

ANSELM REYLE

CHAPEL OF GHOULS

KÖNIG GALERIE | CHAPEL
17 APRIL – 24 MAY 2026

KÖNIG GALERIE presents CHAPEL OF GHOULS, an exhibition of new works by Anselm Reyle in the Chapel of St. Agnes. It is the artist's sixth solo exhibition at the gallery.

The exterior wall of the Chapel, as well as its rear side, were sprayed by Anselm Reyle using a fire extinguisher filled with neon paint. This method originates from street art, but Reyle transfers it into an institutional context, transforming the raw, urban form of expression into an abstract, painterly practice.

At the center of the exhibition is a selection of CHROME BRUSH PAINTINGS, Reyle's most recent series, which he began in 2024. These works continue his ongoing exploration of materiality, gesture, and the aesthetics of industrial production. Characteristic of Anselm Reyle's work is the use of materials such as neon colors, burlap, or silver foil—materials that could be described as "non-art" and are more commonly associated with an industrial context. Reyle draws inspiration from trash and pop culture as well as from the urban environment. For instance, he first discovered the reflective silver foil that has become characteristic of his work as a shop window decoration and began experimenting with it. The result were his well-known foil paintings.

With his works, Reyle occupies a distinctive position within abstraction. Although his materials are strongly charged with associations, the works themselves remain strictly abstract while still developing a certain narrative dimension. At the same time, they move between categories such as painting, sculpture, and object: he treats foil like paint, while on the other hand applying paint so thickly that the surface becomes relief-like.

In the CHROME BRUSH PAINTINGS series, thick acrylic paste is first applied gesturally onto the canvas, creating almost sculptural brushstrokes. In addition, cast resin brushstrokes that have been chrome-plated are mounted onto the canvas. What initially appear to be fleeting painterly traces reveal themselves, upon closer inspection, as reflective, relief-like objects. The canvas thus becomes an assemblage that exists between painting and object. The painterly, expressive, and rapid gesture solidifies—creating a visual paradox: spontaneous authenticity meets constructed artificiality.

Modernist painting is an important reference point for Anselm Reyle, particularly the expressive power of Art Informel and Abstract Expressionism, as well as the formal clarity of Minimalism. At the same time, he approaches these traditions through strategies of deconstruction and reconfiguration. By transforming the gesture into a chrome-plated object, the artist pushes it to the point of absurdity, thereby questioning the notion of authenticity associated with gestural expression.

Exhibited together with the CHROME BRUSH PAINTINGS are two ceramic sculptures. For this series, Reyle drew inspiration from Fat Lava vases, which were popular in the 1970s and later fell into disrepute as kitsch, becoming available at low prices on flea markets. The term Fat Lava originally refers to a specific glazing technique developed in the 1960s, reminiscent of the coarse, porous surface of solidified lava flows.

Reyle distorts these vases by greatly enlarging them. As a result, they lose their character as functional objects and enter the realm of sculpture. Moreover, the process-based nature of the objects is clearly visible: during the firing of the clay, Reyle deliberately incorporates chance and unpredictability. What is usually avoided—such as cracking or bursting surfaces or collapsing forms—is intentionally allowed. In addition, he intervenes in the surface before firing with gestural actions such as cuts or scratches. These, in turn, recall gestural marks in painting or even the cuts of Lucio Fontana.

KÖNIG GALERIE

KÖNIG GALERIE
St. Agnes
Alexandrinenstrasse 118–121
10969 Berlin
Germany

OPENING TIMES
Tuesday – Sunday 11 am – 6 pm
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CONTACT
+49 30 261 030 80
info@koeniggalerie.com
Instagram: @koeniggalerie
www.koeniggalerie.com

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