

Portfolio
Peter Reischl
2020

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Statement

How can complex issues become tangible and negotiable? How can we provide new perspectives regarding the intricate and mostly inconclusive challenges of our time? Which conclusions can be drawn from those perspectives?

At its core, my work consists of creating experience to develop new sources of reflection having the potential to remind us of our existence as human beings. Experimental set-ups that challenge ourselves. Allowing short insights into our mechanism - our *conditio humana*.

MEINUNG AUSSTELLEN

EXHIBIT OPINION

Vienna / Subway station Karlsplatz / 2018



EXHIBIT OPINION

Intervention

Duration: two weeks. Every day from 8.30 to 10 p.m. and from 4 to 5:30 p.m.

Objects: showroom, 30 signs, a buzzer, a modified laser

DESCRIPTION

Over the course of two weeks passers-by have the opportunity to press a buzzer which is connected to a laser inside a showroom. Activated by the buzzer, the laser randomly chooses one out of 30 signs hanging with their front to the walls of the showroom. Now this sign is going to be installed in the middle of the room with the top facing the front. Exactly until a passer-by decides to detach the opinion by pushing the buzzer. On each sign a different opinion regarding social, political or economical issues is written.

 Video:

[EXHIBIT OPINION](#)

Opinion 4/30: Immigration is important for Austria.



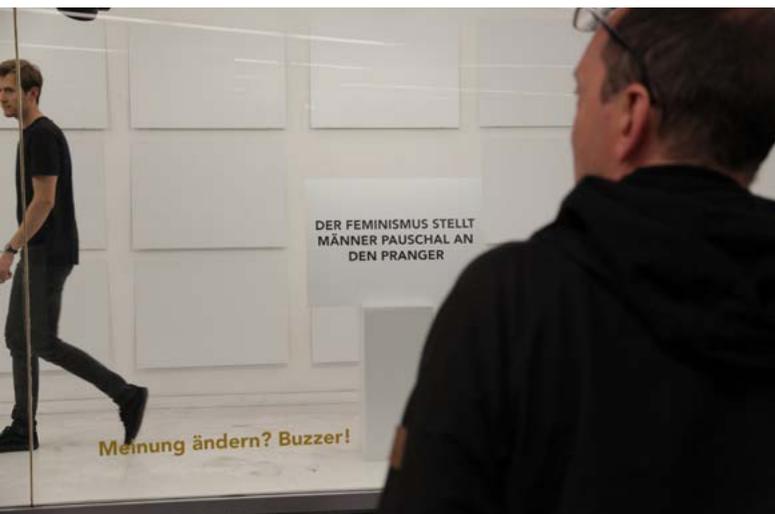
Opinion 4/30: Immigration is important for Austria.



Opinion 24/30: Marriage is a bond between man and woman.



Opinion 17/30: Austria needs rigid border policies.



Opinion 9/30: Feminism is based on a prejudgement of men.

“90 % of what we talk about is not based on genuine, self-made experience, it is transmitted by media. We all are ‘flow heaters’ of opinions formed by media. There is so much more to say on this subject, but instead of saying it, one can demonstrate it - just like Peter Reischl does.”

Prof. Anton Hügli

What if the formation of opinions is subject to a random process instead of being a result of a conscious decision? What happens, if we become leaders of external opinions? Which opinions can be exhibited in public? Which can't? Who decides on that?

This intervention approaches the formation of opinions in a rather playful way: Who or what forms my opinion? How flexible can opinions be once they become public and therefore visible? Are there opinions we don't want to be associated with? Do they even matter to us, if we don't agree with them?

GESELLSCHAFTSLABOR

SOCIETY LAB

Vienna / Ongoing project



SOCIETY LAB

Workshop-format

Duration: ongoing project / a couple of hours per workshop-unit

Objects: the city and their people

DESCRIPTION

2014 I founded the workshop-format *Gesellschaftslabor*, a creative think tank and experimental playground, which invites people to carry out unusual perspectives regarding social and political topics.

Gesellschaftslabor offers a unique city walk for people, that are interested in experiencing everyday situations, routines and random encounters in a different way. Social sculptures and excercises, spontaneous public interventions - nothing is planned, everything is purely popping out of situations.



Link:

[WEBSITE](#)



Which forces shape us? Is society a relevant variable?
What kind of an impact does our social environment have
on our thinking and behaviour?

Which options of action are available, as soon as we begin to cross alleged
borders?

THOSE TENDER BORDERS
OF THE ORDINARY

Vienna / Intervention / 2019



At which fill level does the ordinary make way for the non-ordinary?

THOSE TENDER BORDERS OF THE ORDINARY

Intervention
Duration: variable
Objects: shopping cart

DESCRIPTION

I walk into a supermarket and start filling up my shopping cart, very slowly and without stopping. At which filling point does the ordinary make way for the non-ordinary?



Especially the borders, the tender beginnings of the not-normal, the filigree tipping points from the ordinary into the non-ordinary seem to be powerful. Those moments which are characterised by supposing not by knowing.

At which point does the ordinary make way for the non-ordinary? When do we cross the border between the common and the un-common? How come that just two or three additional items in the shopping cart change the reaction of the surrounding completely? What is ordinary? How do we define it? (How) Does this

HOW TO LIVE TOGETHER

Vienna / Kunsthalle Wien / 2017



HOW TO LIVE TOGETHER

Intervention
Duration: variable
Objects: adhesive letters

DESCRIPTION

I stick adhesive letters on well visible objects in a museum's exhibition hall saying „Please place your mobile phone here while looking at the artworks in this exhibition hall.“



9.2017 / How to live together / Kunsthalle Wien / Photo: Benedikt Steiner

“Place your mobile phone here while looking at the artworks in this exhibition hall.”

By leaving a valuable object unattended but always in the range of vision the project invites visitors to explore their very own relation to their social surrounding.

THE RISE OF [FILL IN THE NAME
OF POPULIST HERE]

Vienna, Amsterdam / 2017



THE RISE OF [FILL IN THE NAME OF POPULIST HERE]

Public Intervention

Duration: variable

Objects: speaker, modified volume control

DESCRIPTION

The speaker is located at a well frequented public space. Via the speaker a speech of a known populist can be heard. A volume control with modified buttons are attached to the speaker. Every button increases the volume of the speech.



Video:

THE RISE OF [FILL IN THE NAME OF POPULIST HERE]



Video stills / 11.02.2017 / Vienna



German magazine *Die ZEIT* / 14.3.2017

The inauguration speech of Donald Trump from January 20, 2017 can be heard.

Regardless which button the pedestrians press, they only increase the volume of the speaker. Louder/quieter, on/off ... whether you argue for or against Trump, support or ignore him: He only becomes noisier.

The more attention it requires to shut him off, the more attention he gets from all the others. A loud, interactive interaction. With the result, that a populist, just like in the course of an election campaign, gains power through all of us.

And the question arises: How do we deal with it now?

HALTEN WIR MICH AUS -
eine Annäherung.

*LET'S ENDURE ME -
a rapprochement.*

Vienna, Berlin, Athens / 2016



LETS ENDURE ME - A RAPPROCHEMENT

Intervention
Duration: variable
Objects: adhesive tape

DESCRIPTION

I stick an adhesive tape in form of a rectangle on a well frequented street. I invite people to step with me into the rectangle. In doing so I tell them every thought that comes to my mind. At the beginning it is agreed that both persons may end the interaction with a simple step out of the rectangle.

8.11.2016 / Mariahilfer Straße / Vienna



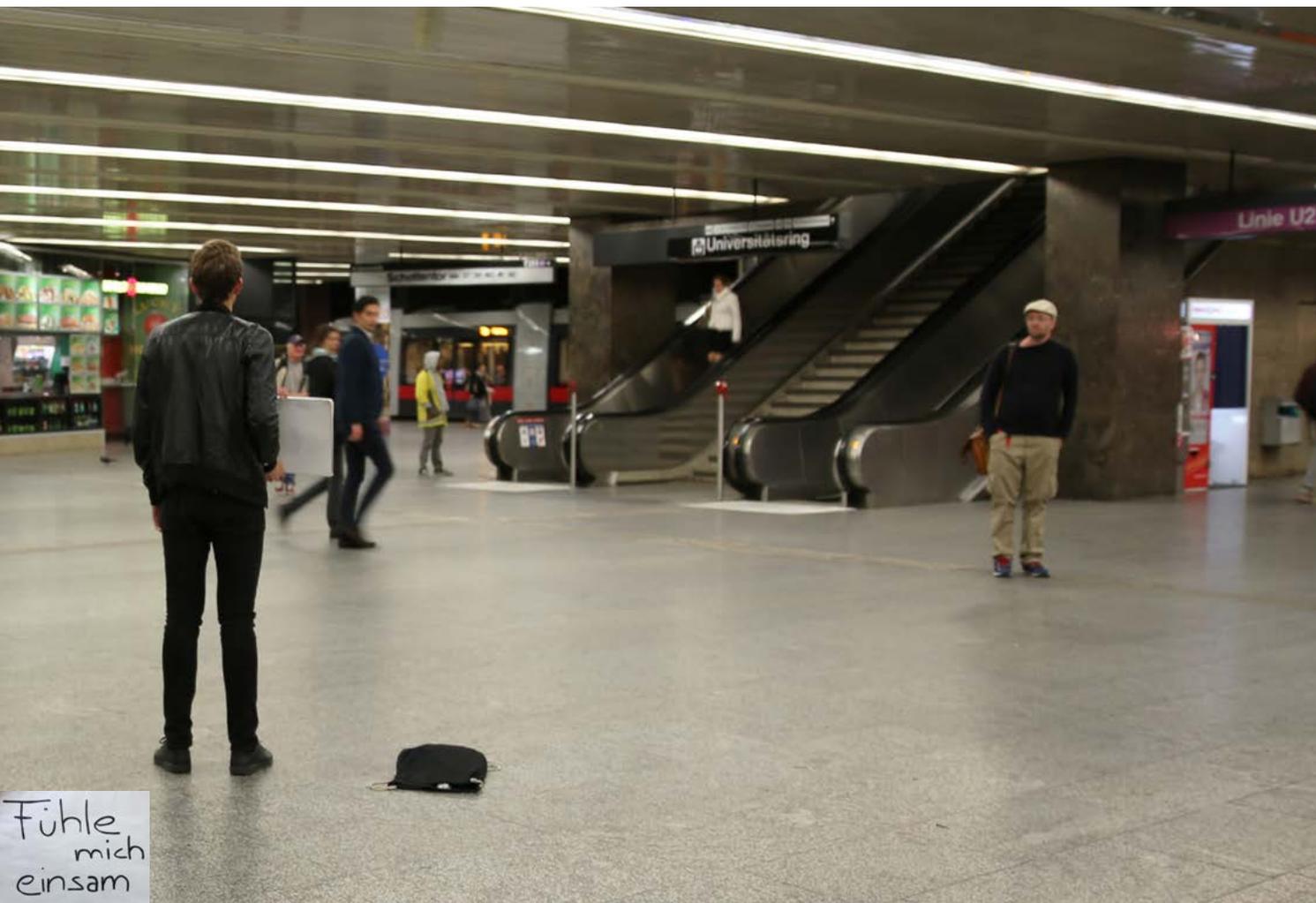
Look out for colorful squares.

Let's endure me – a rapprochement arose from the question, whether we could endure me or not. Whether I'm reasonable. Completely unfiltered. What happens – to us – when I switch off the membrane between my thoughts and the environment? When I stop asking myself if I'm allowed to speak my thoughts out loud. My thoughts that appear within milliseconds.

KUNSTBEGRIFF SPÜREN

SENSING ART TERM(S)

Vienna, Kassel / 2017



Fühle
mich
einsam

SENSING ART TERM(S)

Public Intervention
Duration: variable
Objects: body, pencil, paper

DESCRIPTION

Standing in public with a sign reading "Feeling lonely". Over the course of five different stations, the scenario repeats itself. With every station, I'm getting closer and closer to an art institution (e.g. museum, gallery).

'Feeling lonely' 02.06.17 / Schottenring / Vienna



11.06.2017 / documenta Halle / Kassel

The more this situation approaches the art world,

the more the concept of art seems to influence the decision of the recipient on how to act. Is this a person showing its loneliness? Or is it an art project? Intuition or ratio? Intuition gravitates the passers-by to the person. Ratio keeps them at bay. The concept of art begins to interfere with further rapprochement steps towards the respective art institution. It becomes relevant. In this manner, does its customized form reveal itself to the passers-by?

KOMM, LASSEN WIR UNS VON
DER WELT ERDRÜCKEN.

*COME ON, LET'S GET CRUSHED
BY THE WORLD.*

Vienna / 2016



COME ON, LET'S
GET CRUSHED BY
THE WORLD.

Interactive art
Duration: variable
Objects: room, two roomdividers,
seven volunteers

DESCRIPTION

The roomdividers are installed in the corner of the room, so that you can't see behind it. A visitor of the art event, who agrees to participate, will be guided to the corner of the room behind the roomdividers, facing the wall. Now the seven volunteers will gently lean against the visitor one by one. At the beginning it is agreed, that the visitor can end the interaction by saying stop.

 Video:

**COME ON, LET'S GET
CRUSHED BY THE WORLD**



Capitulation regarding the complex world events?
Do I surrender or will I try to change something?
How does my body answer these questions?

Relaxation by surrendering to the world? Cosy powerlessness? Powerlessness which turns into a feeling of restriction and dissatisfaction?

POPULISMUS BEIM
WORT NEHMEN

*TAKING POPULISM AT
ITS WORD*

Vienna / Floridsdorf, Viktor-Adler-Markt / 2016



'I am honest! I say what I think.' 28.11.2017 / Facebook

TAKING POPULISM AT ITS WORD

Intervention

Duration: variable

Objects: a stand with a poster

DESCRIPTION

A stand with a poster of myself is set up at a well-frequented street. The design and the slogan of the poster are inspired by the political campaign of the Austrian right-wing party FPÖ. I approach pedestrians in order to get into a conversation. During the conversation I start to do exactly what the slogan of the FPÖ promotes: 'BE HONEST!' So I speak out every thought that runs through my head.

The intervention took place in the Viennese districts with the highest voting results of the FPÖ.



2016 / Favoriten / Vienna



'Courage to tell the truth.' Key slogan of the AfD



2016 / Floridsdorf / Vienna

How do you encounter populism? What happens if you do exactly what populists promise?

Populists are on the rise. They promise simple solutions for complex problems.

'Be honest. Tell the truth.'

Norbert Hofer / FPÖ.

'Pronounce, what Vienna thinks.'

H.C. Strache / FPÖ.

'Courage to tell the truth.'

Key slogan of the AfD - Alternative for Germany.

How can you deal with this? What if you do exactly what populists promise? Telling the truth. Expressing every thought. Without filtering.

Where does that lead to? What impact does it have? Would it unmask populism?

GROSSER RAUM UND
KLEINER(ER) RAUM
CUBE

Vienna / Wienerwald / 2016



CUBE

Installation

Duration: variable

Objects: a cube (1,5m x 1,2m) made of canvas on stretcher frame, lots of bank statements

DESCRIPTION

I set up a cube completely covered with bank statements in the middle of a forest.



A forest. Wild nature with its unruly forms.
A cube. Full of bank statements.

The contemporaneity of extreme contrasts represents a source of self-awareness as the relationship between man and urban/natural surrounding becomes suddenly visible and tangible. And another question arises: What confines us?

SELF ON DISPLAY

Vienna / Subway station Karlsplatz / 2018

SELF ON DISPLAY

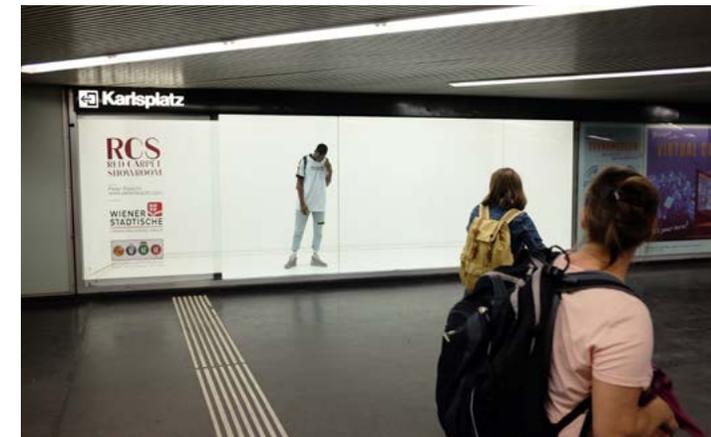
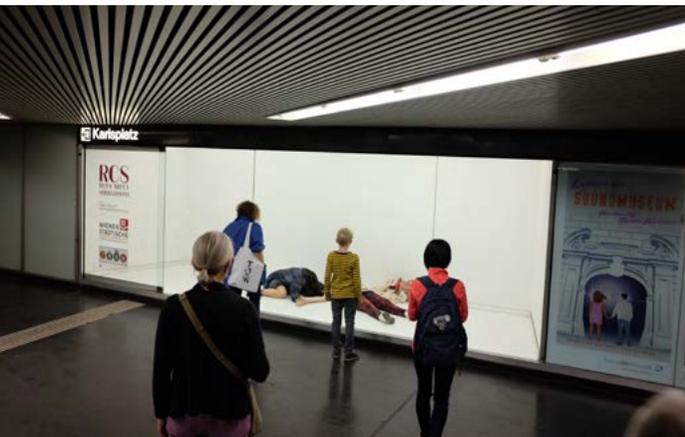
Intervention

Duration: variable

Objects: showroom

DESCRIPTION

I invite passers-by to exhibit themselves in a showroom.

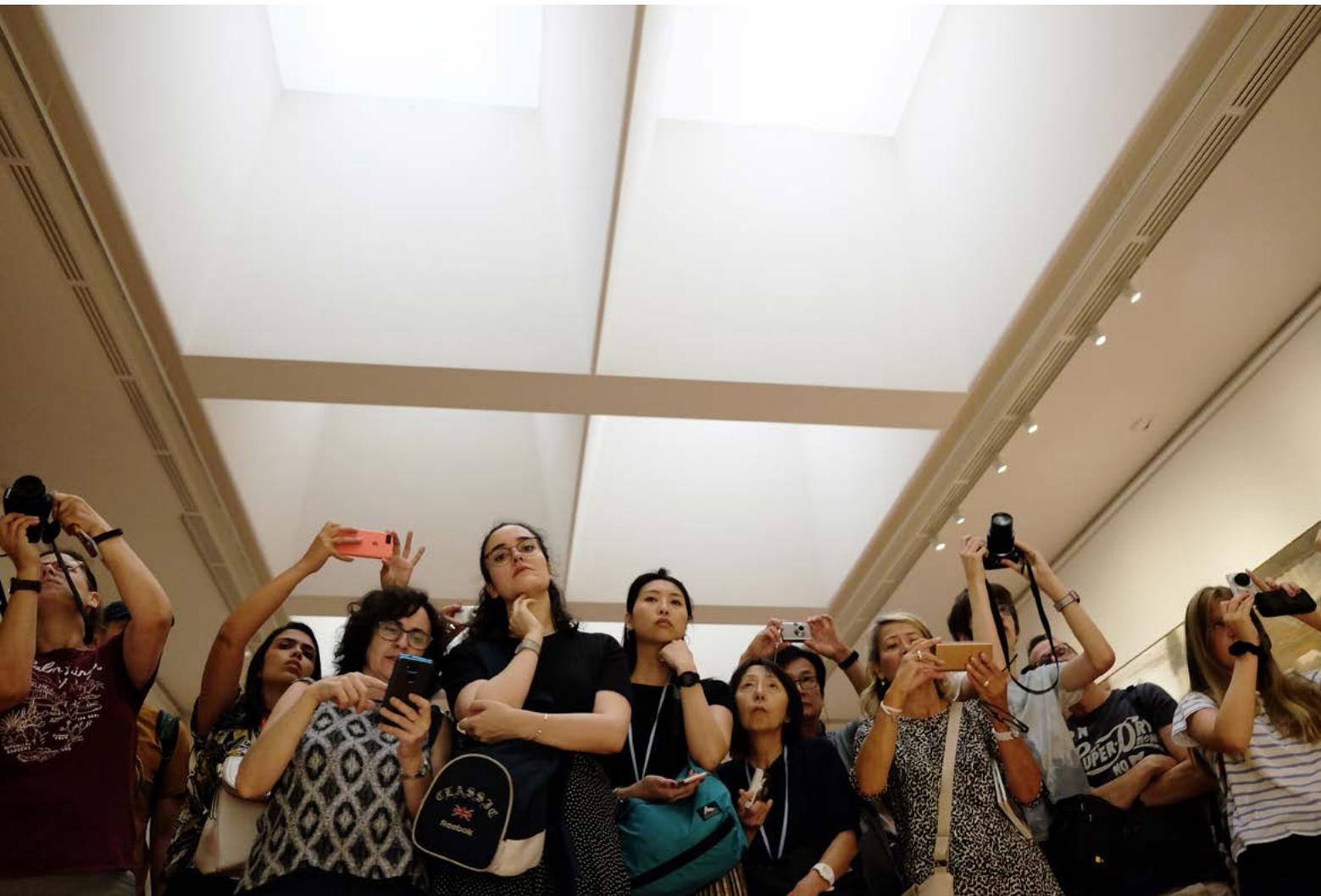


Self on display / Red Carpet Showroom / Karlsplatz, Vienna / 2018

How does it feel like to be exhibited? To become an object of curiosity for others? Do we instantly stage ourselves? Do we enjoy it? Which impact has the viewer's gaze on our self-perception?

CONDITIO HUMANA

Photography



CONDITIO HUMANA

Photo-project
Ongoing
Objects: camera

DESCRIPTION

This project is based on candid photography. Everyday situations captured from an unusual perspective reveal the oftentimes odd behaviour of human beings. Shot with a mostly hidden camera, human nature exposes itself.

 [Link:](#)
[INSTAGRAM](#)



Our humanity is our common ground, no matter where we live, who we love or what we believe in, being human is the thing we all have in common.

Like a mirror the photographs confront us with ourselves: Our vanity, our craving for sensation. And like every mirror, the objects it shows are closer than they appear. Seemingly strangers introduce us to ourselves, make us recognize what we are: humans.

VERY SIMPLE MACHINE

Vienna / 2019



VERY SIMPLE MACHINE

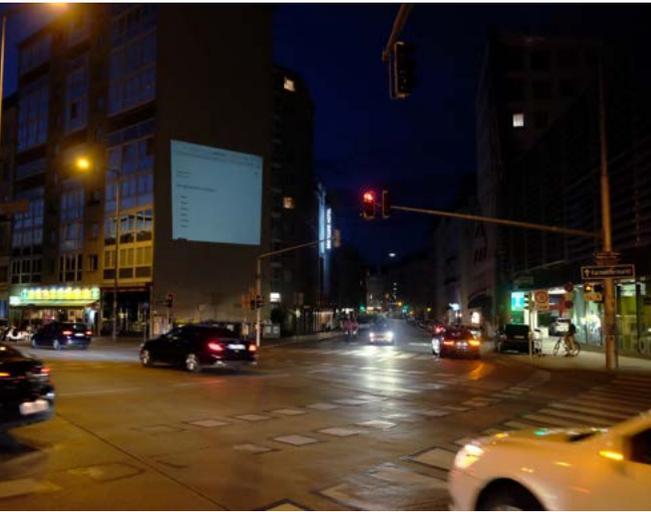
Interactive Installation

Duration: variable

Objects: projector, battery,
raspberry-pi, tablet

DESCRIPTION

This interactive installation isolates one particular moment for the visitor, the observer or the passer-by: the moment of transgression from visibility to invisibility of one's own actions. Thereby the influence of observation onto our thinking and actions gets into the focus of awareness.



How do I start to think and act differently as soon as I am observed? What changes through the visibility and invisibility of my thinking and acting? What emotions and feelings come up?

„Very Simple Machine“ deals with the oscillation between visibility and invisibility and the moment when one’s own actions become public. The mechanism of the project seems very simple. The setting acts like a mobile experimental laboratory in which we can observe our positions and actions within the social fabric.

PETER REISCHL

Born in Munich (Germany) on December 10th, 1982. Austrian Citizenship.

A moment of irritation, a sudden disruption of the well-known – with his projects Peter Reischl employs performative elements to challenge the ordinary. Provoking a reaction is a crucial part of Reischl's work, which addresses political and social topics by translating them into performative questions. His work is about creating a space of ambiguity, that doesn't lead to an answer or predefine a certain direction. That is what makes his art a provocative one: Like an experimental set-up, he merely arranges the basic parameters in order to trigger any re-actions of his counterpart. The spectator becomes the one in control. Reischl's art projects provoke unfiltered reactions that aren't necessarily required in the course of everyday life. In a way, it's all about a re-activation of thinking, a re-discovery of one's agency and free will.

WORKS [SELECTION]

| www.peterreischl.com

Trapping Homo Ludens Interactive photo-series. 2019, Vienna

Very Simple Machine Interactive intervention. 2019, Vienna

Those tender borders of the ordinary Intervention. 11/18, 06/19, Vienna

Self on display Interactive intervention. 09/2018. Karlsplatz, Vienna

Meinung ausstellen Intervention. 09/2018, Karlsplatz, Vienna

Conditio Humana Photo project. 2018 - ongoing

Leaving Performance. 12/2017, Venice International Performance Art Week

How to live together Performative installation. 09/2017, Kunsthalle Vienna

Kunstbegriff spüren Performative installation. 06/2016, Kassel

The rise of [fill in name of populist here] Action. 2017, AT / NL

Komm, lassen wir uns von der Welt erdrücken

Performance. 01/2017, Vienna

Populismus beim Wort nehmen Action. 12/2016, Vienna

Vergleich-ich-Ich Performance. 09/2016, Performance Festival Krieau

Halten wir mich aus - eine Annäherung

Performance. 2016, Vienna / Berlin / Athens

UNIVERSITIES

- 2019 - *Art & Science (M.A.)*
University of Applied Arts, Vienna
- 2019 - *Expanded Pictorial Space*
Academy of Fine Arts, Vienna
- 2012 - 2014 *Development Studies (M.A.)*
T.U. Kaiserslautern
- 2004 - 2009 *Economics (B.A.)*
University of Vienna

FURTHERMORE

- 2019 Artist Residency at PACT Zollverein, Essen/Germany
- 2019 Teaching assignment „System theory and Constructivism
in Artistic Practice“ University of the Arts, Berlin
- 2019 Featured artist in #22 of A5 Magazine
- 2018 Sphinx 2018 Hidden Theben Festival, Greece

MEDIA COVERAGE

- 10/2018 *VorMagazin*
Portrait of Peter Reischl
- 03/2017 *SWR 2 Kulturgespräch*
with Peter Reischl
- 02/2017 *Newspaper Österreich*
The Rise of [fill in name of populist here]
- 03/2017 *Die ZEIT*
The Rise of [fill in name of populist here]

- 2018 Artist Summit Tanzplattform Deutschland 2018
International Theatre Institute
- 2017 Venice International Performance Art Week
- 2014 Founder / Artistic Director of Society Lab
www.gesellschaftslabor.com