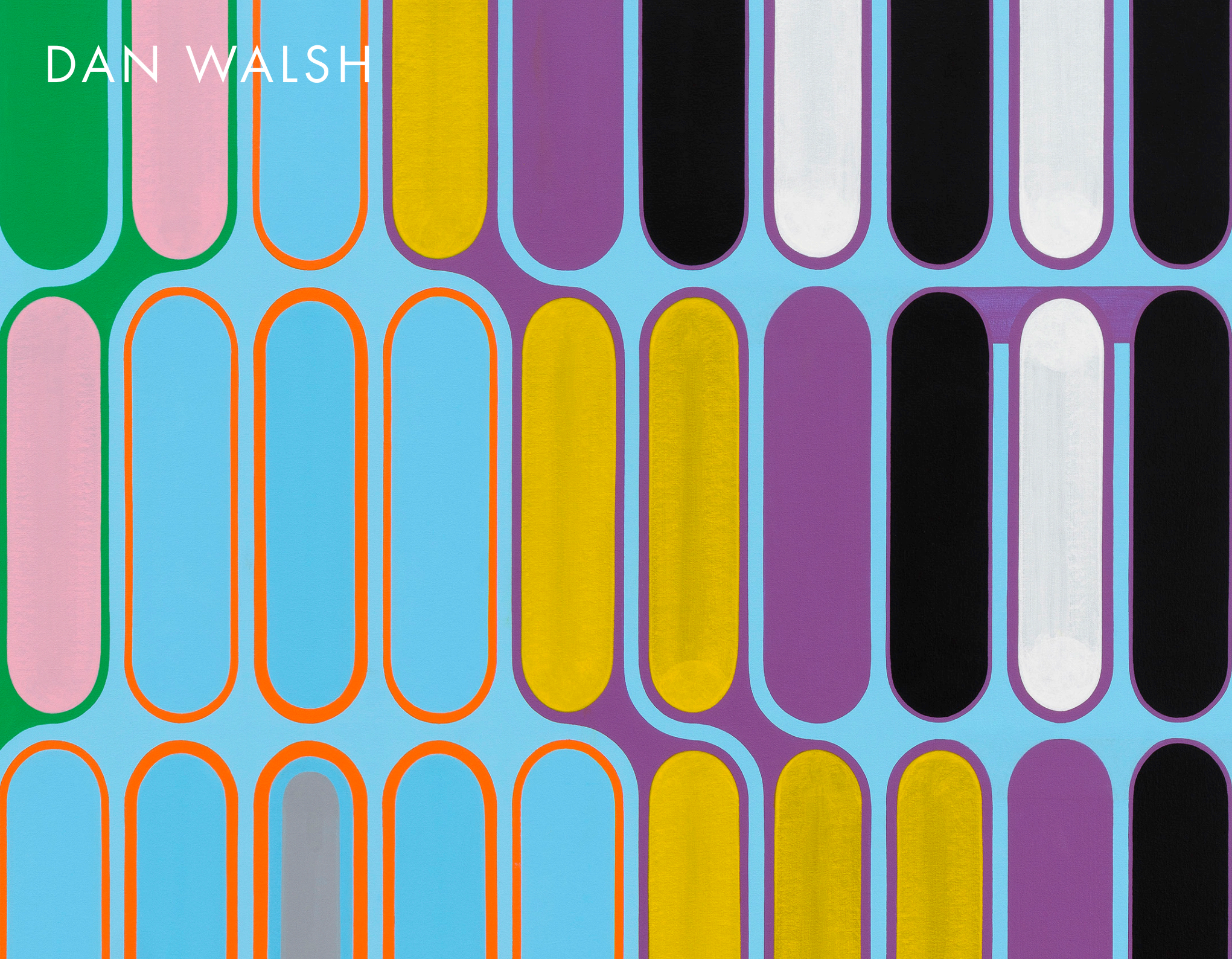


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The image is an abstract graphic design. It features a vertical color gradient on the left side, transitioning from yellow at the top to orange, red, purple, blue, and finally dark blue/black at the bottom. Overlaid on this gradient are several horizontal, rounded rectangular shapes that resemble stylized, overlapping brushstrokes or thick lines. These shapes are arranged in a row, with each shape having a slightly different color and a small, irregular notch or indentation on its right side. The background is a light, neutral color, and the overall composition is minimalist and modern.



DAN WALSH





# ASSEMBLY

11 SEPTEMBER <sup>TO</sup> 8 NOVEMBER 2025



Installation View of *Assembly* at Galerie Thomas Schulte, Berlin, 2025

Galerie Thomas Schulte is pleased to present *Assembly*, a solo exhibition featuring recent paintings by Dan Walsh. Here, Walsh continues his process-oriented approach to generating images that are reduced in vocabulary yet layered in intricate systems. Initially appearing as smooth, minimalist patterns of discrete units, they gradually reveal disruptions, irregularities, and gentle traces.

These compositions are structured around geometric, grid-like rows and columns, where the images' cells soften at the edges, becoming fluid and, at times, taking the form of pods or capsules. Accumulations of time, paint, and form produce continuous shifts: from vibrant juxtapositions of color and alternations of black and white that recall classical optical illusions, to faint changes in contrast and nuanced gradients. In the square, medium-scale canvases, seriality and its subtle variations playfully unfold, as the images envelop us in their visual world—seemingly constructing their own internal logic only to subvert it.

*Stereo* (2023) is composed of rows of capsules in a stacked, pyramid-like central structure that resembles a chart or diagram—it's a construction that recurs in different forms and iterations throughout Walsh's work. As is also often the case, the image is rooted along its bottom edge by the pyramid's widened base, mirroring and grounding us in our physical and perceptual relationship to it. A formal symmetry extends from side to side, but its continuity is broken somewhat by the variation in colors that bound the innermost components of the pyramid. These interior elements are both more enclosed and insular, and more open, as the capsules appear in varying degrees of transparency.

As the columns progress from the center, they slowly fade into another rhythm, altered first in transparency and then in color: with complementary color combinations of orange and blue, golden yellow and purple, pale pink and green, followed by the stark contrast of black and white. Movement vibrates outward and upward—a multi-directional, three-dimensional effect that's reflected by the work's title. Outlines around some of the capsules begin to melt downward, connecting one row to the next. The tiered structure dips and swells softly in waves, pulling at the fixed regularity of the image's isolated units. Some pill-like forms group together, joined horizontally by a single line of color that offers a kind of reading cue.

In two other paintings of the same dimensions, *Reform I & II* (2024), another kind of stacked structure is built up from rounded, irregular forms. The composition is anchored through negative space, as columns and rows give shape to a series of triangular forms—a center aisle, like a spine. In these two paintings, a semblance of perforations and folds lends a paper-like quality. Torn-off partial ovals bear teeth-like edges that are likewise soft and curved; slivers of space between rows at times give the impression of a shadow, suggesting overlap. Though ostensibly composed of the same structure and components, what comes to the fore in this pair of works is just how varied they are in effect.

*Reform I* is particularly prone to shifts that are not always immediately recognizable, complicated by dizzying alternations of black and white lines against a gray background. There is a more tightly knit feel to it, as the curved sections moving up the center give the illusion of weaving or braiding together, even though they barely touch. In *Reform II*, the scalloped edges are more immediately evident, as its forms, here in solid colors, contrast with the white background, giving an overall more open and delicate appearance. Light seems to slip through the cracks between rows—like translucent window blinds. The image's symmetry is most apparent along its lower edge, where the left and right columns—consisting of an almost, but not quite full-spectrum rainbow and grayscale, respectively—meet in a dark shade that seems identical in one moment and slightly off in the next.

Through such moments of visual fluctuation, Walsh's paintings foreground perception itself as a process of assembling. *Assembly*, then, becomes an open instruction, at once methodical and intuitive: less a linear path than one that loops, distorts, breaks off, and forms again. It's through this repetition that even the slightest shifts become possible. Subtle indications of light and shadow, interplays of figure and ground, and flexible forms and structures offer an immersive labyrinth for interactive and meditative engagement. Like catching flickers of our own neural rhythms—otherwise imperceptible patterns that shape how we see—we encounter an assembly of systems, bodies, and relations of which we, too, are a part.

Text by Julianne Cordray

*Reform II*, 2024

acrylic on canvas

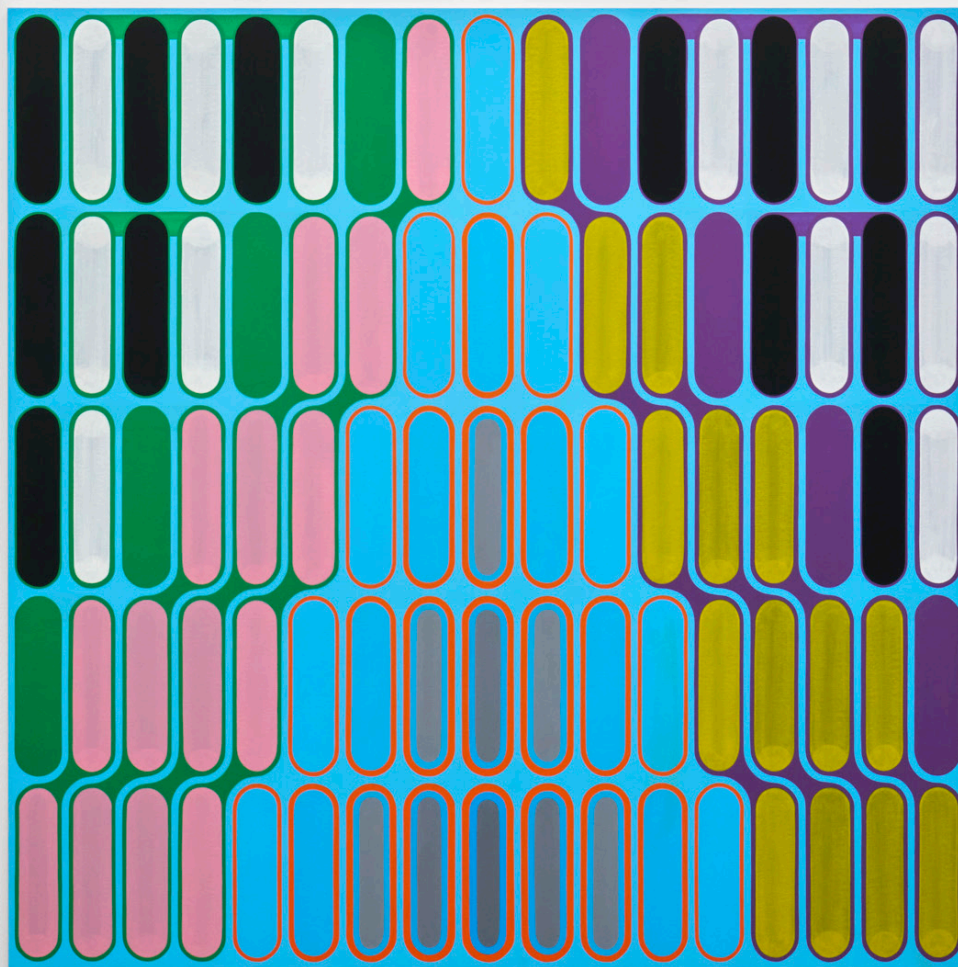
177.8 × 177.8 cm | 70 × 70 in







Installation View of *Assembly* at Galerie Thomas Schulte, Berlin, 2025



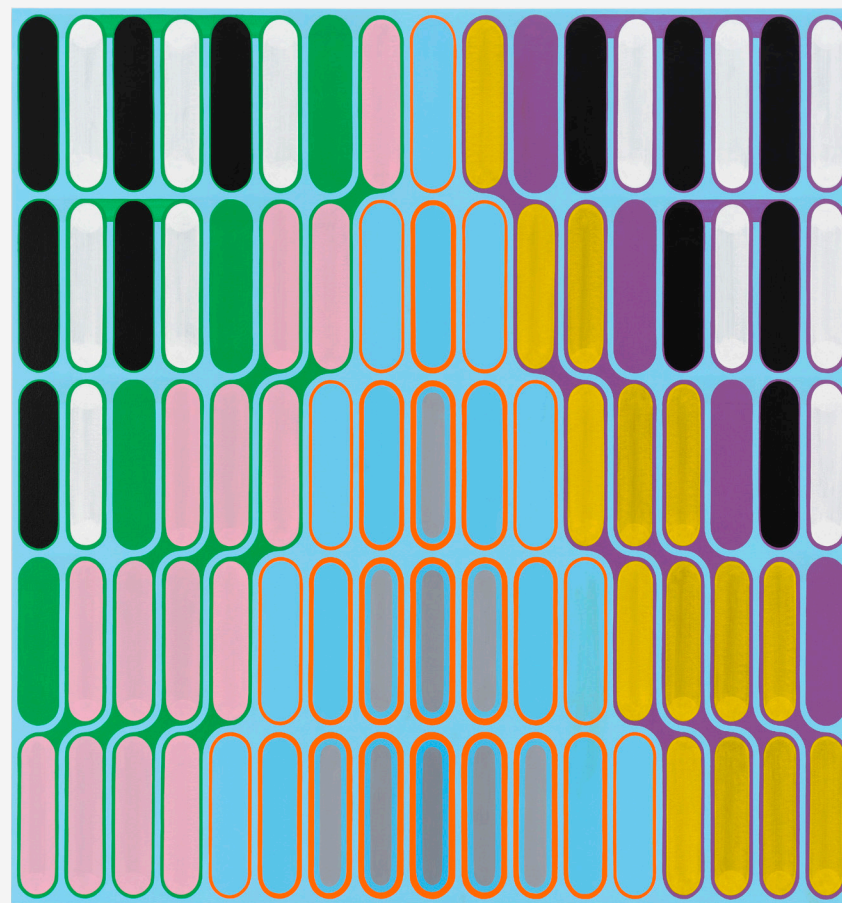
Installation View of *Assembly* at Galerie Thomas Schulte, Berlin, 2025

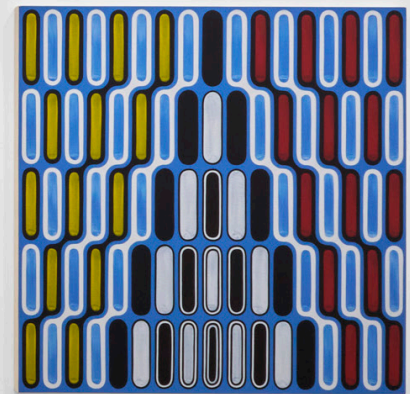
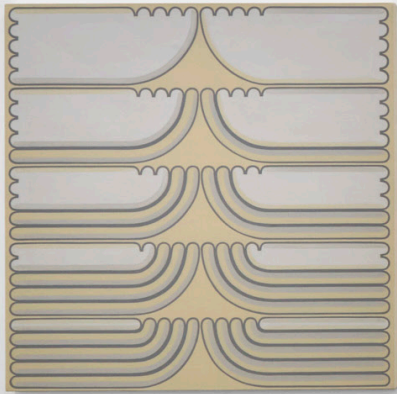


*Stereo, 2023*

acrylic on canvas

177.8 × 177.8 cm | 70 × 70 in





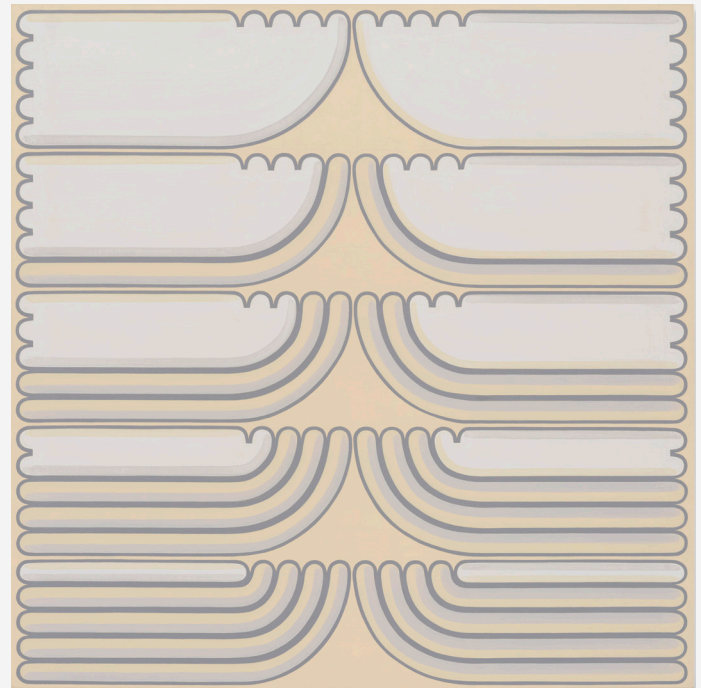
Installation View of *Assembly* at Galerie Thomas Schulte, Berlin, 2025



*Draft, 2025*

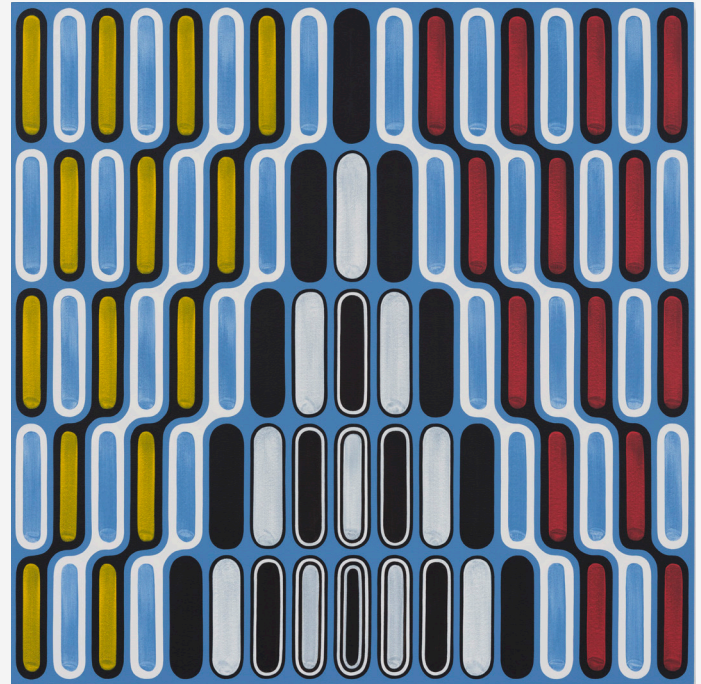
acrylic on canvas

139.7 × 139.7 cm | 55 × 55 in

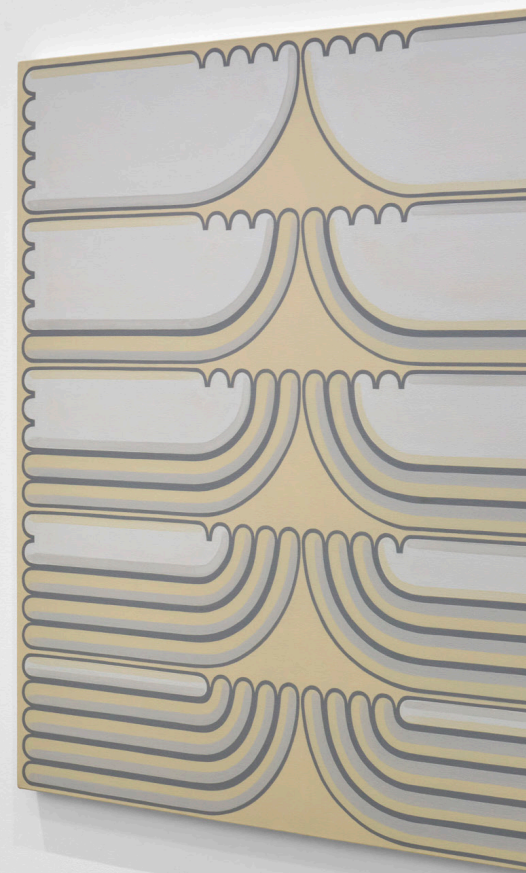
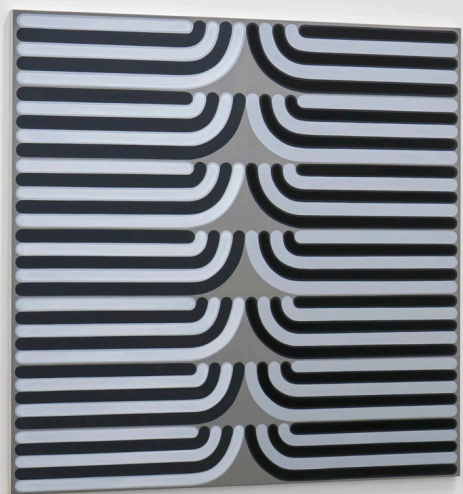


*Referee, 2025*

acrylic on canvas  
139.7 × 139.7 cm | 55 × 55 in







Installation View of *Assembly* at Galerie Thomas Schulte, Berlin, 2025

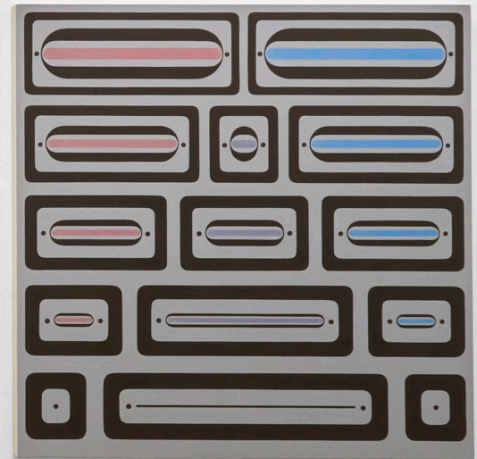
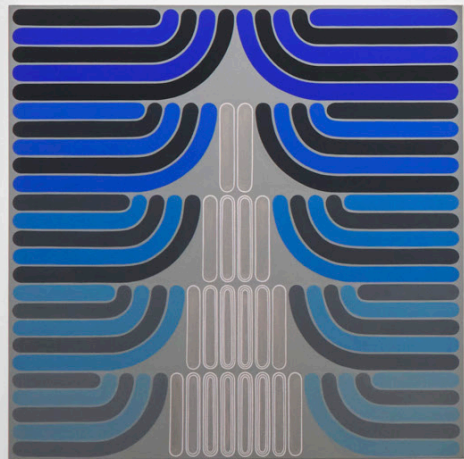
*Reform I*, 2024

acrylic on canvas

177.8 × 177.8 cm | 70 × 70 in





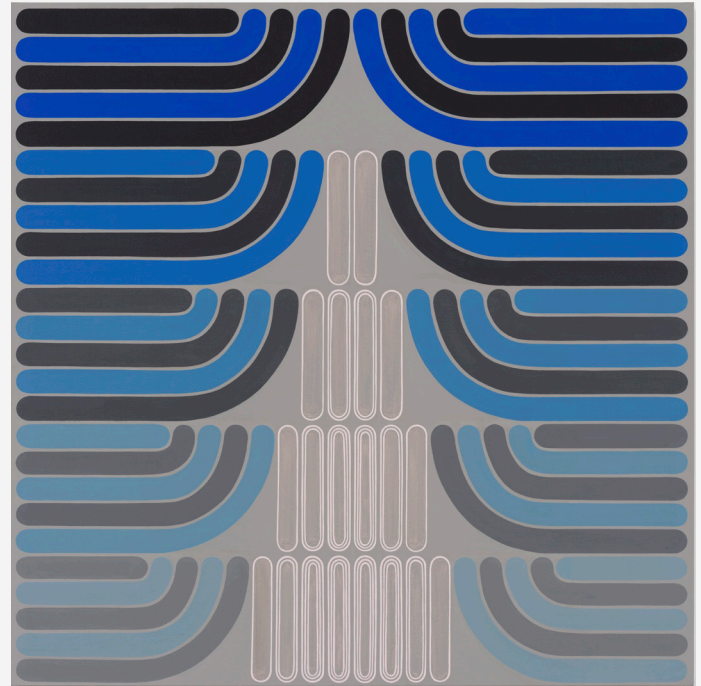


Installation View of *Assembly* at Galerie Thomas Schulte, Berlin, 2025

*Guard, 2025*

acrylic on canvas

139.7 × 139.7 cm | 55 × 55 in

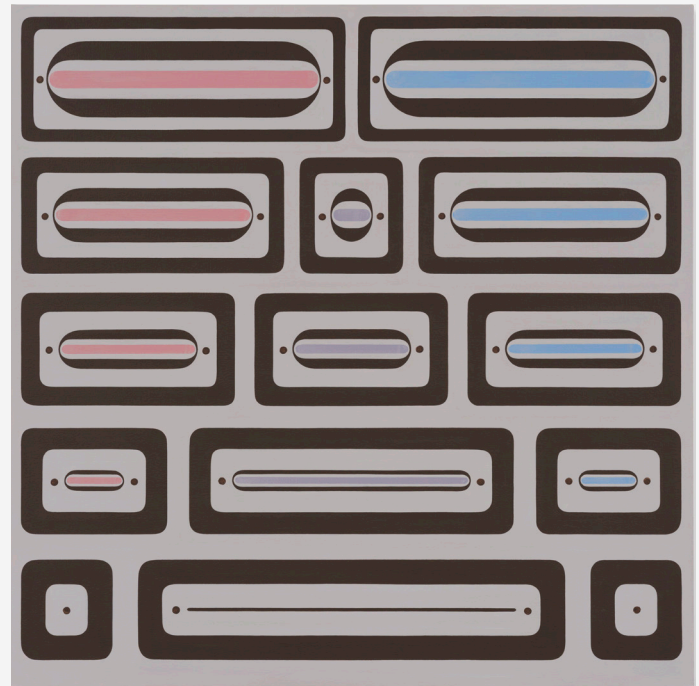




# *Device, 2025*

acrylic on canvas

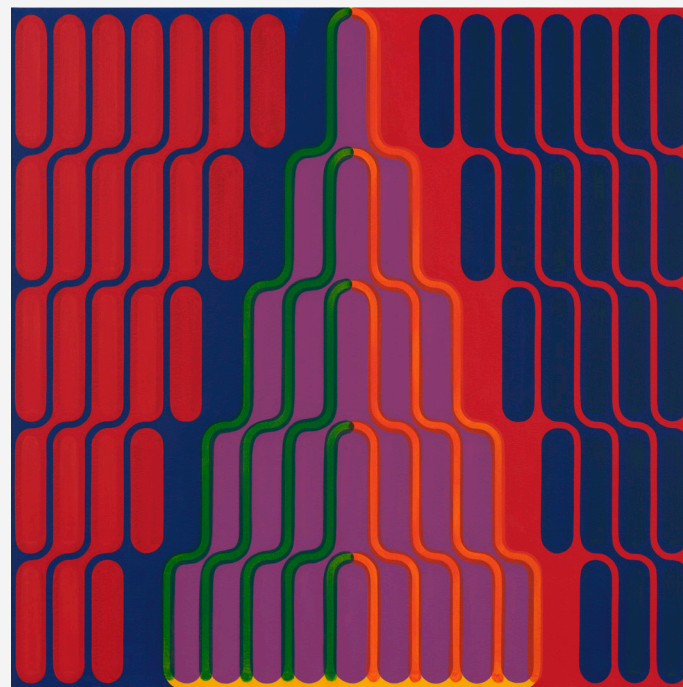
139.7 × 139.7 cm | 55 × 55 in



*Rumor, 2025*

acrylic on canvas

139.7 × 139.7 cm | 55 × 55 in





*Tactic, 2025*

acrylic on canvas  
139.7 × 139.7 cm | 55 × 55 in



Dan Walsh, born in 1960 in Philadelphia, is a multidisciplinary artist working in painting, printmaking, bookmaking and sculpture. Known for his meditative exploration of abstraction, his work features subtly irregular shapes, inconstant lines, and a distinctive wit. He studied at Philadelphia College of Art and at Hunter College in New York. Walsh has exhibited widely in the U.S. and Europe at institutions such as the Museum of Modern Art and the New Museum in New York; P.S.1 Contemporary Art Center; the Centre national d'art contemporain in Nice; the Rhode Island School of Design Museum of Art, Providence; the Musée d'Art Moderne et Contemporain, Geneva; and the Speerstra Foundation in Lausanne. His prints and limited-edition books were showcased in a solo exhibition at the Cabinet des Estampes in Geneva. Walsh's work has been featured in major international events, including the Whitney Biennial in 2014, the Ljubljana Biennial in Slovenia and the Lyon Biennial of Contemporary Art in France. Afterwards in 2016, he collaborated with his sister, Lexa Walsh, on the two-person exhibition Both Sides Now at the Williams College Museum of Art. In 2019, a yearlong retrospective of his work spanning a decade was held at the Bonnefantenmuseum in Maastricht, co-organized with the Jan van Eyck Academie.



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This exhibition dossier was published on the occasion of *Assembly*. Please note that all information in this preview may be subject to changes.