

Daniel Richter

Funky Dimes

May 29 - July 11, 2026

GRIMM, Keizersgracht 241, Amsterdam (NL)



Daniel Richter | *Pandorian paintings revisited*, 2026

GRIMM is pleased to present *Funky Dimes*, a solo exhibition of new work by Daniel Richter, on view at the Amsterdam gallery from May 29 through July 11, 2026. This will be Richter's sixth solo exhibition with the gallery, following two decades of representation.

Daniel Richter's work synthesizes art history, mass media, politics, and sex into ever-changing pictorial worlds. Richter rose to prominence in the 1990s with dense and brightly-colored abstract paintings recalling his work as an album cover designer for German punk bands in the 1980s. The year 2000 marked a significant stylistic change in Richter's visual language, with new paintings focusing on figurative imagery drawn from newspapers and historical references rendered atmospheric and mysterious. As Daniel Baird describes, Richter's work from this time exists in an "unresolvable zone between industrial rave, squatter riot, idle fantasy, global fear, drugged hallucination, and absurdist violence."¹

Since 2015, Richter has focused on painting gestural forms which recall distorted bodies moving and interacting in space. Frequently rendered against flat two-tone backgrounds, limbs are distorted into gesture and bold color, as Richter describes his compositional approach as "control versus improvisation—outbursts of body parts versus abstract elements."² On view in *Funky Dimes*, Richter's *BROSIS* depicts a green, red, and black figure with a mask-like face outlined in black and yellow oil-stick coming into contact with an abstracted form with similar coloring. There is a palpable intensity to the lefthand figure's expression, as well as the forcible contact of its foot and arm, which dissolve into the figure on the right side of the canvas. In *Darkdays and dogdays*, the background tones of rust and light pink give it a similar sense of horizon line, albeit with a greater number of bulbous yellow figures grasping at each other. In the intense interplay of fractured anatomic forms and abstract marks in these new works, Richter defines physical connection as enigmatic, ghostly, orgiastic, and violent.

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As a counterpoint to these two large-scale pieces, *Funky Dimes* will also feature five new paintings by Richter which reference his surreal and figurative 'history paintings' from the early to mid-2000s. Three of these works depict shadowy figures in hazy and surreal landscapes, whereas the other two works, including *Pandorian paintings revisited*, allude to battle and political upheaval in urban settings.

In both bodies of work, Richter continues his decades-long fascination with deconstructing the supposed distinctions between abstraction and figuration via the dynamic interaction of gesture, color, and composition.

¹Daniel Baird, "Daniel Richter," review of *The Morning After*, David Zwirner, New York and White Flag - Pink Flag, The Power Plant, Toronto, June 1, 2004, <https://brooklynrail.org/2004/06/art/daniel-richter/>

²Toby Kamps, "In Conversation: Daniel Richter with Toby Kamps," November 1, 2023, <https://brooklynrail.org/2023/11/art/Daniel-Richter-with-Toby-Kamps/>



Daniel Richter in his studio, 2020 | Photo by Hanna Putz-Richter

About the artist

Daniel Richter (b. 1962 in Eutin, DE) lives and works in Berlin (DE). He graduated from the Hochschule für bildenden Künste, Hamburg (DE) in 1995, where he studied under Werner Büttner. A documentary about the artist was released in February 2023 directed by Pepe Danquart with B14 Film.

Richter's work has been the subject of numerous solo exhibitions including *TORF*, The Museum of Art and Cultural History, Schloss Gottorf, Schleswig (DE); *Mit elben Birnen*, Thaddaeus Ropac, Salzburg (AT); *Sensory Dialogue*, with Matthias Franz, Yi Space, Hangzhou (CN), *Daniel Richter*, Kunsthalle Tübingen (DE); *Furor II*, Regen Projects, Los Angeles, CA (US); *My lunatic neighbor*, Space K, Seoul (KR); *Limbo*, curated by Eva Meyer-Hermann, Museo Ateneo Veneto, San Marco, Venice (IT); *Furor I*, Thaddaeus Ropac, Paris (FR); and *Shellshock*, GRIMM, Amsterdam (NL), among others.

His work is included in many private and public collections such as Museum der Bildenden Künste, Leipzig (DE); The David and Indre Roberts Collection, London (UK); Denver Art Museum, Denver, CO (US); Deutsche Bank, Frankfurt am Main (DE); Collection of the Federal Republic of Germany, Berlin (DE); Centre national d'art et de culture Georges-Pompidou, Paris (FR); Hamburger Bahnhof - Museum für Gegenwart, Berlin (DE); Hamburger Kunsthalle, Hamburg (DE); Kunsthalle, Kiel (DE); Kunstmuseum, Stuttgart (DE); Kunstmuseum, The Hague (NL); Louisiana Museum of Modern Art, Humblebæk (DK); Musée d'Art Moderne et Contemporain, Strasbourg (FR); Museum of Modern Art, New York, NY (US); National Gallery of Canada, Ottawa (CA); Sammlung der Bundesrepublik Deutschland, Munich (DE) Sammlung Boros, Berlin (DE); Sammlung Essl, Klosterneuburg (AT); Sammlung Falckenberg, Hamburg (DE); Städel Museum, Frankfurt am Main (DE); Vanhaerents Art Collection, Brussels (BE); Rijksmuseum, Amsterdam (NL).

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