



Raphael Reichert  
2024

Raphael Reichert is a multidisciplinary conceptual artist mainly focused on video and installation. In the base of his work is the process of collecting and assembling different material into a collage of images, sounds and words. His motivation is to deconstruct and reconstruct cultural and social topics in order to rethink conventions and prejudice.

The material he uses varies from excerpts of daily newspapers, stock footage as well as self-taken imagery, interviews led by the artist and scribbles from his notebooks.

He uses these collections as building blocks from which he creates subjective commentaries ranging from documentary approaches to colorful and absurd thought experiments.



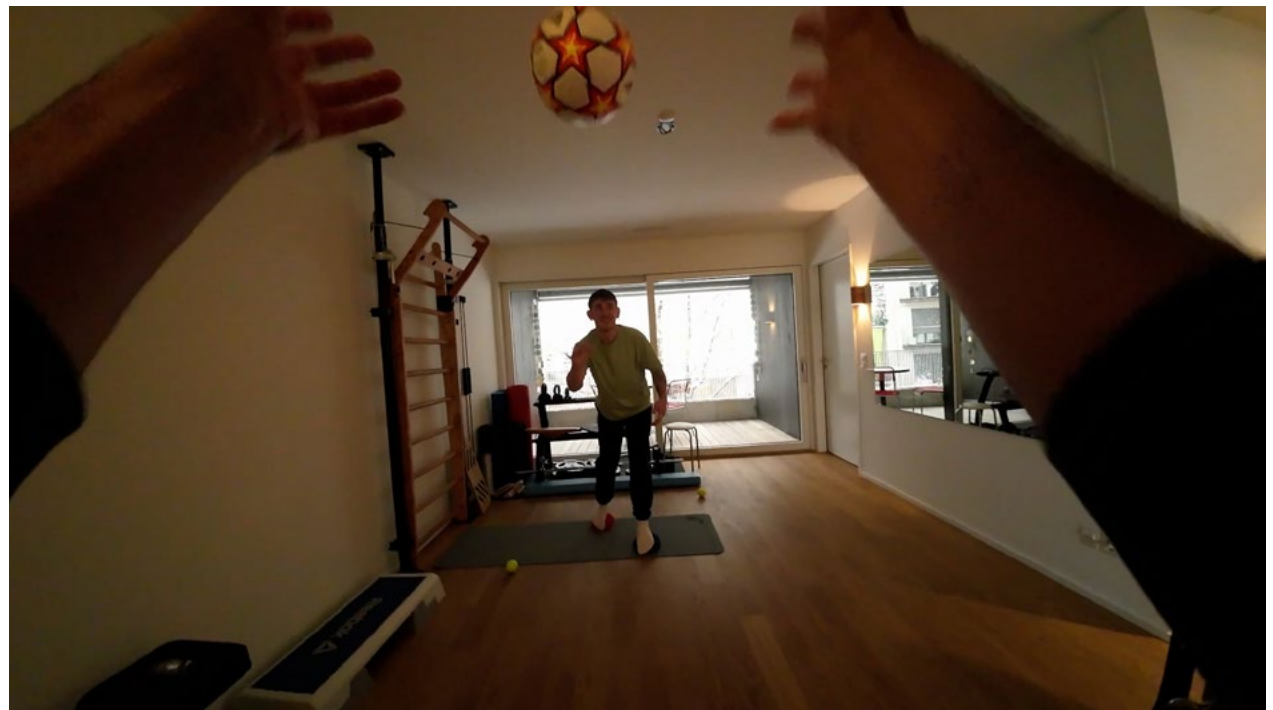
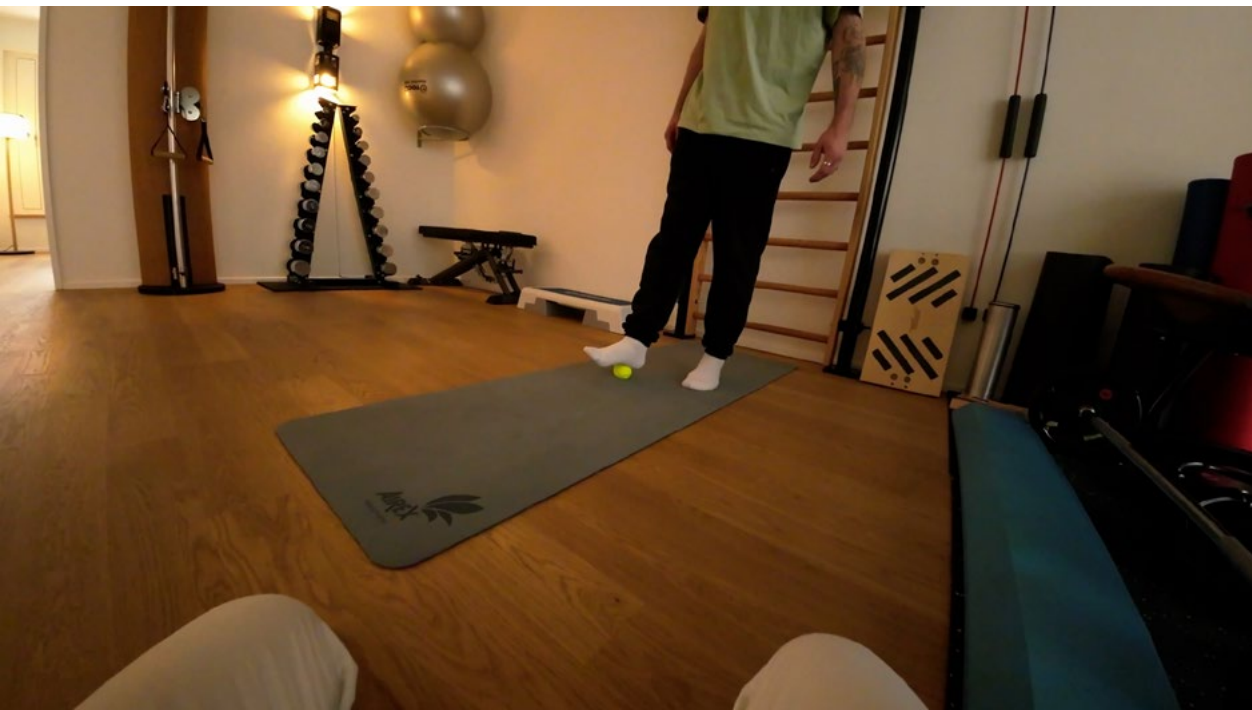
*i will always love you* is a montage of clips of physiotherapy sessions, filmed by the artist's physiotherapist over the course of a year. Recorded with a body cam around his neck, the footage invites the spectators to dive into a very intimate, but also playful process of various forms of healing.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

exhibition view, Raphael Reichert: „i will always love you“, Ausstellungsraum Klingental, Basel, CH, 2023  
image credits: courtesy the artist

**i will always love you**  
2023

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



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**

2023

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

[vimeo.com/789494060](https://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](https://vimeo.com/789494060)



hail damage, 2023, installation mockup

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, before being powder coated in white. *hail damage* is the materialized documentation of a weather phenomenon that can't clearly be attributed to climate change (yet), but that will become more frequent in the near future.

### **hail damage**

2023

water jet cut and powder-coated aluminium  
wall filling, dimensions variable





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](https://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**

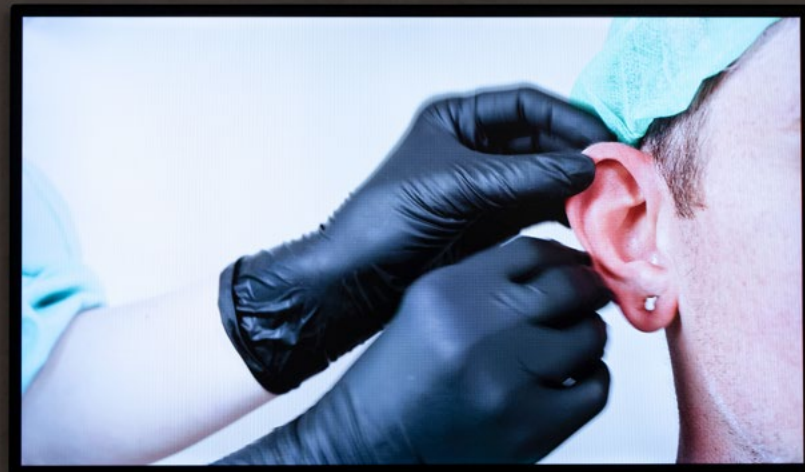
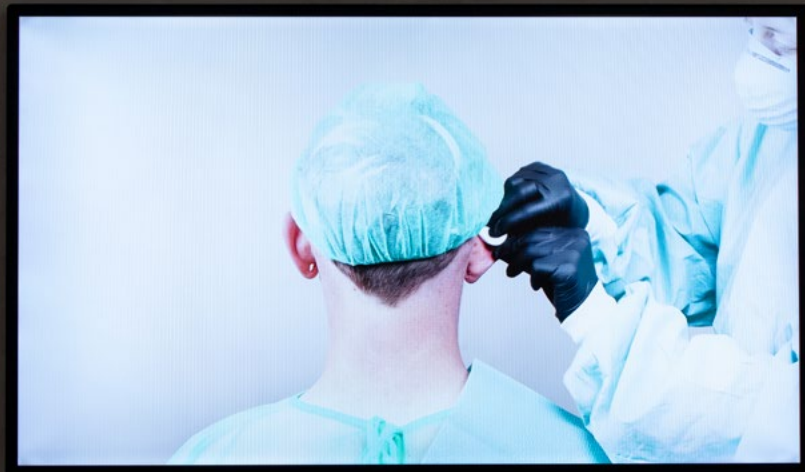
2022

collaboration with Leah Studinger

15'31", loop

4K-video, 16:9, sound

[vimeo.com/725314915](https://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](https://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 × 80 cm



**pasta 1-4 (homage to my father)**

2022

pictures shot and edited by Leah Studinger

C-print on aluminium

60 × 80 cm





*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.

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

**1000 push-ups**

2022

24'24", loop

HD-video, 16:10, no sound

[vimeo.com/722968995](https://vimeo.com/722968995)





video stills

**1000 push-ups**

2022

24'24", loop

HD-video, 16:10, no sound

[vimeo.com/722968995](https://vimeo.com/722968995)





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

Ø15:09 consists of video recordings 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**  
2021  
15'09", loop  
HD-video, 16:10, sound  
[vimeo.com/544562708](https://vimeo.com/544562708)





video stills

**Ø15:09**  
2021  
15'09", loop  
HD-video, 16:10, sound  
[vimeo.com/544562708](https://vimeo.com/544562708)





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

*don't look into the sun* consists of an 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**  
2020  
12'10", loop  
HD-video, 9:16, sound, subtitles  
[vimeo.com/431296906](https://vimeo.com/431296906)



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

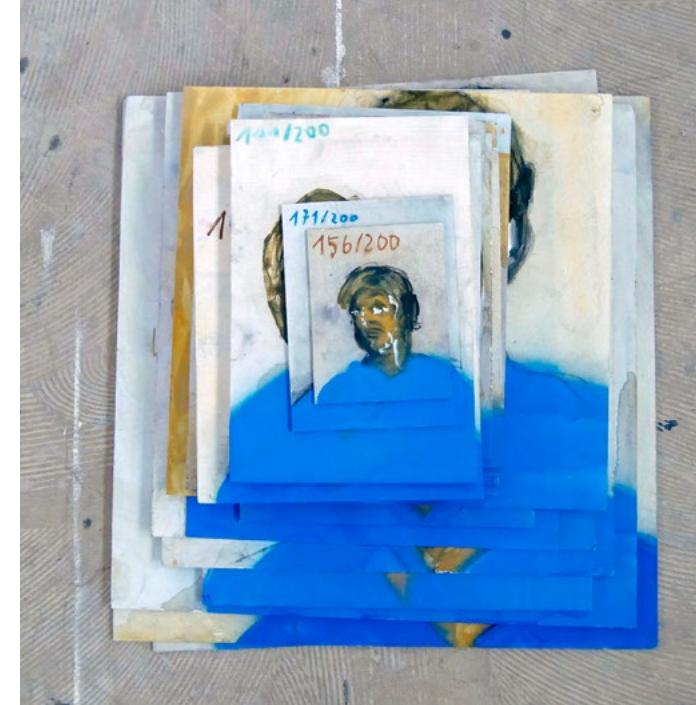
In times of constant self documentation that mostly happens in the blink of an eye, the artist turns the process of selfie-making around. Although trying to paint himself in front of the mirror as fast as possible and always with the same technique and composition, it takes him an average of seven minutes to paint one plate, not being able to exceed more than twenty self-portraits per session. In the installation setting, the wooden 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**

2017

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 shows

- 2025 (upcoming) *PP* | curated by Dr. Isabel Balzer | Centrepoint, Basel, CH  
2023 *my dog would take the bus* | Peripherie8, Basel, CH  
*bitte warten* | with Leah Studinger | 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* | with Ivana Kvesić, curated by Sabrina Davatz | Ausstellungsraum Klingental, Basel, CH  
2017 *Zwischengespeichert* | with Sandra Garcia | Viereinhalb, St. Gallen, CH  
2014 *Kuck mal, was ich gemalt hab* | Kunstgrill, Zürich, CH

### Selected Group shows

- 2024 (upcoming) *Leftovers* | Group show | Fabrikculture, Hegenheim, FR 2023  
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  
*Coburger Designtage* | Group show | Coburg, DE  
*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?* | Group show, curated by Almira Medaric, Mirjam Wanner and Vanessa luorno | 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  
*[chuckle]* | Duo exhibition with Dario Zeo | Offspace WURM, Basel, CH  
*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  
*Caput* | Duo exhibition with Robin Michel | Flatterschafft, Basel, CH  
2015 *Loose thinking* | Group show, curated by Chus Martinez | Kunsthaus Baselland, Münchenstein, CH  
*Oslo Night* | Screening | Haus der elektronischen Künste, Basel, CH

### Grants & Residencies

- 2023 (upcoming) Estudioabierto | Oaxaca, MX  
2022 KuBa Residency | Kulturbahnhof Klein Warnow, DE  
2020 Work stipend | City of St.Gallen, CH

### Education

- 2018 - 2020 Studies at the Institute for Postindustrial Design | HGK FHNW Basel, CH  
2017 - 2018 Various courses in Philosophy, Art History, Gender Studies and Sociology | University Basel, CH  
2014 - 2017 BA in Fine Art | HGK FHNW Basel, CH