

An abstract painting by Anselm Reyle titled 'Tequila Sunrise'. The composition is dominated by thick, expressive brushstrokes of vibrant colors: a large, bright pink area in the center, a bold green stroke on the left, and a dynamic orange stroke at the bottom left. A large, textured grey stroke sweeps across the bottom right. The background features a mix of these colors, with some areas showing a fine, woven texture. The overall effect is one of intense energy and color contrast.

ANSELM REYLE

Tequila Sunrise
10 September - 31 October 2026

OPERA GALLERY

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FOREWORD

It is a pleasure to present 'Tequila Sunrise,' Anselm Reyle's first exhibition with Opera Gallery Madrid. Bringing together distinct yet interconnected bodies of work—*Ceramics*, *Chrome Brush Strokes*, *Stripes*, *New Paintings*, as well as *Foils & Neons*—the exhibition offers an overview of an artist whose practice has consistently challenged the conventions of abstraction through experimentation, material innovation and engagement with colour.

For more than three decades, Reyle has occupied a singular position within contemporary art. Drawing equally from the legacies of post-war abstraction, Pop Art and the visual language of consumer culture, he has developed a practice that transforms familiar materials into works of visual and conceptual complexity. Across painting, sculpture and installation, his work invites us to reconsider established hierarchies of beauty and artistic value.

The exhibition opens with Reyle's ceramics, a body of work that emerged from a desire to embrace unpredictability and chance. Unlike the controlled surfaces often associated with his paintings, these sculptural forms bear the traces of transformation inherent to the firing process. Their volcanic textures, vivid glazes and monumental presence embody a spirit of experimentation that has defined the artist's approach. Balancing refinement with spontaneity, they stand as physical manifestations of Reyle's engagement with the tension between control and accident.

This dialogue continues in the *Chrome Brush Strokes* series, among Reyle's most recent developments. The expressive gesture traditionally associated with painting is transformed into a sculptural element through chrome-plated forms mounted onto the canvas. What initially appears spontaneous reveals itself as carefully engineered, creating a tension between gesture and industrial production. The result is a body of work that celebrates and questions the mythology of the painterly mark.

The *Stripes* and *New Paintings* revisit one of the artist's most recognisable motifs. Rather than a return to familiar territory, these works demonstrate Reyle's enduring capacity for reinvention. Bands of colour, reflective surfaces, varied textures and disruptions create compositions that oscillate between order and improvisation. Their visual rhythm recalls both the formal language of modernist abstraction and the seductive aesthetics of advertising and design, fields that have long informed the artist's practice.

Completing the exhibition, the *Foil Paintings* remain among Reyle's most iconic achievements. Through the manipulation of crumpled metallic foil, encased and elevated within painterly compositions, the artist transforms discarded or industrial materials into luminous fields of colour and reflection. In several works, integrated neon elements further intensify this interplay of light and material, extending the paintings beyond their physical surfaces. The fluorescent glow in the *Neon Foils* activates the reflective foil, creating shifting visual experiences.

Throughout 'Tequila Sunrise,' colour operates not only as a visual device but as a source of energy and transformation. Light is reflected, absorbed and refracted across surfaces, animating each work and creating a dynamic encounter with the visitor. Through this exhibition, the series of works reveals an artist who continues to expand the possibilities of abstraction, demonstrating that innovation often arises from the reimagining of what is already familiar.

Gilles Dyan
Founder and Chairman
Opera Gallery Group

Belén Herrera Ottino
Director
Opera Gallery Madrid



PREFACIO

Es un placer presentar ‘Tequila Sunrise’, la primera exposición de Anselm Reyle en Opera Gallery Madrid. Reuniendo distintos cuerpos de obra, diferenciados pero interconectados —Ceramics, Chrome Brush Strokes, Stripes, New Paintings, así como Foils & Neons—, la exposición ofrece una visión global de un artista cuya práctica ha desafiado de manera constante las convenciones de la abstracción mediante la experimentación, la innovación material y una profunda exploración del color.

Durante más de tres décadas, Reyle ha ocupado una posición singular dentro del arte contemporáneo. Inspirándose por igual en los legados de la abstracción de posguerra, el Pop Art y el lenguaje visual de la cultura de consumo, ha desarrollado una práctica que transforma materiales familiares en obras de gran complejidad visual y conceptual. A través de la pintura, la escultura y la instalación, su trabajo nos invita a reconsiderar las jerarquías establecidas entre belleza y valor artístico.

La exposición se abre con las cerámicas de Reyle, un cuerpo de obra surgido de su deseo de abrazar la imprevisibilidad y el azar. A diferencia de las superficies controladas que suelen asociarse a sus pinturas, estas formas escultóricas conservan las huellas de transformación inherentes al proceso de cocción. Sus texturas volcánicas, esmaltes vibrantes y presencia monumental encarnan un espíritu de experimentación que ha definido el enfoque del artista. Equilibrando refinamiento y espontaneidad, estas piezas se presentan como manifestaciones físicas del interés de Reyle por la tensión entre control y accidente.

Este diálogo continúa en la serie Chrome Brush Strokes, uno de los desarrollos más recientes de Reyle. El gesto expresivo tradicionalmente asociado a la pintura se transforma en un elemento escultórico mediante formas cromadas fijadas sobre el lienzo. Lo que inicialmente parece espontáneo se revela como algo cuidadosamente concebido, generando una tensión entre el gesto y la producción industrial. El resultado es un conjunto de obras que celebra y, al mismo tiempo, cuestiona la mitología de la pincelada pictórica.

Las series Stripes y New Paintings retoman uno de los motivos más reconocibles del artista. Lejos de constituir un regreso a fórmulas conocidas, estas obras ponen de manifiesto la constante capacidad de reinención de Reyle. Bandas de color, superficies reflectantes, texturas diversas e interrupciones generan composiciones que oscilan entre el orden y la improvisación. Su ritmo visual evoca tanto el lenguaje formal de la abstracción moderna como la estética seductora de la publicidad y el diseño, ámbitos que desde hace tiempo han influido en la práctica del artista.

Completando la exposición, las Foil Paintings continúan siendo algunas de las realizaciones más icónicas de Reyle. Mediante la manipulación de láminas metálicas arrugadas, encapsuladas y elevadas dentro de composiciones pictóricas, el artista transforma materiales desechados o industriales en luminosos campos de color y reflexión. En varias obras, los neones integrados intensifican aún más esta interacción entre luz y materia, extendiendo las pinturas más allá de sus superficies físicas. El resplandor fluorescente de las Neon Foils activa la lámina reflectante, generando experiencias visuales cambiantes.

A lo largo de ‘Tequila Sunrise’, el color actúa no solo como un recurso visual, sino también como una fuente de energía y transformación. La luz se refleja, se absorbe y se refracta sobre las superficies, animando cada obra y creando un encuentro dinámico con el visitante. A través de esta exposición, el conjunto de obras revela a un artista que continúa ampliando las posibilidades de la abstracción, demostrando que la innovación surge a menudo de la reinterpretación de aquello que ya nos resulta familiar.

Gilles Dyan
Fundador y Presidente
Opera Gallery Group

Belén Herrera Ottino
Directora
Opera Gallery Madrid

ARTWORKS

CERAMICS

10-21

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CHROME BRUSH STROKES

54-65

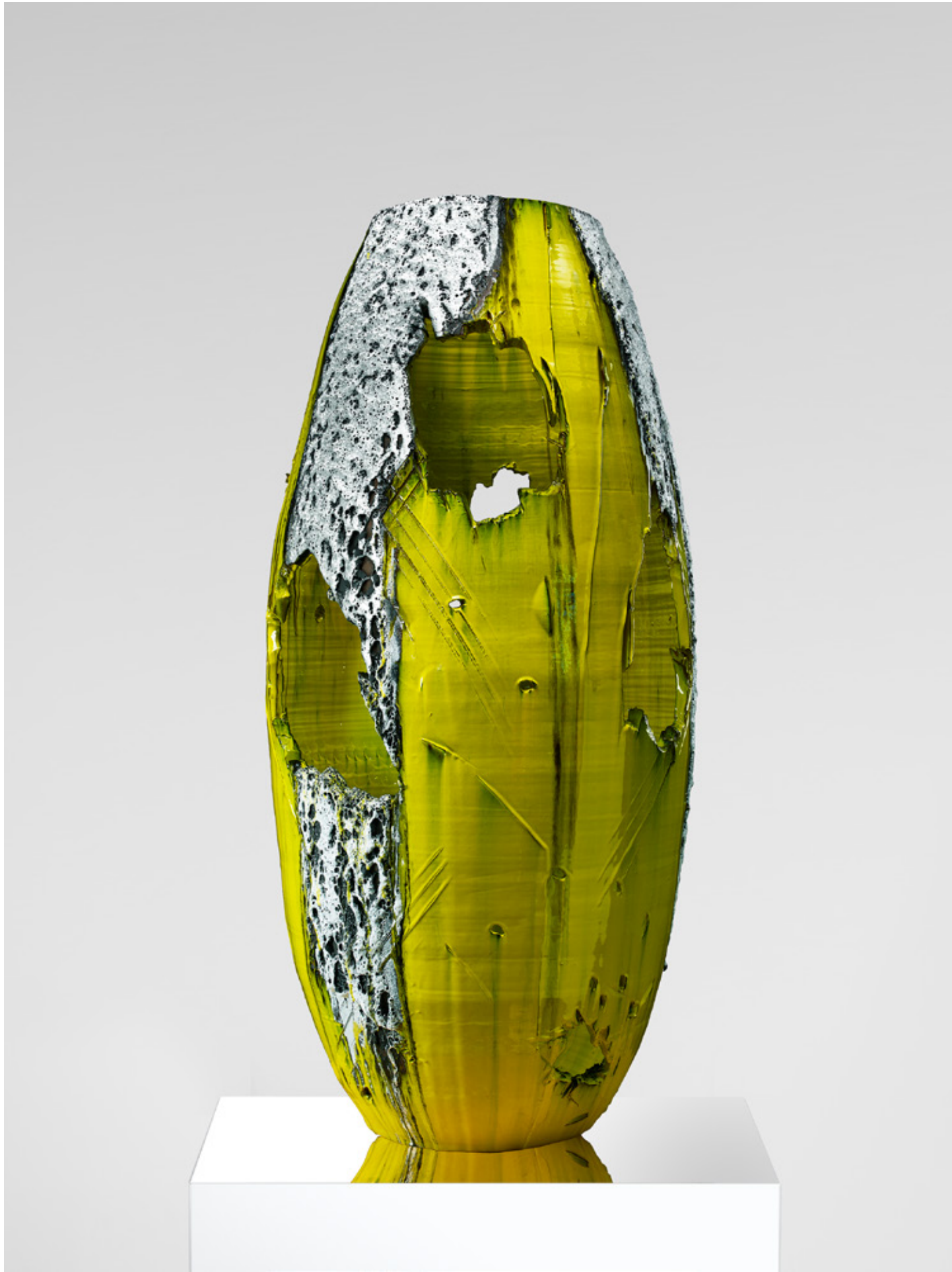




CERAMICS

“About 10 years ago, I found myself in a situation of self-imposed stagnation. (...) 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.”

“Hace unos 10 años, me encontré en una situación de estancamiento autoimpuesto. (...) Durante este periodo, redescubrí el placer de la pintura y el experimentar con materiales como la arcilla. Volví a crear con mis manos, de manera espontánea y cruda. Tras dos años y medio, salí de este paréntesis con una exposición de cerámicas de nueva producción, una serie de obras en continuo desarrollo que me ha acompañado desde entonces.”



The Imaginary
2006

Glazed ceramic
Unique piece

195 x 96 x 96 cm | 76.8 x 37.8 x 37.8 in

PROVENANCE
Artist's studio

Elysium
2023

Ceramic and neon
Signed at the bottom
Unique piece

76 x 42.5 x 42.5 cm | 29.9 x 16.7 x 16.7 in

PROVENANCE
Artist's studio





Ewiges Licht
2025

Ceramic and neon
Signed at the bottom
Unique piece

75 x 48 x 44 cm | 29.5 x 18.9 x 17.3 in

PROVENANCE
Artist's studio

The Wizard
2026

Glazed ceramics
Unique piece

Ø 95 cm, H 198 cm | Ø 37.4 in, H 78 in

PROVENANCE
Artist's studio





All Our Wrong Todays
2026

Ceramic
Unique piece

168 x 127 x 127 cm | 66.1 x 50 x 50 in

PROVENANCE
Artist's studio

FOILS & NEONS

“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.”

“La lámina plateada no es solo muy decorativa; también simboliza la superficie y el efecto, dos tabúes adicionales en la pintura abstracta. Por ello, se convirtió a partir de entonces en uno de mis materiales principales.”



Untitled
2013

Mixed media, acrylic glass
Signed on the reverse

143 x 121 x 15.5 cm | 56.3 x 47.6 x 6.1 in

PROVENANCE
Artist's studio
Private collection



Untitled
2025

Mixed media, neon, cable, acrylic glass
Signed and dated 'Anselm Reyle / 2025'
on the reverse

143 x 123 x 27 cm | 56.3 x 48.4 x 10.6 in

PROVENANCE
Artist's studio



Untitled
2025

Mixed media, neon, cable, acrylic glass
Signed on the reverse

94 x 80 x 24 cm | 37 x 31.5 x 9.4 in

PROVENANCE
Artist's studio





Untitled
2025

Mixed media, acrylic glass
Signed on the reverse

175 x 151 x 20.5 cm | 68.9 x 59.4 x 8.1 in

PROVENANCE
Artist's studio

Untitled
2025

Mixed media, acrylic glass
Signed on the reverse

92 x 80 x 23 cm | 36.2 x 31.5 x 9.1 in

PROVENANCE
Artist's studio

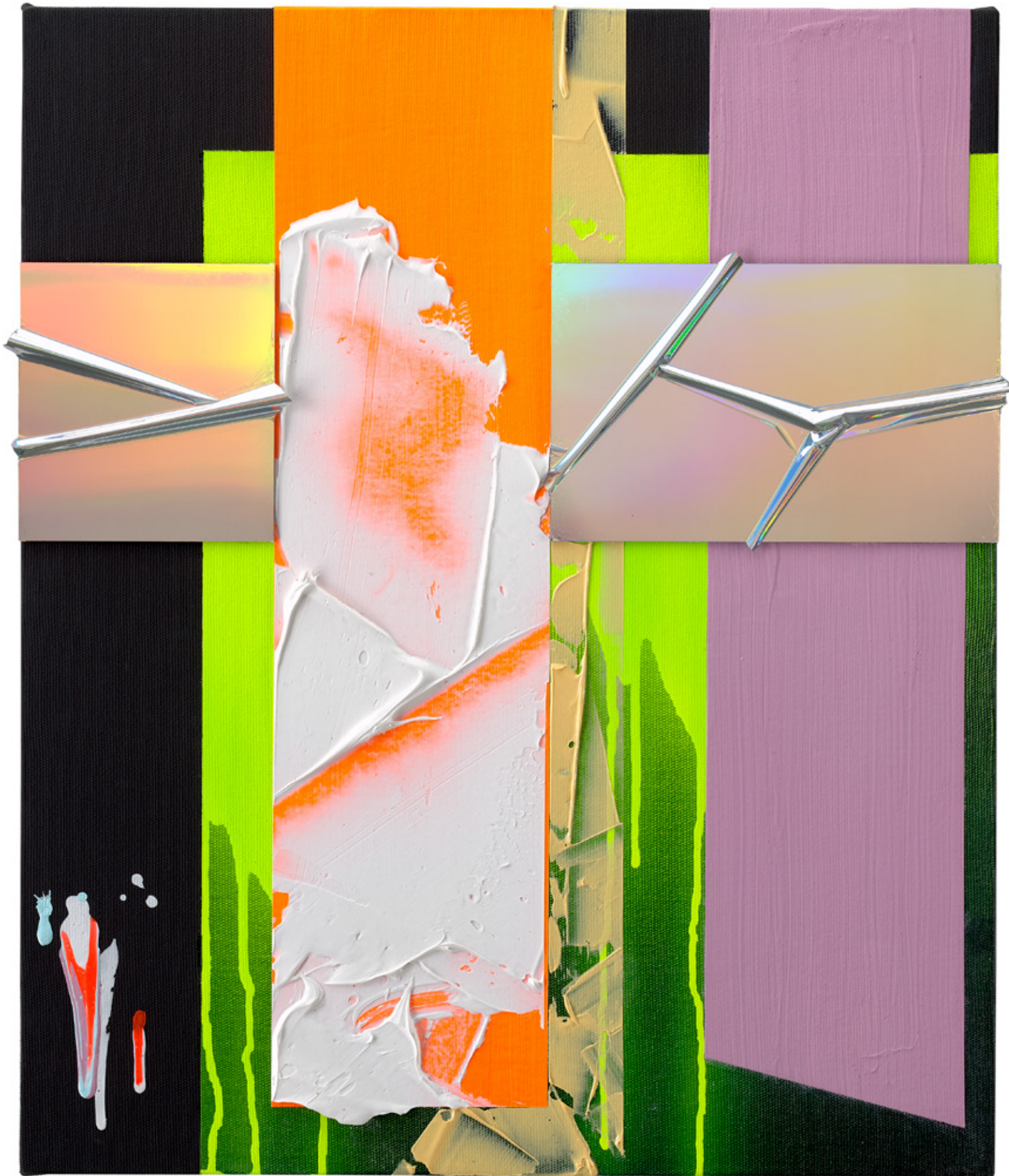


NEW PAINTINGS



“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.”

“Para mí, la pintura adquirió un nuevo interés cuando comencé a integrar objetos encontrados y materiales procedentes del mundo exterior, ya fuera en el espacio expositivo o directamente en mis obras. Fue a través de este proceso que descubrí que mi inspiración nace de dirigir la mirada hacia fuera, más que hacia dentro.”



Untitled
2020

Mixed media on canvas
Signed and dated 'Anselm Reyle /
2020' on the reverse

67 x 56 cm | 26.4 x 22 in

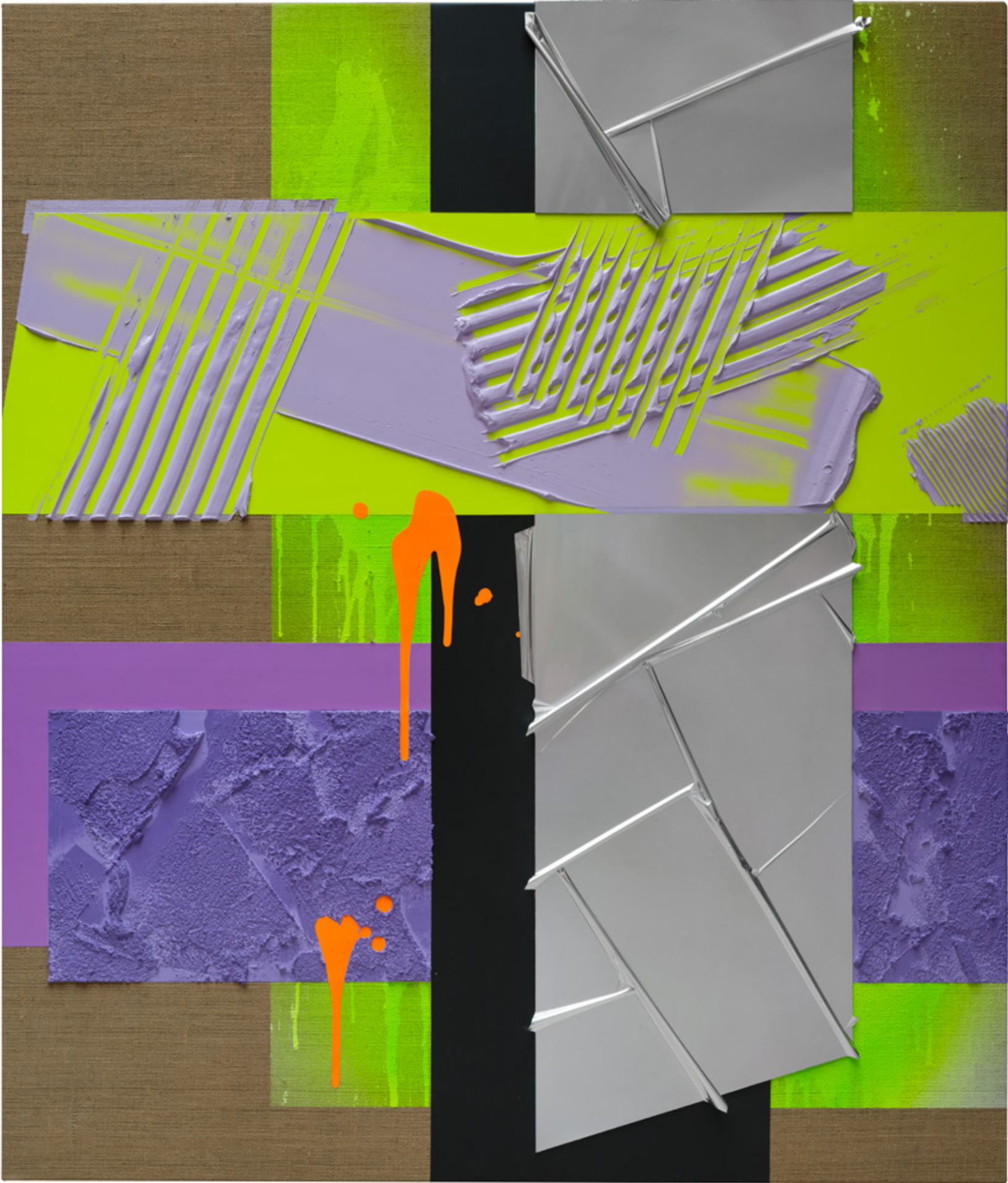
PROVENANCE
Artist's studio

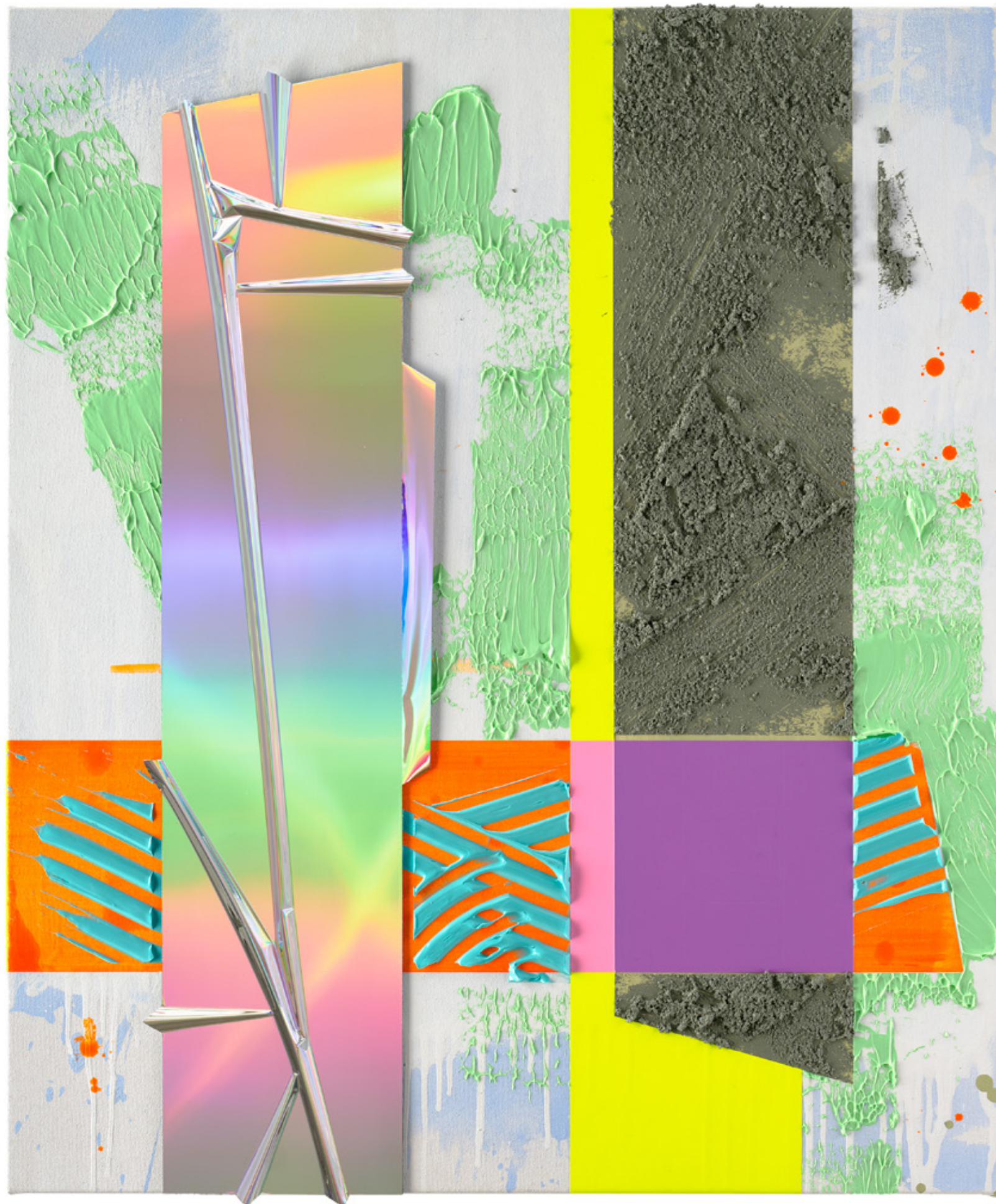
Untitled
2022

Mixed media on burlap
Signed and dated 'Anselm Reyle /
2022' on the reverse

170 x 145 x 8 cm | 66.9 x 57.1 x 3.1 in

PROVENANCE
Artist's studio





Untitled
2024

Mixed media on canvas
Signed on the reverse

87 x 73 cm | 34.3 x 28.7 in

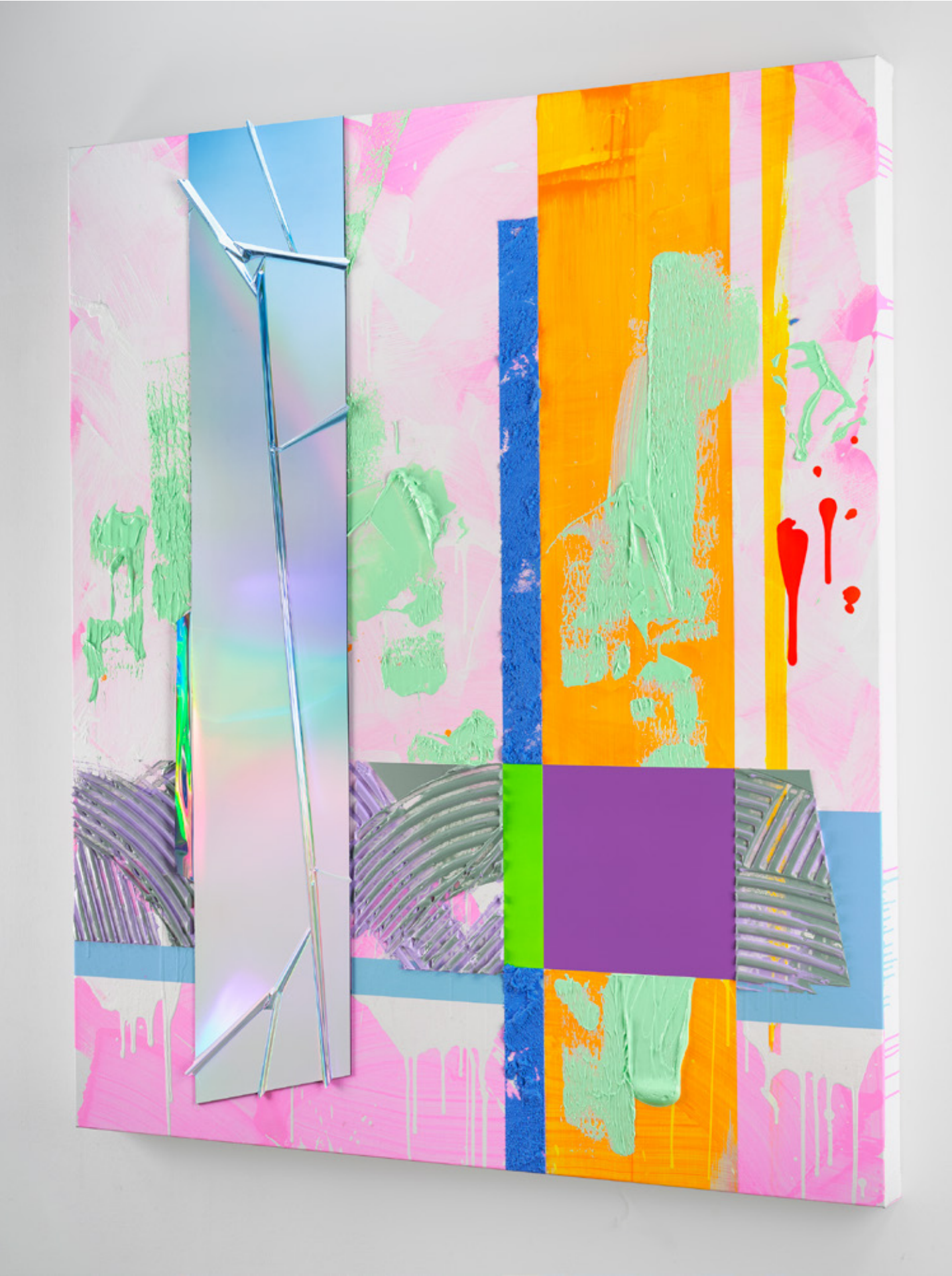
PROVENANCE
Artist's studio

Untitled
2024

Mixed media on canvas
Signed on the reverse

170 x 145 x 8 cm | 66.9 x 57.1 x 3.1 in

PROVENANCE
Artist's studio



STRIPES

“I’ve always been fascinated by dissonance, especially when it comes to colour palettes. For example, in my early striped paintings, I experimented with colours that simply don’t belong together. The most problematic colour for me was lilac, so that became my starting point. Then I thought, which colour 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.”

“Siempre me ha fascinado la disonancia, especialmente en lo que respecta a las paletas cromáticas. Por ejemplo, en mis primeras pinturas de franjas experimentaba con colores que simplemente no deberían convivir. El color más problemático para mí era el lila, así que se convirtió en mi punto de partida. Después pensé: ¿qué color no combinaría en absoluto con él? Pensé en el amarillo neón. Añadí marrón ocre y otros colores. Finalmente, la combinación resultó ser sorprendentemente armoniosa.”



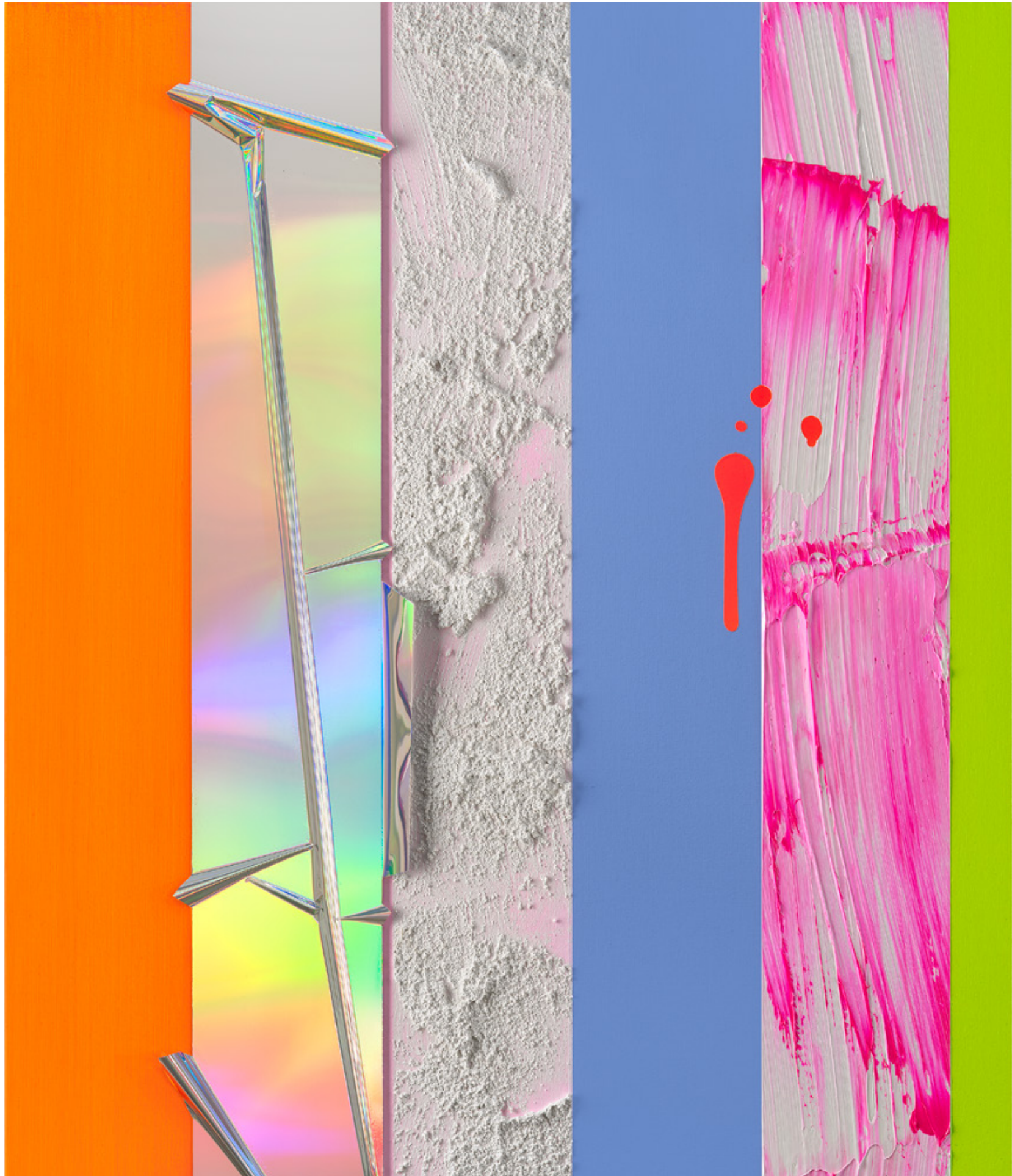
Untitled
2025

Mixed media on burlap
Signed and dated 'Anselm Reyle / 2025'
on the reverse

87 x 73 x 4 cm | 34.3 x 28.7 x 1.6 in

PROVENANCE
Artist's studio





Untitled
2025

Mixed media on canvas
Signed and dated 'Anselm Reyle / 2025'
on the reverse

87 x 73 x 4 cm | 34.3 x 28.7 x 1.6 in

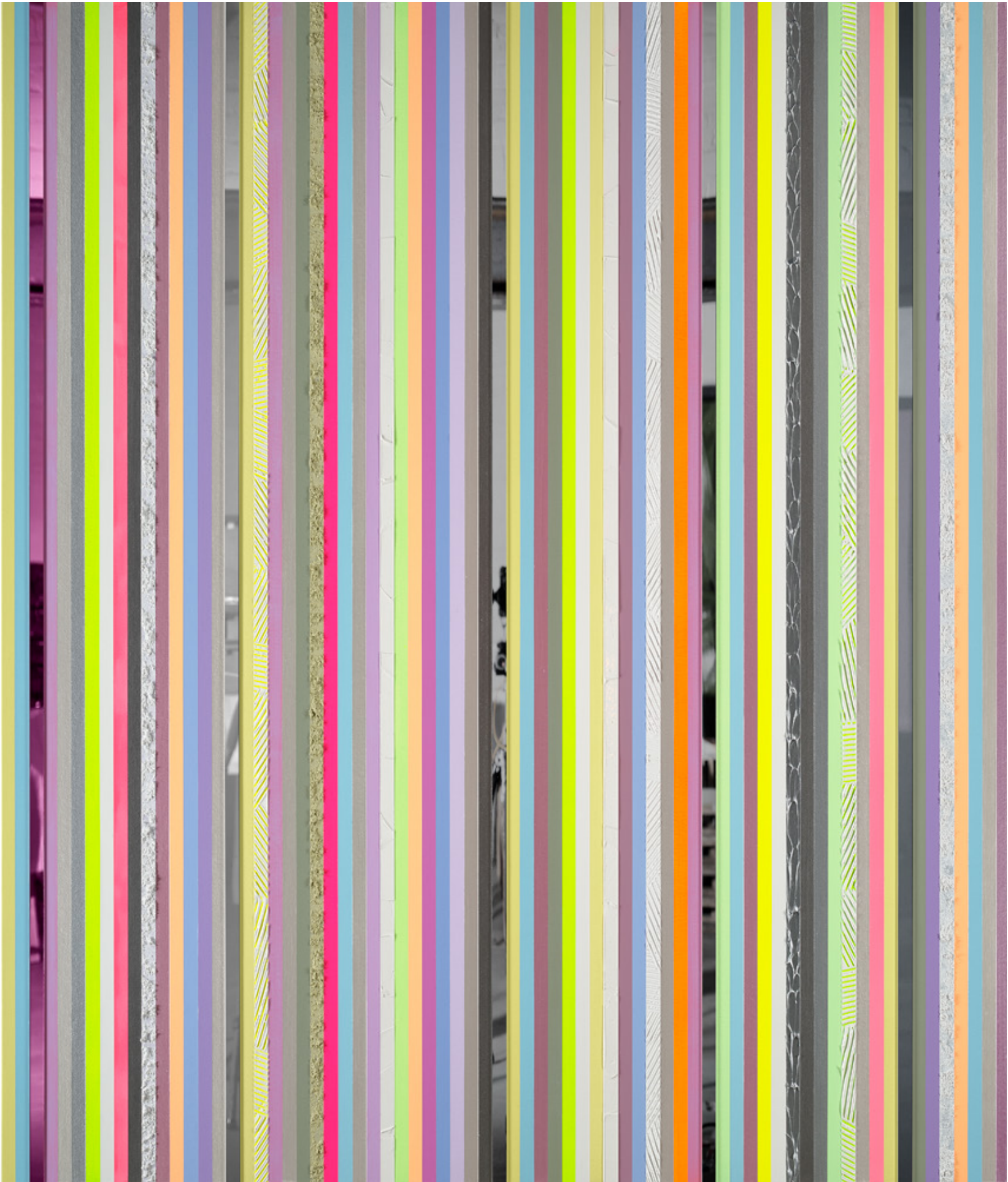
PROVENANCE
Artist's studio

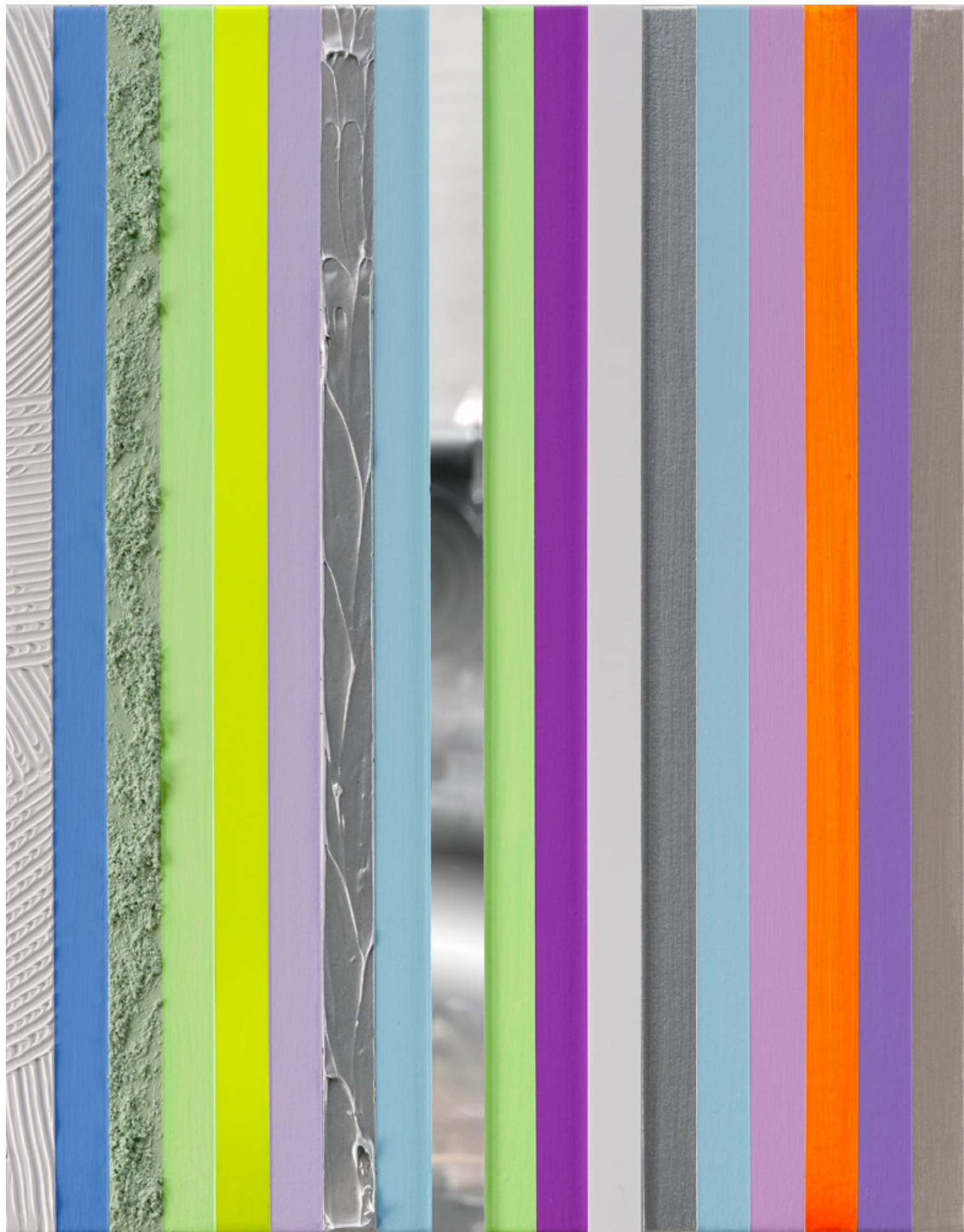
Untitled
2025

Mixed media on canvas
Signed on the reverse

170 x 145 x 8 cm | 66.9 x 57.1 x 3.1 in

PROVENANCE
Artist's studio





Untitled
2026

Mixed media on canvas
Signed on the reverse

46 x 36 x 4 cm | 18.1 x 14.2 x 1.6 in

PROVENANCE
Artist's studio



CHROME BRUSH STROKES

“The reflection of light, of course, has a similar effect, creating a mirrored surface and introduces a sense of dynamism through the viewer’s movement. This is clearly a continuation of my painting practice. The series actually emerged from the idea of immersing myself in an impressionistic painting and zooming in on details. The painting process then took on a life of its own, and the brushstrokes began to throw wild parties.”

“El reflejo de la luz, por supuesto, produce un efecto similar, creando una superficie espejada y aportando una sensación de dinamismo a través del movimiento del espectador. Se trata, claramente, de una continuación de mi práctica pictórica. La serie surgió de la idea de sumergirme en una pintura impresionista y ampliar sus detalles. A partir de ahí, el proceso pictórico cobró vida propia y las pinceladas comenzaron a celebrar auténticas fiestas salvajes.”

Untitled
2026

Mixed media on burlap, chrome optics
Signed on the reverse

87 x 73 x 4 cm | 34.3 x 28.7 x 1.6 in

PROVENANCE
Artist's studio





Untitled
2026

Mixed media on burlap, chrome optics
Signed on the reverse

87 x 73 x 4 cm | 34.3 x 28.7 x 1.6 in

PROVENANCE
Artist's studio

Untitled
2026

Mixed media on burlap, chrome optics
Signed on the reverse

135 x 114 x 6 cm | 53.1 x 44.9 x 2.4 in

PROVENANCE
Artist's studio





Untitled
2026

Mixed media on burlap, chrome optics
Signed on the reverse

135 x 114 x 6 cm | 53.1 x 44.9 x 2.4 in

PROVENANCE
Artist's studio

Untitled
2026

Mixed media on burlap, chrome optics
Signed on the reverse

87 x 73 x 4 cm | 34.3 x 28.7 x 1.6 in

PROVENANCE
Artist's studio



BIOGRAPHY
BIOGRAFÍA





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 stripes series are another defining body of work 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 the Centre Pompidou, Paris; the Fondation Louis Vuitton, Paris; the Pinault Collection, Venice; the Saatchi Gallery, London and the Samsung Museum of Modern Art, Seoul.



Anselm Reyle, nacido en 1970 en Tübinga (Alemania), vive y trabaja en Berlín. Figura destacada del arte contemporáneo internacional, es profesor en la Universidad de Bellas Artes de Hamburgo desde 2009, tras haber cursado sus estudios en La Academia Estatal de Arte y Diseño de Stuttgart y Karlsruhe. Reyle es conocido por sus pinturas y esculturas abstractas a gran escala, en las que incorpora materiales poco convencionales, como láminas de Mylar y espejos. Su obra se caracteriza por el uso de diversos objetos encontrados cuya función original ha sido anulada, cambiada y recontextualizada.

Aunque en un principio se interesó por el diseño paisajístico y la música, Reyle desarrolló un lenguaje artístico propio, adoptando una práctica pictórica que incluye grandes obras abstractas que difuminan la frontera entre la pintura y la escultura. La experimentación con los materiales es un elemento esencial de su lenguaje artístico, que combina aluminio, espejos y luces de neón. Su obra, cuya vibrante espontaneidad contrasta con su complejidad técnica, hace referencia a diversas corrientes del arte abstracto a lo largo del siglo XX.

Una de las series más reconocidas y representativas de Reyle es la de sus foil paintings, obras abstractas realizadas mediante una cuidadosa disposición de papel de aluminio en cajas de metacrilato de colores. Estas piezas encierran una sugerente contradicción: la materialidad brillante y arrugada de las láminas evoca el sentido del tacto, mientras que las cajas de metacrilato impiden cualquier experiencia táctil. Otra de sus series más emblemáticas es la de las stripe paintings, en la que pone de manifiesto su interés por la interrupción y la alteración de la imagen. En estas obras, elementos como un pliegue en una lámina metálica, una mancha de pintura o una franja que irrumpe en el borde del plano pictórico funcionan como una firma visual recurrente. Reyle retoma una y otra vez esta composición, reinterpretándola en cada ocasión mediante nuevos materiales y combinaciones cromáticas. Con el paso del tiempo, su práctica ha incorporado cada vez con mayor frecuencia espejos, pastas de efectos especiales e iluminación, ampliando las posibilidades materiales y perceptivas de su obra.

En los últimos años, Reyle ha trabajado con cerámica, creando jarrones escultóricos de gran formato, con superficies incrustadas en colores llamativos. Sigue desarrollando su práctica pictórica, utilizando a menudo arpillera gruesa e integrando sus gestos característicos en nuevos materiales, sin dejar de explorar la frontera entre la pintura y la escultura.

La obra de Reyle establece un diálogo con el legado del modernismo y reflexiona sobre el lugar que ocupa la abstracción en la pintura contemporánea. Su arte suele cuestionar las referencias culturales del espectador al otorgar nuevos significados a objetos urbanos familiares.

Anselm Reyle ha realizado numerosas exposiciones individuales, entre las que destacan las celebradas en The Modern Institute de Glasgow, la Galerie Almine Rech de París y la Kunsthalle de Zúrich. También, su obra ha sido incluida en importantes exposiciones colectivas celebradas en instituciones como la Tate Modern de Londres y el Palazzo Grassi de Venecia. Sus obras forman parte de destacadas colecciones públicas y privadas de todo el mundo, entre ellas las del Centre Pompidou de París, la Fondation Louis Vuitton de París, la Pinault Collection de Venecia, la Saatchi Gallery de Londres y el Samsung Museum of Modern Art de Seúl.

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 Ingvild 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 'Sunrise Mission', Opera Gallery, London, UK
 'Anselm Reyle', Opera Gallery, Bal Harbour, USA
 'Babylon Fading', Ron Mandos Gallery, Amsterdam, the 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, vMoscow, 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	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	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-Surcyclor,’ 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
		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, Germany ‘o r I G A M I M A G I n e,’ MAM Mario Mauroner Contemporary Art, Salzburg, Austria	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	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, the Netherlands ‘Taste – The Good, the Bad and the Really Expensive’, Kunsthalle Baden-Baden, Baden-Baden, Germany ‘Con Amore – Djurhuus Collection’, Aarhus, Denmark ‘Zaaïen en oogsten. Volscultuur in hedendaagse kunst’, Cobra Museum, Amstelveen, the 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	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
2016	‘Franz West – ARTISTCLUB’, 21er Haus, Belvedere, Vienna, Austria ‘Gefäße’, Cruise & Callas, Berlin, Germany ‘Gada Radinieki / Wahlverwandtschaften / 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						

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

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,' ZKM Museum 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

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, Stingel, Warhol,' Gagosian Gallery, New York, USA
'Mario Testino: At home,' Yvon Lambert Gallery, New York, USA
'Sequence 1,' Palazzo Grassi, Venice, 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

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

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

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



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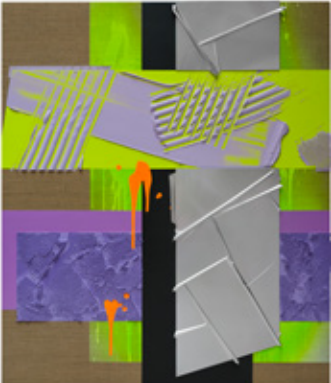


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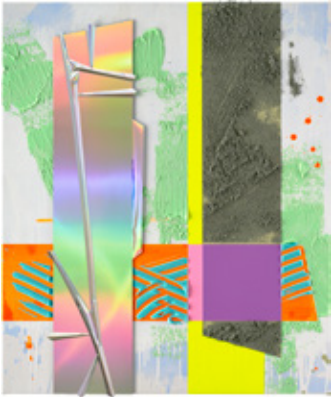
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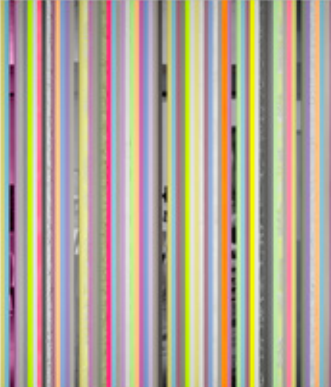
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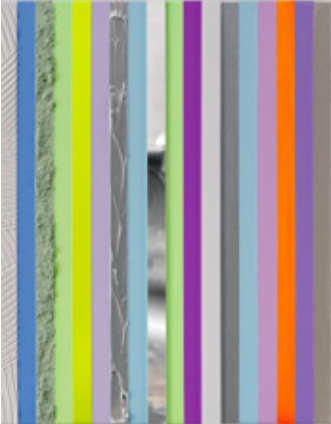
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