



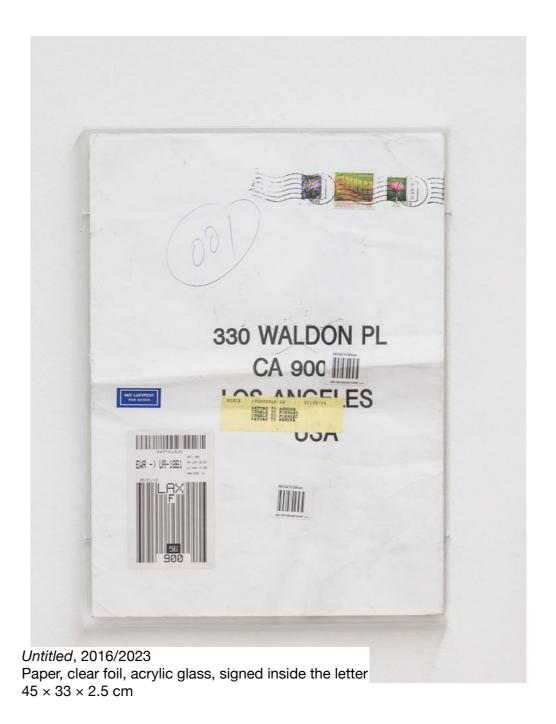


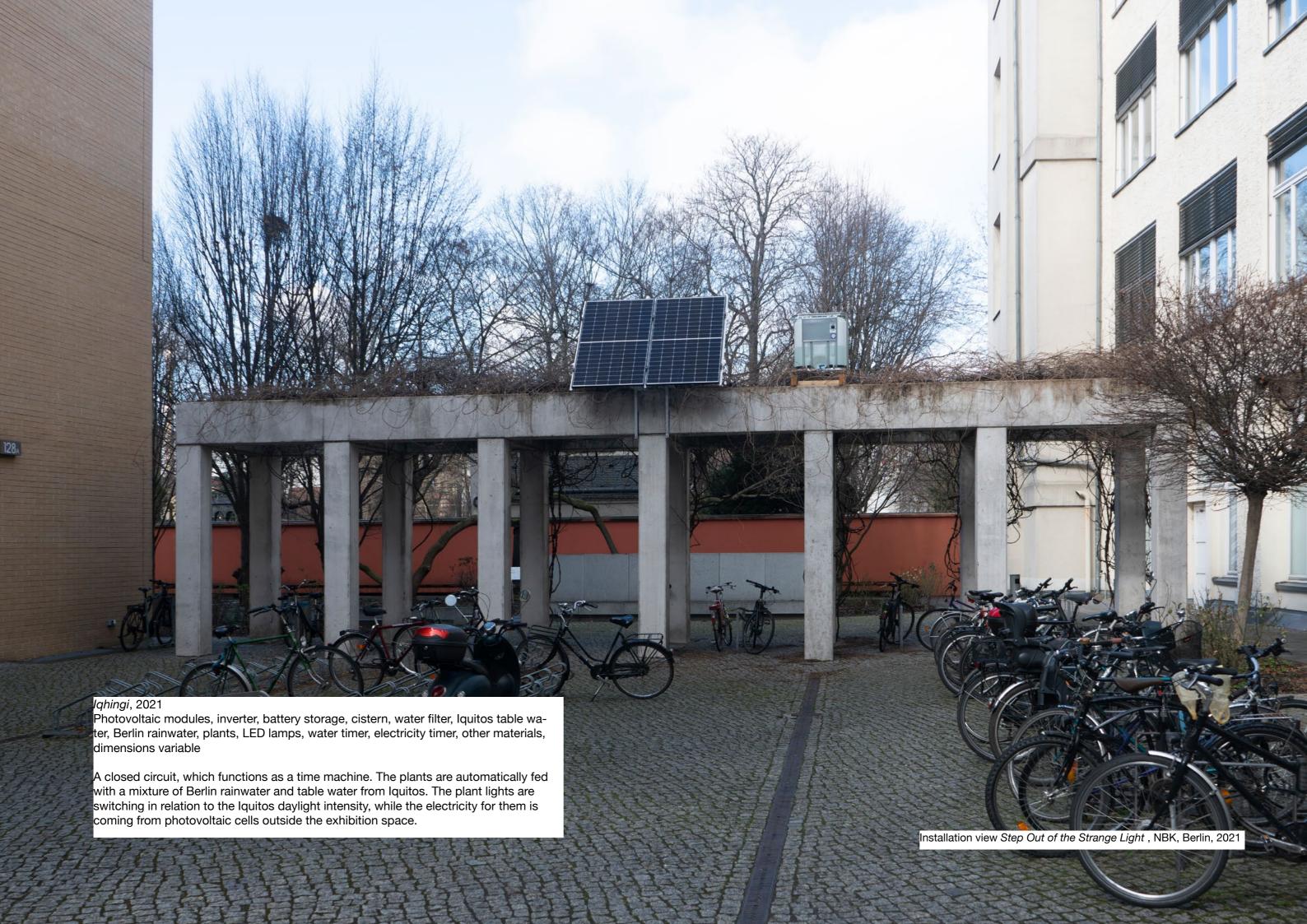






, 2023 Steel fabric, silver, magnets, optical fiber  $57 \times 45 \times 2$  cm



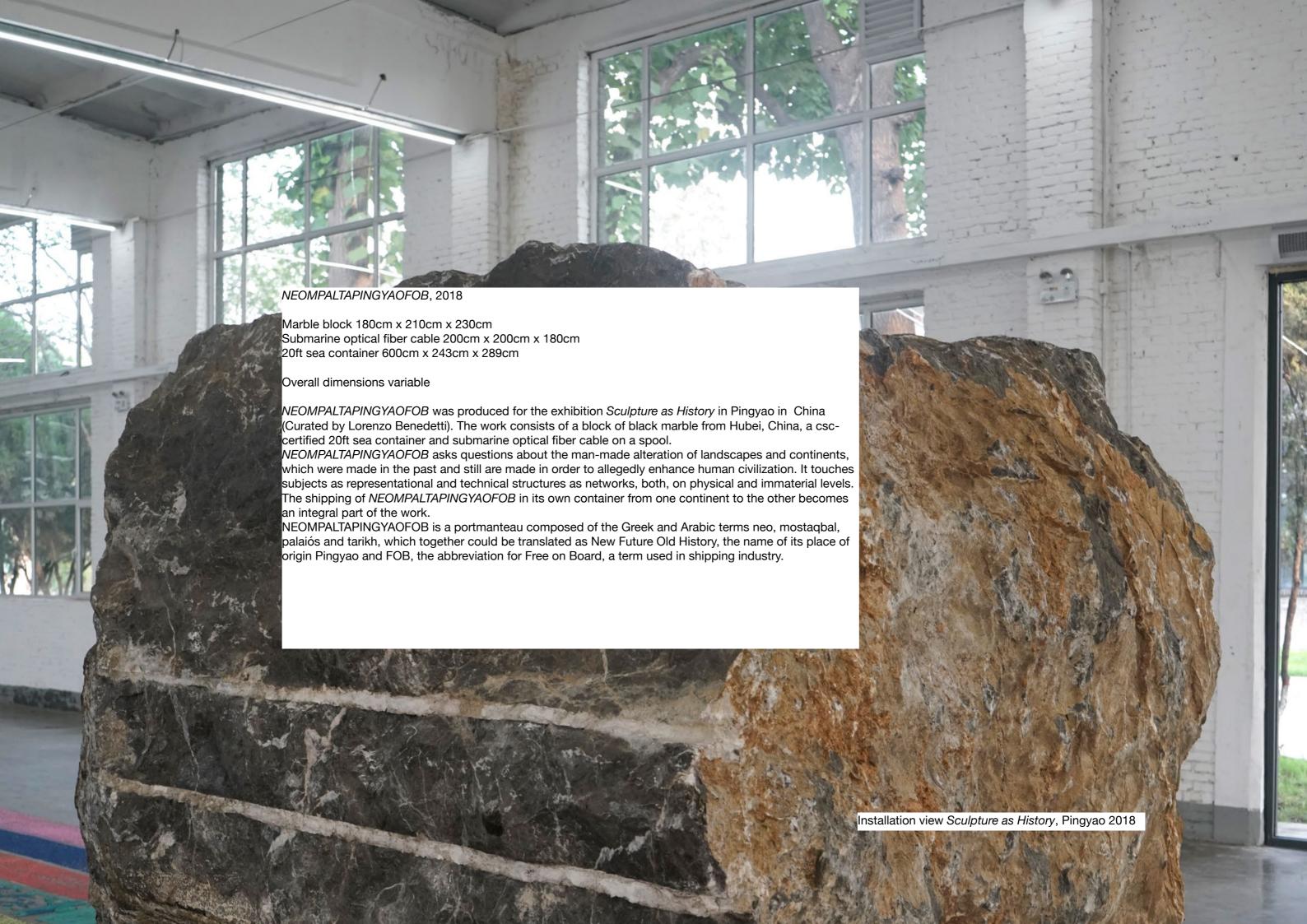




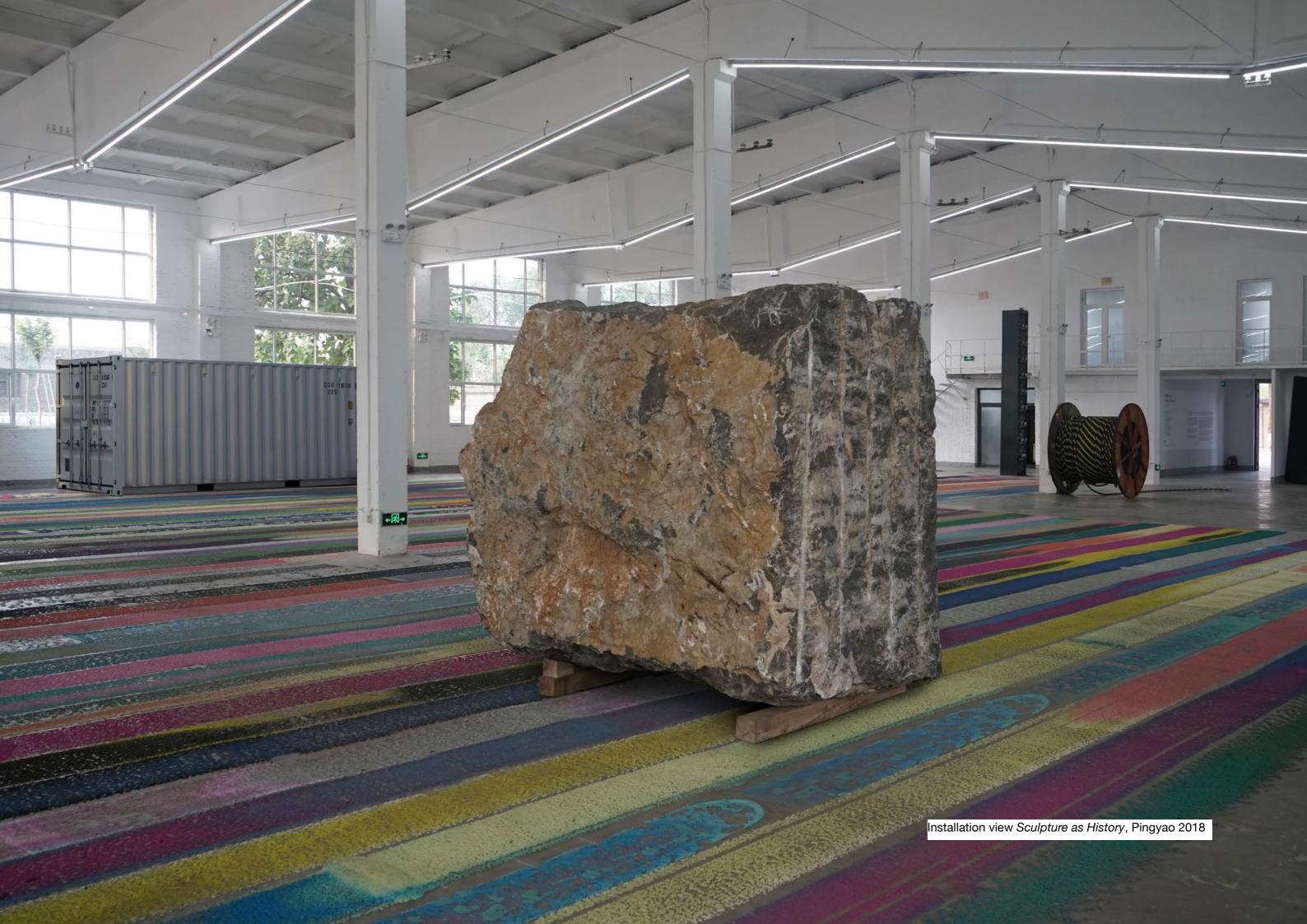




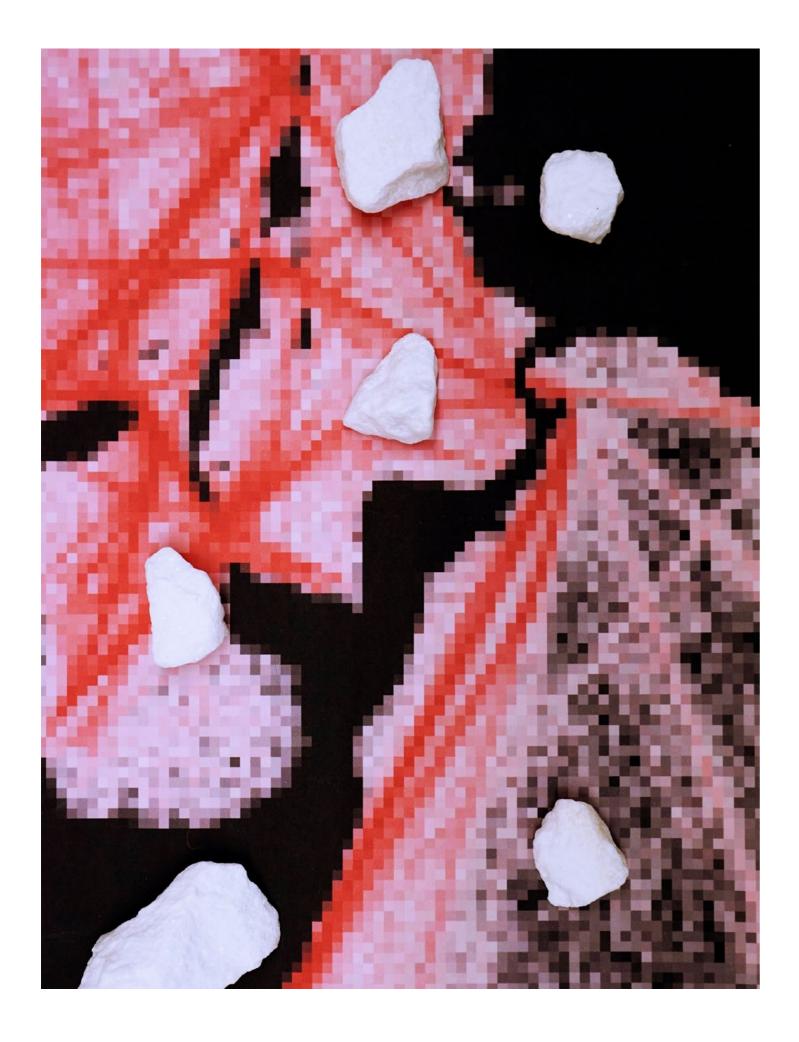












## Mandla Reuter NEOMPALTA

21.04.2018 - 13.07.2018

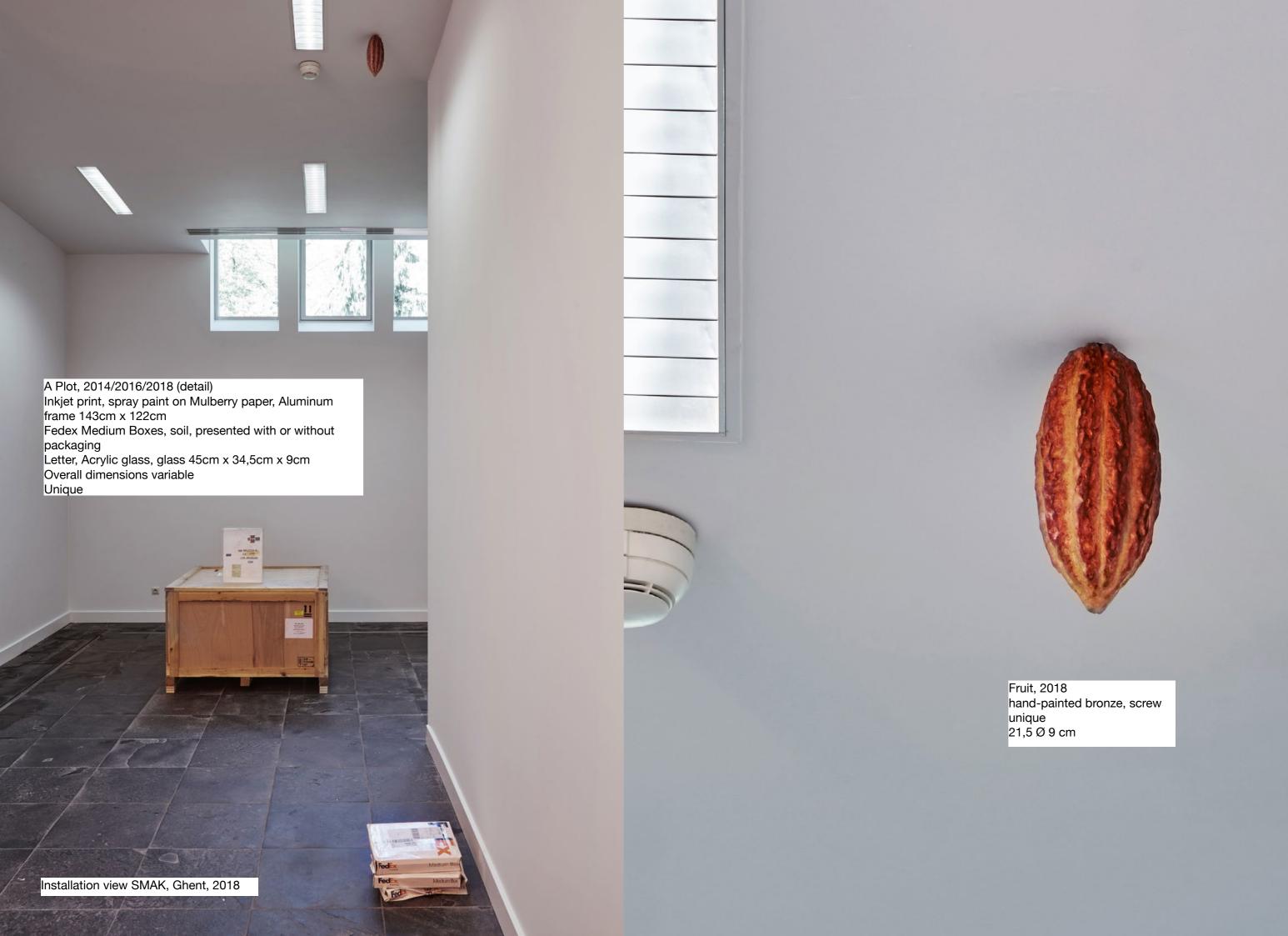
Mandla Reuter—NEOMPALTA—S.M.A.K.—Friends of S.M.A.K.—Jan Hoetplein 1, 9000 Ghent, Belgium—April 21 2018 - July 13 2018—NEOMPALTA—portmanteau—new future—old history—behind the wardrobe—old library—new exhibition space—neo mostagbal – palaiós – tarikh – Atlantis, 2016 – PVC coated polyester fabric – steel – air – wood-550cm x 300cm x 300cm-inflated-122cm x 144cm x 75cm-crated-crated by manufacturer - Seaflex - Isle of Wight - presented as crated - 225kg - 20T - balloon -tool-collection of S.M.A.K.-Atlantis-myth-place-salvage bag-archaeologysubmarine-lift-hoist-dive-pull-drag-city-dwelling-ship-ocean-mud-sandrust-mussels-corals-fish-water-Nemo-remnants-submerged-and forgotten-light-air-Endless Line, 2018-steel cable-shackle-bronze-paint -dimensions variable-wall-wall-building-hoist-hold-pull-plant-fruit-Criollo-Cocoa-chocolate-Praline-resource-Fruit, 2018-bronze-paint-21,5cm Ø 9cm-resource-Nicaragua-Panama-fruit-raw-Criollo cocoa-beanprocessed—cocoa mass—chocolate—pod to bar—Nestlé—Ferrero—industry—tree plantation—foundry—chocolatiers—Brussels—Berlin—Los Angeles—pod—seeds bronze fruit—processed—fruit—industry—agriculture—ships—shipping—bulk—land sea-ship-water-chocolate-ceiling-building-S.M.A.K.-smack -Mountain Air, 2018-Thassos Snow White-wood-optical fiber cable-I/A-V(ZN)BH 24G50/125um OM2-spool-mini breakout cable-120cm x 90cm x 93cm-blockwhite marble—Skaris Export—Kavala—sculpture—cloud—AWS—Google—Apple— Microsoft—Untitled, 2018—Thassos Snow White—wood—metal—130cm x 90cm x 100cm—strapped—block—mountain—Untitled, 2018—Thassos Snow White—wood metal - 120cm x 80cm x 74cm - strapped - block - mountain - antecedent -Mountain, 2018—Thassos—Thessaloniki—Haifa—Barcelona—Panama—Los Angeles—eventual stops—eventual routes—20' Sea Container— 605,8 x 243,8cm x 289,5cm—Thassos Snow White—marble block—350cm x 140cm x 150cm—20 T quarry-mountain-island-freight container-ship-shipped mountain-water -iourney-moving mountain-water-ice-standard-block-rubble-toothpastework-Wasser-Schindler House 2017-exhibition-Fountain, 2015-marble blockcurved tube—blue—water—fountain—Francesca Minini 2017—Chagres, 2018—170,5 cm x 112,5 cm x 5 cm-map-plan-Diazo print-paper-fabric-sunset-Fujifilmphoto-photo paper-acrylic glass-aluminum-screws-Panama-Rio Chagres-riversource—delta—route—canal—river—dam—water—Thasos, 2018—171 cm x 111 cm x 5 cm—Diazo print—Fujifilm—photo—photo paper—canvas—acrylic glass—aluminum frame-map-plan-island-Thassos-mountain-view-Port. 2018-185.5 cm x 120.5 cm x 5 cm—Diazo print—Fujifilm—photo—photo paper—tape—water—harbor harbor water—Port of Los Angeles—destination—block—container—Mountain, 2018 map-plan-mapping-blank-ship-container-canals-journey-Hold, 2017 -neon tubes-daylight-6.500K-SOX-street light-monochromatic light-1.800kcandle—Aluminum—half-light—time of confusion and mystery—blue hour—yellow time twilight—dusk—pedestrian crossing—Observatory—time of beautiful people—Day's End-time zones-A Plot, 2014/2016/2018-three works-portmanteau-blend -Cadastral Map-inkjet print-Mulberry paper-110g-marking spray-line-whiteexcavation—canal—Los Angeles—330 Waldon PI—Lot 27—manually drawn—141 B 221-Revised Oct. 1997-City of Los Angeles-Gary Lee Moore City Engineer-Bureau of Engineering — G I S Mapping Div. — Randy Price, P.E. — Division Engineer — paper street — Aluminum-143cm x 122cm-glass-letter-2016-paper-ink-glass-acrylic glass-45cm x 34,5cm x 9cm-Berlin-Los Angeles-Berlin-Deutsche Post-USPS-Deutsche Post-loop-studio practice-lot-missing address-mailbox-paper street-fictionshipped soil—Los Angeles—330 Waldon PI—Fedex—Medium Box—three times—dirt packed—dirt spread—carpet—Los Angeles—Graz—2014—Berlin—Ghent 2018—earth— Dracula—Bram Stoker—dirt—dimensions variable—overall dimensions variable

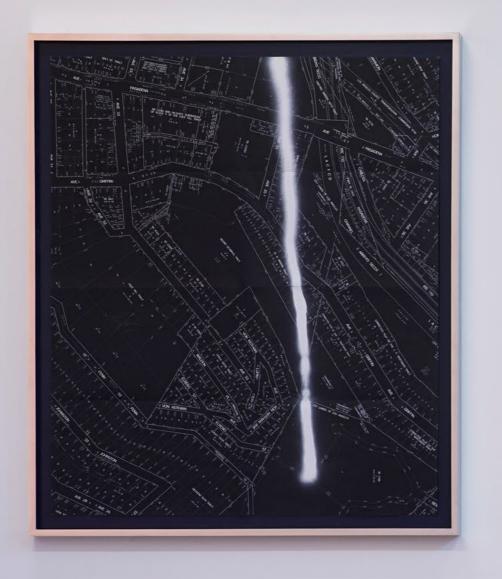












A Plot, 2014/2016/2018 (detail)
Inkjet print, spray paint on Mulberry paper, Aluminum frame 143cm x 122cm
Fedex Medium Boxes, soil, presented with or without packaging
Letter, Acrylic glass, glass 45cm x 34,5cm x 9cm
Overall dimensions variable
Unique

Atlantis, 2016 (detail)
PVC coated polyester fabric, metal, wood
122 x 144 x 75cm

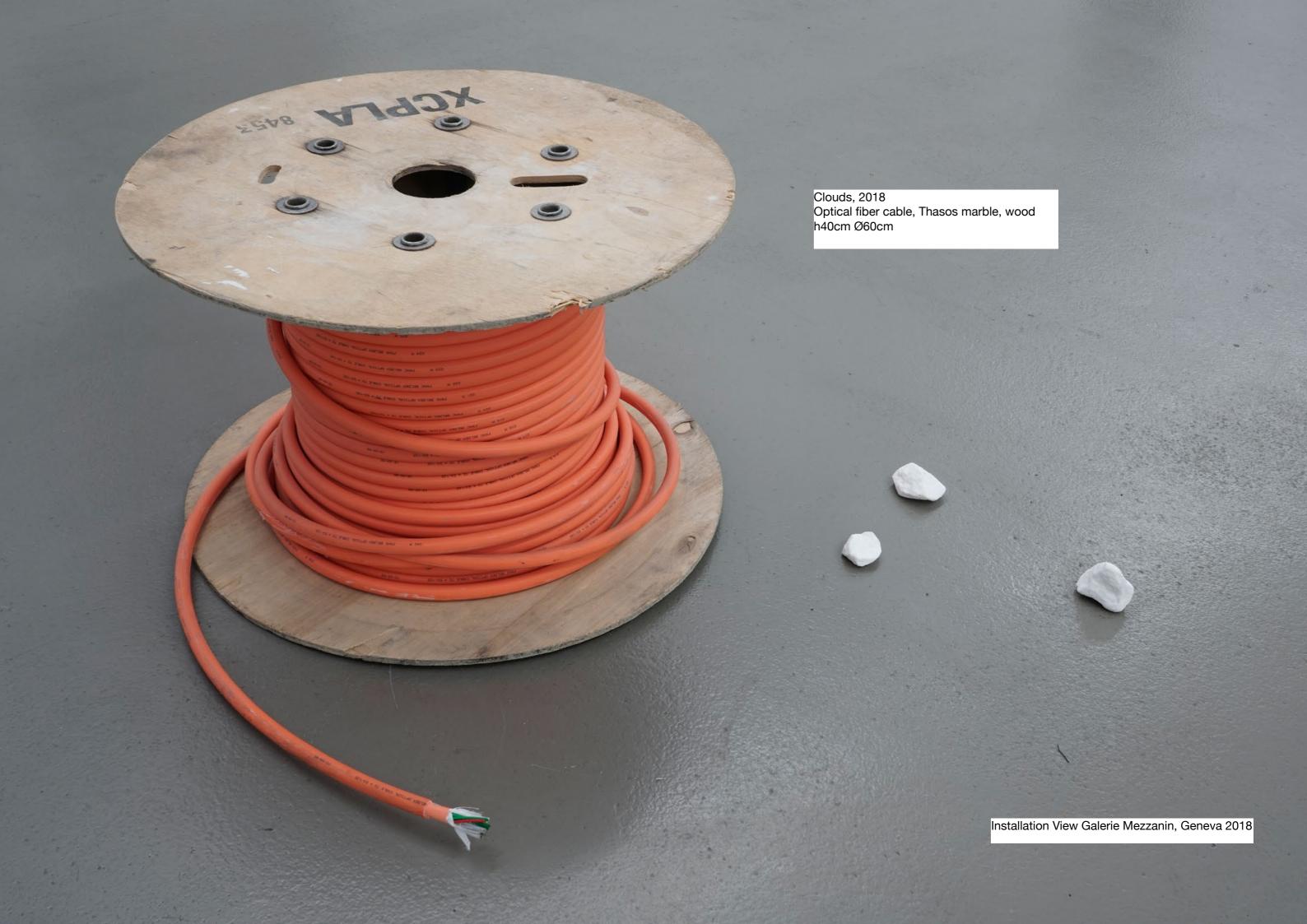
Installation view SMAK, Ghent, 2018



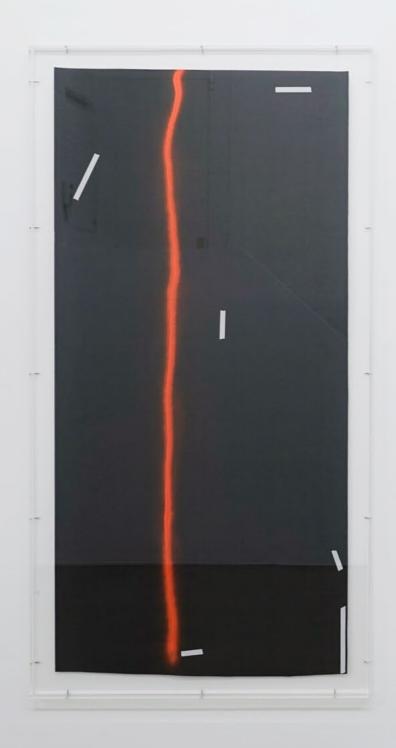
PAPANANAMAMA Galerie Mezzanin Geneva 19.01.–17.03.2018

PAPANANAMAMA-2018-Galerie Mezzanin-Geneva-Mandla Reuter-Berlin-2009-2011-2014—Karin Handlbauer—very—happy—show—2018—fourth exhibition—Mandla Reuter -very-happy-Vienna-Geneva-exhibition-gallery-money-work- Panama-identical booksshelf-Papananamama-papers-time-studio-journeys-Clouds, 2018-optical fiber cabledata—XCPLA 8453—Thasos Marble Beach—souvenir—research trip—Thasos—marble block—18 T-quarry-mountain-island-ship-freight container-journey-Gibraltar-Nicaragua-Panamacanals—Los Angeles—work—Wasser—2017—Schindler House—Untitled, 2018—map—plan—diazo print—plotter—paper—fabric—correction tape—marking spray—line—orange—color code—data cloud-Google-Amazon-Instagram-last mile-things-internet-acrylic glass-aluminumscrews—frame—UV—age—190cm x 100cm x 4,6cm—Untitled, 2018—map—plan -diazo print-plotter-paper-fabric-correction tape-marking spray-line-blue-color codepotable water—bath tub—toilet—flush—fountain—acrylic glass—UV—aluminum—screws—190cm x 100cm x 4,6cm—Untitled, 2018—map—plan—diazo print—plotter—paper—fabric—correction tape-marking spray-white-line-color code-excavation-engineers-archeology-canal -Nicaragua-Panama-ships-container-trade-traffic-USA-foundation-geology-timeacrylic glass—aluminum—screws—190cm x 100cm x 4,6cm—Up, 2018—steel ropes—shackle— Tillandsia usneoides—Bromeliaceae—Spanish Moss—Cabello de hadas—epiphyte—plant—air and—water—190cm—190cm—shackle—hoist—hold—pull—plant—forest—technique—nature— Electricity, 2018—underground cable—141cm—electric city—internet—cars—charge—supply -power-plant-solarium-Fruit, 2018-bronze-paint-21,5 Ø 9 cm-ed. 5-2ap-resource-Nicaragua—Cacao—land—chocolate—Untitled, 2015—diazo print—paper—fabric—acrylic glass— 178cm x 119cm—blue—blueprint—map—plan—architecture—mapping—unpaved roads -Anthropocene-blank-Untitled, 2015-diazo print-paper-fabric-acrylic glass-Forex -aluminum-173cm x 126cm-blue-blueprint-a3d 0n3Plo WI, 2015-chromogenic prints-acrylic glass-glass-wood-series of 15, 54,60 cm x 42,60 cm-each-panorama-establishing shotsubject—object—environment—330 Waldon PI—A Plot—2011—Louis Waldon—actor—Warhol -Superstar-paper street-studio-set-movie-fiction-practice-Los Angeles-PAPANANAMAMA-Panama-books-shelf-Berlin



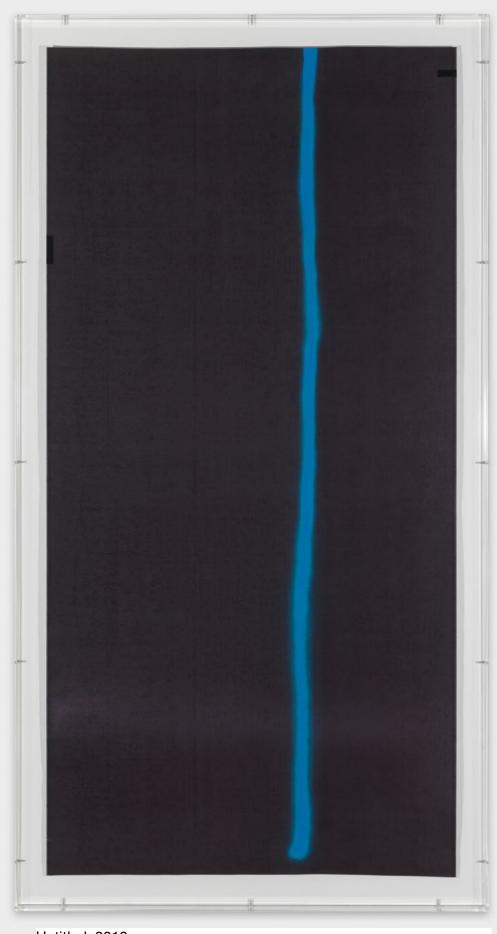




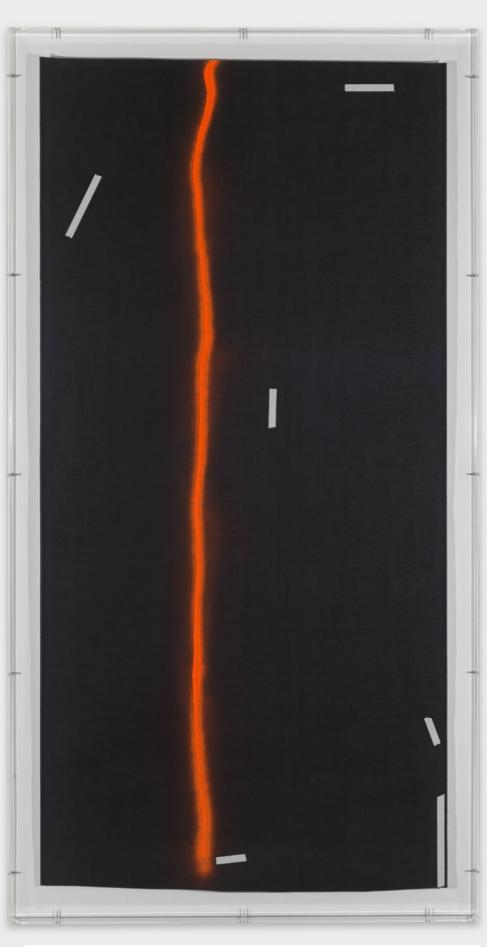




Electricity, 2018 Underground cable 141cm x 7cm



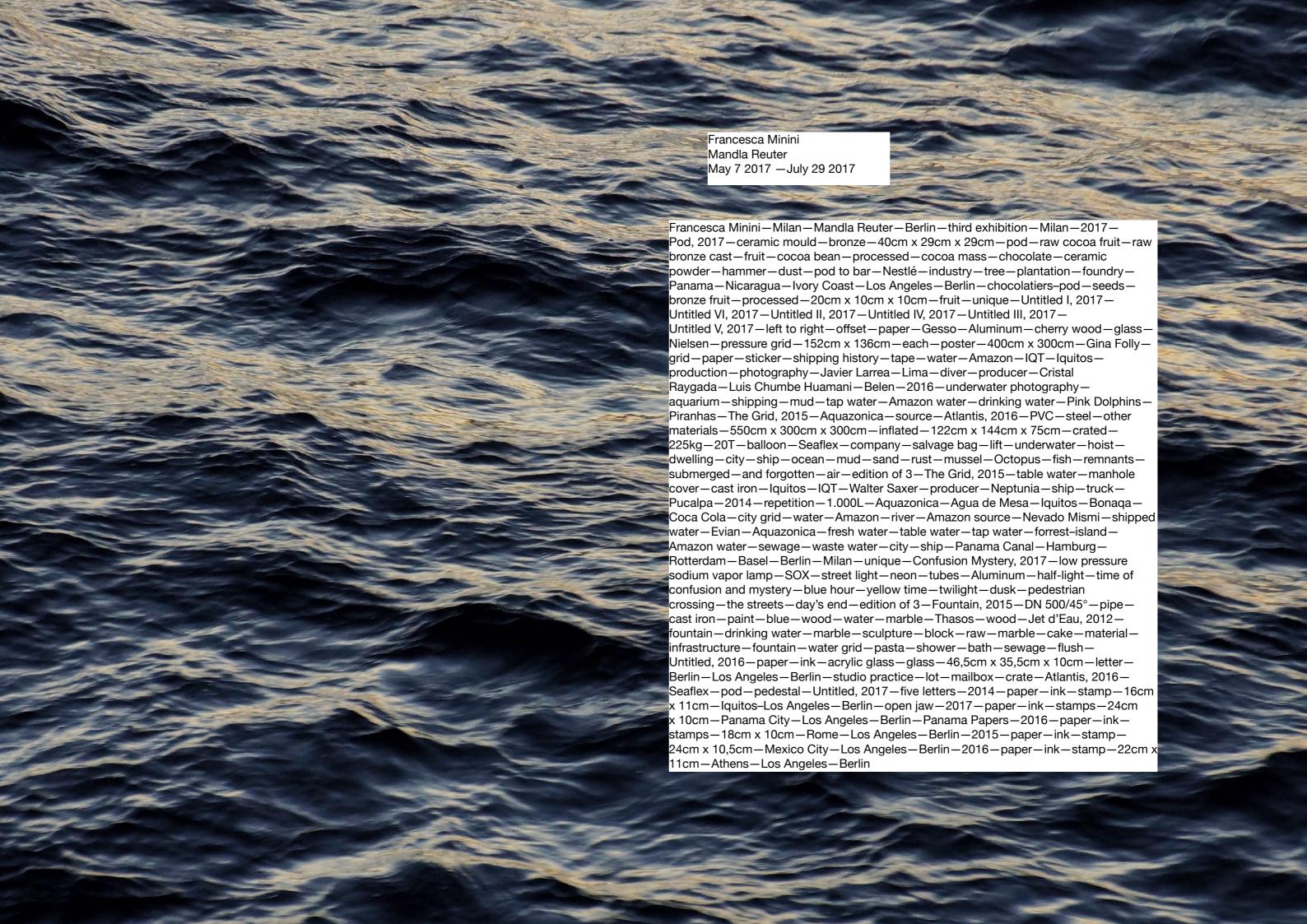
Untitled, 2018
Diazo print mounted on fabric, tape, paint, acrylic glass, aluminum 190cm x 100cm x 4,6cm

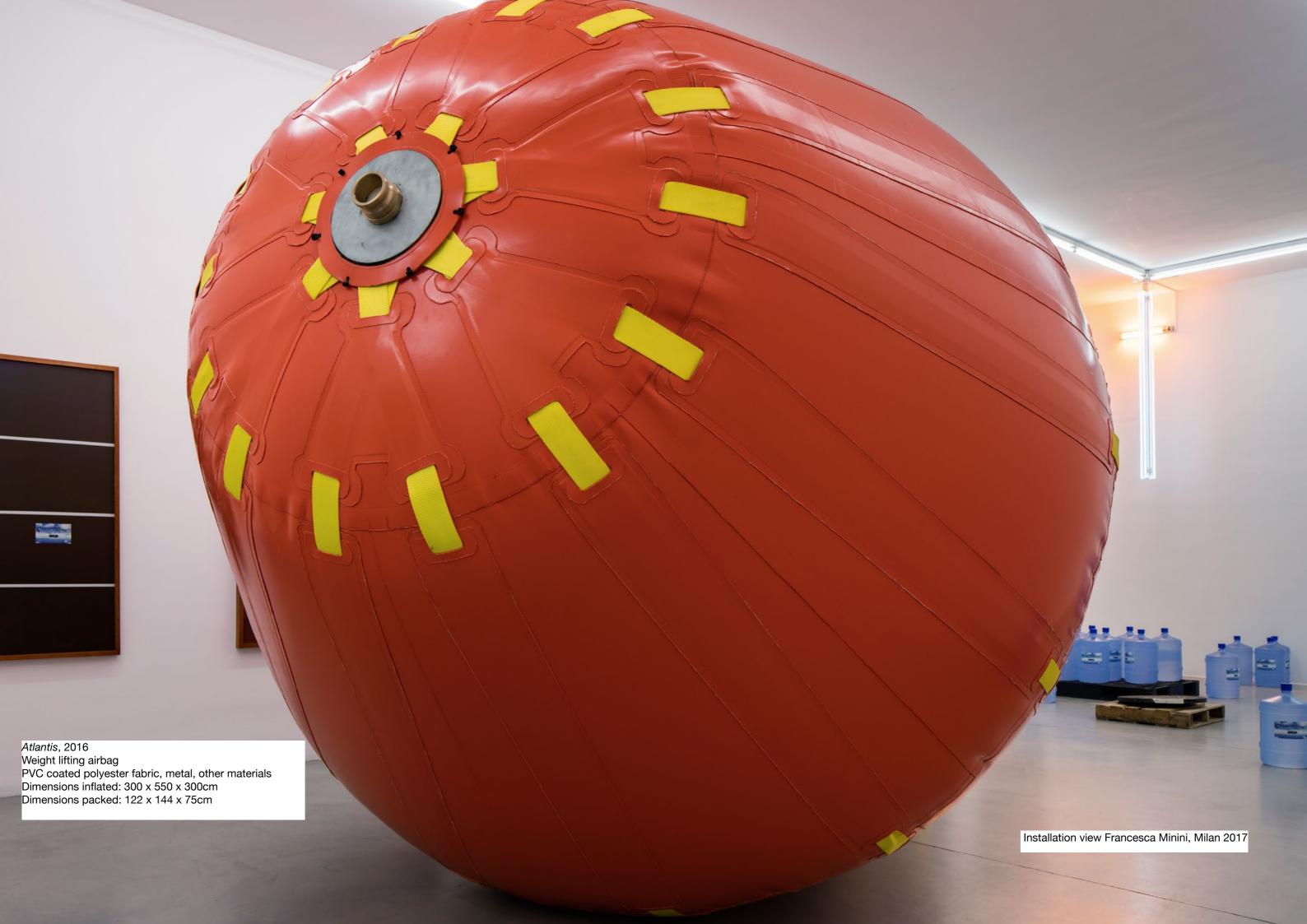


Untitled, 2018
Diazo print mounted on fabric, tape, paint, acrylic glass, aluminum 190cm x 100cm x 4,6cm



Untitled, 2018
Diazo print mounted on fabric, tape, paint, acrylic glass, aluminum
190cm x 100cm x 4,6cm























Untitled I–VI, 2017 Offset print on paper, Aluminum, Gesso, Glass, Wood 152cm x 136cm each





Detail

Untitled III, 2017 Offset print on paper, Aluminum, Gesso, Glass, Wood 152cm x 136cm

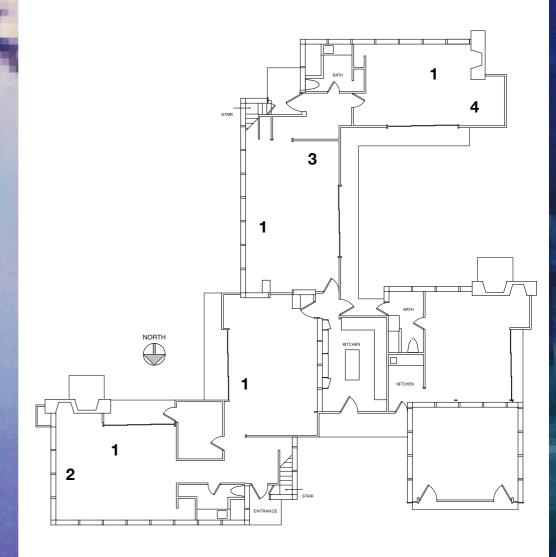
## WASSER

*March 9 – June 4 2017* MAK Center, Los Angeles

In recent years while Mandla Reuter's work has travelled the globe, its point of origin was a plot of land on a paper street near downtown Los Angeles. Purchased for his exhibition, A Plot, at De Vleeshal in Middelburg, Netherlands in 2010, Reuter has regularly drawn from this empty lot as a fount of figurative and even literal source material. The site serves as a virtual set and studio, of endless dimension unlimited by geography, while sitting vacant in East L.A. with an occupiable area of around 4,000 square feet.

Wasser occurs simultaneously in multiple locations: The MAK Center's historic properties, Schindler's Kings Road House and Fitzpatrick-Leland House, and on a containership somewhere in the Atlantic. This choreography of sequence and staging creates an almost baroque narrative of construction. The temporary exhibition reflects on the perpetual movement of sited materials and delocalized resources across the world. Entering the Anthropocene, Wasser explores an age where entire continents are no longer geologically shaped by nature but altered exclusively for reasons of trade and politics, until no part of the world remains unaffected by mankind. The sparse installation at the Schindler House complements the main work which is moving between Greece and California. Through the course of the exhibition, a raw snow-white marble block is quarried from the island of Thasos and loaded into a shipping container arriving at the Port of Los Angeles towards the end of the exhibition. The cargo ship and contained marble block become an extended but crucial part of the exhibition, in motion throughout the show.

Reuter, who has been in residence at the Fitzpatrick-Leland House during his preparations for Wasser, invited several artists from L.A. and abroad to help him inhabit the house with their works. Amongst these are Kathryn Andrews, Gerry Bibby, Juliette Blightman, Kerstin Cmelka, Niklas Goldbach, Alejandro De La Guerra, Morgan Fisher, Gina Folly, Karl Holmqvist, Margaret Honda, Halina Kliem, Alice Könitz, Klara Liden, Fabian Marti, Jill Mulleady, Shahryar Nashat, Carissa Rodriguez, Nora Schultz, Alvaro Urbano, and Alexander Wolff.



- **1.** *EETASTGMTASTPST*, 2017 SOX lighting, dmx-controller, hardware
- **2.** CACAO, 2017 Bronze, other materials
- 3. UNTITLED, 2016 Paper, ink

- **4.** PROPELLER, 2017 Manganese Bronze, wood
- **5.** MOUNTAIN, 2017 Marble, wood, metal, paint 6m x 2.5m x 2.6m





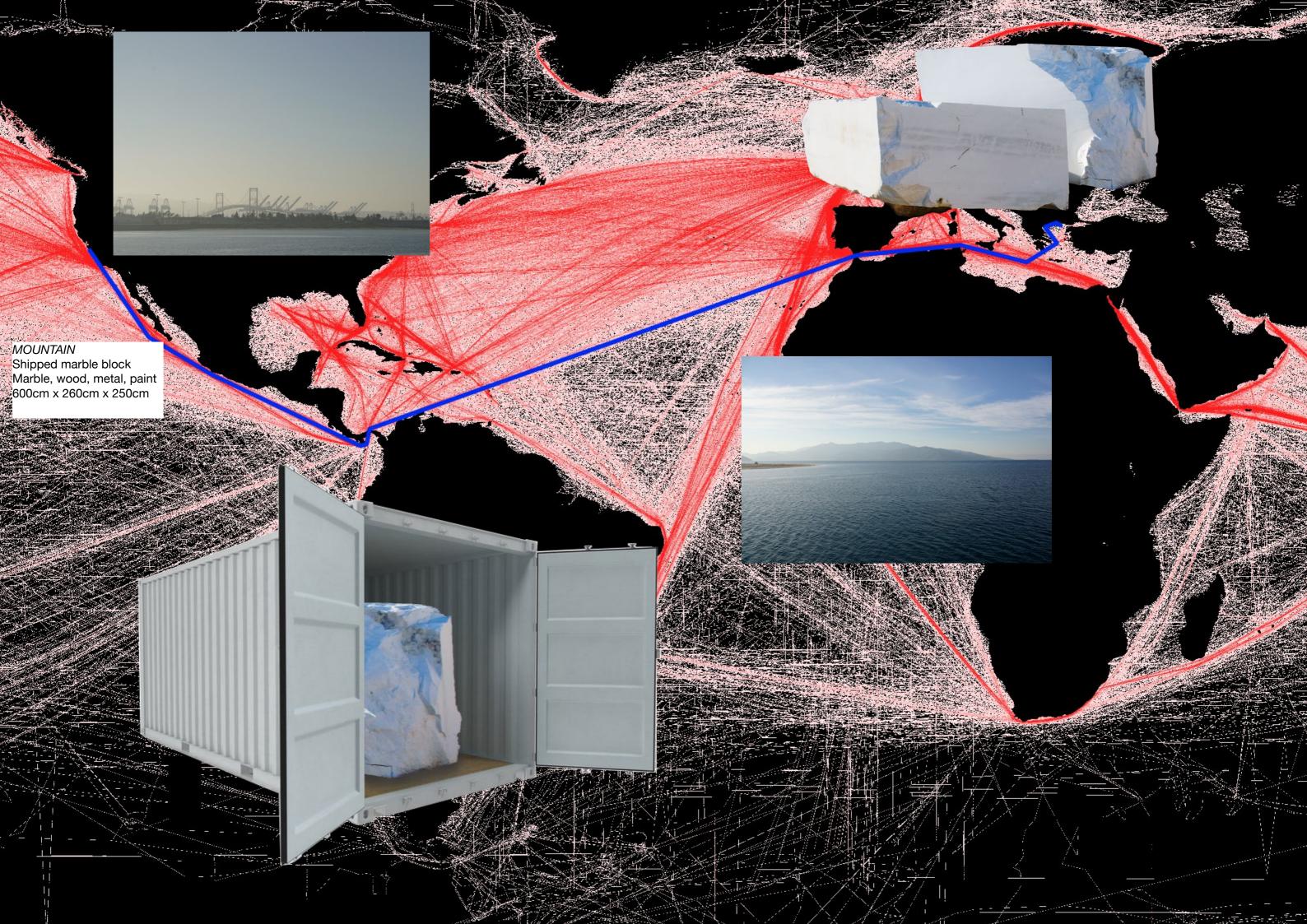




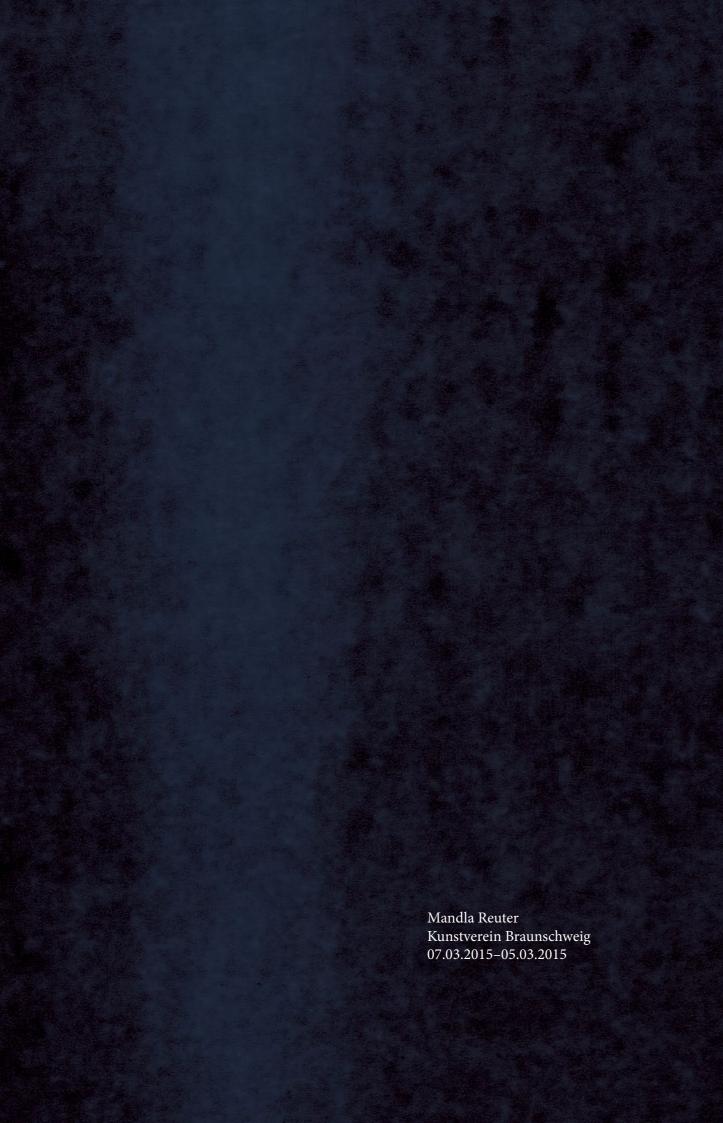












Mandla Reuter—Kunstverein Braunschweig—Lessingplatz 12—Braunschweig—Haus Salve Hospes — 03.07.-05.03.2015—SALVE HOSPES—house—AEEHL OPSSV, 2015—welcome—guest—detour—dimensions variable—bricked entrance—garden—floorplan—nalproolf—open and closed—abandoned and secured—enter through the garden—It's Not Late It's Early, 2015—5pm-11pm—time zones—Bogota—New York—Iquitos—Quebec—Lima—time—UTC—time of confusion and mystery—am/pm—GMT—garden—dirt—track—entrance—01— Spiegelsaal—entrance—foyer—hall of mirrors—Untitled, 2009—three mirrors—197cm x 341cm—126cm x 366cm—213cm x 187cm—Schinkel Pavillon—2009—Souvenir—Berlin—made-to-measure—garden pavilion— Kronprinzenpalais—Oberwallstr—windows—pictures—façade—Double, 2013—double—representation—sex actor—artist—actress—Seyneb Saleh—Mandla Reuter—Graz—Los Angeles—Ambach—Basel—Berlin—Munich—2013—suit—shirt—shoes—sculpture park—parks—Austria—tower—view—made-to-measure—Untitled, 2015—figures—chat—hanger—Minerva—Vesta—Pax—Concordia—hello—gossip girls—02—Rotunde—AEEHO LPSSV, 2015—open and closed—rotunda—main entrance—bricked exit—Kl. Esszimmer—reception—admission books—Kunstverein—catalogues—03—Wohnzimmer—Source, 2014—ubiquitous—spring—Évian-les-Bains—Evian—water—shipped—palettes—1.500 liters—slab of aluminum—ultimate load—floor—fountain—grid—fountain water—city—settlement—dwelling—dimensions variable—Untitled, 2015—source—Amazon—google maps maps—the world—plotting—www—Nevado Mismi—2001—National Geographic Society—versions—30cm x 40cm—gesso—wood—canvas—220cm x 150cm—04—Boudoir—Corner Piece, 2010-boundary—330 Waldon Pl—Los Angeles—North Broadway—marker—fence—address—land—concrete—steel—260cm x 51cm x 50cm—localization—Insuff Add, 2013—paper—acrylic glass—glass—35cm x 27cm x 8,5cm—letter—23cm x 32cm—need better address—mapped—US Postal Service—Fedex—UPS—no such street—localization—undeliverable as addressed—plot addressless—Los Angeles—2010—downtown—fake estate—GMC—05—Bilderzimmer—The Gate, 2012—remote control—acrylic glass—Untitled, 2011—Michael Pfrommer—water color—88cm x 69cm—access—a gate—The Gate land—opening—closing—car—a3d 0n3Plo Wl, 2015—Prospect 330 Waldon Pl, 2010—prospect—Los Angeles framed photographs—panoramic view—plot—address—localization—06—Bronzezimmer—Track, 2015—trace hoist—dirt—dimensions variable—garden—lawn—dirt—ship—moving—marble—container—Carrara—dragged mass—Detroit—1971—Heizer—materials—01—Spiegelsaal—entrance—mud—foyer—hall of mirrors—Untitled, 2009—three mirrors—197cm x 341cm—126cm x 366cm—213cm x 187cm—Schinkel Pavillon—2009—Souvenir— Berlin—made-to-measure —Kronprinzenpalais—Oberwallstr—windows—façade—pictures—Double, 2013—double -representation-actor-actress- artist-Seyneb Saleh-Mandla Reuter-Graz-Los Angeles-Basel-Berlin-Ambach—2013—suit—shirt—shoes—sculpture park—viewing tower— parks—views—made-to-measure-Untitled, 2015—figures—rearranged—females—antique sculptures—hangers—gossip girls—07—Rokokozimmer— Untitled, 2015—cardboard box—27cm x 32cm x 35cm—Iquitos—fragil—mantengase congelado—producto Peruano Av. Venezuela 2580 Lima Telf. 336-5385—Cartopack—Cartones del Pacifico S.A.C. Lima Peru—ice cream— Helados Donofrio—Nestlé Perú—08—Saal—Untitled, 2015—ice blocks—dimensions variable—refrigerator—210cm x 180cm x 240cm—cold—in—warm—out—electricity—air conditioning—moving—transportation—ice storage—ice factory—harbour—cold storage—ice cream—milk—fish—meat—flowers—fruits—Untitled, 2015—plants—stainless steel—glass—lighting—various materials—180cm x 115cm x 115cm—night—day—night—day—time zones—Edward James—orchid farm—Xilitla—ornamental plants—showcase—Cymbidium hybrid—Tillandsia—Brassada Mivada— Laeliocattleya—Bromeliad—South America—South East Asia—rainforest—Netherlands—substitute—sun light—blue hour—architectural lighting—sodium vapor lamp—plasma light—09—staircase—Lift, 2013—elevator cabin—other materials—250cm x 130cm x 120cm—Otis—high rise—hotel—vertical transportation—stuck—Kunsthalle Basel—2013—Francesca Minini—Milan—sex—elevator—Otis—New York 1853—up—down—up—down—film—10 second floor—automated building—hallway—room of maps—Vatican city—blueprint—inkjet—survey—map—architect—land registry—white spots—the undiscovered—from left to right—Untitled, 2015—173 cm x 125 cm—Untitled, 2015—Untitled, 2015—171 cm x 111 cm—Untitled, 2015—179 cm x 119 cm—Untitled, 2015—149 cm x 109 cm— GPS—Untitled, 2014—181,5 cm x 128 cm—Google Earth—jungle—space—Untitled, 2014—126 cm x 170 cm—satellites—Untitled, 2014—128 cm x 159 cm x 6 cm—invention—regression—Burj Khalifa—desert—Kolumbus—India— Iquitos—Panama-rubber—ice—canal—67P/Tschurjumow-Gerassimenko—ice—water—dust—Untitled, 2014—120 cm x 138 cm—Rooms, 2015—glass—doorways—11—Fräuleinzimmer—12-Schlafzimmer—The Spoon, 2013-2013leather-steel-paint-different items-210cm x 110cm x 26cm—showcase—Barcelona daybed—exhibition version—studio version—Hypnagogia—transitional state—apple—Dali—Hans Gugelot—mango—Emmenthaler—banana—whipped cream—strawberry—prickly pear—Sacher torte—grapes—13— Frühstückszimmer—14—Fremdenzimmer—15—Badezimmer











Insuff Add (2013)
paper, acrylic glass, glass
35 cm x 27 cm x 8,5 cm
undeliverable letter





Installation view, Kunstverein Braunschweig, 2015





















07\_MG\_3006.jpg



09 MG 3015.ipg 04 MG 3066.ipg



13\_MG\_3036.jpg02\_MG\_2996m neu.jpg 1.772×2.476 1.772×2.476



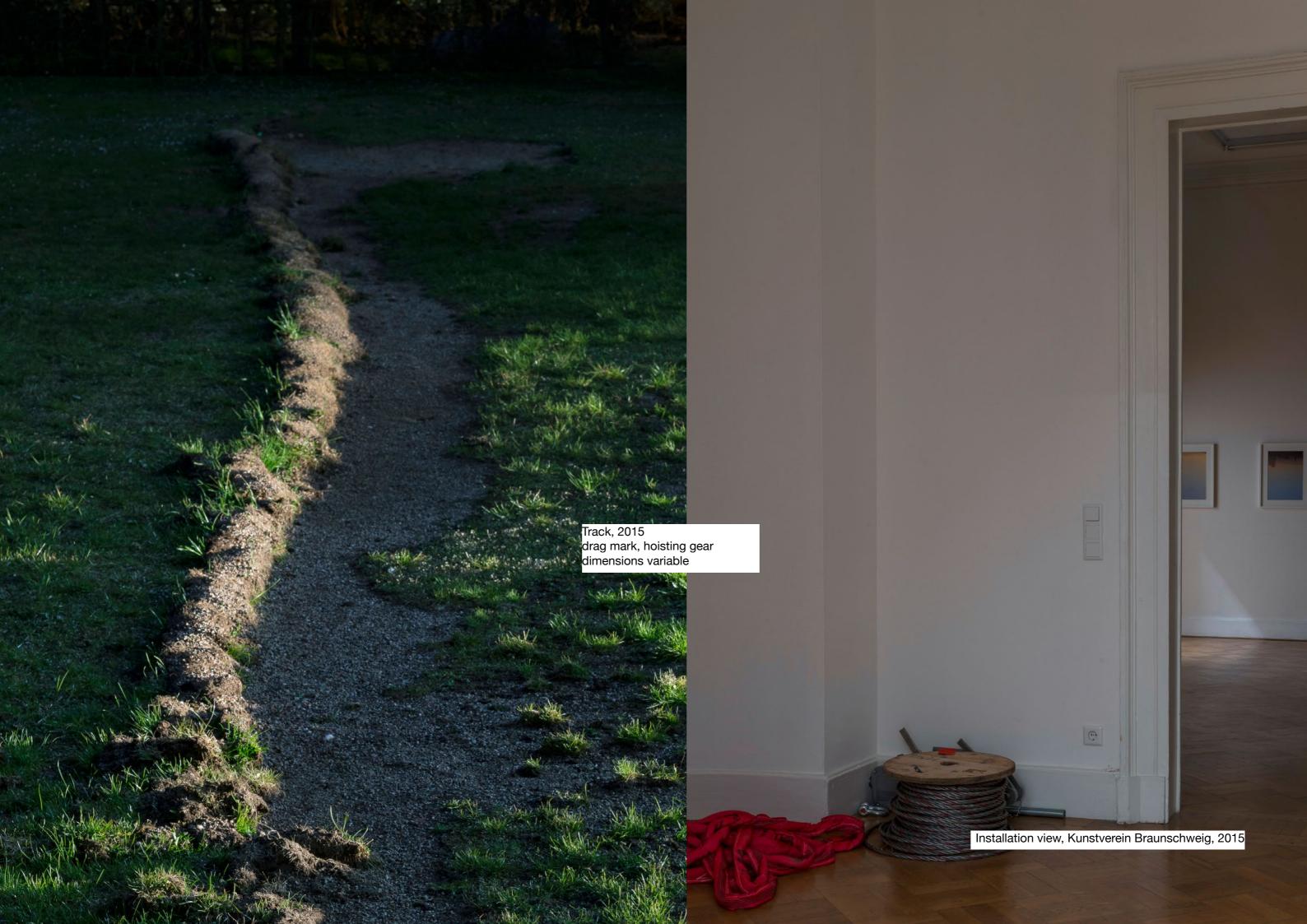
a3d 0n3Plo WI, 2015

15 chromogenic prints, glass, wood 54,60 cm x 42,60 cm

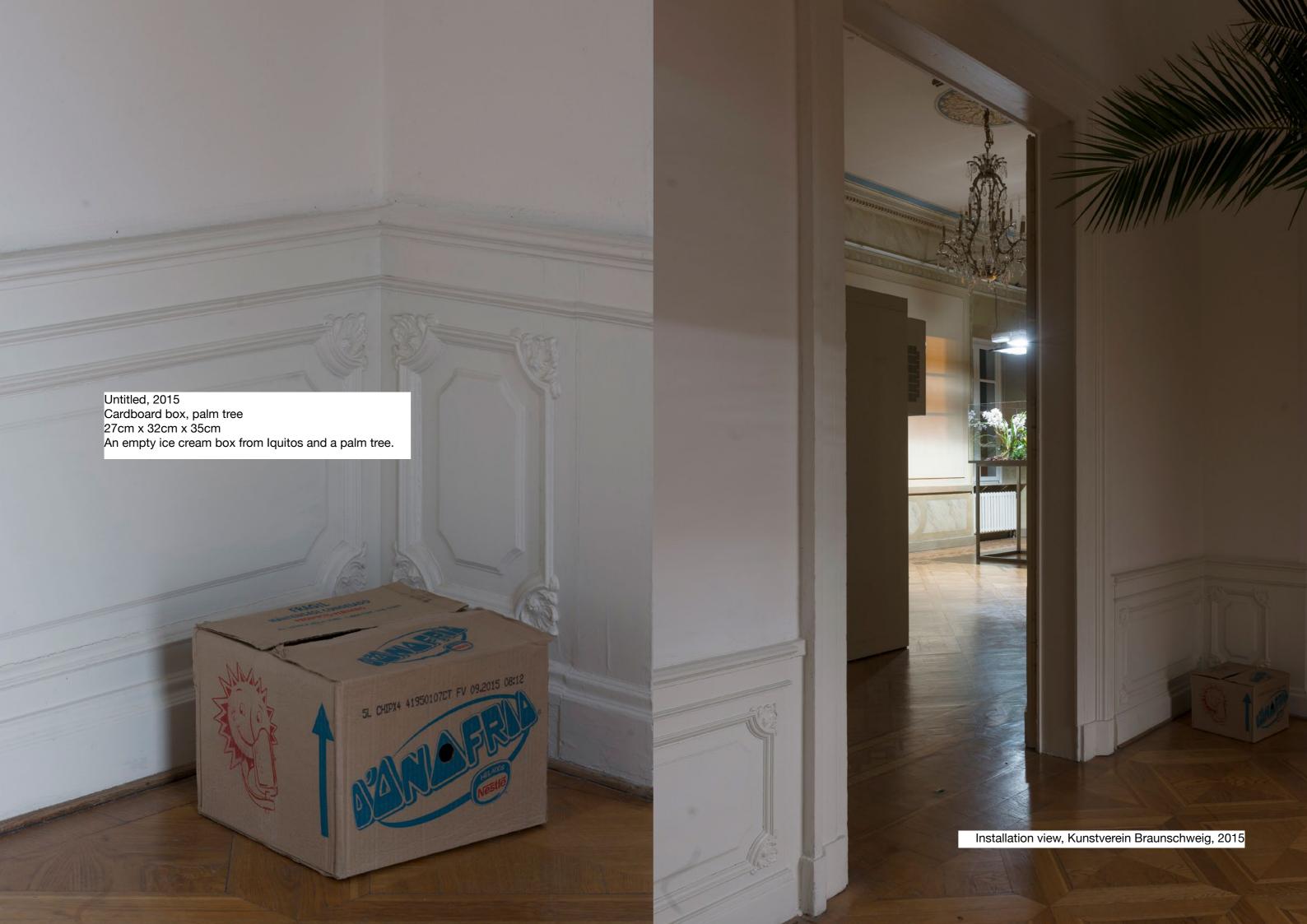
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A panoramic view shot from 330 Waldon Place in Los Angeles.

Differently to the earlier related work *Prospect, 330 Waldon PI*, 2010 this series was shot in one contiuos take. As a whole series the work is presented in a mixed-up order creating a distorted panorama rather than a classic view on the landscape. The work functions as a connected series of images as well as single photographs, fostering the idea of a landscape spread all over the world.

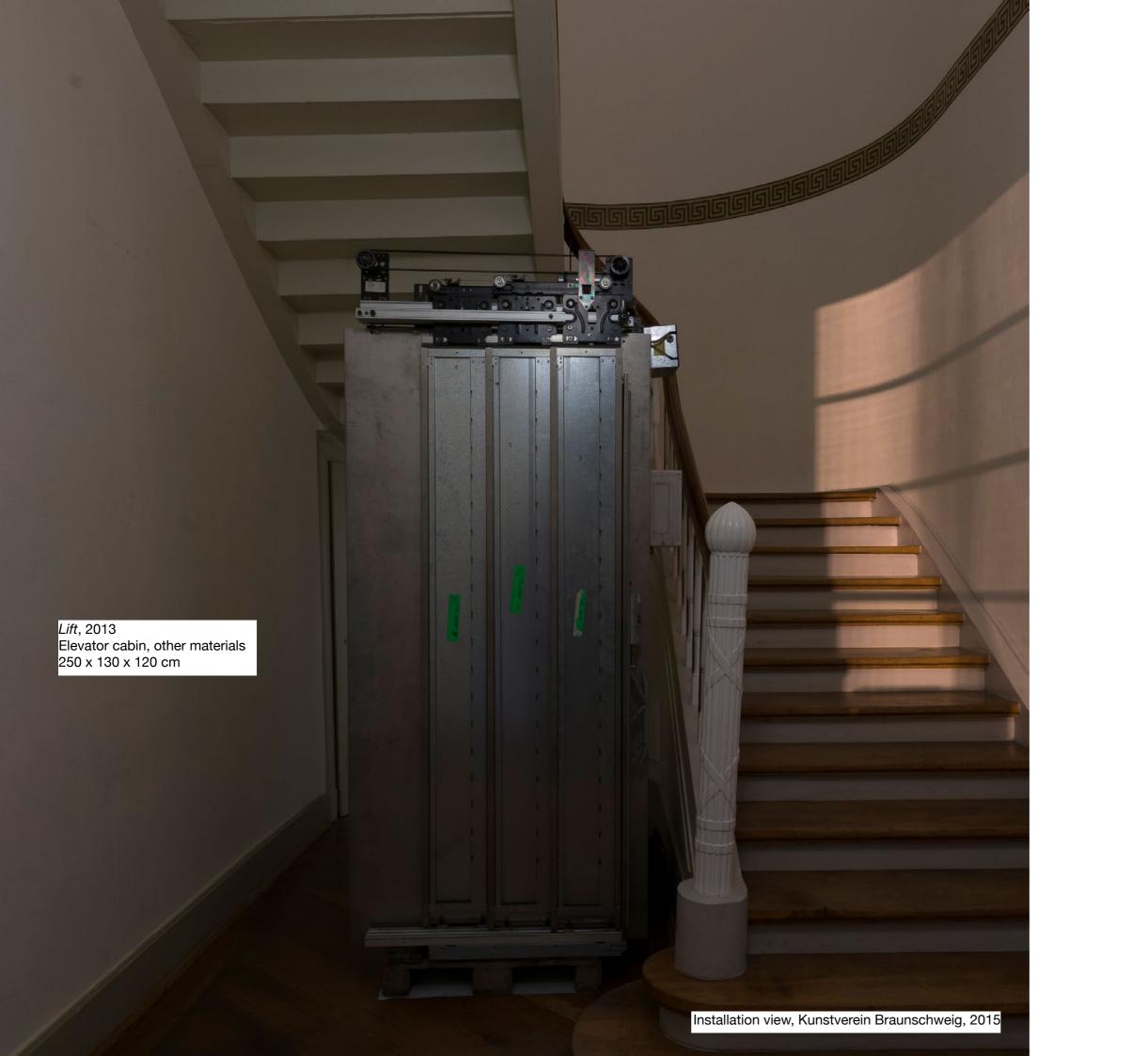


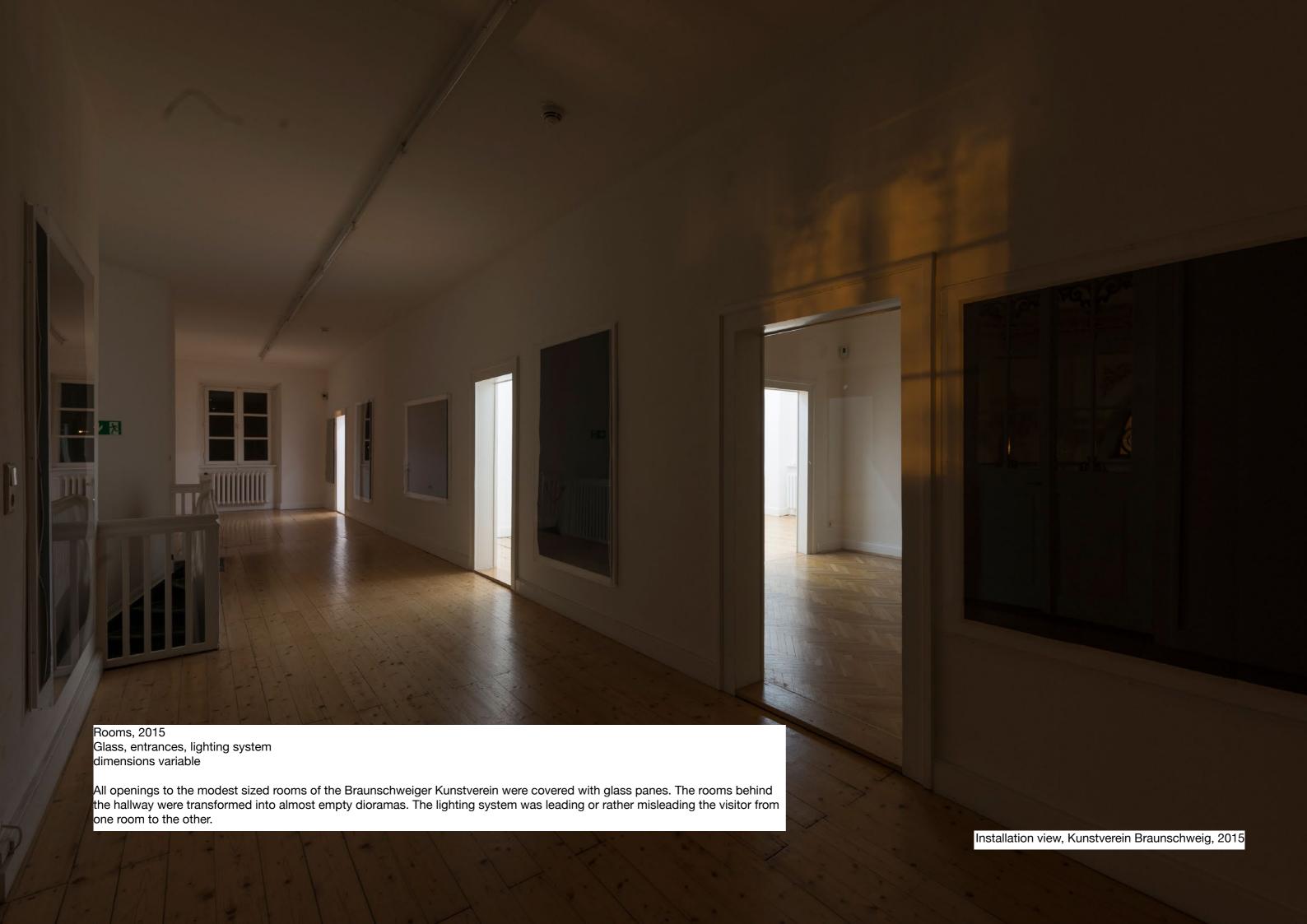


























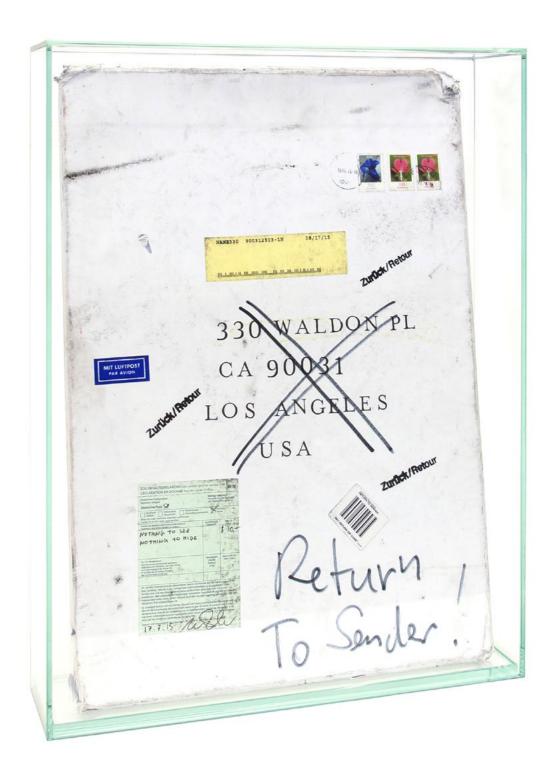


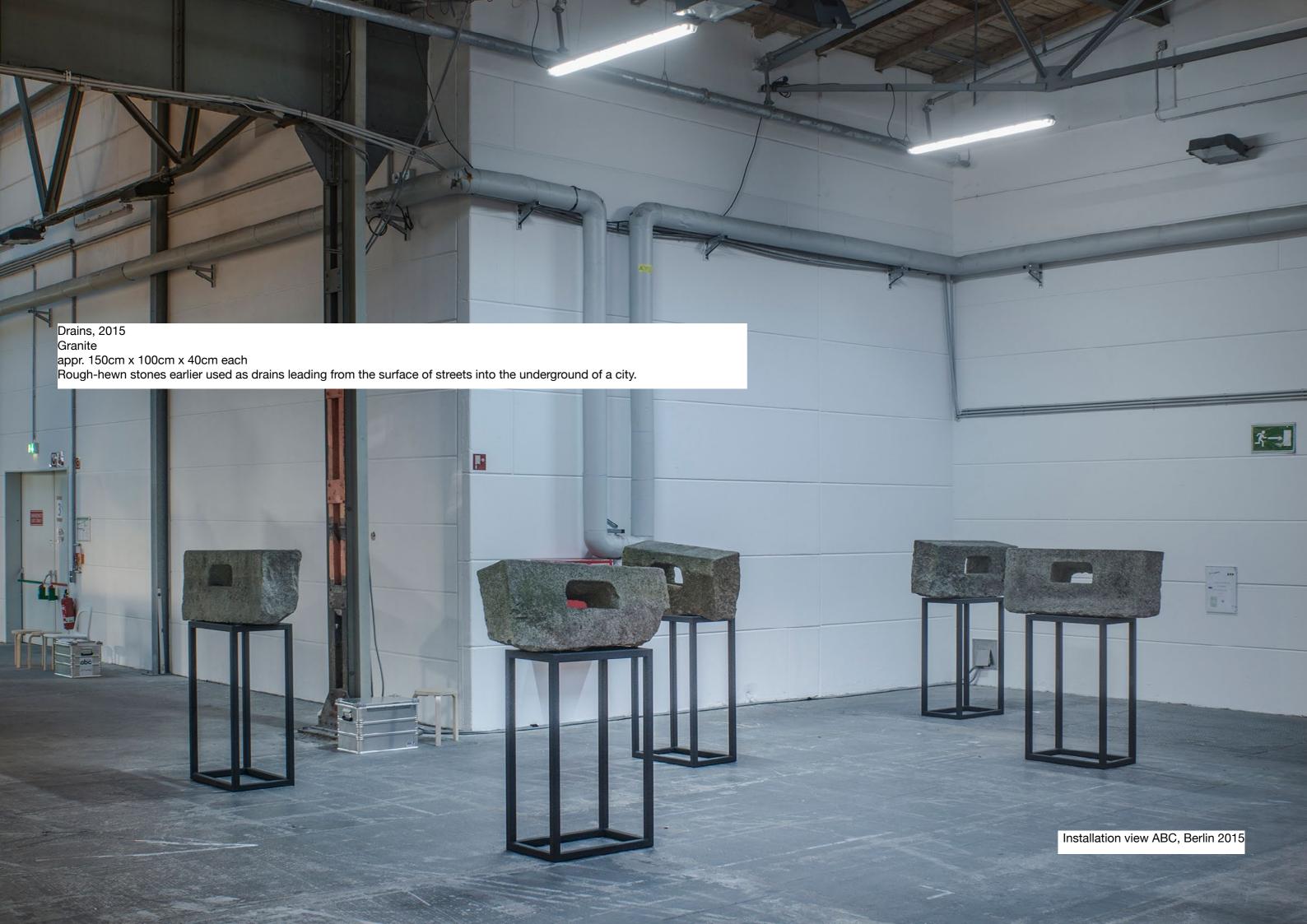
reinforced concrete 450cm x 60cm x 60cm

The beginning and termination of an architectural endeavour.



An ongoing series of works, all aiming to locate an address of an unclaimed plot in Los Angeles. The letters in different sizes and formats are sent from all over the world and regularly presented together with other works, providing a virtual, often peculiar connection to the other works exhibited.







Armilla Galerie Mezzanin 2014

Mandla Reuter—Armilla—19.11—10.01.2015—Galerie Mezzanin, Wien—2014—third show—last exhibition—first space—room of maps—Vatican city—blueprint—inkjet—survey—map—architect—land registry—white spots—the undiscovered—clockwise from left–GPS—Untitled, 2014—181,5 cm x 128 cm x 6 cm—Google Earth—jungle—space—Untitled, 2014—126 cm x 170 cm x 6 cm—satellites— Untitled, 2014—128 cm x 159 cm x 6 cm—invention—regression—Burj Khalifa—desert—Kolumbus— India—Iquitos—rubber—ice—67P/Tschurjumow-Gerassimenko—ice—water—Untitled, 2014— 120 cm x 138 cm x 6 cm—hallway—left to right—envelopes—glass case—No Such St, 2013—Insuff Add, 2013—need better address—mapped—No Such St, 2013—Returned to Sender, 2013—US Postal Service— Fedex—UPS—Returned to Sender, 2013—returned to sender—no such street—localization—undeliverable as addressed—addressless land—Los Angeles—2010—downtown—fake estate—GMC—second space— Out, 2014—in—drain—man hole cover—three parts—canalization—The Third Man—Warhol—WC— Vienna-city-shit-piss-water-sewage-waste-wastewater-land-underground-rats-crocodileescape—breaking and entering—Night, 2014—sodium vapor lamp—dimensions variable—night—day on-off-beauty of the night-street lighting-street-shoes-Double, 2013-body double-actor-Seyneb Saleh-Graz-2013-suit-sex-shirt-two pair of shoes-park-view-custom-made-front entrancewardrobe—cave—Francis Reuter—son—kid—four—painting—house—Untitled (2012)—model—cardboard packaging—structure paint—1:1—detail—sketch—The Gate—airline blankets—playground—cave—hide and seek—house—private part—third space—storage—first space—hallway—second space—third space storage—City, 2014—Évian-les-Bains—city—Evian—water—water pipe—package of water—spring ubiquitous spring—palettes—1.000 liters—pump—fountain—water grid—fountain water—city settlement—office—Untitled Plot, 2014—framed pigment print—142,5 cm x 122,5 cm—envelope—acrylic glass-glass-37,5 cm x 31 cm x 9 cm-dirt-other materials-carpet-Kunsthalle Basel-2013-first version—dirt—sand—steel plates—Waldon Place—Los Angeles—A Plot–SBKM De Vleeshal— Middelburg—2011—Basel—dirt trodden into carpet—2013—dimensions variable—one work—three pieces—dispute—overall dimensions variable

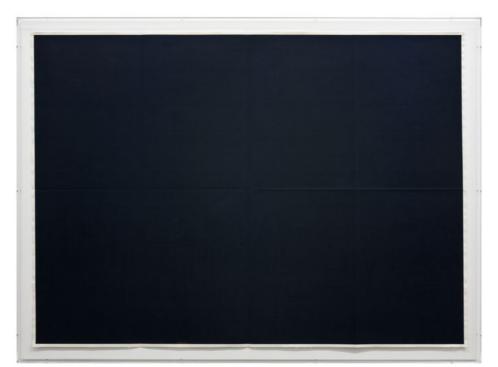
Press text







Untitled (2014)
blueprint mounted on canvas
181,5 cm x 128 cm x 6 cm incl. frame



Untitled (2014)
blueprint mounted on canvas
120 cm x 138 cm x 6 cm incl. frame

Untitled (2014)
blueprint mounted on canvas
126 cm x 170 cm x 6 cm incl. frame



Untitled (2014)
blueprint mounted on canvas
128 cm x 159 cm x 6 cm incl. frame









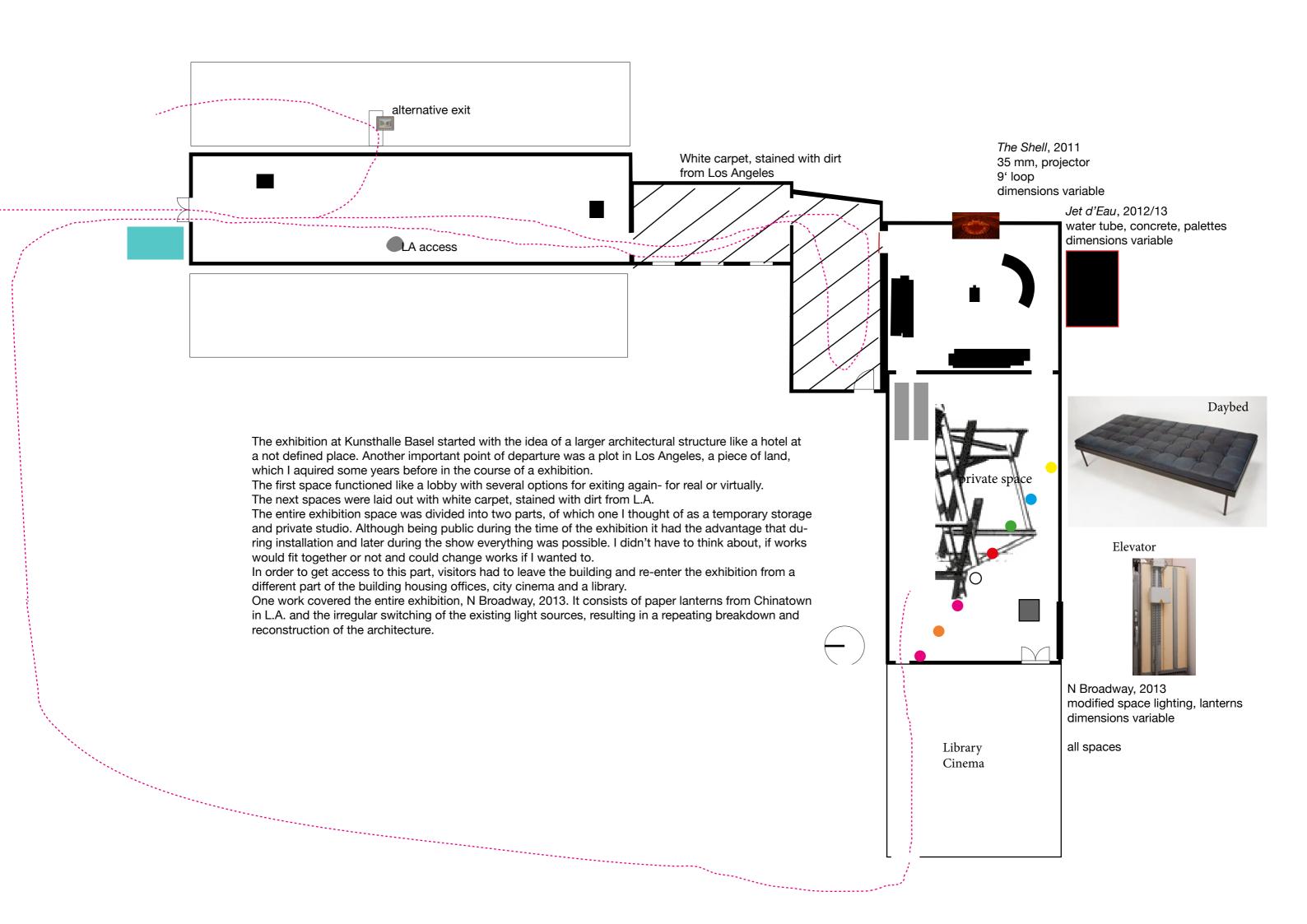






















Allée, 2013 framed etching, wall cut-out dimensions variable

An alternative exit out of the building through heating system, book storage, mens toilet and the Bar of Kunsthalle Basel.









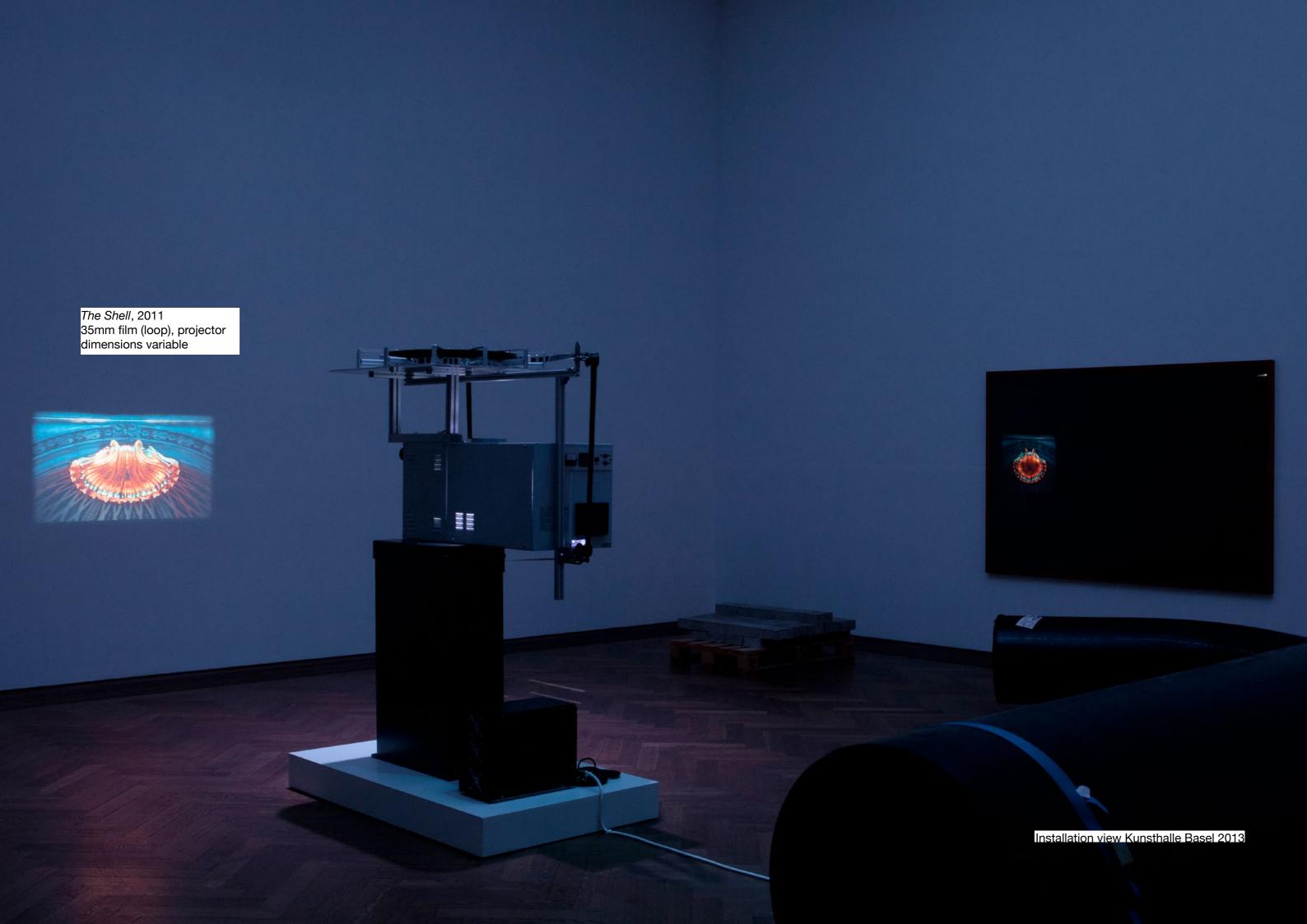


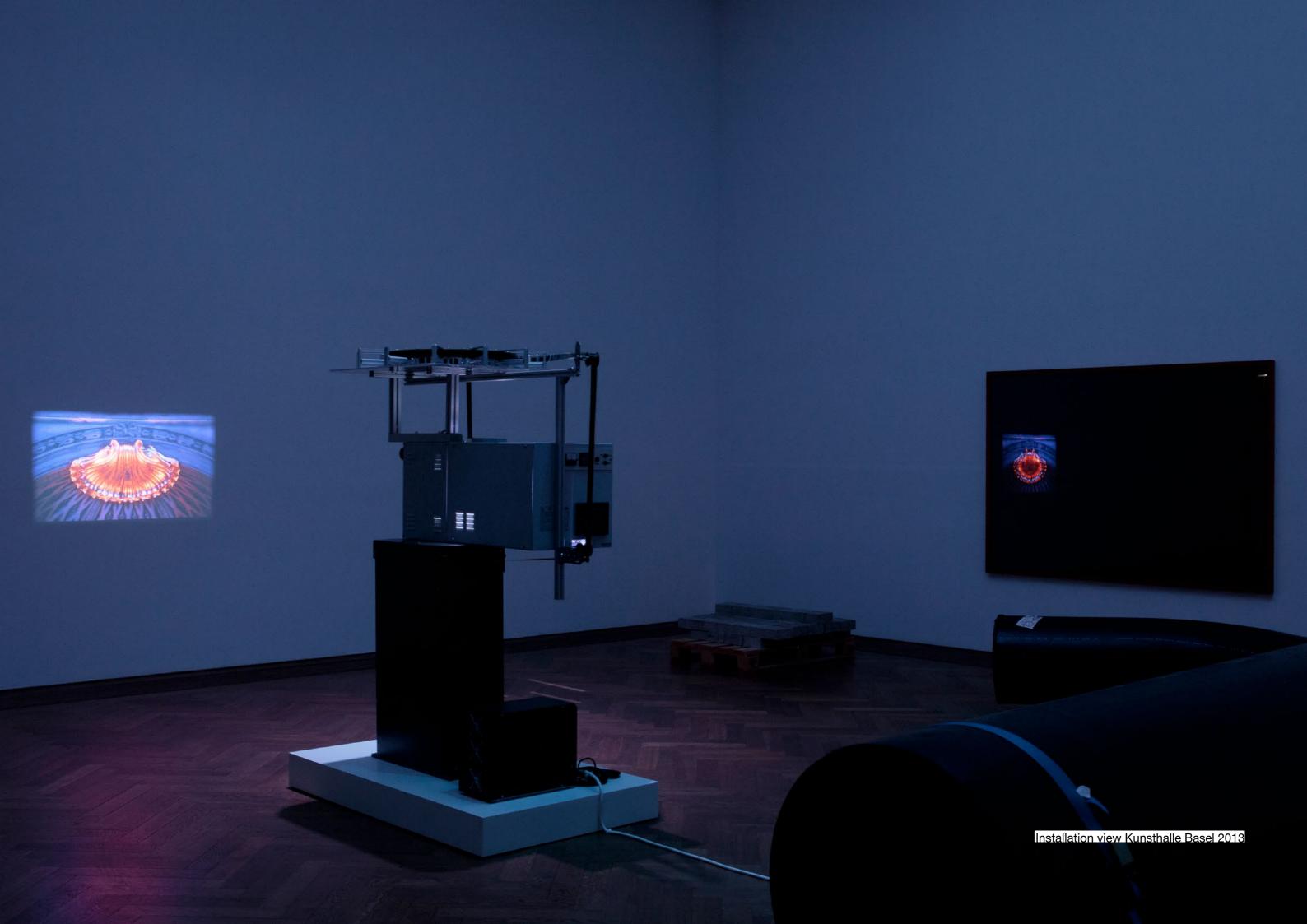


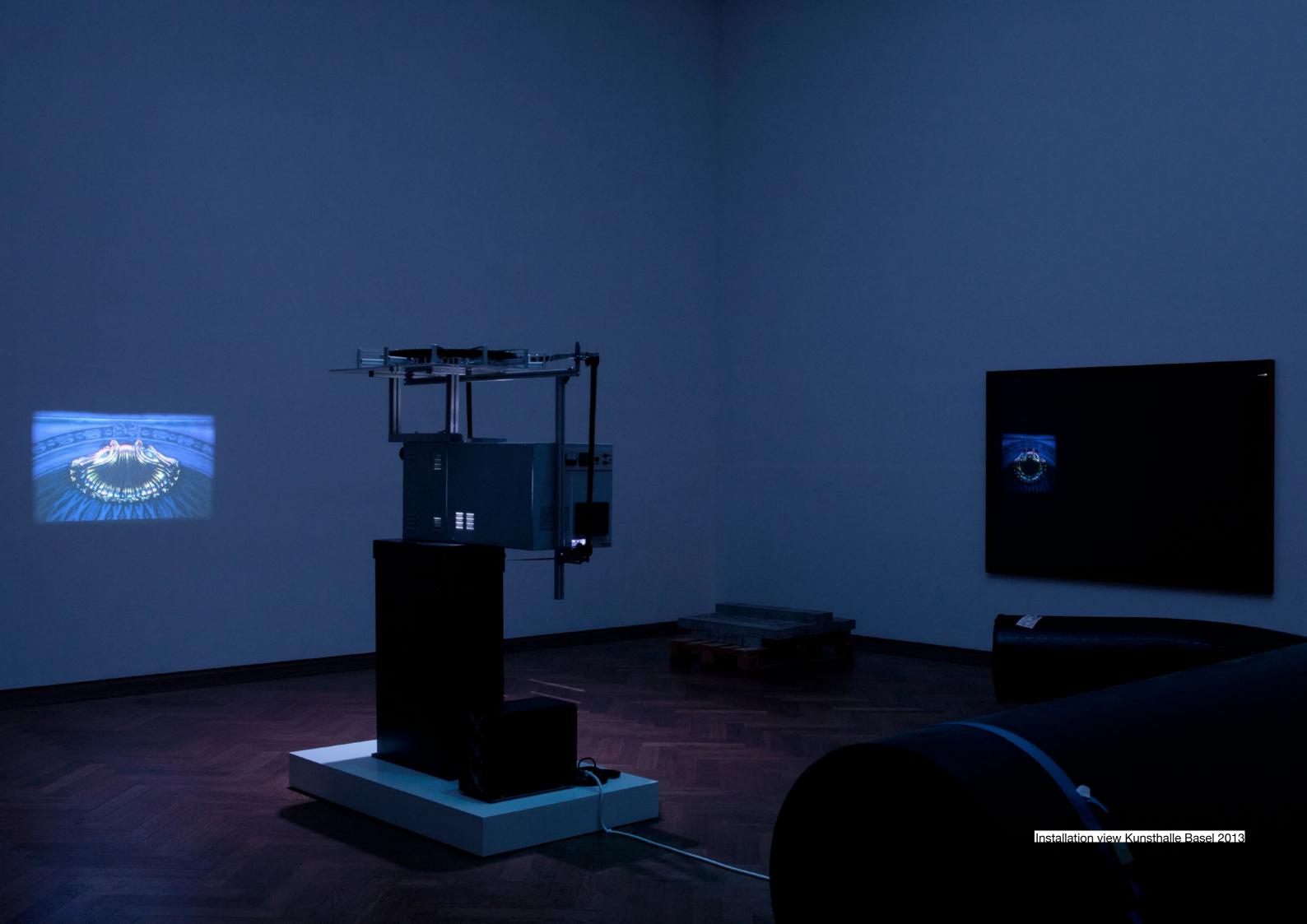


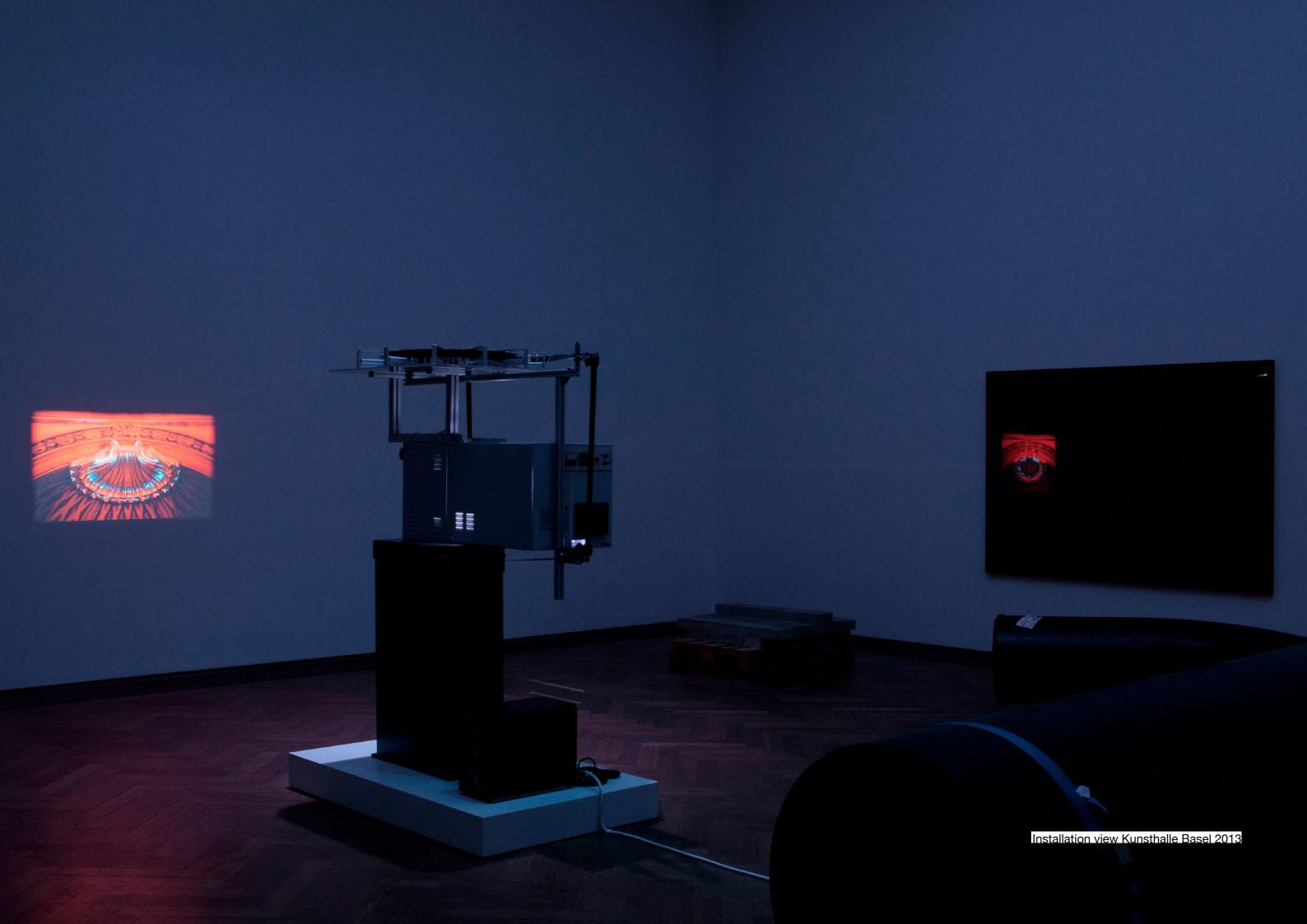










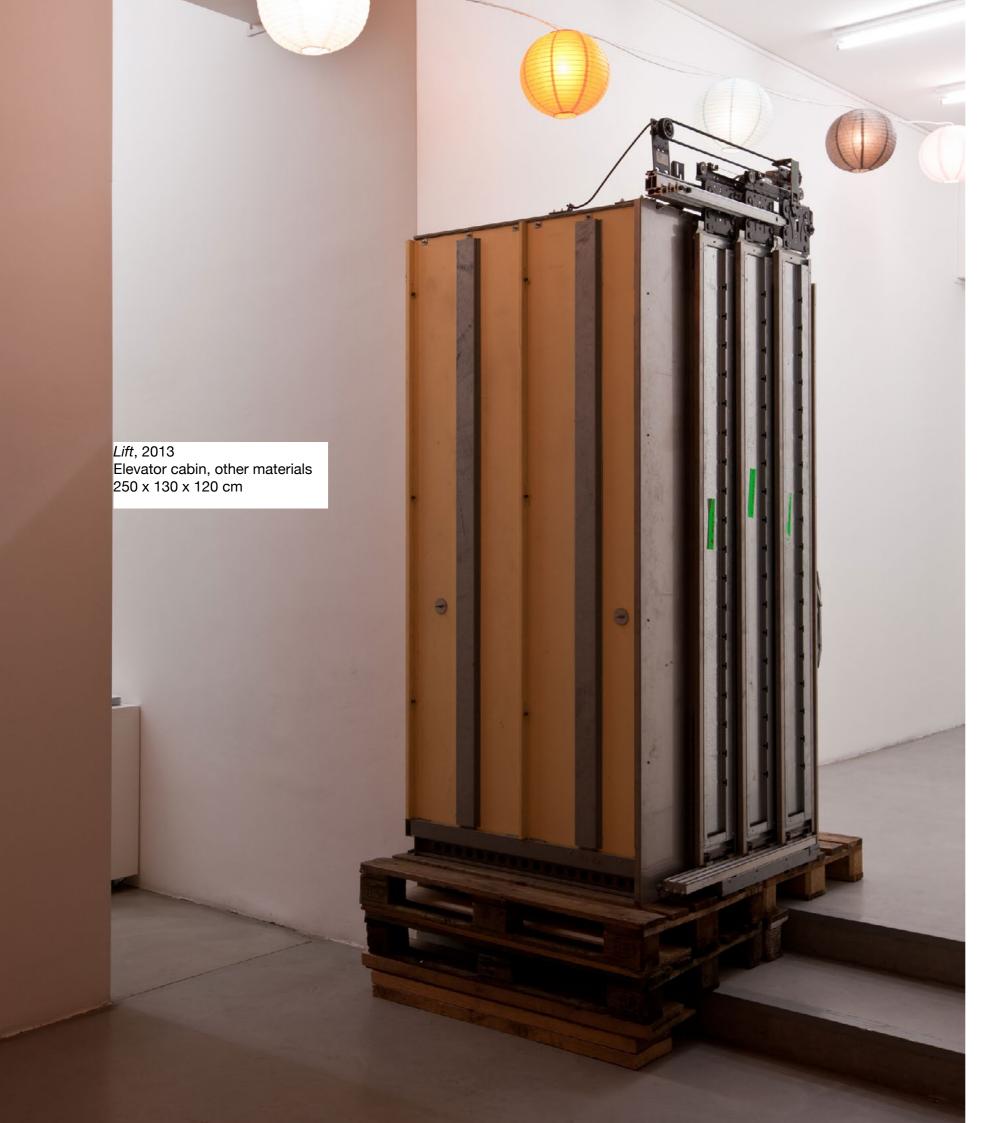




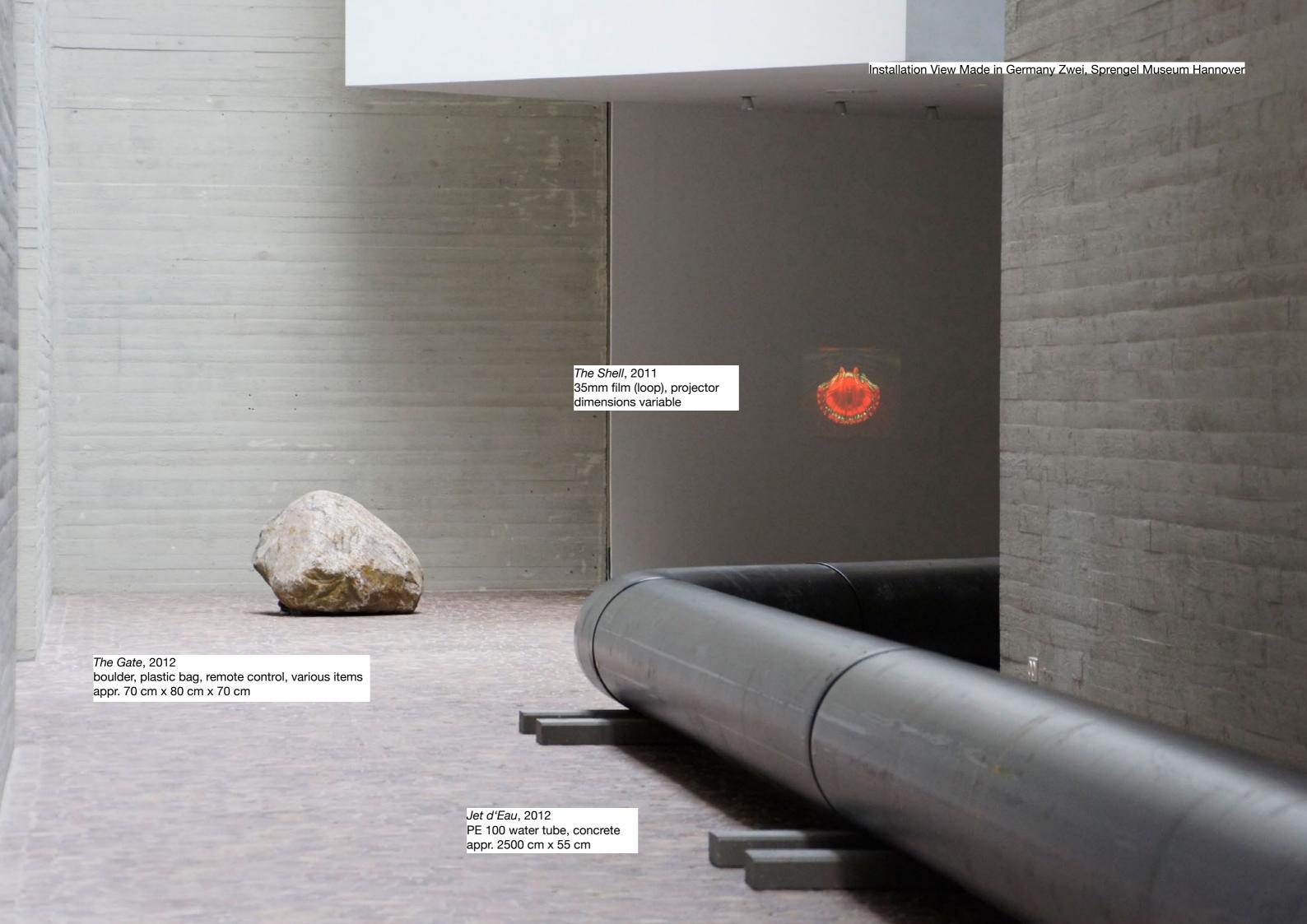




When I Look at Things I Always See the Space They Occupy, 2004/2012 Name plate, bell system Dimensions and materials variable



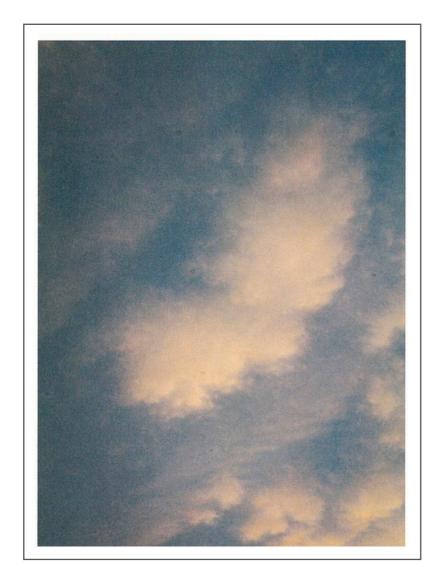












Middelburg 20.03–26.06.2011

## Mandla Reuter A Plot

Opening Zaterdag 19 maart, 17 u Saturday 19 March, 5 p.m.

Dinsdag t/m zondag 13 - 17 u Tue. - Sun. 1 - 5 p.m. Gratis toegang

De Vleeshal Markt

Postbus 201 4330 AE Middelburg

The Netherlands t +31 (0)118 652200 office@vleeshal.nl

The exhibition a plot was the starting point of a long term project of mine. The address 330 Waldon Place in East Los Angeles. With the budget of this exhibition I purchased a piece of land in Los Angeles, which since then serves me as a remote studio, imaginary set and one point of departure for my practice.



















FRANCESCA MININI

VIA MASSIMIANO 25 20134 MILANO

T 02 26924671 F 02 21596402 INFO@FRANCESCAMININI.IT WWW.FRANCESCAMININI.IT

## MANDLA REUTER

Opening Thursday November 18, 7 pm November 19 2010 – January 15 2011

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

Plaza, 2010-iron tube-portico-plaza-entrance-exhibition-sculpture-garland-architecture-utopian architecture-ceased architecture-column-The Greek-The Romans-Forum Romanum-building-land-Prospect, 330 Waldon Place, 2010.

Prospect, 330 Waldon Pl, 2010-framed chromogenic print-44 cm x 54 cm-six views-certain times-certain days-2010-Los Angeles-Downtown-Elysian Park-Hollywood Hills-Angeles National Park-Mount Washington-Griffith Observatory-the immovable-real estate market-transport-Panama Canal-point of origin-overlook-lot.

Untitled No. I, 2010—the picture in the middle—wood—glass—aluminum—emulsion paint—offset prints—154 cm x 205 cm—Untitled No. II, 2010—the picture on the left—wood—glass—dibond—emulsion paint—offset prints—154 cm x 205 cm—wood—glass—dibond—emulsion paint—offset prints—154 cm x 205 cm—Untitled No. III, 2010—the picture on the right—wood—glass—dibond—emulsion paint—offset prints—154 cm x 205 cm—The Image Itself—World Standard—Mansonia—Lacquer—CMYK—316 % color application—colors—information—non information—hall of mirrors—wilderness of mirrors—three bricked windows—print—paint—painting.

The Fridge, 2010-projectionist-diorama-act-jammed door-crack of the door-view-fridge-ice cream-Impuls Kühltruhe-poster-hatch-hidden passageway-apartment door-apartment-tenant-water-2.407.000 litre per second-red light-green light-blue light-white light-Niagara Falls-Samuel Taylor Coleridge-white noise-Dream Land-Radio City Music Hall.









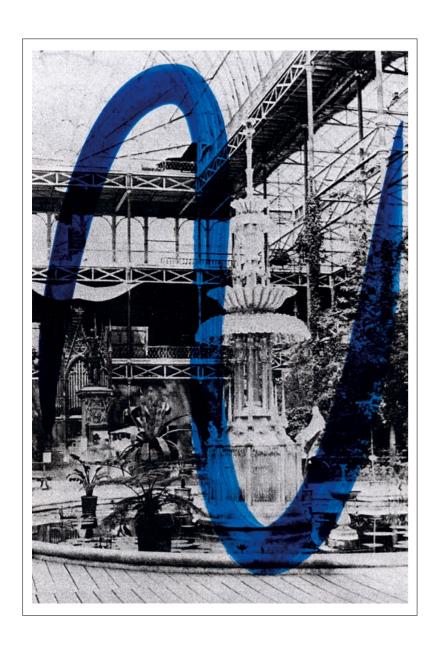






330 Waldon Place, 2010

The first works dealing with 330 Waldon Place at Schindler House in Los Angeles. 330 Waldon Place is an address in Los Angeles that is point of departure of a whole body of work. In the exhibition at Schindler House was an object from the land, a corner post (Corner Piece, 2010), a model of the land (330 Waldon Pl, 2010) and a framed photograph with one of the views one has from 330 Waldon Place (Elysian Park, 2010).



# MANDLA REUTER SOUVENIR

SCHINKEL PAVILLON 01. 05. – 15. 06. 2009

Opening: 30.04.2009, 6–9 pm

Schinkel Pavillon Oberwallstraße 1 10117 Berlin

Opening hours: Thu / Fri / Sat / 12 – 6 pm

Tel +49.30.208 86 444 www.schinkelpavillon.de



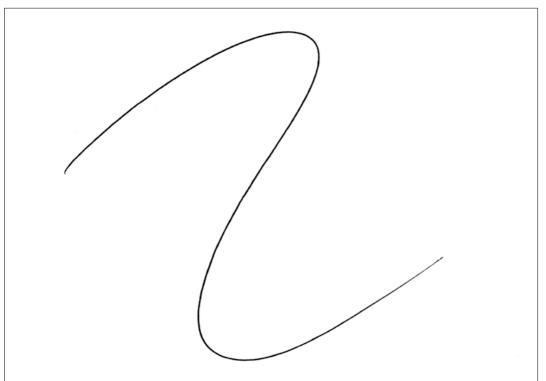
Schinkel Pavillon, photograph by Thorsten Klapsch 2009









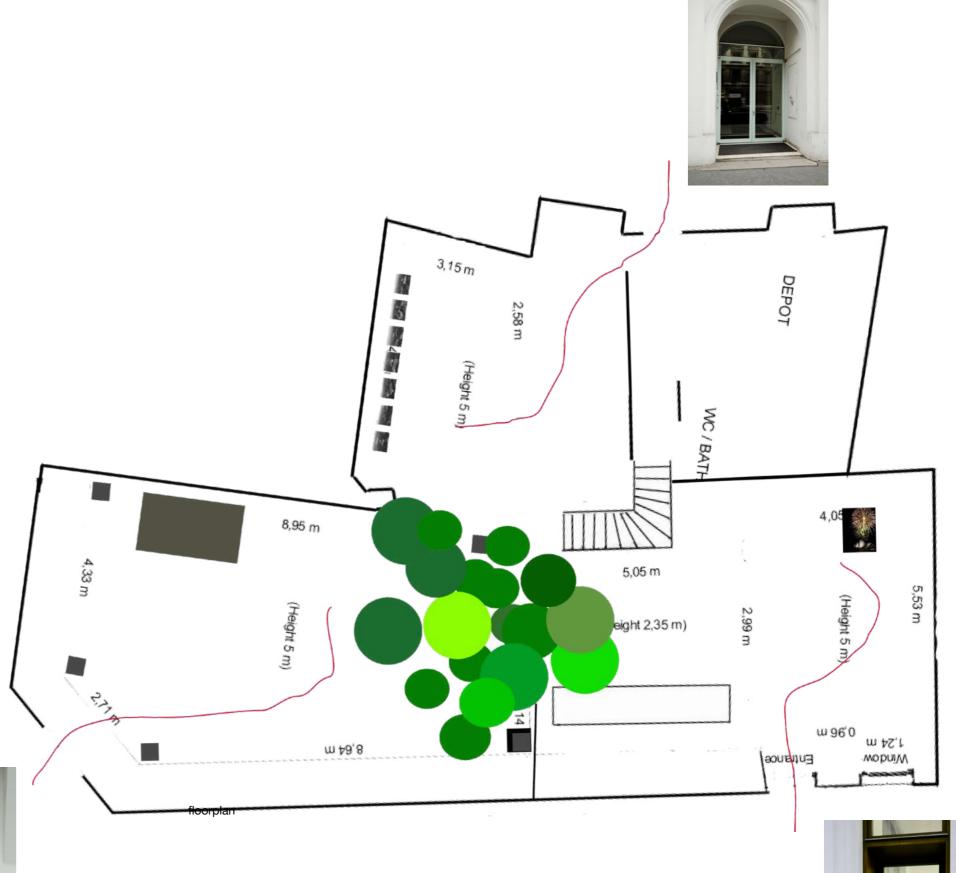


Mandla Reuter Slowly And Majestically The Sun Steals Gradually Over The Hilltops

Eröffnung: 27. Jänner 2009, 19:00 Ausstellung: 28. Jänner –7. März 2009

**Galerie Mezzanin** Getreidemarkt 14/Eschenbachgasse A-1010 Wien www.galeriemezzanin.com





the entrances to the exhibition













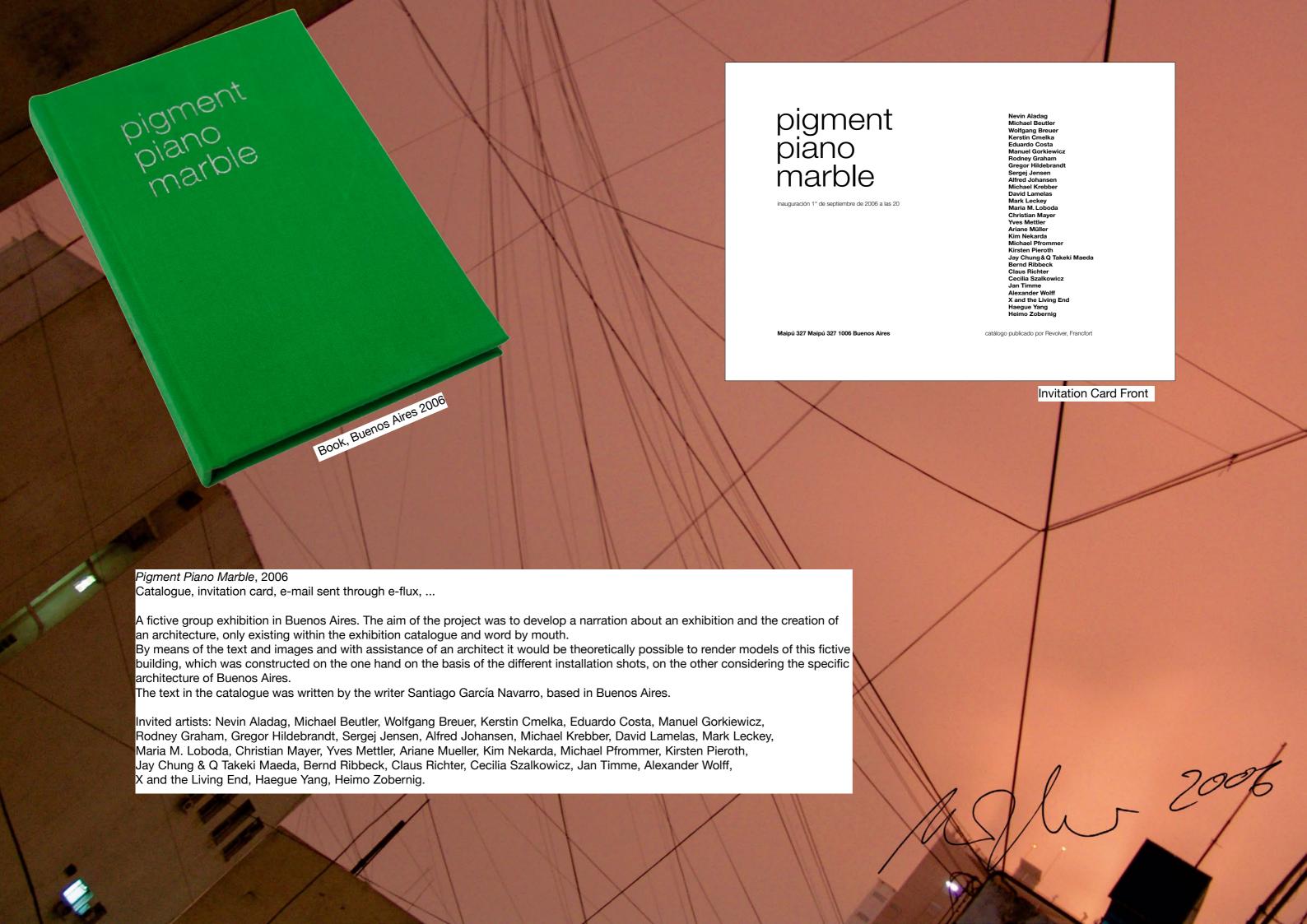
BG, 2007 All keys of the exhibition space

The complete set of keys to get access into the building and into every room inside the building.











sponding to its size for one to two persons. Although the apartment was located in Warsaw, the project in whole was not based on a certain place, as the distribution and personal handout of the keys and invitation card was already an essential part of it and the owners of the keys could wander around with them anywhere with the

knowledge having access to an apartment in Warsaw.