Germany in 1970.

landscape design

painting, sculpture

include shows at

(2004) and The

and installation. His

Enterprise, New York

among others. Besides

group exhibitions held

recently, at Galerie Isa

these, he has also

at Tate Modern in

Anselm Reyle's initial

Berlin-based

THE ART OF **NON-CONFORMITY**

TO COLLABORATING WITH DIOR FOR LIMITED EDITION ACCESSORIES, GERMAN-BORN ARTIST ANSELM REYLE DEFIES CLASSIFICATION, HIS DICHOTOMOUS ARTISTIC EXPRESSION IS MERELY A RESULT OF HIS FASCINATION FOR VARIOUS ELEMENTS

By Veyoleen D'souza

Excerpts from the interview:

Your mother painted highly-textured, abstract landscapes. Did this, in any way, influence your

Yes, I grew up with art. My mother's paintings are somewhat between landscape and abstraction. It is about colour, haptic surfaces and texture. These elements are a central theme in my paintings and my work as a whole, even though the artistic approach is quite different.

How has your work evolved with time?

My first paintings were gestural and abstract, in the style of an informal painting, but without thinking about an individual significance. I used [gestures] as a vocabulary of form, similar to the stripes. At the same time I started to work with found objects and found materials. I also used gestural painting as a found object-a found object of modernity, if you

Who are the artists that inspire you?

There are many artists who are important for me. For example, [Lucio] Fontana and [Piero] Manzoni, just to name a few, but also, artists of the Nouveau Réalisme movement, such as Martial Raysse, Arman and Yves Klein. And of course pop art; of the contemporary artists I find, for example,



Jeff Koons and Takashi [Murakami] quite significant.

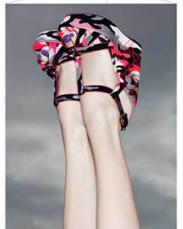
Your artistic expression extends to sculptures and installations. Moreover, your artwork alludes also to industrial decay. Tell us more about that.







Beyle's artwork extends to sculptures and



work

elements

that lead

visible."

beyond the

with

found objects and paintings, for example decorative objects, like a wagon wheel, or mixing found things directly with painting. as done with my foil paintings. In Western art, terms like decoration, effect and surface have a negative connotation. I used these elements intentionally, and thus, they became an important component of my work. In my material works. I work with other found objects like metal and electronic scrap that are remnants of our civilisation to evoke a fascination for the

ruinous and decay.

You've collaborated with Dior. How did that come about?

When Dior asked me to collaborate with them, I first had to think about it. Some ideas came to my mind and I said, yes. I took the typical Dior bags and developed two different surfaces for them. This, in a way, was similar to my work, but the results are not art objects. They are still handbags and accessories. It's merely a design application.

What are the different materials you work

I work in traditional fields like painting and sculpture, and combine traditional materials like canvas and bronze, with non-

> with Dior included bags, shoes and even



Which is your favourite creation till date?

This is difficult to say because my work is broadly diversified. It was strange how, as a painter, I moved to found objects and sculpture. It started with wagon wheels, then some other things and then I discovered a figure on my mother's shelf, an African handicraft made of soap stone, a typical touristic, kitsch item. I got an idea to create a sculpture on a large scale and with a chrome surface. The idea, as always, came quite fast, whereas the processes of choosing the material and the means of fabrication were relatively complex. That was how I arrived at sculpture, which I wouldn't have previously imagined.

How would you define your artistic style? This is difficult to say-I think I practise a form of Mannerism in relation with Modernism.

How do your designs reflect your personality? I work with elements that fascinate me. They

allow associations that lead beyond the sheer visible, and often, also reach beyond the

traditional art context. It is important to me, that my work be understood on different levels

If you were not an artist, what would you be?

Maybe a musician, that's what I did before. TIS





