

In recent years, Anselm Reyle (1970 Tübingen / Germany), has come to be considered as one of the most pivotal forerunners of a new generation of 21st century artists. In an inimitable way, Anselm Reyle recycles and actualises the formal accomplishments of 1960-1970's abstract modernism, and subsequently reapplies them in function of an entirely new pictorial language.

Anselm Reyle and his large studio team produce paintings and sculptures of often gigantic proportions. The perfectionist finish and the numerous bright-coloured layers of sprayed-on paint give these works an extra glossy and stylish air. His entire oeuvre can be subdivide in a number of large ensembles: sculptures based on enlargements of kitschy African tourist sculptures, colourful neon installations, abstract paintings consisting of vertical colour bands, light sculptures, paintings with draped silver foil, sculptures and paintings made with a variety of discarded materials, ... One of his favourite working strategies is reminiscent of Marcel's Duchamp principle of the ready made: simple objects for use that have lost their function (such as a covered wagon, a wheel, or a vase) are put on a pedestal or given a flashy colour. In this way their status is elevated to that of the Artwork.

In his work, Anselm Reyle creates an aesthetic that is at odds with what is considered an expression of 'good taste' today. Quite contrarily, his pictorial language defies our aesthetic awareness and seeks to challenge us to break with our rigid prejudices concerning 'the Artwork'. By exploring the fringes of Art and design or kitsch he creates often visually spectacular works that simultaneously confront us with a conceptual nihilism.

The *Elemental Threshold* exhibition is a visual all-encompassing experience that completely submerges us in Anselm Reyle's baroque imagery. Various works in his recent oeuvre are integrated in this theatrically conceived installation. The project at the museum Dhondt-Dhaenens is a continuation of the *Acid's Mother Temple* exhibition which was previously shown at the Kunsthalle Tübingen. In both projects, Anselm Reyle set out to explore new possibilities of exhibiting the artwork. In this way, colour, light, and glitter become the unusual building blocks of a psychedelic experience which confronts us with the limits of our own sense of aesthetics.

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