



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.

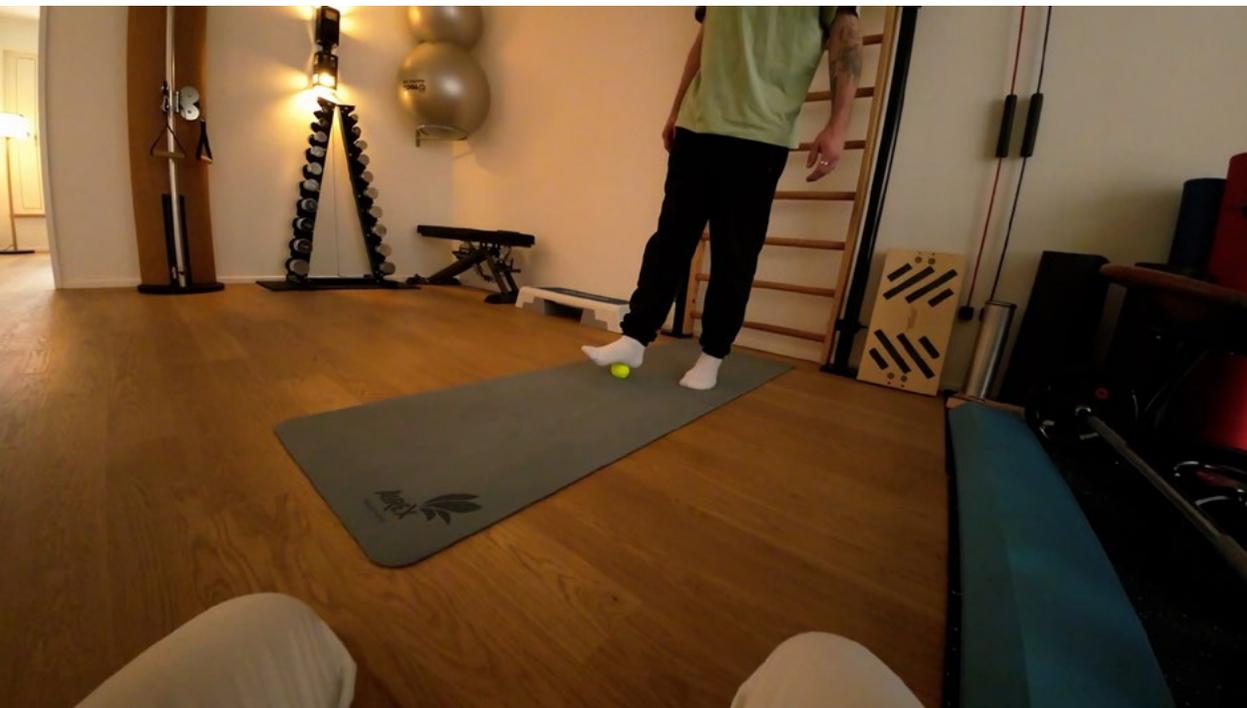


exhibition view, Raphael Reichert: „i will always love you“, Ausstellungsraum Klingental, Basel, CH, 2023
image credits: courtesy the artist

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.

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



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



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



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



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 × 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

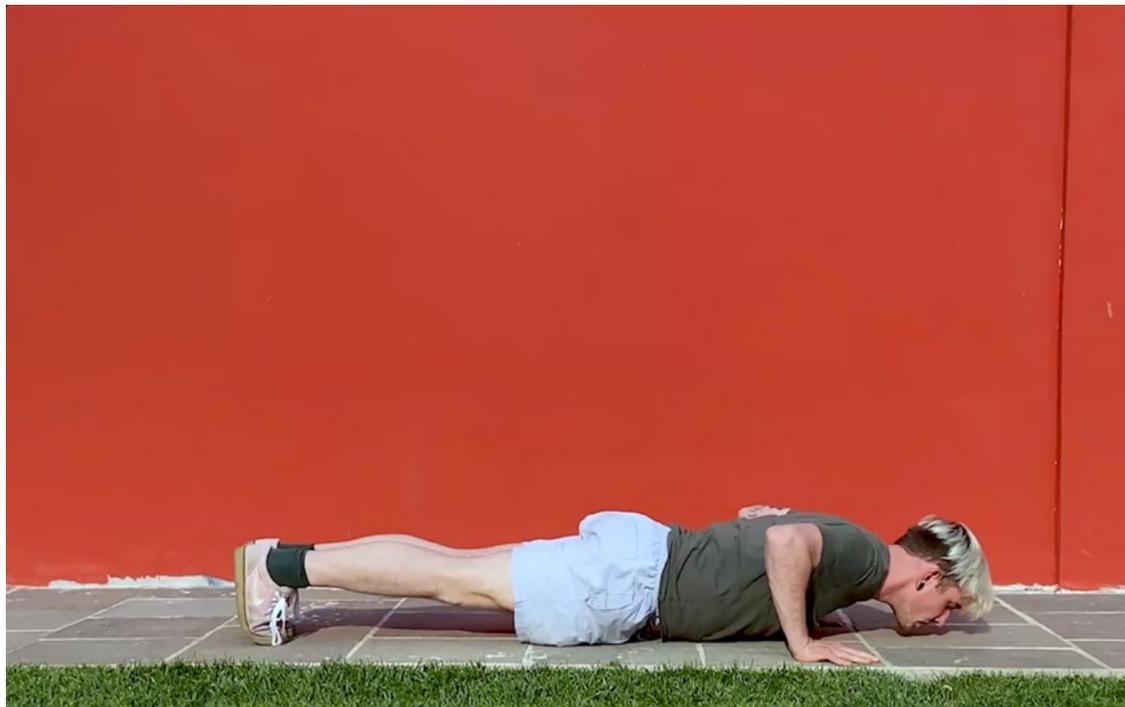
1000 push-ups

2022

24'24", loop

HD-video, 16:10, no sound

vimeo.com/722968995



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

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



video stills

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

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



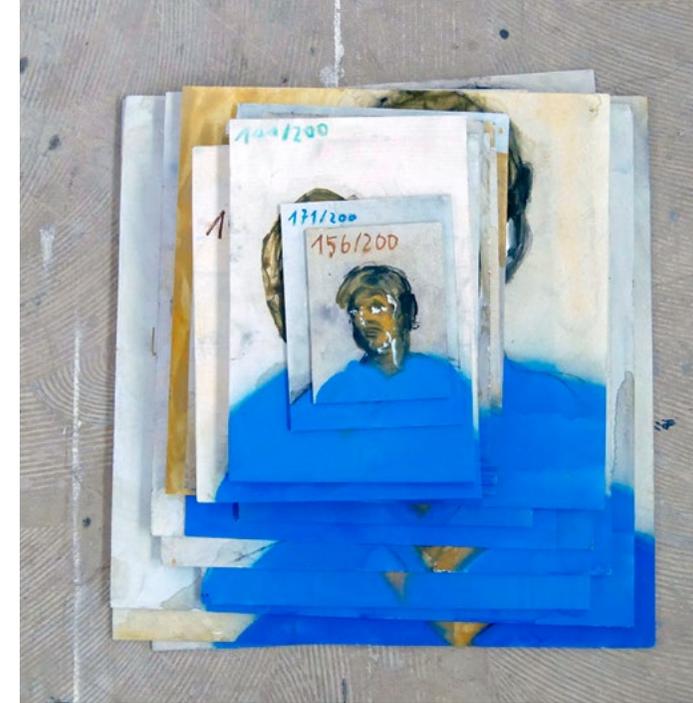
exhibition view „Loose thinking“, Kunsthaus Baselland, Muttenz, CH, 2017
image credits: courtesy the artist

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, Munchenstein, 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, Munchenstein, 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