

MANDLA REUTER

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MANDLA REUTER

b. Nqutu, South Africa 1975
Lives and works in Berlin, Germany.

As a sculptor and installation artist, he explores the ambiguous relationship between art and the notion of 'place'.

The constant focus of Mandla Reuter's research is the exploration of internal and external space.

His interventions, which are subtle but at times also radical, call into question typical artistic notions such as 'art production' and 'presentation context'. Reuter often bases his work on the specific characteristics of the space in which he is exhibiting. Poetic, ironic and surreal, Mandla Reuter is an artist who disrupts the language of the 'system' of art.

He sometimes appears to entirely detach this from the real world, evoking an alienating atmosphere in which fiction proliferates. Reuter takes local narratives to return them to the world as universal events, metaphors of the contradictions that have always distinguished contemporary man. Iquitos, Buenos Aires, the island of Thasos, Los Angeles - where the artist owns a plot of land purchased for an exhibition (A Plot, De Vleeshal, Middelburg, 2010) - are some of the places that the artist has traced in his personal geography, the routes that led him to come across mythical tales or paradoxical stories.

A selection of his Solo Exhibitions:

Neompalta, Friends of S.M.A.K, Ghent, 2018; Papananamama, Galerie Mezzanine, Geneva, 2018; Wasser, Schindler House, MAK Center, Los Angeles, 2017, Leland Fitzpatrick House, Los Angeles, 2017; Francesca Minini, Milano, 2017; Croy Nielsen, Vienna, 2017; Neue Alte Brücke, Frankfurt, 2017; Mandla Reuter, Neue Alte Brücke, Frankfurt, 2016; Atlantis in collaboration with Neue Alte Brücke, On Site - Petit Palais, Paris, 2016; #08 Mandla Reuter, Mezzaterra11, Flat Gallery, Belluno.



Gallery exhibitions



MANDLA REUTER

Opening 7 May
Until 29 July 2017

Francesca Minini is pleased to announce Mandla Reuter's third solo exhibition at the gallery.

Point of origin of Mandla Reuter's work in recent years often was a piece of land on a paper street near downtown Los Angeles. Purchased for the exhibition *A Plot* at De Vleeshal in Middelburg in 2010, Reuter has regularly drawn from this empty lot as a fount of source material. While sitting vacant in East L.A. with an occupiable area of around 400 square meter, the site served him as a studio of endless dimensions unlimited by geography.

Similar to Gordon Matta Clark's *anarchitecture*, this piece of land exists only through the translation the artist provides through his works. Lately Reuter's approach broadened up to other parts in the world like e.g. Iquitos (Peru), Buenos Aires, or, most recently, Thasos island (Greece) where a block of white marble in a 20ft sea-container traveling on a ship between the island and Los Angeles.

Reuter's exhibition at Francesca Minini consists of a combination of works, which emerged from this artistic research. Departing from the question on how the world today is explored and viewed at, Reuter is showing a body of work circling around the matter of urbanization and nature.

The Grid (2015) is an installation made of 1.000 liters of table water and an altered manhole cover made of cast iron, which the artist exported from the city Iquitos. With this work Reuter is interweaving the plot of land in Los Angeles with a city in the Peruvian rainforest. Although located in the middle of the continent in the Northern Amazon basin close to the borders of Colombia and Brazil, Iquitos has the character of an island, only reachable by boat or plane. The work is a portrait of a city, an image consisting of essential infrastructural elements of most larger settlements, sewage system and water supply.

Another work in the exhibition consists of an inflatable lift bag: *Atlantis* (2016), in reference to

the fictional island which falls out of favor with the Greek gods and is submerged and lost in the Atlantic Ocean. Also known as salvage balloons, these objects are primarily used by archeologists and submarine salvage teams in order to transport material from the ocean ground back to the surface. This is often man-made material, which has encountered ill-fate or has been lost at sea. Poetically the function of the bag is to return to the light, which was hidden and often forgotten. The artist's version liberates the lift bag from its intended use lending it the appearance of a beached whale. *Atlantis* aims to salvage ideas of history making them legible at the surface, at the same time to reflect upon the past in conjunction with the present.

Francesca Minini è lieta di presentare la terza mostra personale dell'artista Mandla Reuter in galleria.

Nella sua ricerca il punto di ispirazione ricorrente è un terreno situato nei pressi di Los Angeles che l'artista ha acquistato in occasione della mostra *A Plot* al De Vleeshal di Middelburg nel 2010.

Un'area di circa 400 metri quadrati, un lotto libero e non edificabile: questo luogo è divenuto negli anni lo studio remoto dell'artista dalle dimensioni infinite, naturalmente illimitato.

Similmente all'*anarchitettura* degli edifici di Gordon Matta-Clark, questo terreno esiste solo attraverso la trasposizione che l'artista ne fa nei suoi lavori. Negli ultimi anni la ricerca di Reuter si è ampliata fino a coinvolgere nuove zone del globo: Iquitos (Perù), Buenos Aires e recentemente l'isola di Taso in Grecia, da cui ha spedito un blocco di marmo bianco a bordo di una nave cargo con destinazione Los Angeles.

La mostra di Mandla Reuter da Francesca Minini unisce i lavori che nascono da queste molteplici ricerche. Interrogandosi circa le modalità in cui il mondo di oggi viene guardato ed esplorato, Reuter espone un corpo di opere che orbitano intorno ai temi dell'urbanizzazione, della natura e della storia.

Atlantis (2016), monumentale installazione così intitolata in riferimento all'isola fantastica che perse il favore degli dei e fu sommersa nell'Oceano Atlantico, è un grande gonfiabile utilizzato dagli archeologi e dalle squadre di recupero sottomarine per riportare alla luce reperti dai fondali marini. Poeticamente, la funzione del gonfiabile è quella di restituire alla luce ciò che è stato nascosto o dimenticato. L'opera di Mandla Reuter libera il pallone dall'utilizzo per cui è preposto, conferendogli le sembianze di una balena spiaggiata. *Atlantis* aspira a salvaguardare la storia e le sue ideologie, rendendole leggibili in superficie, e allo stesso tempo a riflettere sull'influenza del passato che incontra il presente.

The Grid (2015) è un'installazione composta da 1000 litri di acqua potabile e da un tombino in ghisa che l'artista ha esportato dalla città di Iquitos. Nonostante sia collocata al centro del continente - nel bacino a nord dell'Amazzonia, al confine con Colombia e Brasile - Iquitos ha le caratteristiche di un'isola, raggiungibile solo in barca (e oggi anche in aereo).

L'opera è il ritratto di una città, un'immagine che evoca gli elementi infrastrutturali essenziali necessari all'insediamento di una nuova civiltà.



Mandla Reuter, 2017
Installation view at Francesca Minini, Milan



Mandla Reuter, 2017
Installation view at Francesca Minini, Milan



Mandla Reuter, 2017
Installation view at Francesca Minini, Milan



Mandla Reuter, 2017
Installation view at Francesca Minini, Milan

Mandla Reuter, 2017
Installation view at Francesca Minini, Milan





Mandla Reuter, 2017
Installation view at Francesca Minini, Milan



Mandla Reuter, 2017
Installation view at Francesca Minini, Milan



No Such. St.

Opening 20 April
Until 20 July 2013

Francesca Minini is glad to announce the opening of *No Such St*, the second show at the gallery of the German artist Mandla Reuter.

Following his researches on the exploration of the inside and outside space, Reuter's exhibition present architectonic installations, video, lights intervention and abstract paintings.

As in his past shows, through his action, Reuter will restructure the gallery space in his function, configuration and perimeters. New works that he has conceived specifically for this show are associated with works from other exhibitions, transforming the gallery space into the main object of his artistic research.

By a simple light, sound or colour's installation, Reuter shows the power that shapes from each architectonical environment. The light system dominates in *No Such Street*, where the artist plays with the neon switching on and off at irregular intervals, giving a new space perception to the viewer.

Sometimes, to support his reflection, Reuter extracts different sections from a building construction, as for *Lift* (2013).

The dialogue between space and artist action continues under a private aspect, with a circle of works based on Reuter's plot of land in Los Angeles, the diazotype Survey (2012).

These works, usually known as blueprints, show cadastral maps of plots belonging to the artist, but by his interventions is almost impossible to recognize the parcel of land and the planned streets.

The show will take place at the gallery from April 20th to July 13th 2013 and will be the occasion for the artist to present works in which coexist the artistic representation of the real and the fictive.

Francesca Minini ha il piacere di annunciare la seconda personale dell'artista tedesco Mandla Reuter: *No Such St.*

Punto costante della ricerca di Mandla Reuter è l'esplorazione dello spazio interno ed esterno: in *No Such St* l'artista presenta installazioni, proiezioni video, interventi di luce e pitture astratte, intervenendo così sull'architettura della galleria, rielaborandone lo spazio nelle sue funzioni e nella configurazione del perimetro. Nuovi lavori espressamente concepiti per la mostra dialogano con lavori preesistenti, trasformando lo spazio della galleria nell'oggetto principale dell'intervento artistico.

Il gioco di luci dato dall'accensione e spegnimento intervallato dei neon dà vita ad una nuova fruizione dello spazio entro il quale si colloca l'opera *Lift* (2013). Elemento architettonico estirpato dalla sua usuale locazione, l'opera diventa imponente monolite, simbolo universale dello sviluppo urbano che oggi caratterizza lo skyline di tutte le città del mondo.

Il costante dialogo tra intervento artistico e spazio viene diversamente esplorato nel ciclo di opere *Survey* (2012). Attraverso un tema più intimo, che trae spunto dall'acquisto di un appezzamento di terra nei pressi di Los Angeles, Reuter realizza una serie di lavori, spesso conosciuti come *blueprints*, in cui viene nuovamente evidenziata la coesistenza tra rappresentazione fittizia e reale.

Realizzati copiando su carta carbone le mappe catastali dell'appezzamento, le stampe non permettono più di riconoscere la planimetria stradale e la conformazione del territorio. Di conseguenza, tali opere risultano del tutto astratte per chi osserva.

Un'ultima considerazione sullo spazio esterno viene effettuata dall'artista attraverso il video di un tramonto. La ripresa dell'evento naturale viene però alterata, portando lo spettatore ad interpellarsi di fronte ad una nuova e diversa percezione temporale.



No Such St., 2013
Installation view at Francesca Minini, Milan



No Such St., 2013
Installation view at Francesca Minini, Milan



No Such St., 2013
Installation view at Francesca Minini, Milan



No Such St., 2013

Installation view at Francesca Minini, Milan





No Such St., 2013
Installation view at Francesca Minini, Milan



No Such St., 2013
Installation view at Francesca Minini, Milan



No Such St., 2013
Installation view at Francesca Minini, Milan

MANDLA REUTER

Opening 18 November 2010
Until 15 January 2011



Francesca Minini is glad to announce the first solo show of Mandla Reuter at the gallery.

The artist's work is based on the creation of environments obtained by playing with changes of space. Mandla Reuter reworks the usual relations with a given place turning them into protagonists of the artist's work. The traditional distinction between single works and installations gives way so that the two levels constitute a defined situation and thus everything that the artist inserts in the environment contributes toward altering the interpretation of that place.

In the first room the large black monochromes reflect the space that surrounds them alternating a degree zero of the image and the overabundance of information, thus opening the gaze to infinite interpretations. Their vision is contrasted with and fragmented by the views of the Los Angeles horizon which are characterized geographically and temporally and which represent a kind of work in progress, the conceptual heart of a project that will be developed in 2011.

A door opens a crack from in it's possible to glimpse the spaces of the second room, otherwise inaccessible. The installation takes the form of a diorama made of sounds, lights and colors where the sound of the Niagara Falls, which we could define as white noise, echo in the room thus consolidating the link between the two exhibition spaces. Once again we find the contrast between the concrete and the abstract: from one side a defined space and sound that leads to a specific place, from the other side the lights which together produce a range of millions of colors.

The work of Mandla Reuter invites us to make use of the so-called "suspension of disbelief," an expression coined by the English poet, literary critic and philosopher Samuel Taylor Coleridge in the XIV of the Biographia Literaria: "...in which it was agreed, that my endeavours should be directed to persons and characters supernatural,

or at least romantic, yet so as to transfer from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief for the moment, which constitutes poetic faith."

Francesca Minini è lieta di annunciare la prima personale italiana di Mandla Reuter.

La ricerca dell'artista è basata sulla creazione di ambienti ottenuti giocando sui cambiamenti dello spazio. Mandla Reuter rielabora le consuete relazioni con un dato luogo facendole diventare protagoniste dell'intervento artistico. La tradizionale distinzione tra singole opere ed installazioni decade facendo sì che i due livelli costituiscano una situazione definita e in questo modo tutto ciò che l'artista inserisce nell'ambiente concorre ad alterare l'interpretazione di quel luogo.

Nella prima sala i grandi monocromi neri riflettono lo spazio che li circonda alternando un grado zero dell'immagine e la sovrabbondanza di informazioni, aprendo così lo sguardo ad infinite interpretazioni.

La loro visione è contrapposta e frammentata da vedute dell'orizzonte di Los Angeles geograficamente e temporalmente caratterizzate e che rappresentano una sorta di 'work in progress', cuore concettuale di un progetto che vedrà il suo sviluppo nel 2011.

Una porta apre uno spiraglio da cui è possibile scorgere gli spazi della seconda sala, resa inaccessibile altrimenti. L'installazione prende la forma di un diorama fatto di suoni, luci e colori dove il suono delle cascate del Niagara, che potremmo definire rumore bianco, echeggia nella stanza andando così a consolidare il legame tra i due spazi espositivi. Ancora una volta ritroviamo il contrasto tra concreto ed astratto: da un lato uno spazio definito ed un suono che riconduce ad un posto specifico, dall'altro le luci che insieme producono una gamma di milioni di colori.

Il lavoro di Mandla Reuter ci invita ad attuare la cosiddetta 'sospensione dell'incredulità', espressione coniata dal poeta, critico letterario e filoso inglese Samuel Taylor Coleridge nel capitolo XIV della Biographia Literaria: « ...venne accettato, che i miei cimenti dovevano indirizzarsi a persone e personaggi supernaturali, o almeno

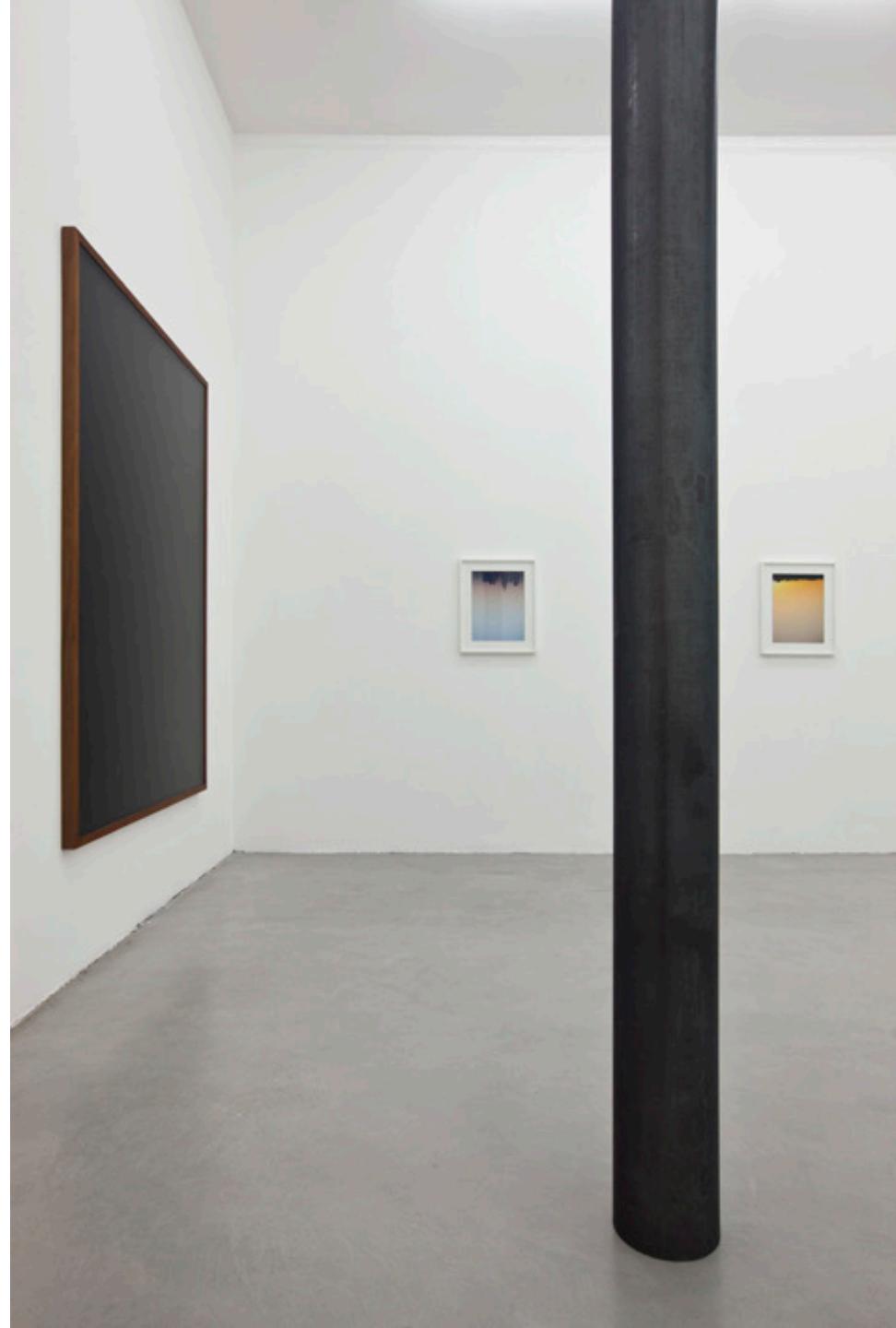
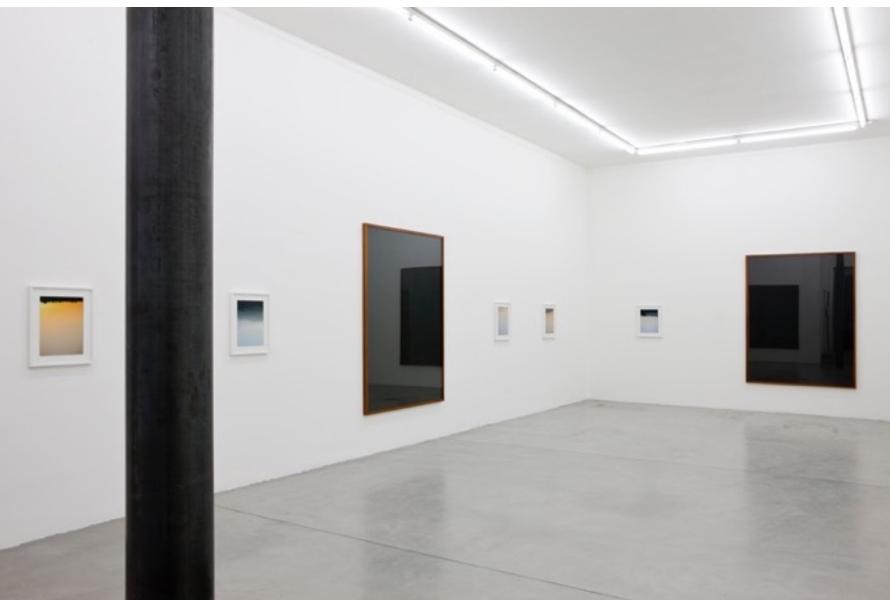
romantici, ed anche a trasferire dalla nostra intima natura un interesse umano e una parvenza di verità sufficiente a procurare per queste ombre dell'immaginazione quella volontaria sospensione dell'incredulità momentanea, che costituisce la fede poetica. »



Mandla Reuter, 2010
Installation view at Francesca Minini, Milan



Mandla Reuter, 2010
Installation view at Francesca Minini, Milan



Mandla Reuter, 2010

Installation view at Francesca Minini, Milan



Mandla Reuter, 2010
Installation view at Francesca Minini, Milan



Mandla Reuter, 2010
Installation view at Francesca Minini, Milan



Mandla Reuter, 2010
Installation view at Francesca Minini, Milan



Mandla Reuter, 2010
Installation view at Francesca Minini, Milan



Mandla Reuter, 2010
Installation view at Francesca Minini, Milan

Other shows and
site specific projects



MANDLA REUTER
Step Out of the Strange Light

2021

Neuer Berliner Kunstverein
Berlin



MANDLA REUTER
puro e disposto a salire le stelle

2020

Galleria Massimo Minini
Brescia



puro e disposto a salire le stelle, 2020
Installation view at Galleria Massimo Minini, Brescia



MANDLA REUTER
*Barbara Hepworth
Martin Kippenberger
Mandla Reuter*

2019

Rob Tufnell Gallery
Köln



330 WALDON PL
CITY OF LOS ANGELES
USA



*Barbara Hepworth, Martin Kippenberger,
Mandla Reuter, 2019*
Installation view at Rob Tufnell Gallery, Köln

MANDLA REUTER
Neompalta

2018

SMAK
Gent

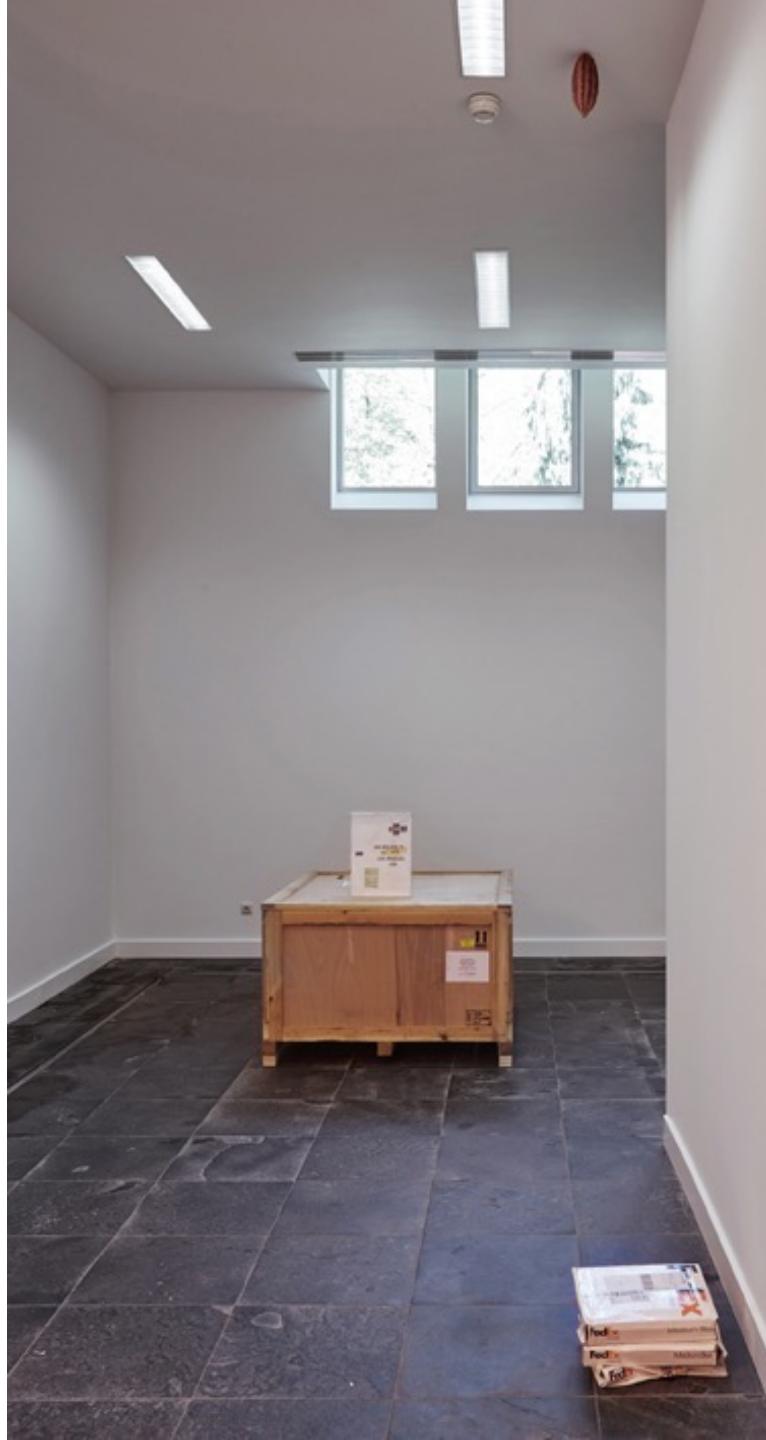


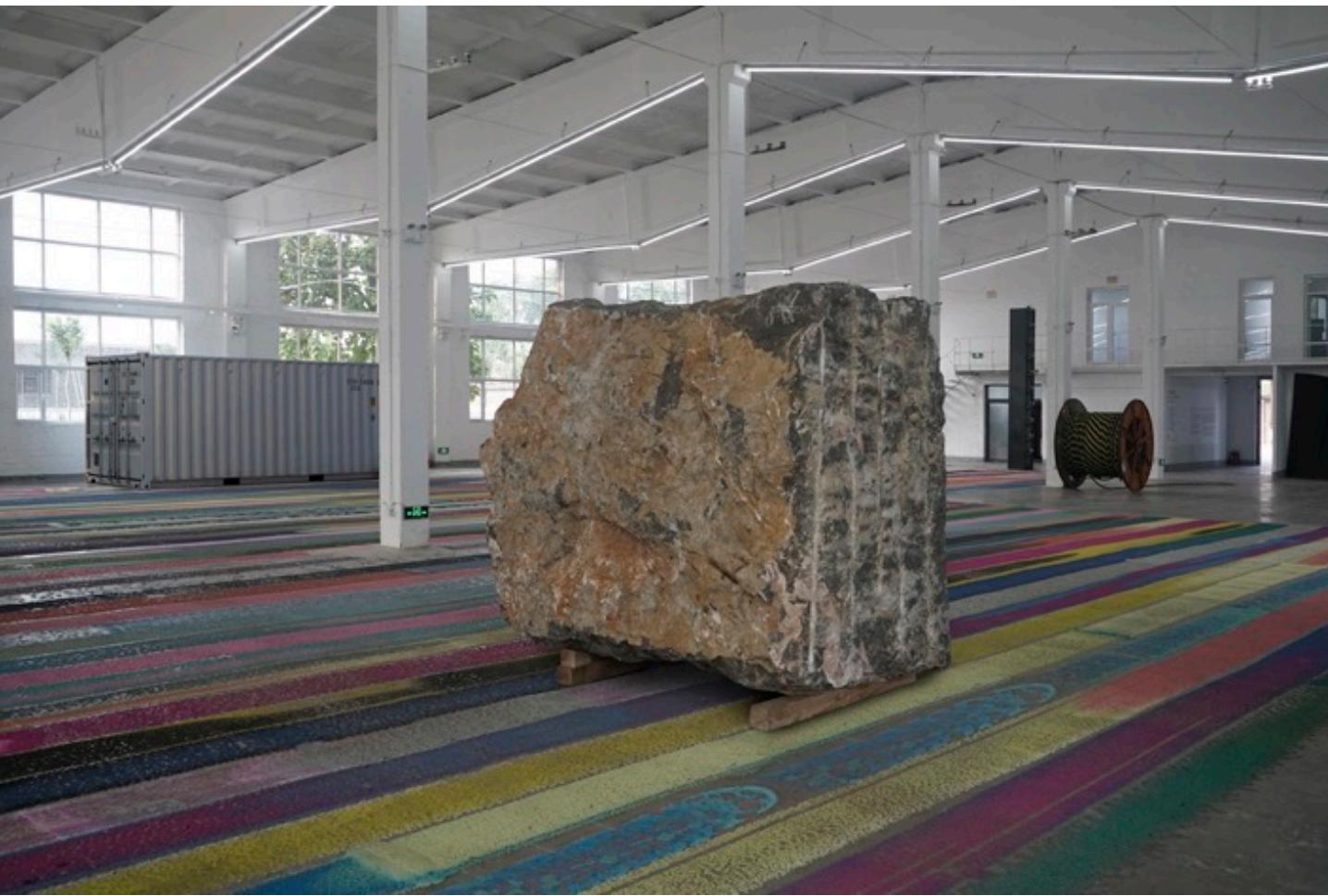


Neompalta, 2018
Installation view at SMAK, Gent



Neompalta, 2018
Installation view at SMAK, Gent





MANDLA REUTER
*Pingyao International
Sculpture Festival*

2018

Pingyao



MANDLA REUTER

lasser

2017

Fitzpatrick-Leland House
Laurel Canyon
Los Angeles

MANDLA REUTER
Atlantis

2016

Petit Palais
Paris





Atlantis, 2018
Installation view at Petit Palais, Paris

MANDLA REUTER
#08 *Mandla Reuter*
Mezzaterra 11

2016

Flat Gallery
Belluno



MANDLA REUTER
War II, History series

2015

Mostyn,
Llandudno
Wales



War II, History Series, 2015
Installation view at Mostyn, Llandudno, Wales





MANDLA REUTER
Tower

2015

Ibid
London



MANDLA REUTER

The Secret And Abiding Politics Of Stones

2015

curated by Chris Sharp

Casa del Lago
Mexico City

MANDLA REUTER
Haus Salve Hospes

2015

Kunstverein Braunschweig
Braunschweig





Haus Salve Hospes, 2015
Installation view at Kunstverein Braunschweig, Braunschweig



Haus Salve Hospes, 2015
Installation view at Kunstverein Braunschweig, Braunschweig



Haus Salve Hospes, 2015

Installation view at Kunstverein Braunschweig, Braunschweig





MANDLA REUTER
The Foyer

2014

Kunstmuseum Bonn
Bonn



The Foyer, 2014

Installation view at Kunstmuseum Bonn, Bonn



The Foyer, 2014

Installation view at Kunstmuseum Bonn, Bonn

MANDLA REUTER
*Augument This
Cherry and Martin*

2014

curated by Christopher
Eamon

Los Angeles





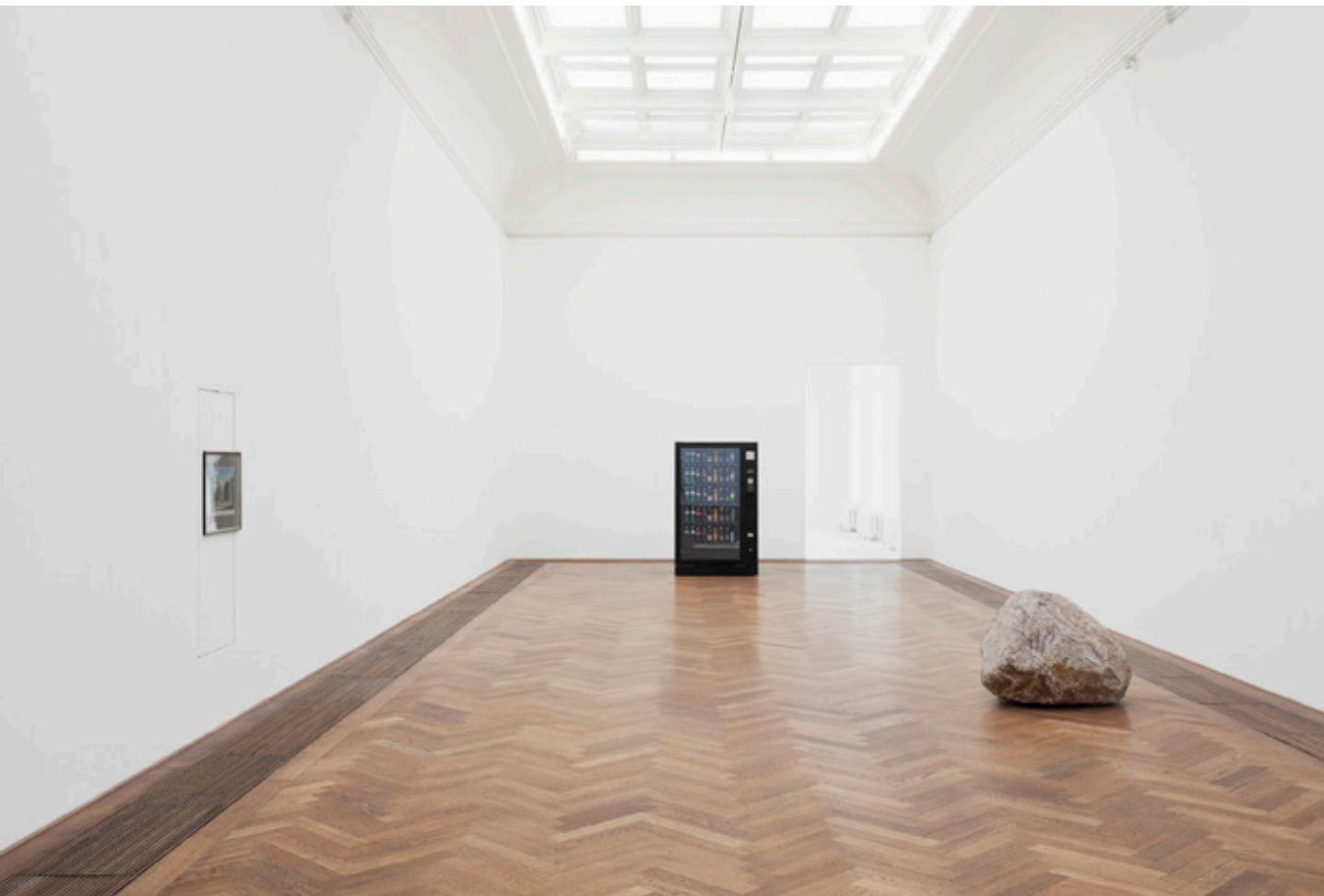
Augument This, Cherry and Martin, 2014
Installation view in Los Angeles

MANDLA REUTER
Infra Mince

2014

Figge Von Rosen
Berlin





MANDLA REUTER

2013

Kunsthalle
Basel



Mandla Reuter, 2013
Installation view at Kunsthalle Basel, Basel



Mandla Reuter, 2013
Installation view at Kunsthalle Basel, Basel



Mandla Reuter, 2013
Installation view at Kunsthalle Basel, Basel

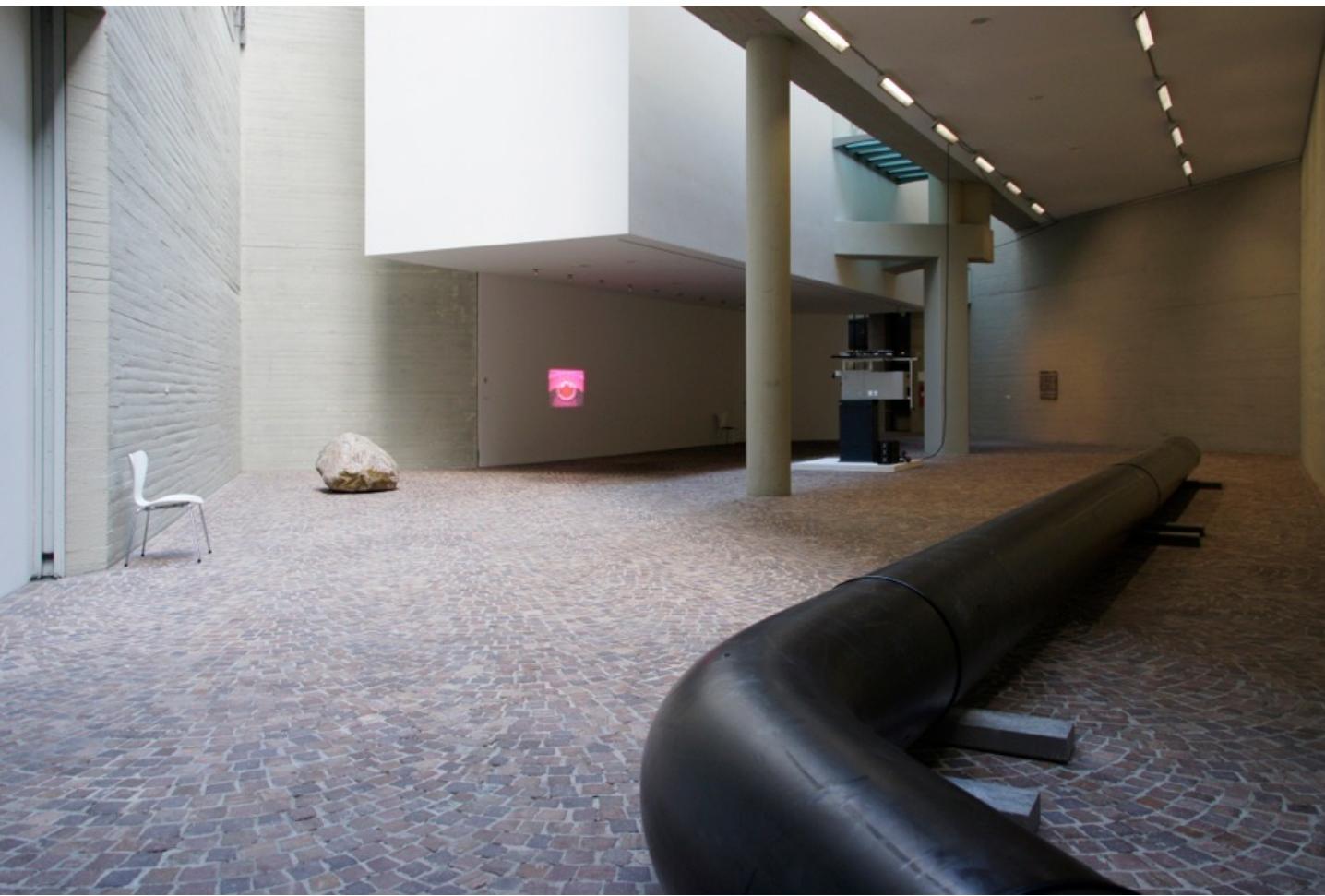
MANDLA REUTER

*When I Look at Thing!
Always See the Space they
Occupy*

2012

Kusthalle Basel
Basel





MANDLA REUTER
Made in Germany Zwei

2012

Sprengel Museum
Kunstverein Hannover
Kestnergesellschaft
Hannover

MANDLA REUTER
What did you expect?

2011

Galerie Torri
Paris





MANDLA REUTER
Imagine Being Here Now

2011

6th Momentum Biennal
Moss



MANDLA REUTER

2011

Mezzanine
Wien



Mandla Reuter, 2011
Installation view at Galerie Mezzanine, Wien

MANDLA REUTER
Hieros Glyphos

2011

Curated by Jan Hoet

Galerie Micheline Szwajcer
Antwerp



MANDLA REUTER
*Nothing to see,
Nothing to hide*

2011

Based in Berlin



MANDLA REUTER
Psychosculptures

2010

De Vleeshal
Middleburg





MANDLA REUTER
Sculptures Die Too

2010

Kunsthalle Mulhouse
Mulhouse

MANDLA REUTER
Psychosculptures

2010

De Vleeshal





MANDLA REUTER
Souvenir

2009

Schinkel Pavillion
Berlin



MANDLA REUTER
Neue Heimat - Berlin Contemporary

2007

Berlinische Galerie
Berlin

SOLO EXHIBITIONS

2018

NEOMPALTA, S.M.A.K, Gent (BE)
PAPANANAMAMA, Gallerie Mezzanine, Manchester (UK)

2017

MANDLA REUTER, Francesca Minini, Milan (I)
WASSER, Schindler house, West Hollywood, Los Angeles (USA)

2016

ATLANTIS, in collaboration with Neue Alte Brücke, On Site - Petit Palais, Paris (F)
#08 Mandla Reuter, Mezzaterra11, Flat Gallery, Belluno (I)

2015

HAUS SALVE HOSPES, Kunstverein Braunschweig, Braunschweig (D)

2014

CURVE SOURCE FOYER MUSTERMANN BONSAI, L40, Berlin (D)
THE FOYER, Kunstmuseum Bonn (CH)

ARMILLA, Galerie Mezzanine, Wien (A)

2013

NEED BETTER ADDRESS, Croy Nielsen, Berlin (D)
NO SUCH ST., Francesca Minini, Milan (I)
Kunsthalle Basel, Basel (CH)

2012

Lichthaus Arnsberg (D)
Neue Alte Brücke, Frankfurt (D)

2011

Galerie Mezzanine, Wien (A)
A PLOT, De Vleeshal, Middleburg (NL)

2010 Francesca Minini, Milan (I)
HERE IS A PICTURE, Croy Nielsen, Berlin (D)

2009

SLOWLY AND MAJESTICALLY THE SUN STEALS GRADUALLY OVER THE HILTOPS, Galerie Mezzanine, Wien (A)
SOUVENIR, Schinkelpavillon, Berlin (D)

NOW SUN NOW CLOUD, Kunsthalle Lingen (D)

2008

PLOT HOLE, Neue Alte Brücke, Frankfurt (D)

2007

MANDLA REUTER/HAEGUE YANG, Flaca, London (UK)

2006

ISOLATED HUMAN PARTICLES FLOATING WEIGHTLESSLY THROUGH A MAGNETIC FIELD OF FABRICATED PLEASURE, OCCASIONALLY COLLIDING, rraum, Frankfurt and 1822-Forum, Tirana (AL)

KERSTIN CMELEKA, Kunstraum Doppelzimmer, Gießen (D)
TIME HAS CEASED SPACE HAS VANISHED, Four, Dublin (IRL)

2005

INVITATION (in collaboration with Alexander Wolff), Warsaw (PL)

2004

MANDLA REUTER, Dresdner Bank Hochhaus, Frankfurt (D)

2003

MICHAEL PFROMMER / MANDLA REUTER, offspace, Wien (A)

2002

MANDLA REUTER / MICHAEL PFROMMER, GAK, Bremen (D)

SELECTED GROUP EXHIBITIONS

2023

Basel Social Club, Basel (S)

2021

STEP OUT OF THE STRANGE LIGHT, n.b.k., Neuer Berliner Kunstverein, Berlin (D)

2020

PURO E DISPOSTO A SALIRE LE STELLE, Galleria Massimo Minini, Brescia (I)

YOU'VE GOT MAIL, BELETAGE Art Space, Zürich (SW)

2019

CITY MOVEMENT. VON MENSCHEN UND RÄUMEN, Galerie im Saalbau, Berlin (D)

BARBARA HEPWORTH, MARTIN KIPPENBERGER, MANDLA REUTER, Rob Tuffnel, Köln (DE)

2018

THE GRAVITY SHOW, Grisebach, Berlin (D)

PINGJAO INTERNATIONAL SCULPTURE FESTIVAL, Pingyao (C)

2017

THE FORECAST, curated by Laura McLean-Ferris, Croy Nielsen, Vienna (AUT)

WASSER, Fitzpatrick-Leland House, Laurel Canyon, Los Angeles (USA)

2016

THE PAINTERS HAVE FINISHED, SVIT, Prague (CZ)

2015

WAR II History Series, Mostyn, Llandudno - Wales (UK)

THE SECRET AND ABIDING POLITICS OF STONES, Curated by Chris Sharp, Casa del Lago, Mexico City (MEX)

O.T., Curated by von Kiki Seiler-Michalits, Kunst Raum Riehen, Riehen (CH)

TOWER, Ibid., London (UK)

OPEN CITY, curated by Łukasz Gorczyca, Around the city of Lublin (SLO)

MUSEUM OF UNCONDITIONAL SURRENDER, Tent, Rotterdam (NL)

LE REGOLE DEL GIOCO, curated by Luca Lo Pinto, Studio-Museo Achille Castiglioni, Milan (I)

GREEN POSTCARD, Ibid. London, London (UK)

2014

AUGMENT THIS, Cherry and Martin, curated by Christopher Eamon, Los Angeles (USA)

INFRA MINCE, Figge von Rosen, Berlin (D)

2012

WHEN I LOOK AT THINGS I ALWAYS SEE THE SPACE THEY OCCUPY, Kunsthalle Basel, Basel (CH)

MADE IN GERMANY ZWEI, Sprengel Museum, Kunstverein Hannover, Kestnergesellschaft, Hannover (D)

AN INCOMPLETE HISTORY OF INCOMPLETE WORKS OF ART, curated by Adam Carr, Francesca Minini, Milan (I)

2011

WHAT DID YOU EXPECT?, Galerie Torri, Paris (FR)

MEUBLER LA SOLITUDE, Kunsthaus Baselland, Basel (CH)

VARIOUS TRANSMITTERS, Renwick Gallery, New York (USA)

STOLEN FROM MY SUBCONSCIOUS, Kunstwerke Berlin, curated by Kerstin Cmelka, Berlin (D)INAUGURATION, Croy Nielsen, Berlin (D)

YOU DON'T LOVE ME ANYMORE, Westfälischer Kunstverein, Münster (D)

MALEFEL, Overbeck Gesellschaft (D)

KOELN SKULPTUR 6, Skulpturenpark Köln, Köln (D)
BASED IN BERLIN, Hamburger Bahnhof, KW, Neuer Berliner Kunstverein, Berlin (D)
IMAGINE BEING HERE NOW, The 6th Momentum Biennale, Moss (N)
HIEROS GLYPHOS, curated by Jan Hoet, Galerie Micheline Szwajer, Antwerp (D)

2010

A NEVER ENDING STORY, curated by Chris Sharp, Berlin (D)
GALLERY, Galerie, Galleria, Norma Mangione, Turin (I)
SCULPTURES DIE TOO, Kunsthalle Mulhouse, Mulhouse (D)
NEW WORKS, Basis, Frankfurt (D)
BEING THERE, The Meet Factory, Prague (CZ)
IN WHICH THE WIND IS ALSO A PROTAGONIST, La Générale, Sèvres (F)
PSYCHOSCULPTURES, De Vleeshal, Middelburg (NL)
XXX, Schindler House, Los Angeles (USA)
EXHIBITION EXHIBITION, Castello di Rivoli, Turin (I)

2009

FRIENDS OF THE DIVIDED MIND, Royal College of Art, London (USA)
Basis, Frankfurt (D)
Helen Pitt Gallery, Vancouver (CDN)

2008

I/YOU GRIT MY/YOUR TEETH, Galerie Cardenas Belanger, Paris (F)
RE: RE: RE: RE: RE:, Kunsthalle Exnergasse, Vienna (A)
LUCKY #7, Site Santa Fe, Santa Fe (USA)
EURASIA, Mart, Rovereto (I)
WORD EVENT, Kunsthalle Basel (CH)
EXERCISES IN SEEING, Tulips and Roses, Vilnius (LT)
BOOKISH, Glucksman Gallery, Cork (IE)
7th Gwangju Biennale, Gwangju (KOR)
DISARMING MATTER, Dunkers, Helsingborg (S)
6 X 2, M1, Hohenlochstedt (D)
DELETED SCENES, Galerie Feinkost, Berlin (D)
LIMITS, Via Nuova, Firenze (I)

2007

MADRID ABIERTO, Madrid (ES)
PENSÉE SAUVAGE, Frankfurter Kunstverein, Frankfurt (D)
PENSÉE SAUVAGE, Ursula Bickle Stiftung, Kraichtal (D)
LANGE TAGE, Galerie Jan Wentrup, Berlin (D)
THE MOMENT YOU REALIZE YOU ARE LOST, Johann König, Berlin (D)
WILHELMSBURGER FREITAG, Hamburg (D)
NEUE HEIMAT - BERLIN CONTEMPORARY, Berlinische Galerie, Berlin (D)
GALLERY EXCHANGE, Neue Alte Brücke, Frankfurt (D)
THE FOUR COLOUR CONTINGENCY, The Approach, London (UK)
THE AFFIRMATION, Chelsea Space, London (UK)
EVASIVE ACTION, Galerie Andreas Huber, Vienna (A)
OFF PAGES, Uovo, Turin (I)

2006

THE POSSIBILITY OF BEING REAL PART ONE, Autocenter, Berlin (D)
SOCIÉTÉ DES NATIONS, Circuit, Lausanne (CH)

TV AS FIREPLACE, Kunsthalle Wien, Vienna (A)

FÜR DIE EWIGKEIT, Jet, Berlin (D)

ATTITUDE, c/o Atle Gerhardsen, Berlin (D)

Oktagon, Dresden (D)

2005

M, Dresden (D)

CONQUERING NEW SPACES, National Gallery, Prishtina (KS)

2004

DEUTSCHLAND SUCHT, Kölnischer Kunstverein, Cologne (D)

ERKLÄRENDE EXPRESSIONISMUS, Dresden (D)

SPUTNIZA, Kunsthaus Dresden (D)

2003

HEUTE

HMWK, Wiesbaden (D)

MAKE IT NEW, Frankfurt am Main (D)

2002

MICHAEL PFROMMER, MANDLA REUTER, ALEXANDER WOLFF, Kunsthof Zürich, Zurich (CH)

MICHAEL PFROMMER, MANDLA REUTER, ALEXANDER WOLFF, rraum02, Frankfurt (D)

DIPLOMATEN DER STÄDELSCHULE, Frankensteinerhof, Frankfurt (D)

2001

VASISTAS, Technische Universität Istanbul, Istanbul Biennale (T)

Junger Westen, Kunsthalle Recklinghausen (D)

MANDLA REUTER

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Lives and works in Berlin, Germany.*