

Michael Krebber

Angeldust

4 December 2025 - 10 January 2026

This exhibition brings together important early works by Michael Krebber: sculptures, paintings, works on paper, photographs and a film made between 1977 and 1993. Several of the works on view emerged through defining collaborations with other artists. The title of the exhibition, *Angeldust*, comes from a 1987 text by Krebber, a rant on the early work of Piero Manzoni. The exhibition is conceived together with Michael Krebber and Michael Sanchez, the author of the artist's catalogue raisonné.

I.



Untitled, 1977
pencil and ink on paper
29.7 x 21 cm (framed: 44 x 39.5 x 1 cm)
MK/P 1977/01
Loan

II.



Untitled, 1986
oil on canvas
130 x 210 cm
MK/M 1986/01
NFS

The large chalkboard-sized painting was made for Michael Krebber's first solo exhibition, which took place in 1986 at Fettstraße 7a in Hamburg. The painting depicts two amoeba-like forms suspended in a blueish liquid. Variations on these two shapes reappear in related drawings from the same year. This is the earliest instance of a motif that will recur throughout Krebber's work.



Untitled, 1986
charcoal on paper
60 x 89 cm (framed: 72.5 x 100 x 1.5 cm)
MK/P 1986/11
Loan



Untitled, 1986
pencil on paper
37.4 x 30.3 cm (framed: 40 x 34 x 1.3 cm)
MK/P 1986/08
Loan



Martin Kippenberger
Wittgenstein (Peter sculpture), 1987
wood, lacquer, metal
200 x 100 x 50 cm
MAK/S 1987/03
Loan

From 1986 to 1987, Michael Krebber worked as an assistant to Martin Kippenberger. During this time, he conceived and produced a number of sculptures that were exhibited under Kippenberger's name, including *Wittgenstein*. This sculpture is a reconstruction of a pressboard wardrobe that Krebber made for himself as a young man, inspired by the house Ludwig Wittgenstein designed for his sister.

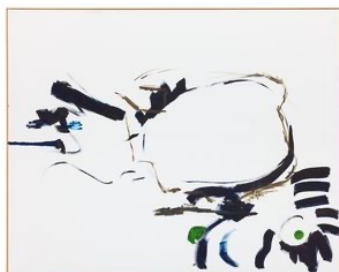
III.



Untitled, 1985-1986
ink, photocopy and collage on paper
21 x 15 cm (framed: 39 x 33 x 2.8 cm)
MK/P 1986/02
Loan



Untitled, 1991
oil, pencil, charcoal and varnish on cotton
155 x 90 cm (framed: 156 x 91 x 4 cm)
MK/M 1991/07



Untitled, 1991
oil and pencil on canvas
130 x 162 cm (framed: 131 x 163 x 4 cm)
MK/M 1991/06

Between 1987 and 1990, Michael Krebber took a hiatus from painting. These two works are early examples of his return to the medium. The horizontal canvas of the pair on the right is based directly on the vertical painting on the left: the same shapes reappear, but less defined, as if viewed from a greater distance.



Cosima von Bonin
Plastik und Reis, 1991
styrofoam, plastic sheeting, garbage bags, tarpaulin
170 x 100 cm
CvB/I 1991/02_GBK
NFS

The sculpture by Cosima von Bonin is a reconstruction of an element of the stage design from a theater piece in which Michael Krebber participated some ten years before, titled *Plastik und Reis*. Von Bonin's sculpture is installed with the two paintings above in a configuration that reproduces their initial presentation in 1991 at an exhibition in Munich.

IV.

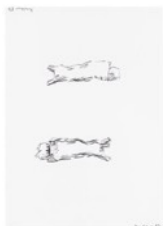


Untitled, 1987
five men's pants sewn together at the waist
116 x 202 cm
MK/I 1987/12

While still employed by Martin Kippenberger, Michael Krebber held an exhibition of works under his own name at Galerie Bleich-Rossi in Graz. In this exhibition, *Panama: Zeichnungen und Objekte*, Krebber took back a number of works that he originally conceived for Kippenberger, including this set of five men's trousers sewn together at the waist.



Untitled, 1989
three boy's pants sewn together at the waist
80 x 140 cm
MK/I 1989/04



Untitled, 1987
ink on paper
29.5 x 21 cm (framed: 48 x 39.3 x 2.8 cm)
MK/P 1987/28

This drawing depicts a sculpture that was also exhibited in *Panama: Zeichnungen und Objekte*. The sculpture consisted of a pink dress that was washed and shrunk in the dryer, exposing the lining underneath. The drawing shows the dress in two orientations and is signed twice, recalling the design of a playing card.

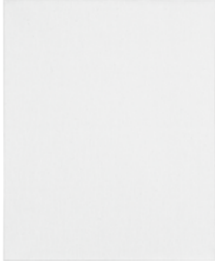


Untitled, 1991
oil on canvas
40 x 50 cm
MK/M 1991/63

The small blue painting of the two stacked forms, reminiscent of a still life, was made in 1991 for Krebber's first exhibition of new paintings since 1986. The title of this exhibition – *biche dans un sous-bois*, which translates to “doe in the underbrush” – alludes to the types of plaques attached to the gold frames of kitsch paintings.



Untitled, 1991
oil on canvas
68 x 47 cm
MK/M 1991/101
Loan



Untitled, 1991
primed canvas
100 x 81 cm
MK/M 1991/16
Loan



Untitled, 1991
oil on canvas
100 x 81 cm
MK/M 1991/15
Loan

These three monochromes were made shortly after *biche dans un sous-bois* for a solo art fair presentation. As with previous exhibitions, Michael Krebber waited until the very last moment to start the paintings. While one of the canvases was left blank, the others were heavily covered with paint and had to be transported while still wet. Predictably, their drying process would even outlast the duration of the fair. For the artist, this scenario recalled the plot of Jacques Tati's film *Traffic*, in which a model camper, delayed by traffic, arrives to a car fair too late.

V.



Untitled, 1993
acrylic on canvas
140 x 110 cm
MK/M 1993/13



Untitled, 1993
acrylic on canvas
140 x 110 cm
MK/M 1993/23
Loan

These two paintings were shown in Michael Krebber's first solo exhibition in the United States, held at Luhring Augustine in New York in 1993. They were painted with raw pigments suspended in an acrylic medium, a choice of materials that, for Krebber, alluded to the work of Sigmar Polke.

Office:



Untitled, 1989
2 photocopies mounted to card and framed (each 49 × 40.7 cm)
1 empty vitrine (90.7 × 90 × 47 cm)
3 black-and-white photographs (each 23.8 × 30.3 cm)
MK/I 1989/01_10

This work dates to Michael Krebber's brief engagement with neoconceptualism while taking a break from painting between 1987 and 1990. For a 1989 exhibition at a gallery in Stuttgart, Krebber conceived this work, which consists of two framed photocopies depicting images of exhibitions by Allan McCollum and Daniel Buren, an empty vitrine, as well as a folder with three photographs. Krebber had the retoucher Uwe Gabriel add five black monochrome painting-shaped spots into different views of the empty exhibition space in which the show took place. This folder was not supposed to be on view but to be kept in a separate location.

In Fasanenstraße 31, we show a selection of Michael Krebber's earliest works, created while he was living in Berlin in the beginning of the 1980s.



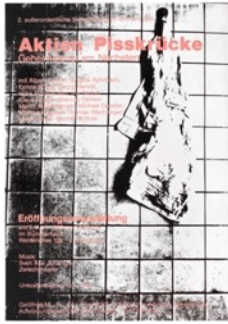
Bärbel Freund / Michael Krebber
Grütze, 1981
Super 8mm film, color, sound, 16' 28"
MK/V 1981/03

In his text *Angeldust*, Michael Krebber describes *Grütze*, a work he made together with the filmmaker Bärbel Freund, then a student at the Deutsche Film- und Fernsehakademie Berlin: "We made jelly in a bathtub with large immersion coils; this was then transported by VW bus to a cold storage depot to set. The film was a record of this process. The tub was taken into the film studio, which unfortunately meant an extra actor was required, so that one of us could film. So the film consisted of messing about with the jelly, then some cleaning up, then shovelling jelly into suitcases and carrying it away, during which it kept seeping out."



Michael Krebber / Albert Oehlen
Untitled, 1980
28 b/w photographs (each ca. 21 x 14 cm), 1 color photograph (9.4 x 14.2 cm)
MK/E 1980_01_3/9
Loan

In 1980, Michael Krebber visited his friend Uwe Gabriel in Hamburg. While he was there, he took this series of 29 photographs together with Albert Oehlen. These photographs, the first works that Krebber ever exhibited, were shown in *Aktion Pisskrücke: Geheimdienst am Nächsten. 2. ausserordentliche Veranstaltung in Bild und Ton* (Piss Crutch Action: Secret Service for Thy Neighbor. 2nd Extraordinary Presentation in Images and Sounds), a group exhibition organized that year by Werner Büttner, Gabriel, and Oehlen at Künstlerhaus Weidenallee.



Exhibition poster for *Aktion Pisskrücke: Geheimdienst am Nächsten. 2. ausserordentliche Veranstaltung in Bild und Ton*
Künstlerhaus Weidenallee, Hamburg 1980
Silkscreen on paper
61 x 43 cm
MK/EPH 1980/03
NFS

The background of this poster for *Aktion Pisskrücke* is a photograph by Uwe Gabriel. The work below by Uwe Gabriel was also shown in the same exhibition.



Uwe Gabriel
Untitled, c. 1980
3 photographs, each 17.6 x 23.9 cm, framed: 40.3 x 94.3 cm
UG/F n.d./01
NFS

Michael Krebber (born 1954 in Cologne) lives and works in New York and Cologne. *Angeldust* is his ninth solo exhibition with Galerie Buchholz since 1997, alongside numerous special projects and group exhibitions. Michael Krebber has had institutional solo shows at Kunsthalle Bern (2017), Museu de Arte Contemporânea de Serralves, Porto (2016), Musée d'Art Contemporain, Bordeaux (2012), Kölnischer Kunstverein, Cologne (2008), Secession, Vienna (2005), Städtische Galerie Wolfsburg (2000), Kunstverein Braunschweig (2000), and Villa Arson, Nice (1997), among others. Recent institutional group exhibitions include *Les yeux dans les yeux*, Pinault Collection, Rennes (2025); *Graffiti*, Museion, Bolzano (2025); *Stop painting*, curated by Peter Fischli, Prada Foundation, Venice (2021); *No Dandy, No Fun*, Kunsthalle Bern (2020); *Abstraction: Aspects of Contemporary Art*, National Museum of Art Osaka (2019); *Spot On*, Museum Brandhorst, Munich (2019); *Optik Schröder II*, Museum Moderner Kunst Stiftung Ludwig Wien (2018); *Cómic: una nueva lectura*, Museo Nacional Centro de Arte Reina Sofía, Madrid (2018); *Jump Into the Future - Art from the 90's and 2000's*, Stedelijk Museum, Amsterdam (2017); *Painting 2.0. Malerei im Informationszeitalter*, Museum Brandhorst, Munich (2015); *Abandon the Parents*, Statens Museum for Kunst, Copenhagen (2014), among many others. From 2002 through 2016 Michael Krebber was professor at the Städelschule in Frankfurt am Main. In 2015, Michael Krebber was awarded the Wolfgang-Hahn-Prize (together with R.H. Quaytman) by the Museum Ludwig, Cologne. *Michael Krebber: Catalogue Raisonné Volume 1* was published in 2022 by Galerie Buchholz, Greene Naftali, and the Verlag der Buchhandlung Walther und Franz König. In November of 2024, Michael Krebber presented a talk on Andy Warhol as part of the *Artists on Artists* lecture series hosted by Dia in New York City.