

## Press Release

### Andreas Schulze

*Cake*

June 3–July 31, 2026

Public Reception: June 2, 6–8pm

Sprüth Magers, New York

**Sprüth Magers**

Andreas Schulze is one of the most influential German painters of his generation. With his solitary approach to painting, Schulze has been a key member of the gallery program for over forty years. Following the artist's major exhibition at Institute of Contemporary Art Miami, Monika Sprüth and Philomene Magers are pleased to present *Cake*, Schulze's first solo exhibition in the New York gallery space. Featuring all new paintings, the exhibition demonstrates the uniqueness of his decades-long practice through the canvases' joyful play and artistic variety, with multiple layered references to pop culture and art history.

*Cake* is a motif that the artist has revisited at different points in his career, though this exhibition is the very first time that this body of work has been shown publicly. As a subject involved with decoration, pleasure, display, and everyday comforts, cake encapsulates many of the ideas around color, emotion and the details of daily life that characterize Schulze's work.

His approach to the motif varies from paintings that focus on cake-like details, often to the point of abstraction, to scenes of objects transformed into cakes themselves: The monumental, three-part *Untitled (Cake Train)* (all works 2026) processes down one of the gallery walls, reminiscent of one of Schulze's best-known series of car paintings, *Traffic Jam*. Each canvas features its own train car composed entirely of cakes, slices, baking accouterments and food décor, all rendered in refined detail. *Untitled (MSC)*, inspired by a docked cruise ship in Miami, sits with blueberries standing in for rows of portholes amid a gauzy landscape typical of Schulze's oeuvre, with fluffy clouds on rocks that could also be made of sweets. Paintings such as *Untitled (Torta Ettore)* and *Untitled (Crash)* zoom in on facets of cake, transforming familiar objects into abstracted forms that always hang in tight balance between abstraction and representation.

The cake paintings' emphasis on everyday subjects, and cake in particular, likewise connects these works to a lineage of Pop artists who explored how such objects function within daily life. The cake paintings of Wayne Thiebaud, Claes Oldenburg's papier-mâché marketplace, and even Andy Warhol's silkscreened foods elevated common things to outsized status, triggering emotions and memories. Thiebaud, moreover, foregrounded the concept of presentation in his paintings of bakery

displays; this theme runs through Schulze's canvases as well, including *Untitled (Frankfurter Kranz)*, with its towers of cake, checkerboard flooring, and stage-like setting, which simultaneously evoke a city skyline formed from cake in the style of de Chirico.

The architectural details in Schulze's works, and his spatial concept of painting, are also made apparent throughout the exhibition, not only in the wall color and deliberate installation of the works – including a selection of cake plates from his own private collection – but also in the paintings' very structure. Cream is arranged in spirals or volutes, in works such as *Untitled (Rosie)*, which incorporate architectural components and connect the works to the surrounding space.

Each of Schulze's cake paintings has its own unique character, presented in an array of scales, orientations, and perspectives. One moment we are taking in a vast scene; the next we are thrust headlong into layers of torte and toppings. Together the works provide one window onto Schulze's approach to painting – with a sweet aftertaste.

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Andreas Schulze (\*1955, Hanover) lives and works in Cologne. Selected solo exhibitions include Institute of Contemporary Art, Miami (2025–26), Le Consortium, Dijon (2025), Kunsthalle Nürnberg, which traveled to The Perimeter, London (2022–23), Fuhrwerkswaage, Cologne (2021), Kunsthalle Bielefeld (2018), Villa Merkel, Esslingen, which traveled to Kunstmuseum St. Gallen and Kunstmuseum Bonn (2014–15), Schirn Kunsthalle Frankfurt (2014), Falckenberg Collection, Hamburg and Leopold-Hoesch-Museum, Dueren (both 2010), Sprengel Museum, Hannover (1997) and Monika Sprüth Galerie, Cologne (1983). His work is part of numerous institutional and public collections including ICA, Miami; Museum Ludwig, Cologne; Musée d'Art Moderne, Paris; Kunstmuseum Bonn; Kunstmuseum St. Gallen; Städel Museum, Frankfurt; The Perimeter, London.

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