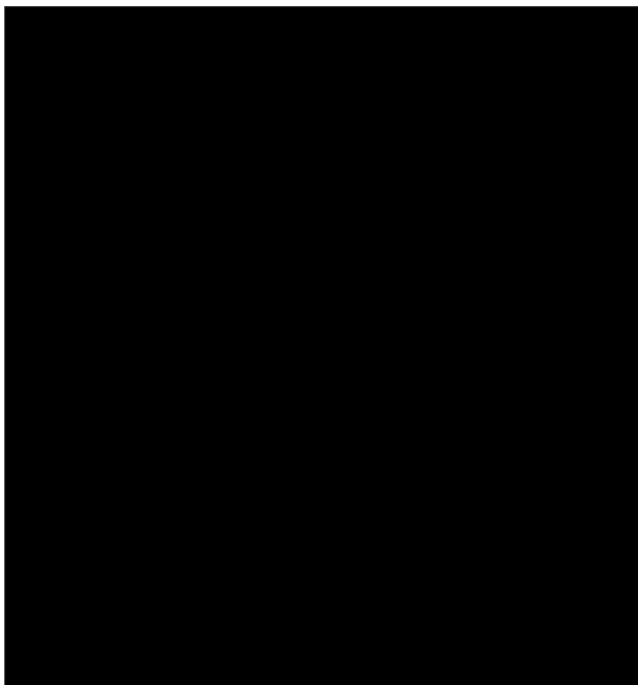


**GALLERY
PORTFOLIO**



**HANNAH BOHNEN
CAMILL VON EGLOFFSTEIN
YANG KAILIANG
NAHO KAWABE
AKANE KIMBARA
MANUELA LEINHOFF
LARISSA MÜHLRATH
MIWA OGASAWARA
LINUS RAUCH
MILES SCHULER
IVAN SEAL
LUÍSA TELLES
VINCENT VANDAELE
CHENXI ZHONG
PHILIPP ZRENNER**

This portfolio is an overview of our exhibition activities and does not constitute an offer to make a declaration of intent. It has no claim to completeness. Not all mentioned artists are represented by us. Not every shown artwork is still available.

TOM REICHSTEIN CONTEMPORARY

founded 2020, presents contemporary, international content and individual artistic positions. Our ambition is to realize holistic exhibitions, which give the artists maximum creative possibilities.

Our program focuses on young and mid-career artists and the synallagmatic networking with artists and partner galleries.

The exhibition hall sees itself as a hybrid platform between gallery, institution and studio with the mission to promote interdisciplinary, content-driven dialogue.




TOM REICHSTEIN
c o n t e m p o r a r y

YANG KAILIANG

画 MALEREI

28. JUN - 22. NOV 2020



Installation view „ MALEREI“, 2020. Photo © Henning Rogge



YANG KAILIANG – 画 MALEREI

The works show natural landscapes, almost without exception trees, in subdued colours. Looking through a rainy window, you can see dim landscapes, from the wind and weather-shaped pastures that let their branches wander over the mist-covered lake. The silent atmosphere has nothing sad about it, nothing mystifying or darkly mysterious. On the contrary, nature's sensitivity is enhanced by the soft ductus and the warm coloring perceived as dreamlike and satisfied. The works radiate security and tranquility and offer a wide scope for interpretation. The limits of the deserted, silent snapshot can go infinitely far be thought.

Large-format diptychs on coarse canvas, as well as individual large works (2.80 x 2.00 m) show several small canvases tree landscapes at the Alster in Hamburg.

The artist studied at the art school in Shandong, China, as well as in Hamburg at the HfbK under the professors Norbert Schwontowski and Werner Büttner.

Influenced by traditional Chinese landscape painting Yang Kailiang manages to merge with the representations western european urban landscapes. Caspar David Friedrich's religious spirit of the 19th century natural landscapes, as well as the spiritual traces in the landscape painting of Gerhard Richter, are taken up by Yang and in his works processed.

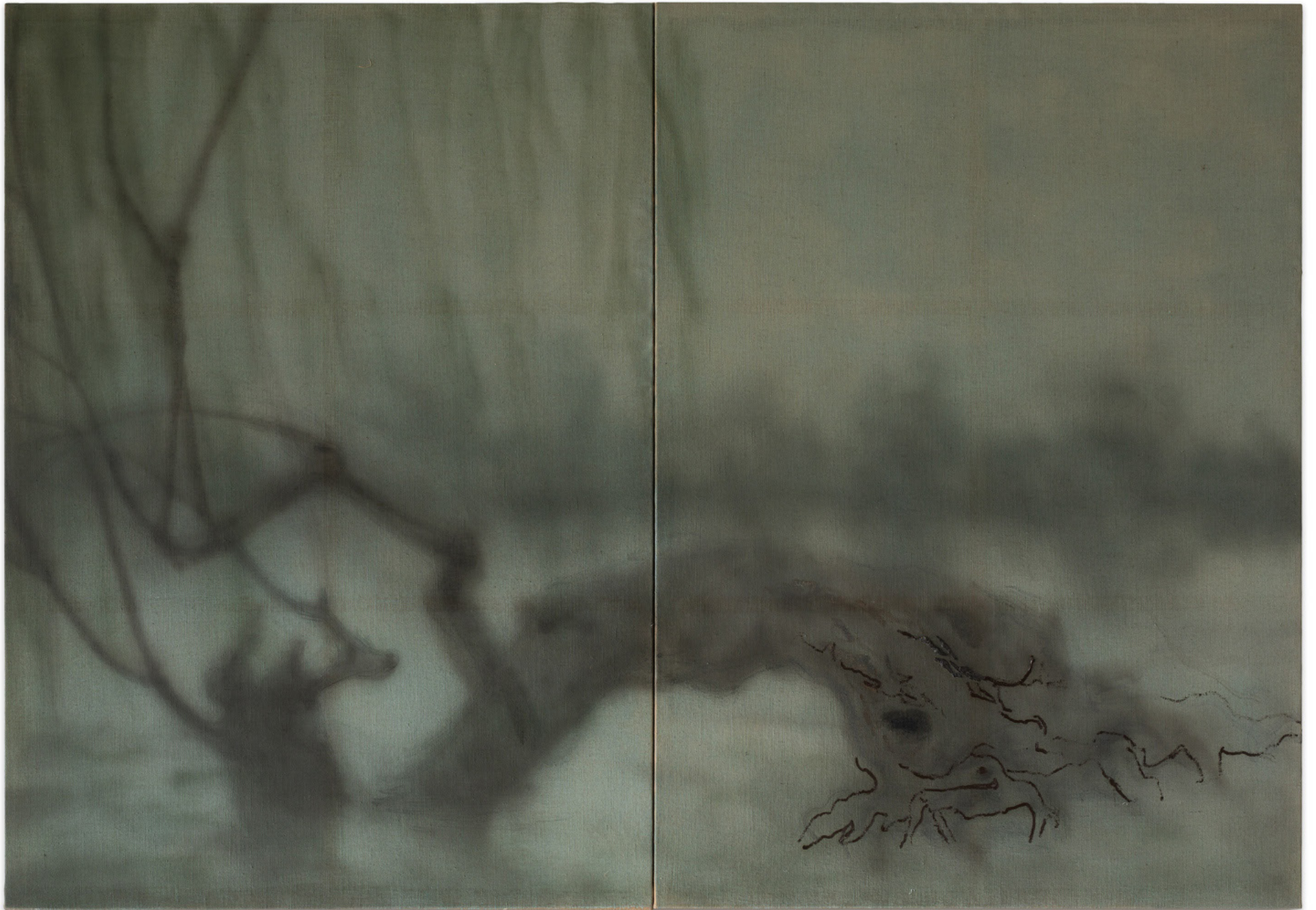
It shows an almost childlike amazement and an enthusiasm for the simplicity of nature.



Installation view „画 MALEREI“, 2020. Photo © Henning Rogge



Installation view „画 MALEREI“, 2020. Photo © Henning Rogge



Wachsender Baum 8, 2017. Oil and acrylic on canvas. 280 x 400 cm

All artworks courtesy of Yang Kailiang, Photo © Henning Rogge

AKANE KIMBARA

PANTA RHEI

4. DEC 2020 - 21. MAR 2021

n verboten



Installation view „PANTA RHEI“, 2020. Photo © Henning Rogge



Ohne Titel (Stock auf dem Berg) 2019
Pencil and Indian ink on paper
84,1 x 59,4 cm

Exclusively for the exhibition, one of the two videos was produced in October 2020 on the premises of the gallery. They are complemented by drawings which, according to the artist, are the starting point of her cinematic work. Conversely, AKANE KIMBARA sees her films as “moving drawings.”

In the title-giving video work “Panta Rhei” (2020, HD video, 18:59 min), the artist first draws a rectangular chalk marker on the floor. An actor enters the field and carefully distributes sheets of paper. A second figure appears and blows away the papers with a leaf blower. Actions take place in which the actors and the artist act together. Everything is in the process of becoming and in constant motion. The drawn mark represents a boundary that limits the stage of the actors as their field of action, at the same time it can also be understood as a boundary of tolerance and perception. The actions are catchy to the viewer and yet unfamiliar. The association arises that everything becomes one and everything becomes one.

The reduced drawings show the extraordinary sign language of Kimbara. The artist merges small, concrete motifs with fantastic elements. The result is surreal miniature narratives that need no further elaboration or context. These motifs are nowhere located, no linear story is told, no reality is copied.

In this way, they can trigger an unconscious recognition or spontaneous associations in the viewer. With only a few lines the human emotional world is outlined. A soothing and gentle silence is created by subtle drawing and restraint. Kimbaras' renunciation through omission, recess, intensification and the total reduction to simple pictorial formulations creates points of reference that are automatically further thought by the viewer.

In this way, the artist combines videos and drawings with a poetic space in the gallery and in the viewer himself.





Ohne Titel (Zwiebelrock), 2020. Pencil and Indian ink on paper, 42 x 29,7 cm



Ohne Titel (Stock auf Weg), 2020. Pencil and Indian ink on paper, 59,4 x 42 cm



Installation view „PANTA RHEI“, 2020

All artworks courtesy of Akane Kimbara
Photo © Henning Rogge

NACKT IM

BAUMARKT

JUNGE BILDHAUEREI

IN DEUTSCHLAND

HANNAH BOHNEN

LARISSA MÜHLRATH

LINUS RAUCH

MILES SCHULER

VINCENT VANDAELE

CAMILL VON EGLOFFSTEIN

CHENXI ZHONG

PHILIPP ZRENNER

23. APR - 20. JUN 2021



Installation view „NACKT IM BAUMARKT“, 2021

There's no artistic medium more ambitious than sculpture. From its prehistoric beginnings through Greek antiquity and the masters of the Renaissance to the modern period, the creators of sculpture gave their ideas a form by expending great physical effort. Over the millennia, sculpture has fulfilled various social functions and is, if we use the concept in its broadest interpretation, the most present of all the arts.

The exhibition *Nackt im Baumarkt - Junge Bildhauerei in Deutschland* (Naked at the Hardware Store: Young Sculpture in Germany) attempts to observe the current state of the discipline, but of course without any claim to completeness. The selection of artists made by Philipp Zrenner is a sensible and harmonic community of a shared fate. Their combination allows the beholder to get to know several positions in this medium for a fleeting moment.

Eight young artists were selected, some still students, others recent graduates of various German art schools. Munich, Leipzig, Berlin and Hamburg are the origins of the individual positions; this might not make the exhibition a representation of Germany in its entirety, but at least it develops a relevance that surpasses the local.

The selected artworks often reveal a mixture of materials, but all of these materials could belong to the assortment available at a hardware store and can be found at most of

them. In Chenxi Zhong, steel wire is shaped into faces; Hannah Bohnen ties up foam material in knots and arrested the shapes using plaster; in Vincent Vadaele's work, Styrofoam is towered to form barricades. The found objects in the show, like Philipp Zrenner's temporary sign bases arranged in the shape of a star, are also from a hardware store.

With the works by Larissa Mühlrath, Linus Rauch, Miles Schuler and Camill von Egloffstein, genres such as the wall relief, the panel painting, and "ready made" are integrated into the exhibition. But the exhibition also features quite traditional sculptural techniques, such as ceramics and cast sculptures.

In contrast to two-dimensional painting, sculptural representation engenders a spatial experience that has a much more direct impact on the beholder. The inspiration for "Nackt am Baumarkt" was an illustration of Turbo by Philipp Zrenner that I coincidentally came upon by way of the social media and immediately wanted to see on site. This compulsion to have the physical experience was the cause for the exhibition, and in planning the show the artists' various goals and ways of working were critically discussed. The result was a group exhibition that to a special extent plays with the possibilities of the space and brings each position to articulate itself in an optimal artistic, aesthetic way. Some of the works were created solely for this exhibition on site and exist only for the duration of the show.

In the past, sculptors were often stonemasons, craftsmen who chipped away material to leave the desired form. This play of subtraction and addition, revealing and shaping materials also becomes clear in the exhibition. In addition, a proximity to craftsmanship and its typical materials is clear and intended. The hardware store, often associated with negative attributes like a show of masculinity, inferior or overpriced products, is here given a new value.

The fact that hardware stores in the pandemic are among the only stores allowed to open, thus making sculptors the only artists who could continue to work, will remain a marginal note of the crisis. Alone in the hardware store, as it were naked between the high shelves, as the ironic punch line of the pandemic. Sculpture as the garden torch of painting. But can sculpture emerge from this crisis stronger than before? Sites of reception such as museums and galleries had to close. Public space gained a new attention, and as a result the same applied to the art located there as well. Every crisis has its unexpected profiteers: maybe sculpture is one of them.



Hannah Bohnen, el, 2019. Acrylic paint on MDF, 200 x 150 cm

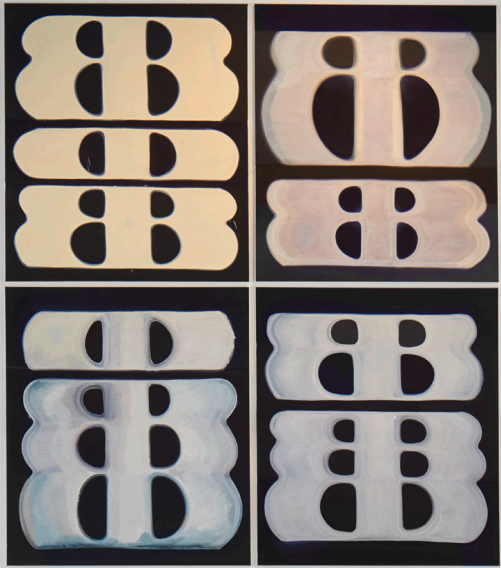


Larissa Mühlrath, Untitled, Carambologie (II), 2020. Car door, plastic bag, egg shells 100 x 100 x 25 cm

Linus Rauch. Nel Tragitto (2), 2021. nylon, dispersion, pigments, carbon black, paper, polyester, cotton, canvas, wood, 232 x 162 cm



Installation view „NACKT IM BAUMARKT“, 2021. In the foreground: Miles Schuler



Installation view „NACKT IM BAUMARKT“, 2021. Photo © Edward Greiner



Installation view „NACKT IM BAUMARKT“, 2021. Photo © Edward Greiner



Installation view „NACKT IM BAUMARKT“, 2021. Photo © Edward Greiner

All artworks courtesy of the artists
Photo © Edward Greiner

MIWA OGASAWARA

UNSPOKEN

6. AUG - 4. SEP 2021



Winterlicht , 2009
Oil on canvas
240 x 200 cm

Miwa Ogasawara was born in Kyoto, Japan in 1973. Her work is collected by the Centre Pompidou Paris, the Bundeskunstsammlung Germany, the Arario Museum Seoul, among others. She has exhibited in solo and group exhibitions at the Pinakothek der Moderne Munich, the Bundeskunsthalle Bonn, and the National Art Center Tokyo, among others. In her sensitive works, Ogasawara deals with the limits of human consciousness and experience. She negotiates motifs such as light and shadow, wind and air, as well as recurring subjects of interiors, vessels, glass spheres, children and landscapes. The works deal with the transitional phases of man and the crossing of boundaries. Be it the

girl between childhood and adolescence, the view of deserted architecture, or a curtain at the window. It is about the presence with simultaneous absence of the human being. The pictures manage to connect the this-worldly of a place with the other-worldly. They are archetypal motifs, familiar to the viewer, in which the nuances are blurred and which directly trigger the subconscious. Thus, you feel the images more than you see them. These intermediate tones are also reflected in your, of gray tones dominated dominated, color palette reflected. A painting that always remains in the Ogasawara reveals to us the human being in his core, without showing him concretely, often even without his participation. A distillate of human existence. From this arises the timelessness of the images, whose universality is reinforced by the color spectrum of non-colors. The tonality is restrained and quiet. No color that anticipates the statement of the image or influences the viewer in his interpretation.

in his interpretation. Respectful to the person who will feel understood by Ogasawara's silent art.



Installation view „UNSPOKEN“, 2021. Photo © Henning Rogge



Installation view „UNSPOKEN“, 2021. Photo © Henning Rogge



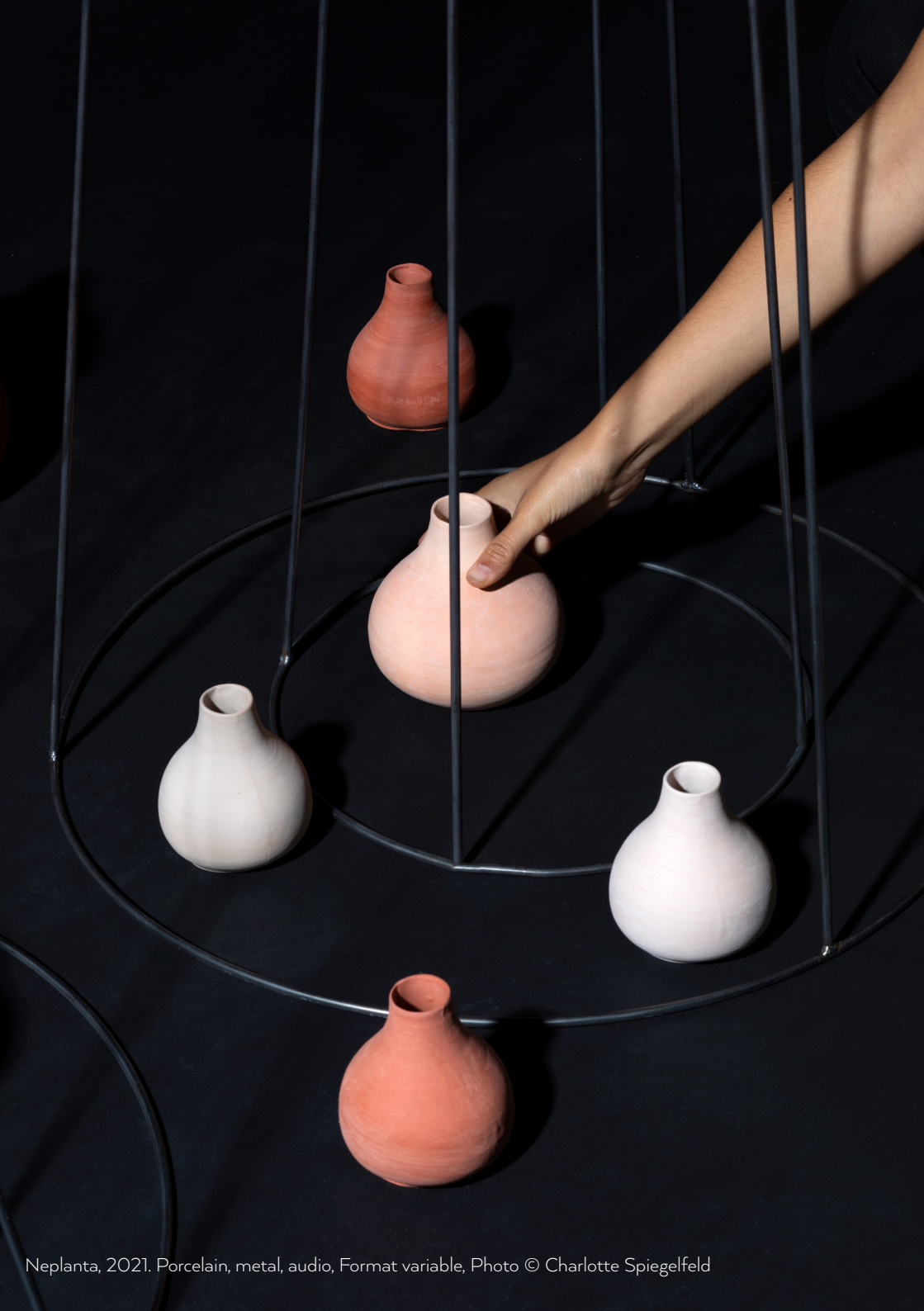
Installation view „UNSPOKEN“, 2021. Photo © Henning Rogge

Courtesy of Miwa Ogasawara
Photo ©: Henning Rogge

LUÍSA TELLES

UPROOT

15. SEP - 13. OCT 2021



All Fruits Come from Flowers

When I pick up a fruit, I often look at it very closely, searching for any signs, any traces that could indicate resemblance to the former shape the fruit once had. All fruits come from flowers. Fruits are what previously were the ovaries of a flower. Morphed into flesh, sweet and juicy. Their ovules, the seeds that in fertile ground and under the right conditions germinate and grow into entire beings that, in time, give more flowers that become fruit that give seeds and on, and on, in a cyclical flow. This flow is no different for one fruit that attracted the attention of Brazilian artist, Luísa Telles: the gourd.

The gourd— which I call *cuia*—is a large, green, meaty fruit that sprouts directly from the trunks of its tree, the *cuieira*. Some *cuia* species also grow on vines, much like pumpkins, zucchinis, cucumbers and luffas. But why do I insist on calling the gourd a *cuia*? The word *cuia* is a term that comes from Tupi, one of many branches of numerous indigenous languages from South America. Generally a variable dependent on regional tradition, the use of the word *cuia* in here revives a memory that has been

stuffed into a type of preserve. My use of the term summons origin.

Plants, fruits, preserves, memories, transformation, movement, transition, revival. These elements have regularly made an appearance in Telles' work. Drawing from archives, Telles is preoccupied with translations of form and of meanings and is interested in what processes of transfer do to objects and to the cultures around them. Not one to work alone, Telles has formed a number of collaborative partnerships in the past years. She favors and believes in the exchange and the cross-contamination that arise from the trade of ideas.

...

The complete text by Christiany Eler on the exhibition can be found at www.tomreichstein.com



Installation view „UPROOT“ 2021, Photo © Henning Rogge







Fernweh, 2021. Photography on silk. 160 x 60 cm



Neplanta, 2021. Porcelain, metal, audio, Format variable



Installation view „UPROOT“ 2021, Photo © Henning Rogge

Courtesy of Luísa Telles
PHOTO ©: Charlotte Spiegelfeld, Henning Rogge
© TEXT: Christinay Erler

MANUELA LEINHO

IVAN SEAL

I CAN'T SEE YOU

COMING

IN COOPERATION WITH
OFFICE IMPART

20. OCT - 28. NOV 2021

In Virginia Woolf's novel *To the Lighthouse*, the lighthouse represents a place of longing that can only be reached with great difficulty. In the stream of consciousness of the characters, who are caught in a web of social and familial conventions, it is the occasion for projections - while the cones of light from its floodlights capture only fragments of life in a house on the British coast. The original English title, in contrast to the German translation *Die Fahrt zum Leuchtturm*, implies a dedication as well as a direction.

direction, it also implies a dedication. If Manuela Leinhoß and Ivan Seal have chosen this text as the pivotal point for their joint exhibition, behind it lies the desire to give the obvious formal and thematic proximity of their works an open and flexible structure.

open and flexible structure, „an island on which we can meet“.

can meet.“ She had asked him what his father's books were about. „About subject and object and the nature of reality,“ he had replied, and when she said, heavens, she had no idea what that meant, „then imagine a kitchen table,“ he had replied, „when you yourself are not there. „Just as Woolf's novel is a kind of chamber piece (almost the entire action takes place in and around the house, or in the heads of the protagonists), the motifs of Ivan Seal's paintings and Manuela Leinhofen's works also originate from the house. paintings and Manuela Leinhoß's sculptures and installations also come from the domestic sphere. In both works, however, vessels, furniture, fabrics, and carpets lead a life of their own, seeming to be literally animated and to carry within them the potential to continue growing.

...

The complete text by Bettina Klein on the exhibition can be found at www.tomreichstein.com



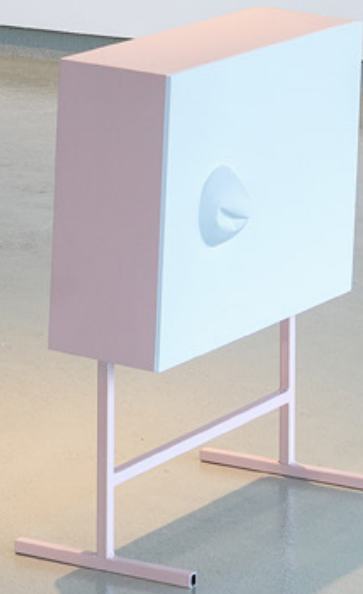
Ivan Seal, *Foulertuve Rabigrieffrad*, 2018, Oil on canvas, 150 x 130 cm







Installation view „I CAN'T SEE YOU COMING“, 2021. Photo © Henning Rogge





Installation view „I CAN'T SEE YOU COMING“, 2021. Photo © Henning Rogge

Courtesy of Manuela Leinhoß & Ivan Seal
Photo ©: Henning Rogge

NAHO KAWABE

BLACK AND GREEN

15. JAN - 19. MAR 2022



Under the title „Black and Green“ NAHO KAWABE shows new room-sized installations made of coal dust, object-like still lifes, reverse glass paintings and works on paper. Called „Pits“ (pit, sandbox), these large-scale sheets are a result of the Lockdown 2020, when international artists were thrown upon themselves in their work spaces. Kawabe brings together in the „Pits“ many of the notated and sketched ideas of stalled as well as unrealized projects that she has kept in boxes, folders, diaries, and collections of notes since her student days. But the scenes in these drawings are not arranged chronologically, but rather they reveal, even in their temporal jumps, an aesthetically overarching concept, which is concept that connects with the other works presented in the exhibition.

A series of surreal-looking still lifes shows dystopian situations in which technical set pieces of the present, books, people, animals, plants, fruits, are completely covered with a porous-looking layer of charcoal. Partly „illuminated“ by lightless black light bulbs, Kawabe’s laboratory-like arrangements seem like visions of an extremely uncertain future of life on our planet. Alongside this, Kawabe presents the fragile ground scatterings of coal dust, with which she has become known. With the ornamental and vegetal patterns formed from volatile dust ornamental and vegetal patterns formed from volatile dust, Kawabe wants to „give nature, the trees, branches and leaves, their original form their original form“. Similar to a mirage, the floor objects each exist only for the duration of an exhibition.



Installation view „BLACK AND GREEN“, 2022. Photo © Claus Sautter



Installation view „BLACK AND GREEN“, 2022. Photo © Claus Sautter



Untitled, 2021,
Charcoal and pencil and collage on paper
59,4 x 42 cm



Light Bulb, 2019. Charcoal and acrylic on mirror 40 x 30 cm, Photo © Claus Sautter



Installation view „BLACK AND GREEN“, 2022. Photo © Claus Sautter

For more information about the artists and upcoming exhibitions please visit our website or contact us.
We are happy to welcome you at our space in Hamburg.



Image courtesy Katharina Meyer

TOM REICHSTEIN contemporary
STOCKMEYERSTR. 41 HALLE 4J 20457 HAMBURG

F +49 (0) 40 767 525 44
M +49 (0)178 509 9739
OFFICE@TOMREICHSTEIN.COM
WWW.TOMREICHSTEIN.COM

HANNAH BOHNEN
CAMILL VON EGLOFFSTEIN
YANG KAILIANG
NAHO KAWABE
AKANE KIMBARA
MANUELA LEINHOFF
LARISSA MÜHLRATH
MIWA OGASAWARA
LINUS RAUCH
MILES SCHULER
IVAN SEAL
LUÍSA TELLES
VINCENT VANDAELE
CHENXI ZHONG
PHILIPP ZRENNER



TOM REICHSTEIN
c o n t e m p o r a r y