

A monochromatic blue-toned photograph of a lake and mountains under a cloudy sky. The sky is filled with textured, dark clouds. The mountains in the background are silhouetted against the lighter sky. The lake in the foreground shows gentle ripples on its surface.

CHAMBRE D'AMIS

KUNST-SALON  
Gulbransson Museum

WENTRUP

# GREGOR HILDEBRANDT

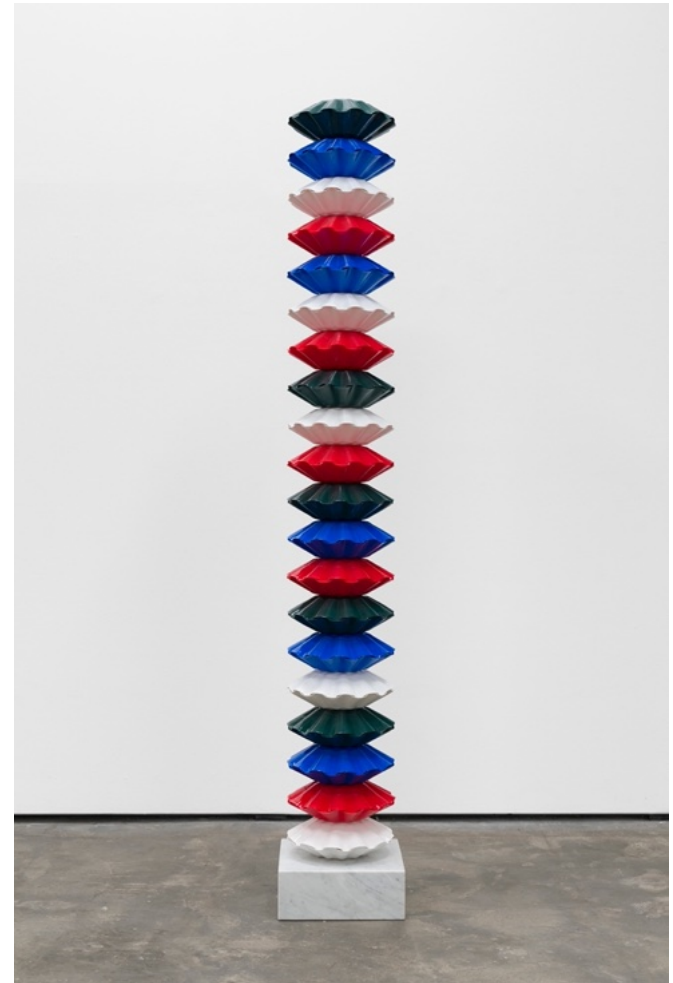


**Gregor Hildebrandt** (b. 1974, Bad Homburg, DE) currently lives and works in Berlin. He is a Professor of Painting at the Academy of Fine Arts in Munich. Hildebrandt's work focuses on the cross-media transfers of music, film, and poetry into visual art. His primary materials are analog recording media, such as magnetic audio, VHS tapes, and vinyl records. He records these media with specific songs or films, and they provide an 'invisible' dimension to his works that address personal and collective cultural memory.

Recent **solo exhibitions** are: Kunsthalle Rostock, DE | MAZ Museo de Arte de Zapopan, MX | Kunsthalle Prague, CZ | Mies van der Rohe Haus, Berlin, DE | G2 Kunsthalle, Leipzig, DE | Kunsthalle Recklinghausen, DE | mumok, Vienna, AT | Saarlandmuseum, Saarbrücken, DE | Berlinische Galerie, Berlin, DE.

Furthermore, he participated in **group exhibitions** in institutions like Musée Picasso, Paris, FR | Wilhelm-Hack-Museum, Ludwigshafen, DE | Kunstmuseum Wolfsburg, DE | Neues Museum, Nürnberg, DE | Kunstmuseum Gelsenkirchen, DE | Hall Art Foundation, Schloss Derneburg, Halle, DE | Daimler Contemporary Berlin, Berlin, DE | Kunsthalle Recklinghausen, DE | The Bass Museum of Art, Miami, US | The Centre Pompidou in Paris, FR | Miami Art Museum, Miami, US | IICA, Boston, US | Saarlandmuseum, Saarbrücken, DE | Künstlerhaus Bethanien, Berlin, DE | Berlinische Galerie, Berlin, DE | Museum van Bommel van Dam, Venlo, NL | Contemporary Art Museum St. Louis, US | Kunsthalle Andratx, Mallorca, ES | Temporäre Kunsthalle, Berlin, DE | Kunstverein Heppenheim, DE | Musée d'Art Moderne de la Ville, Paris, FR | Tel Aviv Museum of Art, Tel Aviv, IL.

Works by Gregor Hildebrandt are in the **public collections** of the Centre Pompidou, Paris, FR | Berlinische Galerie, Berlin, DE | Saarland Museum, Saarbrücken, DE | Sammlung zeitgenössische Kunst des Bundes, Bonn, DE | Kunsthalle Bielefeld, DE | Museum van Bommel van Dam, AD Venlo, NL | Martin Z. Margulies Collection, Miami, US | Sammlung Philara, Düsseldorf, DE | Rubell Family Collection, Miami, US | Vanhaerents Art Collection, Brussels, BE | Burger Collection, Zurich, CH/Hong Kong, HK | Yuz Collection, Shanghai, CN.



**Gregor Hildebrandt**

*PAAR*, 2018

Compression-molded records, metal bar, marble plinth  
208.5 x 31 x 31 cm | 82 1/16 x 12 3/16 x 12 3/16 in





**Gregor Hildebrandt**

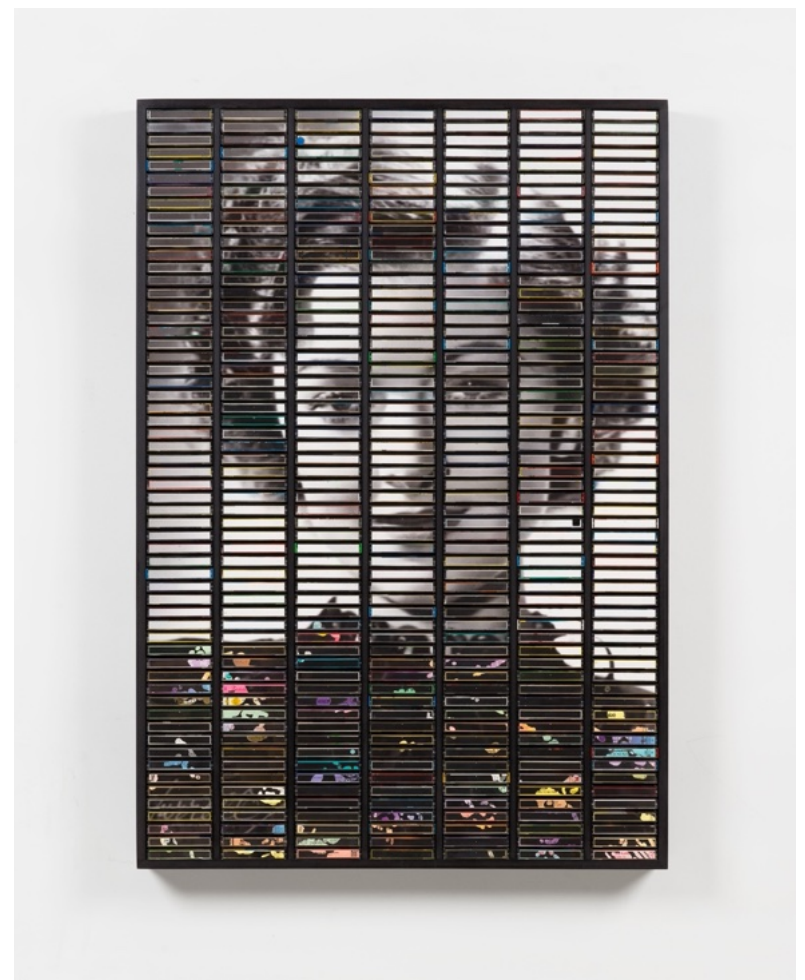
*Lokomotive*, 2023

Compression-molded records, metal bar, marble plinth

218 x 31 x 31 cm | 85 3/4 x 12 1/4 x 12 1/4 in







**Gregor Hildebrandt**

*M. Loy Kasten*, 2025

Ink jet print, plastic cases, inlays in wooden case

127 x 87 x 9 cm | 50 x 34 1/4 x 3 1/2 in





**Gregor Hildebrandt**  
*Musik gleitet über uns*, 2025  
Felt pads on canvas, brass frame  
39 x 37 cm | 15 1/4 x 14 1/2 in



# OLAF METZEL



**Olaf Metzel's** (b. 1952, Berlin, DE) oeuvre deals with the public we all share. In his work the sculptor transforms the entire spectrum of social issues ranging from politics to the arts, economy and sports, philosophy and pop-culture into artistic terms. The artist portrays our era, lending it a shape, highlighting current topics, and prompting us to think about virulent socio-cultural questions. For a sculptor however, the main objective lies in creating three-dimensional images of our society. Metzel's pieces are both portraits of our time and powerful material constructs. In terms of their formal aesthetics and in the elaboration of their details, his large spatial installations truly are sculptures. He draws inspiration from the pool of objects we surrounded ourselves with, as well as from the world of images connected to everyday political themes in the press. This gives rise to various allusions to everyday events, while at the same time placing his work in an art historical context.

In addition to monumental public works, Metzel has created a diverse sculptural oeuvre, including folding, crumpling, compressing, and bending aluminum plates imprinted with words and images. The deformation and destruction are both an artistic tool and aesthetic provocation.

He had numerous **solo exhibitions** in Germany and abroad: Kunstforum Rottweil, DE | Edition Block, Berlin, DE | Städtisches Kunstmuseum Spendhaus Reutlingen, DE | Museum of Art Ein Harod, Kibbutz Ein Harod, IS | Neue Pinakothek, Munich, DE | Neues Museum Nürnberg, Nuremberg, DE | Kunsthal 44 Møen, Askeby, DK | Kunstraum Innsbruck, AT | Museum Küppersmühle für Moderne Kunst, Duisburg, DE | Lehmbruck Museum, Duisburg, DE | Schinkel-Pavillion, Berlin, DE | Von der Heydt-Museum, Wuppertal, DE | Staatsgalerie Stuttgart, DE | Hamburger Kunsthalle, DE | Haus am Waldsee, Berlin, DE | Städtische Galerie im Lenbachhaus, Munich, DE | Westfälisches Landesmuseum, Münster, DE.

Metzel has participated in many **biennales**, including the Istanbul Biennial (2015 and 1995) | Brussels Biennial (2008) | Sao Paulo Biennale (2001) | Skulptur-Projekte Münster (1997 and 1987) | Sydney Biennial (1990 and 1984) | documenta 8 (1987).

Olaf Metzel has received numerous **prizes and awards**, for example, the Arnold-Bode Preis, Kassel (1994) | the Wilhelm-Loth-Preis, Darmstadt (1997) | the Lichtwark-Preis, Hamburg (2010) | the Jerg-Ratgeb-Preis (2018). Olaf Metzel's sculptures in public spaces are to be found in Germany, other European countries, and Asia.

Works by Olaf Metzel are part of numerous public and private **collections**, including Museum Ludwig, Cologne, DE | Kunstsammlung NRW, Düsseldorf, DE | Hamburger Kunsthalle | Pinakothek der Moderne, Munich, DE | Lenbachhaus, Munich, DE | Neues Museum Nuremberg, DE | Kunsthalle Bremen, DE | Staatliche Museen zu Berlin – Preußischer Kulturbesitz (Kupferstichkabinett), DE | Staatsgalerie Stuttgart, DE | Sammlung Deutsche Bank, Frankfurt, DE | Munich Re Art Collection, Munich, DE | ZKM, Karlsruhe, DE | Sammlung Falckenberg, Hamburg, DE | Sammlung René Block, Berlin, DE | Böckmann Collection, Berlin, DE | Sammlung Hollweg, Bremen, DE | Collezione Sandretto Re Rebaudengo, Turin, IT | Vehbi Koc Foundation, Istanbul, TR and The Margulies Collection, Miami, US.





**Olaf Metzel**  
*Interieur*, 2021  
Aluminium, stainless steel, digital print, shell limestone  
120 x 50 x 50 cm | 47 1/4 x 19 3/4 x 19 3/4 in

# MARION VERBOOM



**Marion Verboom** (b. 1983, Nantes, FR) studied at the École Nationale Supérieure des Beaux Arts de Paris. She currently lives and works in Paris.

Marion Verboom's practice is rooted in an intimate understanding of materials. Navigating through a diverse spectrum from wood to resin, plaster to acetate, and more recently glass. Over the years, her composite sculptures have marshaled a comprehensive exploration of texture, transparency, resistance, and color. The artist's practice revolves around a profound relationship with materials in their raw state as she scrutinizes their histories, techniques, and intrinsic properties. This quest led her to a captivating approach, one that views materials as collaborators rather than mere tools in a sculptural process.

Verboom's practice could be seen as a negotiation of the role of the creator, an ongoing compromise in which she almost abandons her demiurgic control over narration and form, allowing the materials to suggest her the steps of the process and the forms. In this near abandonment of her authorship in favor of materials, she assigns them specific shapes while enabling them to inform technical strategies and theoretical contents.

Recent **solo exhibitions** include Max Ernst Museum, Brühl, DE | La Verrière – Fondation d'entreprise Hermès, Brussels, BE | Le Carré Centre d'art contemporain, Château- Gontier, FR | La Vitrine, FRAC Ile-de-France, Paris, FR | MASC, Museum of the Abbaye de Sainte- Croix, Les Sables, FR.

She has participated in **group exhibitions** at Kolbe Museum, Berlin, DE | The MassArt Museum, Boston, US | Fondation Carmignac, Porquerolles Island, FR | Ömer Koç Collection, İstanbul, TR | Abdülmecid Efendi Mansion, İstanbul, TR | MO.CO. Panacée, Montpellier, FR | 2022 | MAC VAL, Vitry-sur-Seine, FR | Calouste Gulbenkian Foundation, Lisbon, PT | Fondation Cartier, Paris, FR, among others.

Her works are present in several **public collections**, including Fonds national d'art contemporain, FR | Fonds municipal d'art contemporain de la Ville de Paris, FR | FRAC Bretagne, FR | Centro de Arte Dos de Mayo Madrid, ES | MAC VAL, FR.





**Marion Verboom**

*Eurythmie*, 2023

Ceramic

31 x 35 x 46 cm | 12 1/4 x 13 3/4 x 18 in





**Marion Verboom**

*Medulla 6*, 2024

Ceramic and steel

46 x 26 x 52 cm | 18 x 10 1/4 x 20 1/2 in



**Marion Verboom**  
*Madone 3*, 2023  
Ceramic, crystal  
38 x 28 x 26 cm | 15 x 11 x 10 1/4 in

# ANASTASIA SAMOYLOVA



**Anastasia Samoylova** (b. 1984, Moscow, RU) is a Russian-American artist who moves between observational photography and studio practice. Her work explores notions of environmentalism, consumerism, and the picturesque. Her photographic observations of everyday life are reminiscent of the legendary works of American photographers such as Berenice Abbott, Robert Frank, and Walker Evans, who also visually explored the USA during road trips in their days. As a photo artist of the present, she breathes new life into the typically American genre of road trip photography and imposes a female perspective on the genres predominantly male view of America.

The **Atlantic Coast** series retraces U.S. Route 1 from Florida to Maine, revisiting the communities and sites originally photographed by Berenice Abbott in the 1950s. By documenting the same landscape seventy years later, Samoylova reflects on the lasting effects of infrastructure expansion, urban development, and environmental degradation along the East Coast. Working in color, she draws on the visual language of commercial tourism to explore the tension between idealized imagery and lived realities. Her photographs layer and juxtapose scenes to reflect the fragmented, complex nature of contemporary life, where industry, nature, and human presence collide.

Recent **solo exhibitions** include The Norton Museum of Art, West Palm Beach, US | Centro Oscar Niemeyer, Aviles, ES | Amerika Haus, Munich, DE | PHAKT Centre Culturel, Colombier, Rennes, FR | C/O Berlin, DE | Fundación Mapfre, Barcelona and Madrid, ES | Eastman Museum, Rochester, US | Chrysler Museum of Art, Norfolk, US | The Photographer's Gallery, London, UK | Kunst Haus Wien, AT.

In 2022, Samoylova was shortlisted for the Deutsche Börse Photography Foundation Prize.

Her works are held in the **collections** of the Art Collection Deutsche Börse, Frankfurt, DE | Eastman Museum, Rochester, US | Fundación MAPFRE, ES | JPMorgan Chase Art Collection | Perez Art Museum Miami | Metropolitan Museum of Art, New York, US | Multimedia Art Museum, Moscow, RU | Musée des Beaux-Arts, Le Locle, CH | Museum of Contemporary Photography, Chicago, US | The High Museum of Art, Atlanta, US | USF Contemporary Art Museum, Tampa, US.





**Anastasia Samoylova**

*Lap Dog, Davie, FL (from the Atlantic Coast series), 2025*

Archival pigment print, mounted, framed

50.8 x 40.6 cm | 20 x 16 in

Edition of 3 plus 3 artist's proofs (#1/3)





**Anastasia Samoylova**

*Ring, Baltimore, MD (from the Atlantic Coast series), 2025*

Archival pigment print, mounted, framed

101.6 x 81.3 cm | 40 x 32 in

Edition of 3 plus 3 artist's proofs (#1/3)



# MARY RAMSDEN



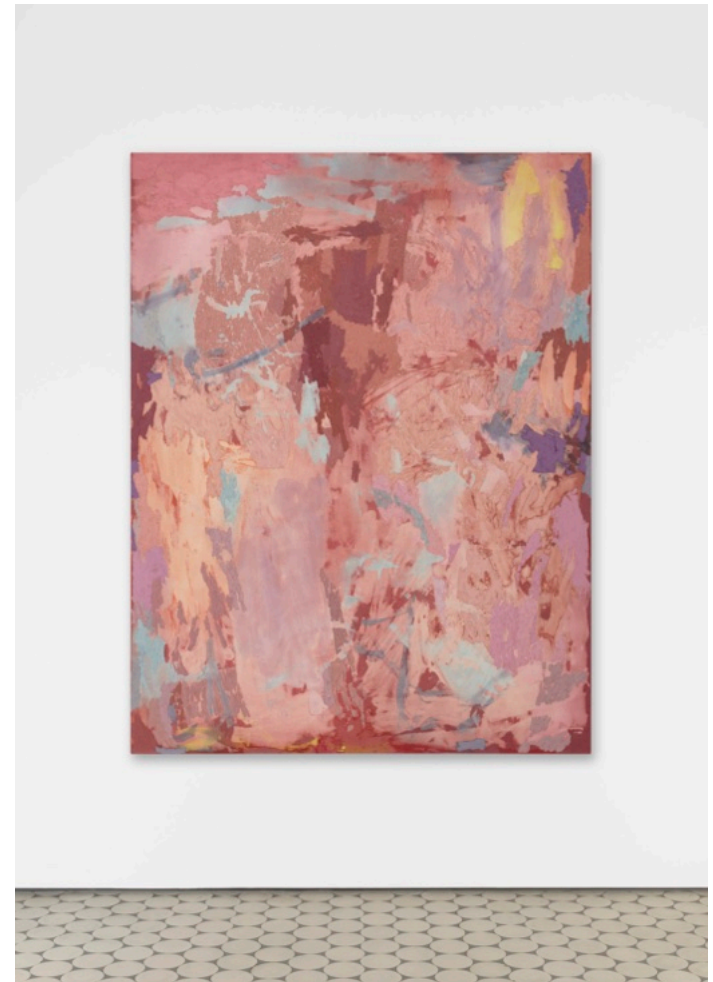
**Mary Ramsden** (b. 1984, Harrogate, UK) is a British artist whose practice explores the nuances of gesture, surface, and the psychology of mark-making. Mary Ramsden's paintings track a ceaseless, ever-supple reckoning with her medium: its materiality and histories, its complex deals with figuration and abstraction, the points where it yields, the points where it resists. Drawing on ways of seeing that are both long- established and acutely contemporary (not least those inaugurated by new technology), there is an archaeological quality to the way she lays down and excavates strata of marks and pigments, buried deposits of time and space. With their audacious play of textures, surface, and scale, these paintings insist on their own physicality, the impossibility of their reduction to a mere image. Rather, like us, they belong to the world of objects, a realm of densities and depths.

The artist's works' subject matter and stylistic approach reflect the influence of late 19th-century French art. Items seem to spill out of the canvas, a subconscious reference to Cezanne's approach to still life where tables morph and grow as they near the viewer's gaze. She discusses her approach to mark-making and color as strongly influenced by Edouard Vuillard and the Nabis school. Like Vuillard, Denis and Vallotton, Ramsden is attracted to flat swathes of vibrant color. In her case, this focuses on rich acid yellows, pale pink, and blocks of aquamarine and sea green.

Recent **solo exhibitions** include Pilar Corrias, London, UK | Aspen Art Museum, Aspen, US | Frieze London, UK | and Blenheim Walk Gallery, Leeds, UK.

**Group exhibitions** include Royal Academy of Arts, London, UK | Jerwood Space, London, UK | Aspen Art Museum, US | Saatchi Gallery, London, UK | and various institutional and curated group shows across the UK and US. Her works are held in the collections of the Aspen Art Museum, US | David Roberts Art Foundation, London, UK | and in numerous private collections internationally.





**Mary Ramsden**

*Tryst*, 2025

Oil on canvas

210 x 160 cm | 82 3/4 x 63 in





**Mary Ramsden**

*Clichéd as a ... as a self, 2023*

Oil on canvas

36 x 26 cm | 14 1/4 x 10 1/4 in



# DAVID RENGGLI



**David Renggli** (b. 1974, Zurich, CH) is a Swiss artist whose multifaceted practice spans sculpture, painting, and installation. Renggli's art often incorporates everyday objects and whimsical elements, transforming them into pieces that challenge conventional perceptions and evoke a sense of wonder. His use of vibrant colors, unexpected materials, and intricate craftsmanship reflects a deep engagement with both the absurd and the beautiful.

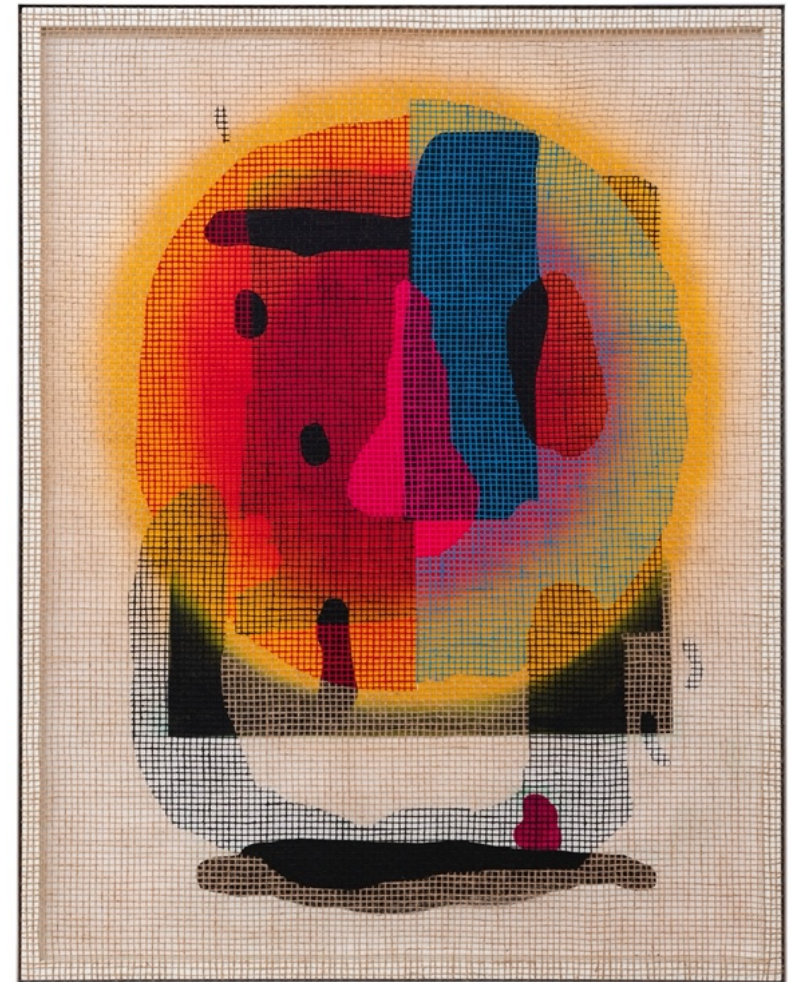
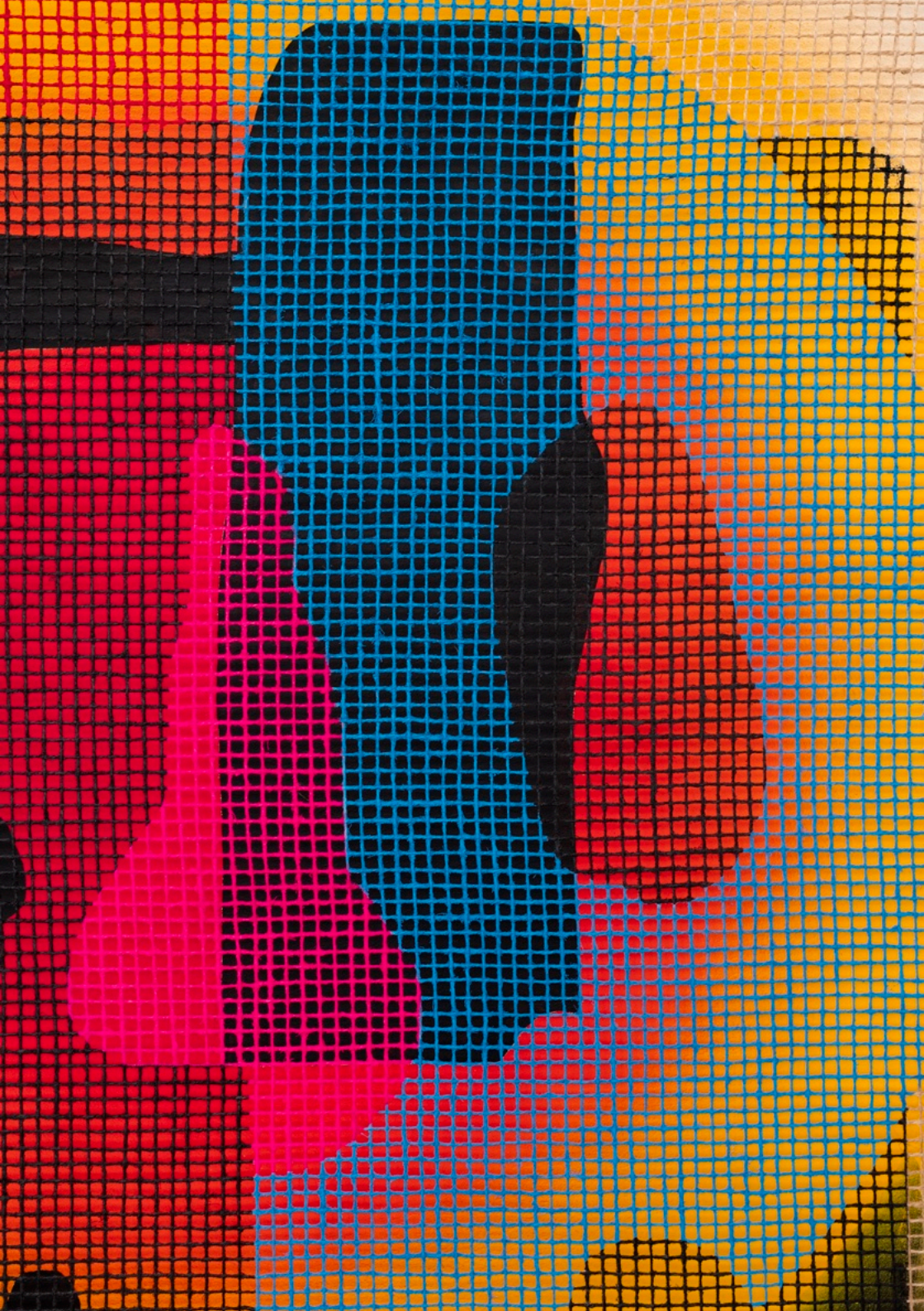
Often employing mirrored surfaces, vibrant colors, and theatrical arrangements, his pieces reflect on how we perceive ourselves and others. Wordplay, misunderstandings, and deliberate mistranslations are recurring strategies in his work, underscoring the instability of meaning and the flaws inherent in human interaction. Whether through anthropomorphic forms or text-based pieces, Renggli challenges viewers to navigate ambiguity, irony, and emotional resonance.

Notable **solo exhibitions** include Kunst(Zeug)Haus in Rapperswil-Jona, CH | Museum Vills Merkel, Esslingen, DE | Kunstmuseum Bellpark Kriens in Luzern, CH | Migros Museum, Zurich, CH | Museum Rietberg, Zurich, CH | Kunsthalle Freiburg, CH | Kunsthalle St. Gallen, CH | Museum Kunstraum Baden, DE | Associazione Barriera in Turin, IT.

Renggli has participated in **international group shows** at institutions such as Sculpture Art Museum in Qingdao, CN | Maison van Doesburg in Meudon, FR | Kunstsammlung Chemnitz, DE | Tate Britain, London, GB | Kunsthalle Bern, CH | CCA Andratx, Mallorca, ES | Swiss Institute, New York, US.

Works by David Renggli are held in the **collections** of the Migros Museum, Zurich, CH | Kunsthau Zürich, CH | Museum Bellpark, Kriens, CH | Fotomuseum Winterthur, CH | Bächler Stiftung, Zurich, CH | FRAC Nord de Palais, Dunkerque, FR | Sammlung Philara, Düsseldorf, DE | Pizzuti Collection in Columbus, US | Rosenblum Collection, Paris, FR.





**David Renggli**

*Desire Painting (Plulonia)*, 2024

Acrylic on wood and jute net, aluminum frame

160 x 125 cm | 63 x 49 1/4 in



# MAGNUS PLESSSEN



**Magnus Plessen** (b. 1967, Hamburg, DE) is a German artist whose work moves between figuration and abstraction, exploring the boundaries of perception, representation, and the body. Working primarily in oil on canvas, his layered compositions are marked by fragmented forms, deliberate spatial ambiguity, and a restrained yet luminous palette. Drawing from photography, cinema, and historical painting, Plessen's practice reflects on how images are constructed and disrupted—how seeing is shaped by memory, trauma, and time.

His paintings often resist linear narrative, offering instead a visual language of disjunction and rhythm. Bodies and objects appear suspended, disassembled, or mirrored, challenging the viewer's expectations of coherence and inviting a more open, intuitive mode of interpretation.

Recent **solo exhibitions** include White Cube, London, UK | Kestner Gesellschaft, Hanover, DE | Le Consortium, Dijon, FR | Galerie Nathalie Obadia, Paris, FR | Gladstone Gallery, New York, US | Art Institute of Chicago, US | CCA Andratx, Mallorca, ES | Kunsthalle Hamburg, DE | Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna, AT.

**Group exhibitions** include Centre Pompidou, Paris, FR | Museum of Contemporary Art, Los Angeles, US | Pinakothek der Moderne, Munich, DE | Museum der Moderne, Salzburg, AT | Sammlung Goetz, Munich, DE | Deichtorhallen Hamburg, DE | ZKM Center for Art and Media, Karlsruhe, DE | Kunstmuseum Bonn, DE | Louisiana Museum of Modern Art, Humlebæk, DK.

Plessen's works are held in the **collections** of the Centre Pompidou, Paris, FR | Art Institute of Chicago, US | MOCA, Los Angeles, US | Pinakothek der Moderne, Munich, DE | Louisiana Museum of Modern Art, DK | Sammlung Goetz, Munich, DE | ARKEN Museum of Modern Art, DK.



**Magnus Plessen**  
*Untitled*, 2025  
Oil on canvas  
60 x 50 cm | 23 1/2 x 19 3/4 in



# THOMAS WACHHOLZ



**Thomas Wachholz** (b. 1984, Cologne, DE) is a German artist whose multidisciplinary practice spans painting, sculpture, and installation. Best known for his exploration of red phosphorus, a combustible material used in matchsticks, Wachholz's work engages with ideas of ignition, transformation, and latent potential. His sculptural works extend these concerns into physical space, emphasizing tactility, presence, and tension between form and function.

The artist has had **solo exhibitions** at Wentrup, Berlin, DE; Kunstverein Heppenheim; Nino Mier Gallery, Los Angeles; Galerie Lange + Pult, Zurich; Ung5, Cologne; Nymphius Projekte, Berlin; RaebervonStenglin, Zurich.

He has been part of **group exhibitions** at Eduardo Secci Contemporary, Florence; Kölner Kunstverein; Marciano Art Foundation, Los Angeles; Neuer Aachener Kunstverein and Bundeskunsthalle, Bonn.

Works by Thomas Wachholz are represented in the **collections** of the Bächler Foundation, Zurich; Collection La Luxembourgeoise SA d'Assurances, Luxembourg; Fotomuseum Winterthur; FRAC Nord de Palais, Dunkerque; Kunsthaus Zurich; Kunstmuseum Bern; Kunstsammlung Chemnitz; Lumas Collection; Migros Museum, Zurich; Museum Bellpark Kriens; Rosenblum Collection Paris and Singapore; Sammlung Philara, Düsseldorf; The Pizutti Collection of the Columbus Museum of Art, Columbus.



**Thomas Wachholz**  
*Vier Tanzende (1)*, 2025  
Bronze  
53 x 48 x 42 cm | 20 3/4 x 19 x 16 1/2 in  
Unique



# PHOEBE BOSWELL

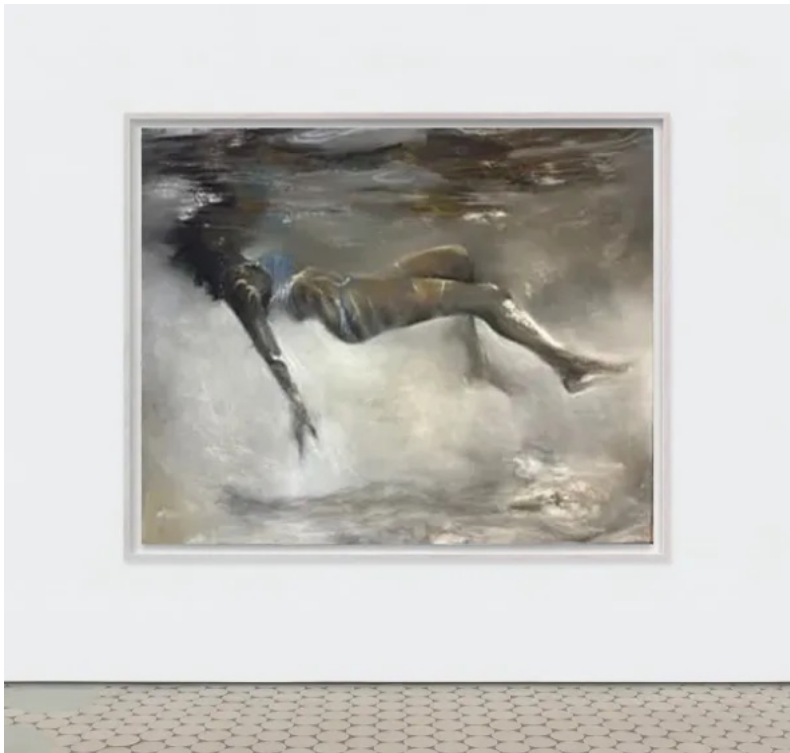


**Phoebe Boswell** (b. 1982, Nairobi, KE) is interested in the liminal space between our collective histories and imagined futures; how we see ourselves and each other, and, consequently, how we free ourselves, or imagine freedom. Her figurative and interdisciplinary practice adopts an errant, diasporic framework, moving intuitively across media from drawing and painting to film, video, sound, and writing, to create immersive installations which affect and are affected by the environments they occupy, by time, gestalt, the layering of sound, the serendipity of loops, and the presence of the audience. Often inviting the participation of volunteers to create a nuanced collective voice in the making process, Boswell's work investigates themes including protest, reclamation, grief, intimacy, migration, the body, and its world-making. Her recent work considers the dichotomy of bodies of water as both repositories of painful historical experiences and sites of renewal and hope.

Phoebe Boswell was born in 1982 in Nairobi. She studied at the Slade School of Fine Art and the Central Saint Martins College of Art and Design in London, where she currently lives and works.

Her drawings, installations and video works have been **exhibited internationally** in venues like Gagosian, London, UK | Kunstmuseum Wolfsburg, DE | Prospect 5, New Orleans, US | Drawing Biennial, London, UK | Whitechapel Gallery, London, UK | Somerset House, London, UK | British Film Institute, London, UK | Sundance, London | Constitution Hill, Johannesburg | Pinchuk Centre, Kiev | The Fine Art Society, London | Biennale of the Moving Image, Centre d'Art Contemporain, Geneva, CH | Xi'an Academy of Fine Arts, China | Gothenburg Biennale | Royal Festival Hall, London.

Her works are held in the **collections** of the BFI National Archive, London, UK | Los Angeles County Museum of Art (LACMA), US | RISD Rhode Island School of Design, Providence, US | The British Museum, London, UK | The Studio Museum, New York, US | UK Government Art Collection, London, UK. She has been awarded the Lumière Award of the Royal Photographic Society (2021) | Paul Hamlyn Foundation Award for Artists (2020) | Bridget Riley Fellowship, British School at Rome (2019) | Ford Foundation Fellowship (2017) | Future Generation Art Prize, Kiev (2017).



**Phoebe Boswell**  
*A Dream Towards Survival*, 2025  
Pastel on paper  
123 x 153 cm | 48 1/2 x 60 1/4 in





## ABOUT THE GALLERY

WENTRUP was founded in 2004 in Berlin. Its portfolio comprises a diverse group of artists with a global background.

Since 2019, the gallery spaces have been located in a listed brick building typical of the New Objectivity movement of the 1920s. A year later, WENTRUP II opened as a second gallery space in Charlottenburg.

From 2021 to 2023, WENTRUP AM FEENTEICH presented exhibitions and discursive events in an Art Nouveau villa in Hamburg, deliberately distinguishing itself from a conventional white cube context.

In spring 2024, WENTRUP VENEZIA opened as the first international branch of WENTRUP in Venice, Italy, marking a new phase in its growth. The gallery, housed in the historic Palazzo Loredan Grifalconi, boasts a garden and jetty, enhancing its unique exhibition atmosphere.

\*All prices excl. VAT

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