Gallery, Tate Modern, London, England

Organic Abstraction. Gallery Peleton, Sydney, Australia

Die Macht des Dinglichen. Skulptur heute!. Georg-Kolbe-Museum, Berlin, Germany

Ruinöse Abstraktion: Es gibt Dinge, die kann man nicht erklären. BonnerKunstverein. Bonn, Germany

Old Space New Space: Anton Henning, Katy Moran, Anselm Reyle & Hayley Tompkins. Gagolian Gallery, W. 24 St., New York, NY

2006

Tasty. Konsortium, Düsseldorf, Germany

SNO 23. SNO Sydney Non Objective Contemporary Arts Projects, Sydney, Australia

PAINT-O-MANIA: Neue Malerei aus Deutschland. Stadtgalerie Kiel, Kiel, Germany

Big City Lab. Art Forum Berlin, Berlin, 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 – Klassische Moderne aus der Daimler Kunst Sammlung. Daimler Contemporary, Berlin, Germany

Painting As Presence/This Is Not A Love Song. Künstlerhaus Bethanien, Berlin, Germany

Surfaces Polyphoniques. Centre Regional d'Art Contemporain, Languedoc-Rousillon, Sète, France

Painting In Tongues. MOCA Museum of Contemporary Art, Los Angeles, CA, USA

2005

36 x 27 x 10. White Cube Berlin at the former Palast der Republik, Berlin, Germany

Lichtkunst aus Kunstlicht. ZKM Zentrum für Kunst und Medientechnologie, 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 (with Uwe Henneken and Thomas Zipp). Prague Biennial 2, Prague, Czech Republic

Das neue Schwarz. Galerie Rüdiger Schöttle, Munich, Germany

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, Norway

2004

Minimalism and After III. Daimler Chrysler Contemporary, Berlin, Germany

La partie continue 2. Le Crédac – Centre d'art contemporain d'Ivry, Ivry-sur-Seine, France

Formalismus. Moderne Kunst heute. Kunstverein Hamburg, Germany

Strange I've Seen That Face Before. Gallery of Modern Art, Glasgow, Scotland

It's All an Illusion, A Sculpture Project. Migros Museum, Zurich, Switzerland

The Hollows of Glamour. Herbert Read Gallery, Canterbury, England

Sculpture Now!. Galerie Michael Neff, Frankfurt, Germany

2003

Barraque D'Dull Odde. Galleria Continua, San Gimignano, Italy

Unplugged. Galleria Civica di Arte Contemporanea, Trento, Italy

Silver Convention. Galerie Giti Nourbakhsch, Berlin, Germany

Elephant Juice (o sexo entre amigos). Kurimanzutto, Mexico City

Inaugural Group Exhibition. Gavin Brown enterprise, New York, NY, USA

Fur volligen Arbeitsschutz (Wandbilder). WBD, Berlin, Germany

Hands Up, Baby, Hands Up! 160 Jahre Oldenburger Kunstverein. Oldenburger, Germany

Definitely Provisional. Whitechapel project space, London, England

Collection Furler, Bergstrasse 18, Berlin, Germany

Hot, Blue, and Righteous, Galerie Giti Nourbakhsch, Berlin, Germany

Jennifer Flay Gallery, Paris, France

Deutschemalereizweitausenddrei. Kunstverein Frankfurt, Germany

20th Anniversary Exhibition. Gavin Brown's enterprise, New York, NY, USA

Big Brown Bag. Gavin Brown enterprise, New York, NY, USA

My head is on fire but my heart is full of love. Charlottenborg exhibition space, Copenhagen, Denmark

2002

Hell. Galerie Neugerriemschneider, Berlin, Germany

There is a light that never goes out. Galerie Sonia Rosso, Pordenone Sounds, Berlin, Germany

NBK Neuer Berliner Kunstverein, Berlin, Germany

Sounds, G7, Berlin, Germany

Schwarzwaldhochstraße,, Staatl. Kunsthalle, Baden-Baden, Germany

Here and Now. BüroFriedrich, Berlin, Germany

RomaRomaRoma, Roma Roma Roma, Rome, Italy

On the Other Hand you Have Different Fingers, Friederich Kunath, Uwe Henneken, Anselm Reyle. Galerie Giti Nourbakhsch, Berlin, Germany

Friede, Freiheit, Freude. Maschenmode, Berlin, Germany

Der Zauber des Verlangens. NBK Neuer Berliner Kunstverein, Berlin, Germany

2001

A2-R11. Deutscher Künstlerbund, Berlin, Germany

Viva November. Kunstverein Wolfsburg, Germany

Die Vertreibung der Händler aus dem Tempel. Kunstfabrik am Flutgraben Treptow, Berlin, Germany

Wandbild, Rosenthaler Straße 2, Berlin, Germany

Circles 5, ZKM Karlsruhe, Germany

Musterkarte. Galerie Heinrich Ehrhardt, Madrid, Spain

2000

Face the Black. Maschenmode, Berlin, Germany

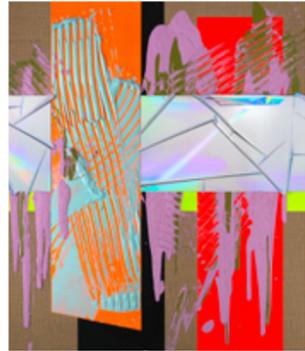
Sympathie'. kuratiert von Wawa Tokarski, Montparnasse, Berlin, Germany

Genre painting. G7, Berlin, Germany

Feedback Orchester. Stubnitz, Hamburg und Finks, Berlin, Germany

Low. Studio Eva-Maria Wilde, Frankfurt/Main Queens Hotel, Karlsruhe, Germany

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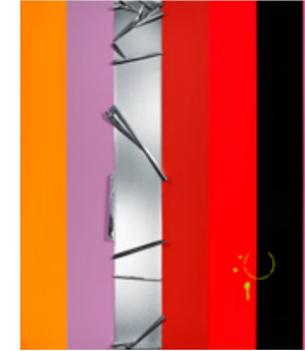
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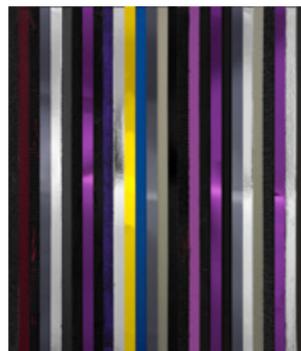
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