

Press Release

Magali Reus

Salt

23 May–26 Jul 2026

Kunstverein Freiburg

Press Meeting

Fri, 22 May 2026, 11 am

Opening of the Exhibition

Fri, 22 May 2026, 7 pm



Image: Magali Reus, *Streamers (Marshall)* (Detail), 2025, Courtesy of the artist, The Approach, London; Tanya Bonakdar Gallery, New York; Galerie Greta Meert, Brussels; Galerie Mai36, Zurich, Photo: Eva Herzog

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What draws us to certain things? How are we lured and captured by objects? Dutch artist Magali Reus' recent sculptures engage mechanisms of seduction and deception to explore wider economies of attention and desire. Constructed using a myriad of fabrication languages – from handicraft to mass production – these works create their own ecology of materials. Their silhouettes conjure familiar forms yet remain indeterminate in both identity and function.

The new sculptures are envisaged as shimmering apparitions. While the wall-mounted works from the *Rig* series take visual cues from larger-than-life fishing lures or earrings and play with the dynamics of enticement, the free-standing sculptures *Streamers* evoke ailing spruce trees and fish skeletons, like relics of past excess. In their arrangement, the groups of sculptures diagram cycles of consumption: from the initial seductive force of a commodity, fuelled by strategies of packaging and design, to its eventual rejection and decay. Yet here, it is exactly those discarded remnants that refuse their assigned place and celebrate a glamorous return.

Reus' sculptures are embedded within a scenography of wall paintings developed for the Kunstverein's exhibition hall. A measuring scale on the columns – resembling those found in a harbour basin indicating water levels – refers to the building's architectural history as a swimming pool, suggesting that the sculptures on view are submerged beneath a surface. The painted Christmas wrapping paper patterns adorning the walls of the upper level derive from the newly developed series *Subs*, comprising 15 sculptural photographic works. Referencing discarded objects commonly found lingering on urban streets, the works evoke the fleeting, consumption-driven nature of celebratory moments.

Curatorial team: Heinrich Dietz (Director) & Johanna Thorell (Assistant Curator)

Magali Reus (b. 1981, NL) lives and works between London, UK, and Amsterdam, NL.

Recent solo exhibitions include Museum Beelden aan Zee, The Hague, NL (2026); Kunstmuseum Den Haag, NL (2025); Museum Kurhaus Kleve, DE; Museo del Novecento, Milan, IT (both 2024); Kunsthalle Bratislava, SK; CAC La Synagogue de Delme, FR; Museum Dhondt-Dhaenens, Deurle, BE (all 2023); Nasher Sculpture Center, Dallas, USA (2022); South London Gallery, London, UK (2018); Bergen Kunsthall, NO; Kunstmuseum St. Gallen, CH (both 2017); Stedelijk Museum, Amsterdam, NL; Fondazione Sandretto Re Rebaudengo, Turin, IT (both 2016); SculptureCenter, New York, USA; The Hepworth Wakefield, UK; Westfälischer Kunstverein, Münster, DE (all 2015).

Reus has forthcoming solo exhibitions at Kunsthalle Wien, AT, and The Perimeter, London, UK (both 2026); Kunst Museum Winterthur, CH (2027), and CAPC Bordeaux, FR (2028).

Programme

Fri, 22 May, 7 pm

Opening Night with Speeches by Ulrike Pulzer (Consulate General of the Kingdom of the Netherlands) and Heinrich Dietz (Kunstverein Freiburg)

Wed, 3 Jun, 7 pm

Curator's Tour with Heinrich Dietz

Fri, 12 Jun, 4 pm

Junge Kunstfreund*innen

Refuse – Reuse

Upcycling-Workshop (mit Anmeldung)

Sun 14 Jun, 4 pm

Guided Tour with Dieu Thanh Hoang

Sun, 21 Jun, 2–4 pm

Children's Workshop

6–12 years (registration required)

Wed, 24 Jun, 7 pm

Advertising and Desire in Capitalism: A Brief Cultural Theory

Lecture by Leon Hartmann

Fri, 26 Jun, 5 pm

Junge Kunstfreund*innen

Guided Tour and Get-together

Wed, 1 Jul, 7 pm

Guided Tour with Johanna Thorell

Mon, 13 Jul, 7 pm

Table Talk

Sun 14 Jun, 4 pm

Guided Tour with Dieu Thanh Hoang

Contact

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Opening Hours

Wed–Fri, 3 pm–7 pm
Sat–Sun, 12 pm–6 pm
25 May, 4 Jun, 12 pm–6 pm

Free admission

The exhibition is supported by:



Kunstverein Freiburg is supported by:



Baden-Württemberg
Ministerium für Wissenschaft,
Forschung und Kunst

