

Magali Reus  
*Salt*  
23 May–26 July 2026

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.

## Exhibition Hall

A fish skeleton left behind after a summer feast on the beach, a dried-out spruce discarded on the pavement after Christmas—these different remnants of festive moments reverberate in the silhouettes of the *Streamers* sculptures. Their chalky surface, recalling both porous bone and snow, contrasts with decorative ornaments of coloured plastic. Despite their hunched poses, the objects encounter the viewer at eye level. As relics of past excesses, they point to the cyclical interdependence that binds all living things, while evoking the human-driven collapse of ecosystems—whether in remote oceans or on nearby slopes of the Black Forest. Rather than submitting to their fate as unwanted refuse, these austere figures push onto the stage in a grotesque *danse macabre*.

Dangling from the walls, the hook-shaped *Rig* sculptures draw on the forms of fishing lures and earrings to explore visual deception and the dynamics of courtship. Reus deploys an array of materials, textures and surfaces to produce opulent, creature-like shapes that are both familiar and estranged in silhouette. Like an iridescent piece of silicone in murky water that might be mistaken for shimmering fish skin, the *Rigs* recall everyday objects while subtly distorting them through shifts in composition and scale. As devices of seduction, the sculptures project a certain image of themselves; in mimicking what they are not, they also function as “reversed” portraits of the viewer—or the prey—they seek to attract.

## First Floor Gallery

In *Subs*, familiar yet often overlooked and disposable objects—the pizza box, the post-celebration Christmas tree and Christmas gift wrap—are elevated into photographic, sculptural forms rendered in aluminium. In place of pizza, the wall-mounted boxes contain silk-printed imagery reminiscent of Christmas wrapping paper, drawing on both religious and profane iconographies at varying levels of abstraction. Resting on top is a photographic image of discarded Christmas trees found lying in streets across different cities worldwide. The series layers distinct stages of consumption, bringing together anticipation and aftermath: the pleasurable moment before opening a gift, and the depletion that follows a shared meal or celebration.

In a similar manner to the *Rig* sculptures hanging on the lower level, Reus' *Merlin* series, shown upstairs, engages with dynamics of seduction and entrapment. Reminiscent of unexpectedly large sardine tin shapes, their pulled back, opened lids feature not the familiar fish in brine but rather a surprising array of trap-like devices. With meticulously crafted, at times endearing, details and seductive surfaces, they captivate the viewer and turn them into consumers. In their new size, these containers, which preserve food—often animals—are also suggestive of protective shelters and reveal how care and consumption, intimacy and violence bleed into one another.

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).

Her work is included in international collections including Tate, UK; Stedelijk Museum, Amsterdam, NL; Centraal Museum, Utrecht, NL; Kunstmuseum Den Haag, NL; The Hepworth Wakefield, UK; CCS Hessel Museum of Art, Annandale-on-Hudson, USA; Kunst Museum Winterthur, CH; Kunstmuseum St. Gallen, CH; Museum Kurhaus Kleve, DE; FRAC Grand Large—Hauts-de-France, Dunkirk, FR; Lafayette Anticipation, Paris, FR; Rubell Family Collection, Miami, USA; Fondazione Sandretto Re Rebaudengo, Turin, IT; Arts Council Collection, UK; Government Art Collection, UK; The Perimeter, London, UK.

1  
*Streamers (Marshall), 2025*  
Sprayed polyester; sprayed, sanded and waxed polyester; acrylic resin; screen-printed card; pigments; sprayed aluminium tubing; polished graphite-coated CNC'd MDF; sanded and patinated laser-cut brass; brass bolts and rivets; laser-cut steel, cast concrete; MDF; paint  
66 × 44.5 × 160.5 cm  
Collection of Patrick Collins

2  
*Streamers (Moss), 2025*  
Sprayed polyester; sprayed, sanded and waxed polyester; acrylic resin; screen-printed card; pigments; sprayed aluminium tubing; polished graphite-coated CNC'd MDF; sanded and patinated laser-cut brass; brass bolts and rivets; laser-cut steel, cast concrete; MDF; paint  
68.5 × 47.5 × 154 cm

3  
*Streamers (Penny), 2025*  
Sprayed polyester; sprayed, sanded and waxed polyester; acrylic resin; screen-printed card; pigments; sprayed aluminium tubing; polished graphite-coated CNC'd MDF; sanded and patinated laser-cut brass; brass bolts and rivets; laser-cut steel, cast concrete; MDF; paint  
66 × 52.5 × 156.5 cm

4  
*Streamers (Canopy), 2025*  
Sprayed polyester; sprayed, sanded and waxed polyester; acrylic resin; screen-printed card; pigments; sprayed aluminium tubing; polished graphite-coated CNC'd MDF; sanded and patinated laser-cut brass; brass bolts and rivets; laser-cut steel, cast concrete; MDF; paint  
73 × 53.5 × 139.5 cm

5  
*Streamers (Sprout), 2025*  
Sprayed polyester; sprayed, sanded and waxed polyester; acrylic resin; screen-printed card; pigments; sprayed aluminium tubing; polished graphite-coated CNC'd MDF; sanded and patinated laser-cut brass; brass bolts and rivets; laser-cut steel, cast concrete; MDF; paint  
68 × 52 × 161.5 cm

6  
*Rig (She Saw), 2025*  
Gloss-lacquered, painted polyester; waxed, painted and sanded polyester; forged, brushed, brass-plated and oiled steel bar; forged, brushed, brass-plated and oiled aluminium bar; powder-coated slotted screws; mirror-polished sand cast aluminium; laser-cut, mirror-polished aluminium sheet  
54.5 × 47.5 × 142.5 cm

7  
*Rig (The Host), 2025*  
Shaped, stained, airbrushed, painted, sanded and polished resin-encased layered plywood; waxed, painted and sanded polyester; forged, brushed, blackened and oiled steel bar; forged, brushed and oiled aluminium bar; laser-cut, riveted, painted and waxed aluminium sheet; stainless steel rings  
67 × 54.5 × 136 cm  
Giverny Capital Collection

8  
*Rig (Tux), 2025*  
Shaped, stained, sanded and wax-polished layered plywood; forged, brushed, blackened and oiled steel bar; forged, mirror-polished and oiled aluminium bar; mirror-polished, sand-cast aluminium; waxed, painted and sanded polyester  
61.5 × 52.5 × 133.5 cm  
Collection of Patrick Collins

9  
*Rig (All Eyes On), 2025*  
Laser-cut, bent, riveted and painted aluminium sheet; laser-cut, riveted and powder-coated aluminium sheet; forged, sand-blasted and oiled steel bar; forged, mirror-polished and oiled aluminium bar; laser-cut, bent, waxed, painted aluminium sheet; waxed and painted polyester; rivets  
77.5 × 57 × 137.5 cm

10  
*Rig (Miles, 43), 2025*  
Matt-lacquered, painted polyester; sanded transfer; forged, brushed, brass-plated and oiled steel bar; forged, brushed, brass-plated and oiled aluminium bar; mirror-polished, sand-cast aluminium; painted aluminium wire  
57 × 50.5 × 148.5 cm

11  
*Rig (Chip), 2025*  
Shaped, stained, airbrushed, painted, sanded and polished resin-encased layered plywood; forged, brushed, brass-plated and oiled steel bar; forged, brushed and oiled aluminium bar; forged, brushed, brass-plated and oiled aluminium bar; polished graphite-coated polyester; painted polyester; laser-cut, mirror-polished aluminium sheet; stainless steel rings; stainless steel rivets  
90 × 61 × 138.5 cm

12  
*Rig (Crown Caps), 2025*  
Waxed, painted and sanded polyester; forged, brushed, blackened and oiled steel bar; forged, mirror-polished and oiled aluminium bar; sand-cast, engraved aluminium; brushed, sand-cast brass; airbrushed aluminium foil  
76.5 × 61.5 × 149 cm

13

*Rig (L. Pasteur), 2025*

Shaped, burnt, waxed, painted, sanded and wax-polished layered plywood; forged, sand-blasted and oiled steel bar; forged and mirror-polished aluminium bar; laser-cut, powder-coated, air-brushed and riveted aluminium sheet; stainless steel rings; powder-coated manipulated aluminium wire 54.5 × 43 × 147 cm

Collection of Alexander V. Petalas

14

*Rig (The Lab), 2025*

Matt-lacquered, painted and sanded polyester; forged, sand-blasted and oiled steel bar; forged, brushed and oiled aluminium bar; brushed and oiled aluminium wire; laser-cut, powder-coated, airbrushed and riveted aluminium sheet; powder-coated, manipulated aluminium wire; stainless steel nuts

67.5 × 44.5 × 164.5 cm

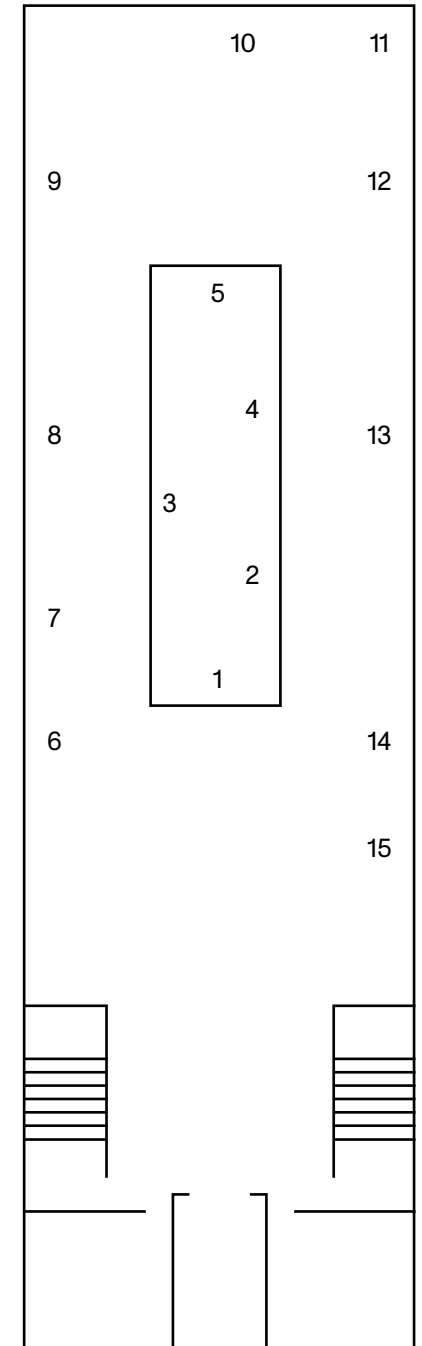
15

*Rig (Du Lac), 2025*

Shaped, stained, burnt wax-polished layered plywood; shaped, stained, burnt, wax-polished spalted horn-beam; forged, brushed, blackened and oiled steel bar; forged, brushed and oiled aluminium bar; painted polyester; laser-cut, riveted, powder-coated and waxed aluminium sheet; stainless steel rings

62.5 × 45.5 × 156 cm

Hall



16  
*Subs (0401 261457), 2026*  
Laser-cut, folded, hand-hammered, sprayed and manipulated powder-coated aluminium; screen-printed powder-coated aluminium; c-print mounted on aluminium; sprayed, sanded and waxed polyester  
67.6 × 32.5 × 5.6 cm

17  
*Subs (0601 262042), 2026*  
Laser-cut, folded, hand-hammered, sprayed and manipulated powder-coated aluminium; screen-printed powder-coated aluminium; c-print mounted on aluminium; sprayed, sanded and waxed polyester  
57.5 × 26 × 5.6 cm

18  
*Subs (0901 260832), 2026*  
Laser-cut, folded, hand-hammered, sprayed and manipulated powder-coated aluminium; screen-printed powder-coated aluminium; c-print mounted on aluminium; sprayed, sanded and waxed polyester  
32 × 67.6 × 14.1 cm

19  
*Subs (2301 261643), 2026*  
Laser-cut, folded, hand-hammered, sprayed and manipulated powder-coated aluminium; screen-printed powder-coated

aluminium; c-print mounted on aluminium; sprayed, sanded and waxed polyester  
67.6 × 32 × 5.6 cm

20  
*Subs (0801 260812), 2026*  
Laser-cut, folded, hand-hammered, sprayed and manipulated powder-coated aluminium; screen-printed powder-coated aluminium; c-print mounted on aluminium; sprayed, sanded and waxed polyester  
78.8 × 38.1 × 5.6 cm

21  
*Subs (3101 261606), 2026*  
Laser-cut, folded, hand-hammered, sprayed and manipulated powder-coated aluminium; screen-printed powder-coated aluminium; c-print mounted on aluminium; sprayed, sanded and waxed polyester  
80.3 × 38.6 × 5.6 cm

22  
*Subs (1401 262133), 2026*  
Laser-cut, folded, hand-hammered, sprayed and manipulated powder-coated aluminium; screen-printed powder-coated aluminium; c-print mounted on aluminium; sprayed, sanded and waxed polyester  
57.5 × 27.5 × 56 cm

23  
*Merlin (The Tide), 2024*  
Laser cut, perforated, rolled, welded, sand blasted and phosphate, steel, laser cut, powder coated and airbrushed aluminium, rolled, welded and powder coated steel, button screws  
45 × 50 × 28 cm

24  
*Merlin (Rock and Sole), 2024*  
Laser cut, rolled, forged, welded and powder coated steel, laser cut, welded and sand blasted and phosphated aluminium, laser cut, forged, sand blasted and phosphate aluminium, polished aluminium, laser cut, rolled, powder coated and airbrushed aluminium sheet, welded, sandblasted and phosphated steel rod, 3D printed Nylon SLS, button screws  
40 × 70 × 24 cm

25  
*Merlin (Jordan), 2024*  
Laser cut, rolled, forged, welded and powder coated steel, laser cut, welded and powder coated aluminium, laser cut, forged, sand blasted and phosphated aluminium, laser cut, rolled, powder coated and airbrushed aluminium sheet, sandblasted aluminium tube and hand manipulated aluminium wire, dome nuts, button screws  
65 × 50 × 30 cm

26  
*Subs (3001 261733), 2026*  
Laser-cut, folded, hand-hammered, sprayed and manipulated powder-coated aluminium; screen-printed powder-coated aluminium; c-print mounted on aluminium; sprayed, sanded and waxed polyester  
58.5 × 27 × 5.6 cm

27  
*Subs (1301 260901), 2026*  
Laser-cut, folded, hand-hammered, sprayed and manipulated powder-coated aluminium; screen-printed powder-coated aluminium; c-print mounted on aluminium; sprayed, sanded and waxed polyester  
78.3 × 39.1 × 5.6 cm

28  
*Subs (0601 260248), 2026*  
Laser-cut, folded, hand-hammered, sprayed and manipulated powder-coated aluminium; screen-printed powder-coated aluminium; c-print mounted on aluminium; sprayed, sanded and waxed polyester  
28 × 57.5 × 5.6 cm

29  
*Subs (2503 261736), 2026*  
Laser-cut, folded, hand-hammered, sprayed and manipulated powder-coated aluminium; screen-printed powder-coated aluminium; c-print mounted on aluminium; sprayed, sanded and waxed polyester  
59 × 28.5 × 5.6 cm

30  
*Subs (3101 261434), 2026*  
Laser-cut, folded, hand-hammered, sprayed and manipulated powder-coated aluminium; screen-printed powder-coated aluminium; c-print mounted on aluminium; sprayed, sanded and waxed polyester  
77.8 × 36.1 × 9.6 cm

31  
*Subs (0601 261502), 2026*  
Laser-cut, folded, hand-hammered, sprayed and manipulated powder-coated aluminium; screen-printed powder-coated aluminium; c-print mounted on aluminium; sprayed, sanded and waxed polyester  
67.6 × 33 × 13.1 cm

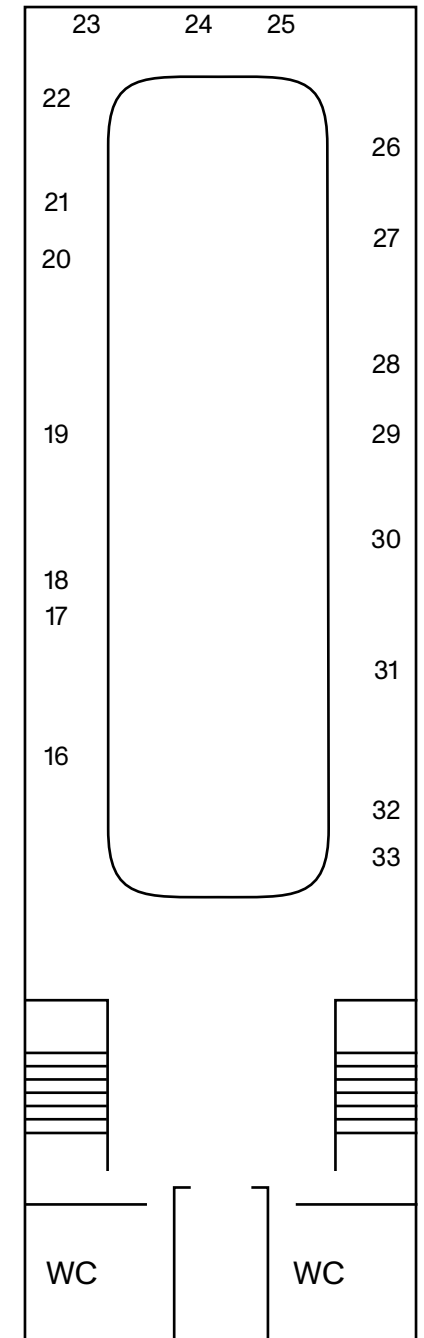
32  
*Subs (0401 261737), 2026*  
Laser-cut, folded, hand-hammered, sprayed and manipulated powder-coated aluminium; screen-printed powder-coated

aluminium; c-print mounted on aluminium; sprayed, sanded and waxed polyester  
57.5 × 26 × 5.6 cm

33  
*Subs (0301 261504), 2026*  
Laser-cut, folded, hand-hammered, sprayed and manipulated powder-coated aluminium; screen-printed powder-coated aluminium; c-print mounted on aluminium; sprayed, sanded and waxed polyester  
57.5 × 27.5 × 10.6 cm

For all works, unless otherwise stated:  
Courtesy of the Artist and  
The Approach, London;  
Galerie Greta Meert, Brussels;  
Mai 36 Galerie, Zurich;  
Tanya Bonakdar Gallery, New York

## Gallery



## Programme

Wed, 3 Jun, 7 pm

Curator's Tour with Heinrich Dietz

Fri, 12 Jun, 4 pm

Junge Kunstfreund\*innen

*Refuse—Reuse*

Upcycling-Workshop

(registration required)

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

## 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:



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