

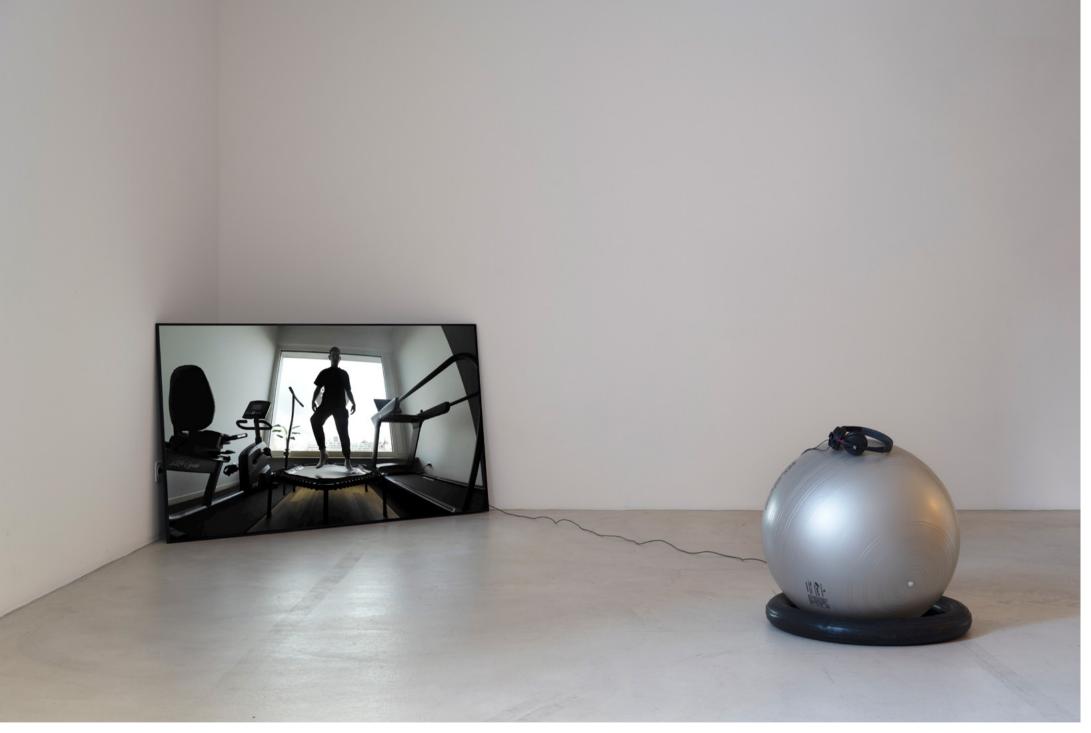
In his artistic practice, Reichert deals with collections and documentations of his immediate surroundings, using photographic or videographic, but mostly digital means as a starting point, and later places these resulting set pieces in a larger social context through smaller media gestures.

His work often combines autobiographical and documentary elements with key contemporary themes. Many of his works deal with topics such as climate change, the relationship between animals and humans, and the significance of public and private transportation, in an attempt to uncover his subjective view of the human condition.



mockup

PPs (work in progress)
2024
C-Print on adhesive foil
open series (around 50 to date)
dimensions variable, each around 2 × 1 m

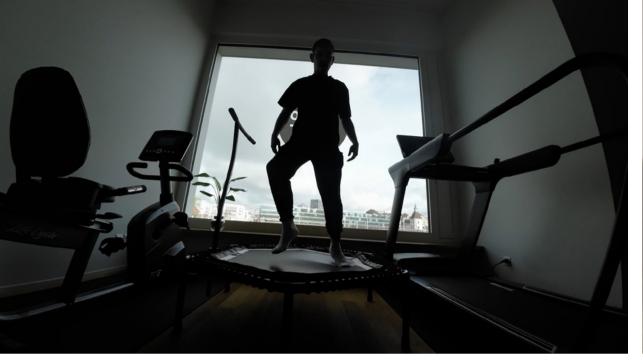


by the artist's physiotherapist over the course of a year. Recorded with a body cam around his neck, the footage invites the specators to dive into a very intimate, but also playful process of various forms of healing. The video material and its mumbled original audio is overlayed with chansons about friendship and love that the therapist used to sing during his first career as a musical performer.

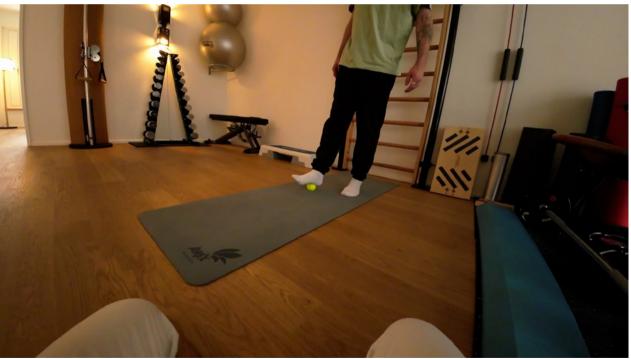
*i will always love you* is a montage of clips of physiotherapy sessions, filmed

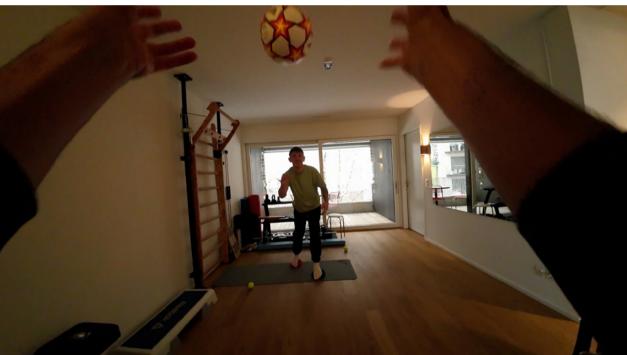
exhibition view: "Salon du Lapin", Ausstellungsraum Klingental, Basel, CH, 2023 image credits: Leah Studinger

#### i will always love you 2023 1h13min, loop 1-channel HD-Video, 16:9, sound, exercise ball vimeo.com/863676251/1c6e71782a









video stills

i will always love you 2023

1h13min, loop 1-channel HD-Video, 16:9, sound, exercise ball vimeo.com/863676251/1c6e71782a



installation view "Ateliers ouverts", FABRIKculture, Hégenheim, FR, 2024. Image credits: Studio Stucky

hail damage

2023

water jet cut and powder-coated aluminium 42 parts, dimensions variable

Holes that big hailstones ripped into a plexiglass roof in the garden of the artist's former home were enlarged and translated into aluminium shapes, befo-

hail damage is the materialized documentation of a weather phenomenon that can't clearly be attributed to climate change (yet), but that will become

re being powder coated in white.

more frequent in the near future.



installation views "Ateliers ouverts", FABRIKculture, Hégenheim, FR, 2024. Image credits: Studio Stucky

hail damage 2023 water jet cut and powder-coated aluminium 42 parts, dimensions variable

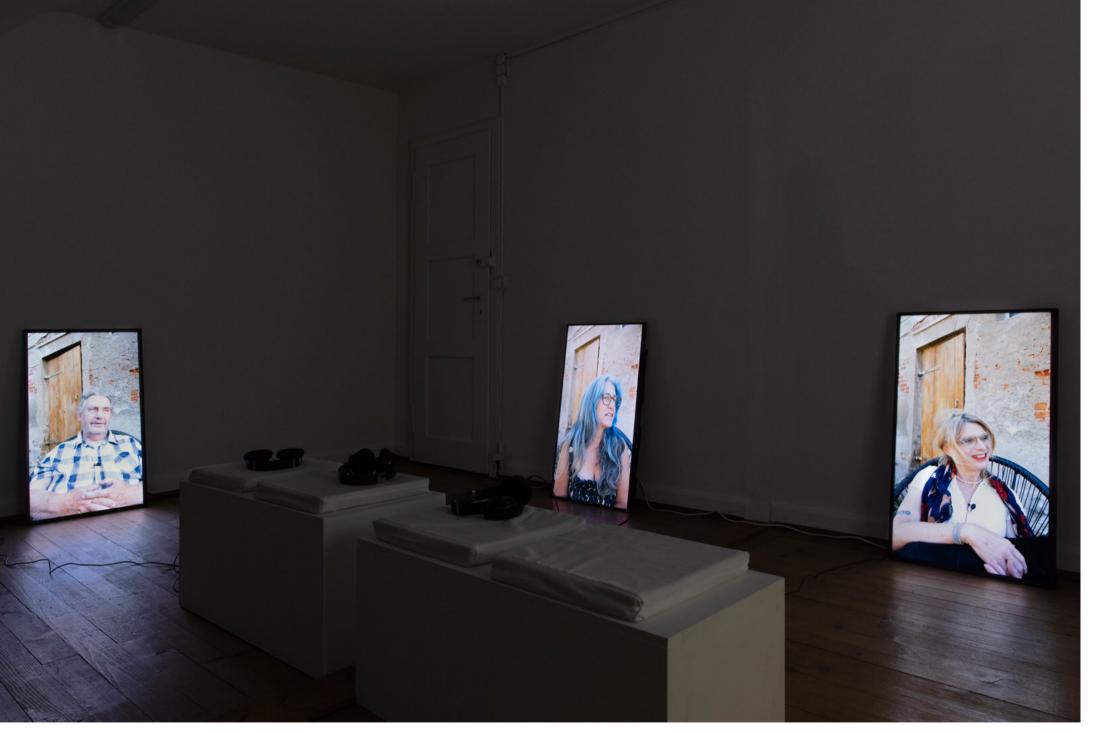


exhibition view, Raphael Reichert: "my dog would take the bus", Peripherie8, Basel, CH, 2023 image credits: Leah Studinger

my dog would take the bus is a 4-channel video installation about the connections between animals and (public) transport. One of the four channels is a montage of cell phone footage of all the animals (both domesticated and wild) that could be found in the vicinity of a disused train station in northern Germany, as well as various means of transportation - first and foremost the omnipresent express and freight trains. This montage leans heavily on the aesthetics of "Instagram stories". The other channels tell the stories of three people living at the disused station in the form of interviews, who have the most varied relationships with animals - from the vegan chicken farmer to the 84-year-old furrier who processed baby seal fur until just a few decades ago.

# my dog would take the bus

16'55", 20'04", 23'32", 34'53", loop 4-channel HD-video, 4x 9:16, sound vimeo.com/789494060



exhibition view, Raphael Reichert: "my dog would take the bus", Peripherie8, Basel, CH, 2023 image credits: Leah Studinger

#### my dog would take the bus 2023 16'55", 20'04", 23'32", 34'53", loop 4-channel HD-video, 4x 9:16, sound vimeo.com/789494060



exhibition view: "bitte warten", Hitlibold, St.Gallen, CH, 2023 image credits: Leah Studinger

Waiting is a universal human experience and a phenomenon that transcends all social groups and cultures. According to the German sociologist Dr. Andreas Göttlich, waiting as a fundamental human experience is value-neutral and is only given a positive or negative value by the emotional charge of the persons concerned. There is a widespread thesis that modern people have forgotten how to wait. However, this is an ethnocentric, western assumption, which different studies suggest. The 2-channel video work bitte warten shows the artists Leah Studinger & Raphael Reichert while waiting. What are they waiting for? At least for the timer to run out. The answer to this question, deliberately left open, throws the viewers back on themselves and asks them directly: What are you waiting for?

#### bitte warten

2023 collaboration with Leah Studinger 30', loop 2-channel HD-Video, 2x 9:16, no sound vimeo.com/811740915



exhibition view: "Im Zweifel Zickzack", FABRIKculture, Hegenheim, FR, 2022 image credits: Leah Studinger

The single-channel work otopexie was created as a reaction to a failed ear surgery. As an attempt to fix the error, several substitutions were tested.

This fictional short documentary shows the individual steps of an ear correction. The process of the procedure leaves the viewer with a slightly oppressive feeling, but at the same time awakens a sense of defensiveness, driven by questions of why.

The sterile, clearly structured video aesthetics and the sober presentation of the medical steps unearth an increasingly rampant awareness of the enormous complexity of social structures and their negative effects.

#### otopexie

2022 collaboration with Leah Studinger 15'31", loop 4K-video, 16:9, sound vimeo.com/725314915









video stills image credits: Leah Studinger

### otopexie

2022 collaboration with Leah Studinger 15'31", loop 4K-video, 16:9, sound vimeo.com/725314915



exhibition view, Raphael Reichert: "Opt-in", Architektur Forum Ostschweiz, St.Gallen, CH, 2022 image credits: Leah Studinger

## pasta 1–4 (hommage to my father)

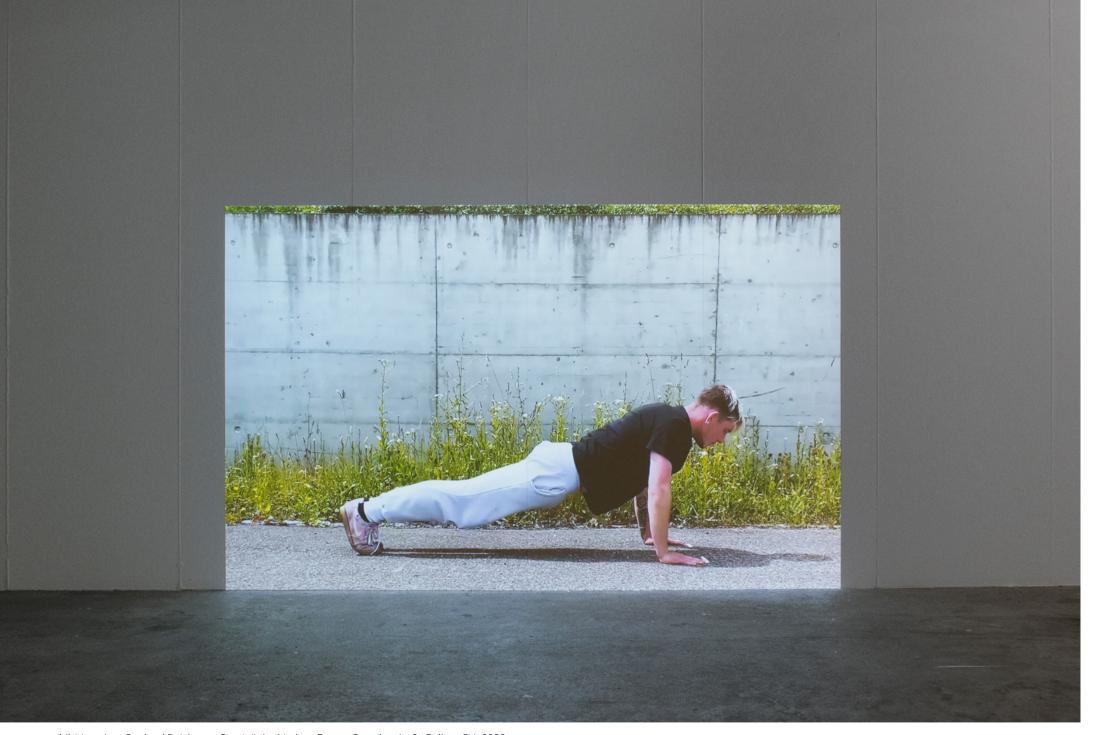
2022

pictures shot and edited by Leah Studinger C-print on aluminium  $60 \times 80 \text{ cm}$ 



pasta 1–4 (hommage to my father)

pictures shot and edited by Leah Studinger C-print on aluminium  $60\times80~\text{cm}$ 



exhibition view, Raphael Reichert: "Opt-in", Architektur Forum Ostschweiz, St.Gallen, CH, 2022 image credits: Leah Studinger

1000 push-ups consists of smartphone recordings of a thousand push-ups made by the artist. Although not in a row, they were done over a short period of time.

This work is reflecting the absurdities of modern masculinity in the context of social media fitness challenges.

1000 push-ups 2022 24'24", loop HD-video, 16:10, no sound vimeo.com/722968995









video stills

1000 push-ups 2022 24'24", loop HD-video, 16:10, no sound vimeo.com/722968995



exhibition view, Raphael Reichert: "Opt-in", Architektur Forum Ostschweiz, St.Gallen, CH, 2022 image credits: Leah Studinger

made during morning jogging sessions, filmed from the perspective that the smartphone assumes by itself when you hold it in your hand while jogging.

The work is a meditation about the extent to which the imperative of complete

self-optimization in all areas of social life is also applicable for artistic production.

Ø15:09 consists of video recordings

Ø15:09 2021 15'09", loop HD-video, 16:10, sound vimeo.com/544562708



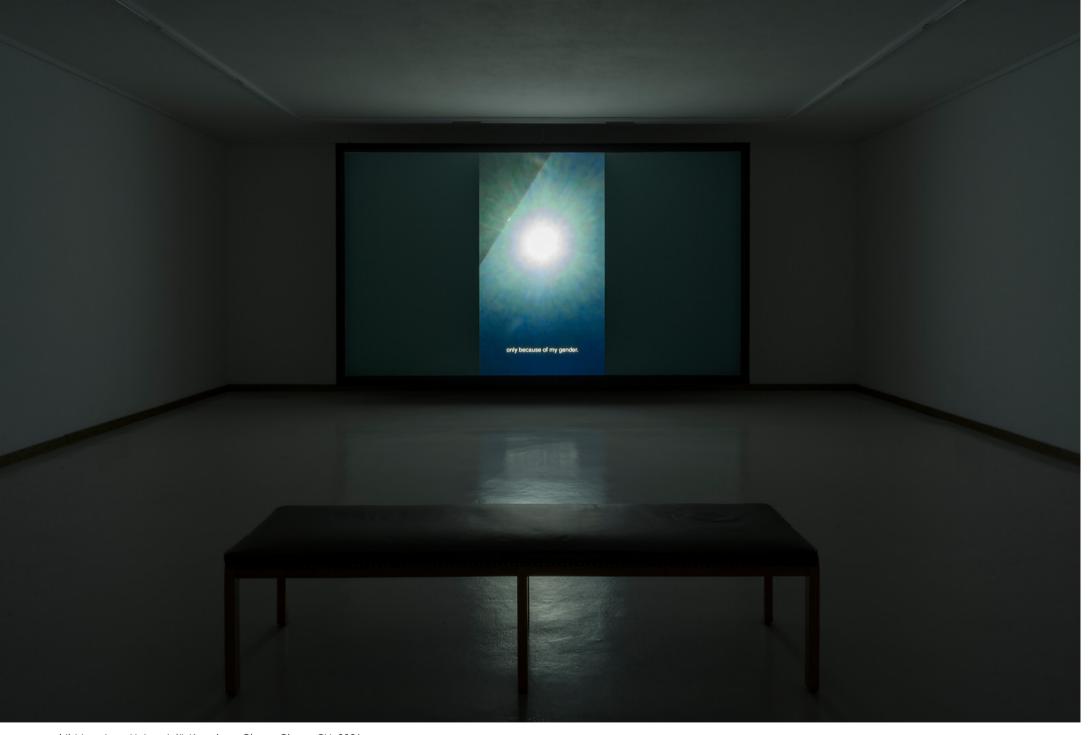
Ø15:09

2021

15'09", loop

HD-video, 16:10, sound

vimeo.com/544562708



exhibition view "Heimspiel", Kunsthaus Glarus, Glarus, CH, 2021 image credits: Anna-Tina Eberhard

interview with Indian-born actress and trans gender activist Living Smile Vidya, who was in the asylum process during the production of the piece. The interview is combined with more than a hundred recordings of the sun, filmed with a smartphone by the artist over the time span of several weeks during the first Corona lockdown.

don't look into the sun consists of an

don't look into the sun 2020 12'10", loop HD-video, 9:16, sound, subtitles vimeo.com/431296906



exhibition view "Loose thinking", Kunsthaus Baselland, Muttenz, CH, 2017 image credits: courtesy the artist

In times of constant self documentation that mostly happens in the blink of an eye, the artist turns the process of selfie-making around. Although trying to paint himself in front of the mirror as fast as possible and always with the same technique and composition, it takes him an average of seven minutes to paint one plate, not being able to exceed more than twenty self-portraits per session. In the installation setting, the wodden plates are being stacked over each other in a total of six stacks, not revealing but rather concealing himself to the public.

### 200 self-portraits

201

oil crayon, graphite, acrylic and lacquer on various wooden plates room-filling, arrangement variable

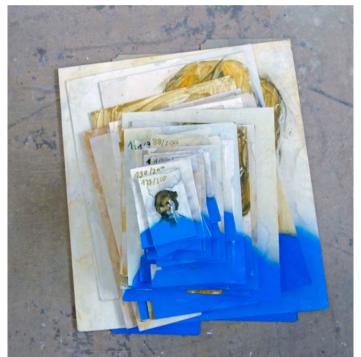












detail shots image credits: courtesy the artist

200 self-portraits 2017

oil crayon, graphite, acrylic and lacquer on various wooden plates room-filling, arrangement variable

	Solo and Duo shows
2025	(upcoming) Duo show with Katherine Newton, curated by Maria Claudia Gamboa I Le Ventre, Hégenheim, FR
	(upcoming) Duo show with Ana Vujić l Gallery 21, Hamburg, DE
2024	Fragments   Duo show with Ana Vujić   Parzelle 403, Basel, CH
2023	my dog would take the bus l Peripherie8, Basel, CH
	bitte warten I with Leah Studinger I Hiltibold, St.Gallen, CH
2022	Opt-in   with a contribution by Leah Studinger, curated by Kristin Schmidt   Architektur Forum Ostschweiz, St. Gallen, CH
2020	Undocumented Perspectives   Duo show with Ivana Kvesić, curated by Sabrina Davatz   Ausstellungsraum Klingental, Basel, CH
2019	[chuckle]   Duo show with Dario Zeo   Offspace WURM, Basel, CH
2017	Zwischengespeichert   with Sandra Garcia   Viereinhalb, St. Gallen, CH
2016	Caput   Duo show with Robin Michel   Flatterschafft, Basel, CH
2014	Kuck mal, was ich gemalt hab   Kunstgrill, Zürich, CH
	Group shows & screenings (selection)
2025	(upcoming) Shifting Identities / Gleitende Identitäten   Group show, curated by Dr. Toni Stooss   Videocity, Basel, CH
2024	PechaKucha: Posthuman   Screening, curated by Duncan Poulton, Stefan Hurtig and the Videocity team   SET Woolwich, London, UK
	Unbound   Group show   Coincoin, Zürich, CH
2023	bitte warten   Group show, curated by Sophie Kauffenstein   Garage COOP, Strasbourg, FR
	Art of Intervention   Online screening, curated by Chantal Molleur   White Frame, CH
	Salon du lapin   Group show, curated by Melanie Kuratli and Linda Wunderlin   Ausstellungsraum Klingental, Basel, CH
	Stories Unfolding   Group show, curated by Dr. Isabel Balzer   Villa Renata, Basel, CH
	entrée & hommage   Group show   M54, Basel, CH
	Kontakt Festival   Group show   FAC, Bamberg, DE
2022	Im Zweifel Zickzack   Group show   Fabrikculture, Hegenheim, FR
	Lust*art   Group show, curated by Maria Fratta and Pietro Vitali   Galerie Durchgang, Basel, CH
	Die Kunst des Scheiterns   Group show   Peter-Weiss Haus, Rostock, DE
	PRIDE   Group show   Lycoming College Art Gallery, Williamsport, USA
2021	Heimspiel   Group show, curated by Otto Bonnen   Kunsthaus Glarus, Glarus, CH
	Grosse Regionale   Groupshow, curated by Céline Gaillard   Kunst(Zeug)Haus, Rapperswil, CH
	Visibility & Remembrance: Standing with the Trans* Community   Group show   USF, Tampa, USA
	Was wünschst du dir? I Group show, curated by Almira Medaric, Mirjam Wanner and Vanessa luorno I Shed im Eisenwerk, Frauenfeld, CH
	Home, a wide world   Screening   Videofenster, Cologne, DE
2020	HOT STEAM 03   Online screening   MIT Museum in Cambridge, Massachusetts, USA
	Circle   Group show, curated by Leejin Kim   CICA Museum, Gimpo, KOR
2019	Regionale 20   Group show   Satellit M54, Saint-Louis, FR
	sieben mal 20   Group show   Kunsthalle Wil, Wil St. Gallen, CH
2017	We invite you to hope   Group show, curated by Chus Martinez   Kunsthaus Baselland, Münchenstein, CH
2016	Werk4au5   Group show   Werkhaus 45, St. Gallen, CH
	Erfrischung   Group show   Gallery Quagga, Sissach, CH
2015	Loose thinking   Group show, curated by Chus Martinez   Kunsthaus Baselland, Münchenstein, CH
	Oslo Night   Screening   Haus der elektronischen Künste, Basel, CH

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2024 2023–24 2022–24 2019 2018	Curatorial projects  Striving for Common Access   Group show, co-curated with Catherin Schöberl and Pascale Grau   M54 Visarte, Basel, CH HOW ABOUT NOW   Group show, co-curated with Leah Studinger   FABRIKculture, Hégenheim, FR Foyer42   Video exhibition series, co-curated with Leah Studinger   Feldberg42, Basel, CH Auf dem Sockel   Exhibition series on a plinth, co-curated with Leah Studinger   Various locations in Basel, CH NOW THIS   Group show   WURM, Basel, CH Ostschweizer Kunstfestival   Group show, co-curated with Claude Bühler   Flon, St. Gallen, CH
2025	Grants & Residencies (upcoming) Residency organized by Trafico Visual I Caracas, VE (upcoming) Residency by Videocity I Beatenberg, CH (upcoming) Residency at :DDD Kunst House I Yerevan, AM
2023	Self-organized Residency   Mexico City & Oaxaca, MX
2022	KuBa Residency   Kulturbahnhof Klein Warnow, DE
2020	Work grant   City of St.Gallen, CH
2024 2022 2021 2018	Press Soll das im Atelier bleiben oder kann das raus?, Basler Zeitung, Simon Baur, 22.03.2024 Gut ist nicht mehr genug, Saiten, Sandra Cubranovic, 27.07.2022 Wie man ein erfolgreicher Künstler wird, St.Galler Tagblatt, Christina Genova, 06.07.2021 Junge St. Galler Künstler zeigen am Ostschweizer Kunstfestival ihre Werke, St.Galler Tagblatt, Luca Ghiselli, 23.05.2018 Die Kunst zurück in die Heimat holen, Saiten, Marion Loher, 22.05.2018
since 2024 since 2023 since 2021 2018–21	Memberships Board member, Visarte Basel, Basel, CH Member, Selection Committee, Peripherie 8, Basel, CH Member, Ausstellungsraum Klingental, Basel, CH Board member, Studios Flatterschafft, Basel
2018 - 2020 2017 - 2018 2014 - 2017	Education Studies at the Institute for Postindustrial Design   HGK FHNW Basel, CH Various courses in Philosophy, Art History, Gender Studies and Sociology   University Basel, CH BA in Fine Art   HGK FHNW Basel, CH