

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](#)

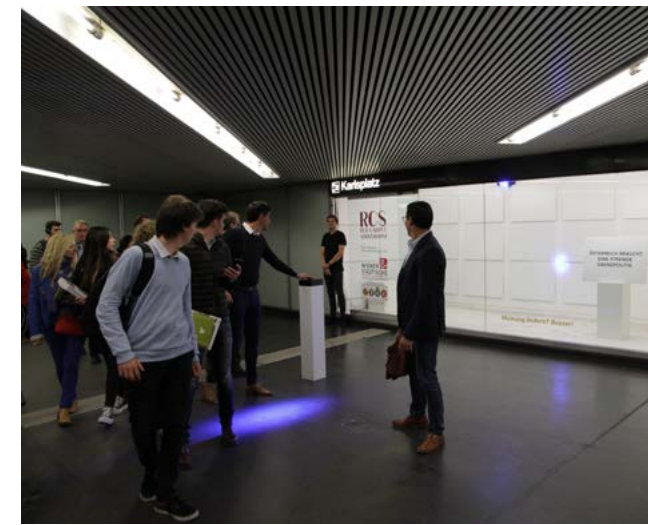
Opinion 4/30: Immigration is important for Austria.



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]**

11.2.2017 / Mariahilfer Straße / Vienna



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

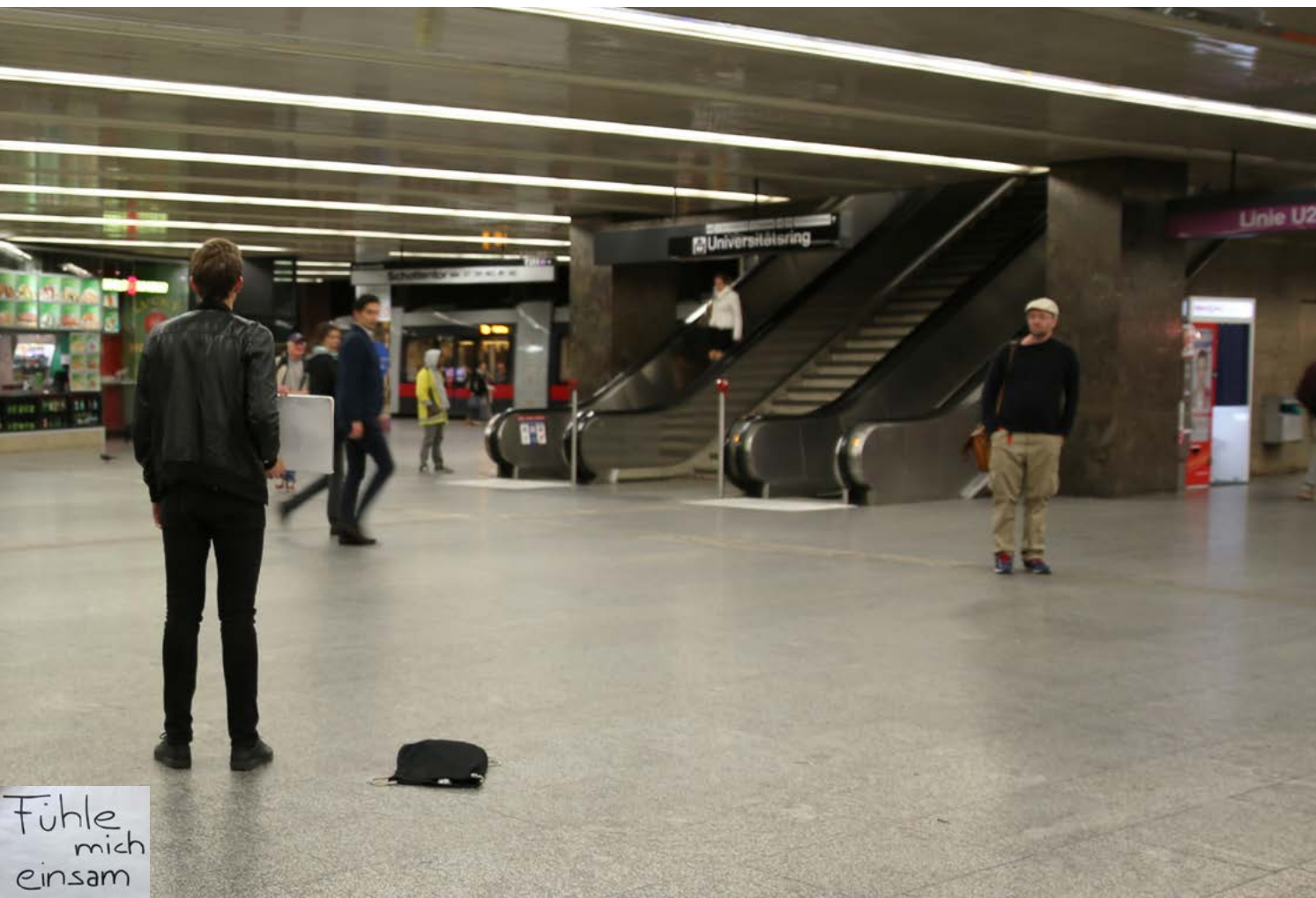


Look out for colorful squares.

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



## 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).

Fühle  
mich  
einsam

'Feeling lonely' 02.06.17 / Schottenring / Vienna





11.06.2017 / documenta Halle / Kassel

The more this situation approaches the art world,

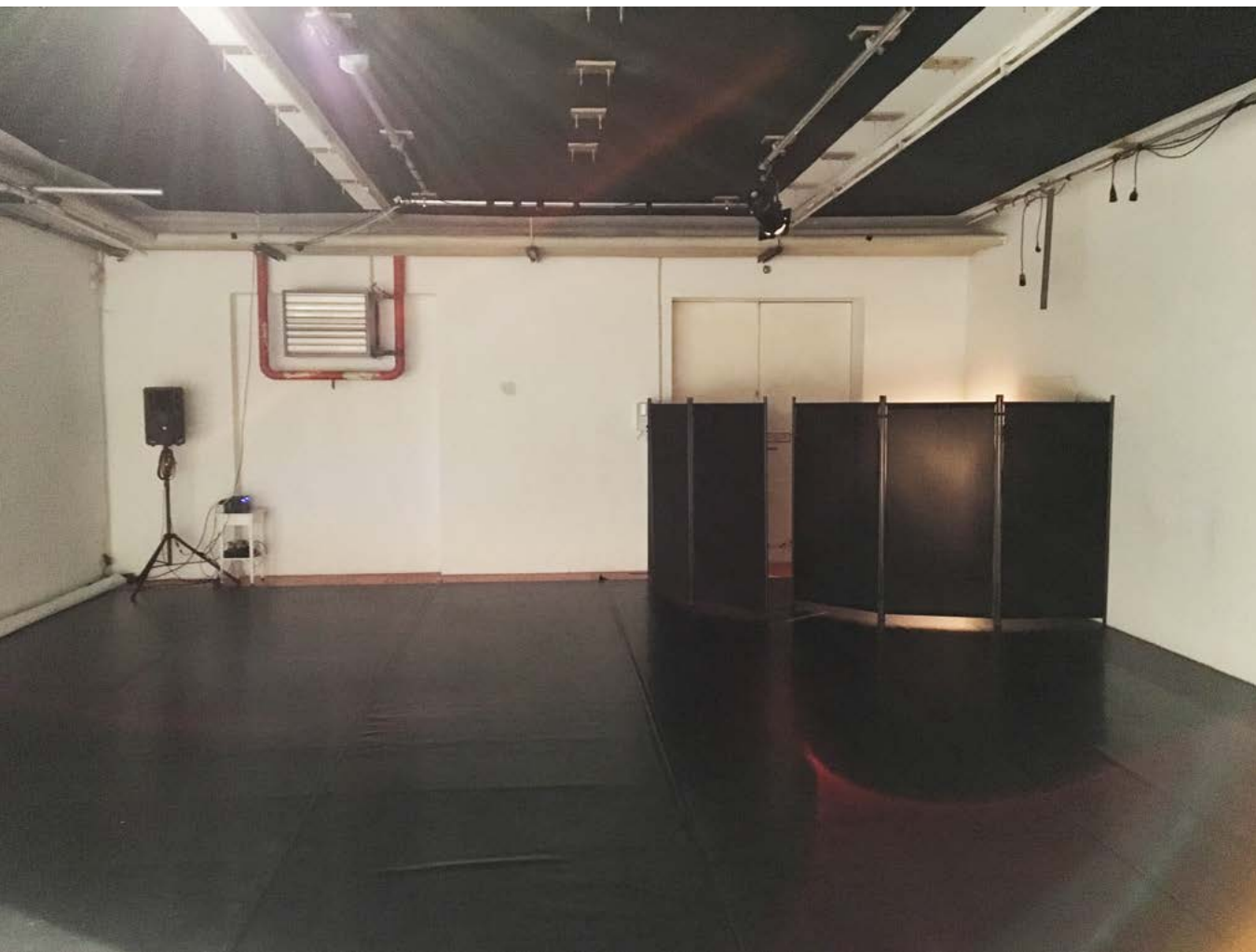
the more the concept of art seems to influence the decision of the recipient on how to act. Is this a person showing its loneliness? Or is it an art project? Intuition or ratio? Intuition gravitates the passers-by to the person. Ratio keeps them at bay. The concept of art begins to interfere with further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

08.2016 / Wiener Wald / Vienna





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

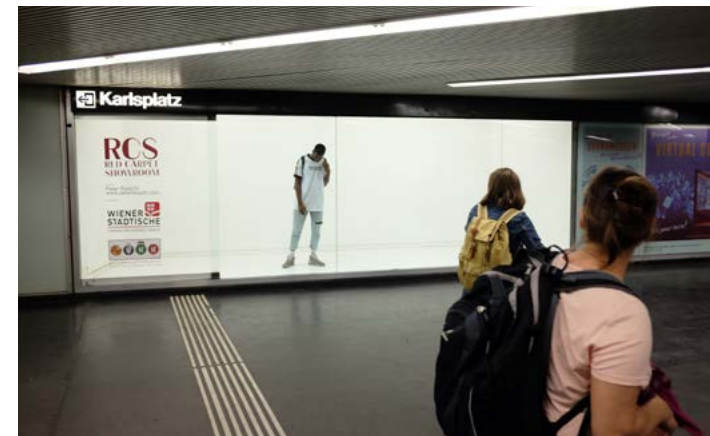
Objects: showroom

### 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

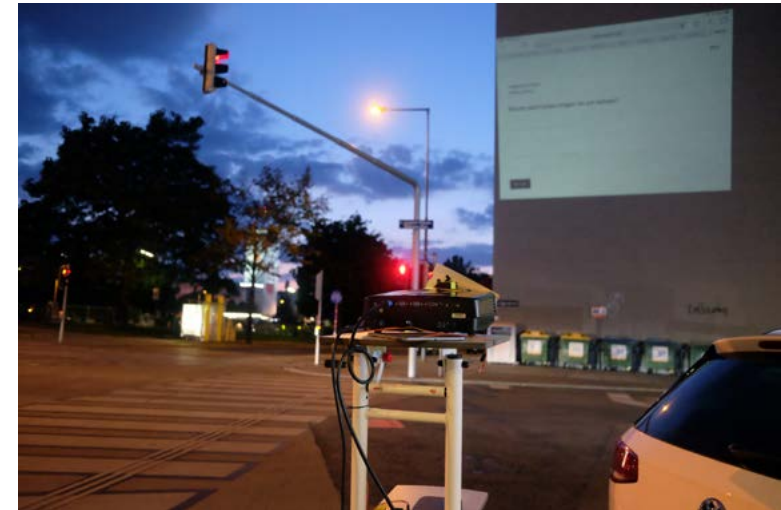
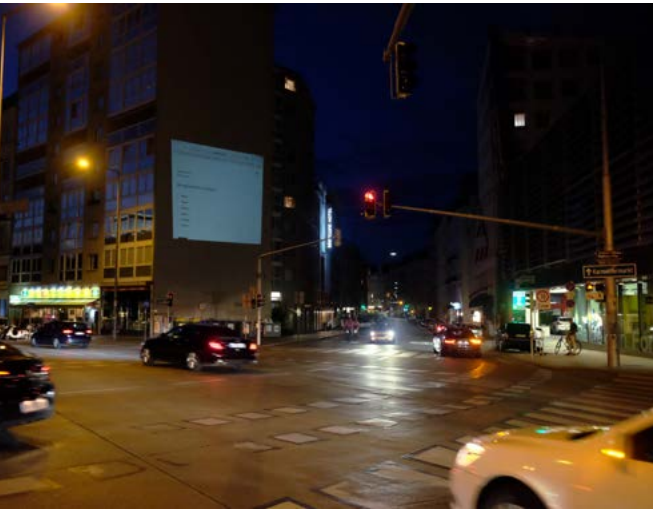
Interactive Installation

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](http://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 -	<i>Art &amp; Science (M.A.)</i> University of Applied Arts, Vienna
2019 -	<i>Expanded Pictorial Space</i> Academy of Fine Arts, Vienna
2012 - 2014	<i>Development Studies (M.A.)</i> T.U. Kaiserslautern
2004 - 2009	<i>Economics (B.A.)</i> 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	<i>VorMagazin</i> Portrait of Peter Reischl
03/2017	<i>SWR 2 Kulturgespräch</i> with Peter Reischl
02/2017	<i>Newspaper Österreich</i> The Rise of [fill in name of populist here]
03/2017	<i>Die ZEIT</i> 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 <a href="http://www.gesellschaftslabor.com">www.gesellschaftslabor.com</a>