
Portfolio

Thomas Geiger



*2.4.1983, Schopfheim, Deutschland

Contact

Große Neugasse 18/2/11
1040 Wien
+43 677 617 589 09
post@twgeiger.de
www.twgeiger.de

Thomas Geiger (b. 1983, Germany) based in Vienna. Using performance, sculpture and language, his works mediate between different times, places and entities: In **Bust Talks**, Geiger holds conversations with public busts and statues, helping them unfold their experiences and views in the present. In his performance series **The Pigeons**, these very birds have their say in various cities and present manifestos and speeches on the subject of public space. **Being Kunsthalle Wien** guides the audience through the unconscious of the institution. And **Dreams that money can buy** is a dreamed group show that itself comes directly from the unconscious of the dreaming artist. Geiger’s work suspends classical delineations of public, private, and institutional space and offers new moments of experience within the familiar.

His work has been featured internationally in museums, galleries, festivals and public spaces. He realised projects with **Belvedere**, **Kunsthalle Wien**, Kunstverein Siegen, **CAC Brétigny**, **Wiener Festwochen**, **steirischer herbst**, Museo del Arte Contemporaneo (Santiago de Chile), beursschouwburg (Brussels), Museum Tinguely (Basel), **Fondation d’entreprise Ricard** (Paris), Despacio (San José), Kunstverein Langenhagen amongst others.

In 2015 he founded **Kunsthalle3000**, an institutiton as intervention in public space. In 2010 he co-founded the publishing house **Mark Pezinger Books**.

Education

- 2004–2005 Fine Arts at Academy of Fine Arts, Karlsruhe
- 2005–2007 Interdisciplinary Arts at Eesti Kunstiakadeemia Tallin (Master)
- 2007–2010 Fine Arts at Academy of Fine Arts, Karlsruhe (Diploma)
- 2010–2011 Meisterschüler [Masterstudent] of Meuser at Academy of Fine Arts, Karlsruhe
- 2010 Founding Mark Pezinger Books www.markpezinger.de
- 2014 Founding Festival of Minimal Actions www.minimalfestival.net
- 2016 Founding Kunsthalle3000 www.kunsthalle3000.com

Solo Projects
(E)xhibition & (P)erformances

- 2023 Hors les murs les murs
CAPC Bordeaux (P)
- Atlas, Sphinx und Doktor (P)
Belvedere, Wien
- Die Taube & Bust Talk (P)
Kunstverein Siegen
- Güvercin (P)
Goethe Institut Istanbul
- 2022 Being Kunsthalle Wien (P)
Kunsthalle Wien
- Dreams that money can buy (E)
Sperling, Munich
- Bust Talk–Alexander Ecker (P)
Museum für Neue Kunst, Freiburg
- Dreams that money can buy (E)
ANNA, Leipzig
- 2021 Peeing in Public (P)
Kunstverein Kevin Space, Wien
- Bust Talk – Illumina (P)
Biennale für Freiburg
- The Ghost is present (E)
Sperling, München
- 2020 Bust Talk – Beethoven (P)
Wiener Festwochen, Wien
- Festival of Minimal Actions (P)
Kunsthalle Wien
- Money Talks (P)
steirischer herbst, Graz
- Mutter (E)
Ausstellungsraum Klingental, Basel

	Fallen (E) Die Putte, Ulm		Group Shows	
2019	El malestar en un espacio sin gravedad (E) (mit Javier Gonzalez Pesce), Museo del Arte Contemporaneo, Santiago (Chile)	2023	Kitchen Stories And the editions, Wien	
	Bust Talk – Hans Klopfer (P) Steirischer Herbst, Graz		Happiest Places Kunstverein Siegen	
	High Gloss Heimersdorf (P) Simultanhalle, Köln		Public Matters Belvedere, Wien	
	The Great Relief (E) SPERLING, München		Supermodels Kunstraum Super, Wien	
2018	Water Yump (P) Museum Tinguely, Basel	2022	Embed Galerie Raymond Hains, St. Brieux	
	Kunsthalle3000 (E) Kunstverein Langenhagen		Place Stamp Here CDLA, Saint-Yrieix-la-Perche	
	Festival of Minimal Actions (E) Déspacio, San José		The Real Show CAC Brétigny	
	Bricks to Perform (E) La Construcción, Guatemala City		Locus Solus Arter, Istanbul	
2017	Living Room Demonstrations (P) Fondation Ricard, Paris	2021	Danube Dialogues, (with Belinda Kazeem-Ka minski & Dejan Kaludjerovic), Homeland Museum Cerevic	
	Private Monuments (E) SPERLING, München		What can be shown, can not been said LE CAP, Lyon	
2016	Bretter eben (mit Eric Hattan) (E) Nicolas Krupp Galerie, Basel		Prix Bob Calle Bibliothèque des Beaux-Arts, Paris	
2015	Le Pharaon doré (E) T21, Ingoldstadt	2020	Performance Homeworks Kunsthhaus Graz	
	1 For You 1 For Me (E) Rinomina, Paris		Die Welt in Teilen Kunstverein St. Pauli	
	Skulptürchen (E) SPERLING, Munich	2019	Hauptsache Kopf Kunsthalle Emden	
2014	Festival of Minimal Actions (P) beursschouwburg, Brussels		Nature\nature Kunstraum Niederösterreich, Wien	

	Museum der Kritik ffriedrich, Frankfurt		9 to 5 Wiels Project Space, Brussels	
	Fauxenticity Austrian Cultural Forum, Prag		Mark Pezinger works both ways FRAC PACA, Marseille	
	Act Q18, Köln	2013	Capital Social Hotel Charleroi, Charleroi	
2018	Der erweiterte Blick Kunstverein Langenhagen (DE)	2012	One Night Show Kunsthalle Basel	
	Curated by Galerie Sophie Tappeiner, Wien		Projects in public space	
	Morni Hills Performance Biennale National Museum, Chandigarh	2023	Kunsthalle3000–Wien	
	La Tigra Performance Festival Réunion, Tegucigalpa	2022	Kunsthalle3000 CAC Brétigny	
2012	Partitions / Jeune Création Galerie Thaddeus Ropac, Paris	2020	Festival of Minimal Actions Kunsthalle Wien	
		2019	Kunsthalle3000 – Nizza Thank You for Your Coming, Nizza	
	The Laughable Enigma of Ordinary Life Arquipélago, Ribeira (Azoren)	2018	Kunsthalle3000 – Paris in Kooperation mit Goethe Institut	
	only revolutions fiebach-minninger, Köln		Festival of Minimal Actions Despacio, San José	
2016	Double Act Art & Comedy Bluecoat, Liverpool	2017	Kunsthalle3000 – Genf in Kooperation mit HEAD	
			Kunsthalle3000 – Beirut in Kooperation mit Goethe Institut	
	Festival of Inattention Glassbox, Paris	2016	Kunsthalle3000 – Johannesburg in Kooperation mit Pro Helvetia	
	Rompeflasche Centro del Arte Contemporaneo, Quito	2015	Kunsthalle3000–Wien	
2015	When Thoughts Are Replaced By ... Ausstellungsraum Klingental, Basel		Festival of Minimal Actions, Paris	
	The Dematerialized Auction Emily Harvey Foundation, New York	2015	Festival of Minimal Actions Beurschouwbour, Brussels	
2014	Der große Abplatter Galerie Nikolas Krupp, Basel			

Scholarships & Residencies		Teaching & Workshops	
2023	Staatstipendium, Bundeskanzleramt	2021	Guestartist, Workshop and lecture series EPFL, Lausanne
2023	Studio residency, Istanbul, BMKÖS	2020	Guestartist, Workshop and lecture series EPFL, Lausanne
2022	Studio residency, Cité Internationale des Arts Paris		
	Workinggrant, Stiftung Kunstfonds		Workshop, Universität für Angewandte Kunst, Vienna
2021	Stipendium für Tanz & Performance Bundeskanzleramt	2017	Workshop, Universität für Angewandte Kunst, Vienna
2019	Global Forest Residency, St. Georgen		Workshop, HEAD, Genf
	across Residency, Nizza		Guestteacher, Willem de Koonig Academy, Rotterdam
2016	Studio residency, Johannesburg	2016	Workshop, WITS, Johannesburg
2014	Studio residency, Cité Internationale des Arts Paris		Guestteacher, Willem de Koonig Academy, Rotterdam
2012	Scholarship of Baden-Württemberg	2015	Workshop, SNDO, Amsterdam
2008	Price of Kunstakademie Karlsruhe		

Talks & Panels		Publications	
2022	Panel Discussion, FRAC Lorraine, Metz	2020	Peeing in Public 96 Seiten, Auflage: 400 Hrsg.: Kunstverein Global Forest Mark Pezinger Books, Wien
	Artist Talk, Goethe Institut Istanbul		The Dematerialization of the Art Work (for Kids) 8 Seiten, Auflage: 200 Hrsg.: Material, Zürich Mark Pezinger Books, Wien
2021	Artist Talk, AdbK Karlsruhe		
	Artist Talk, Kunstuniversität Siegen		
	Artist Talk, Hochschule für Künste, Ottersberg		
2020	Artist Talk, AdbK Braunschweig	2019	The Collection for the Poor Collector 64 Seiten, Auflage 1000 Edition Taube, München
2019	Artist Talk, KASK, Gent		Kunsthalle3000 – Kunst im öffentlichen Raum Langenhagen 44 Seiten, Auflage: 350 Hrsg.: Kunstverein Langenhagen Mark Pezinger Books, Wien
	Panel Discussion, Art Basel Conversations		
2018	Artist Talk, AdbK, Vienna		
	Artist Talk, Villa d'Arson, Nice		
2017	Artist Talk, Sculpture Department, Universität für Angewandte Kunst, Vienna	2017	Bricks to perform 70 Seiten, Auflage: 500 Mark Pezinger Books, Wien
	Panel, Friedrich Naumann Foundation, Beirut		
	Artist Talk, Experimental Arts Department, Universität für Angewandte Kunst, Vienna	2014	Optimism works both ways 32 Seiten, Auflage: 500, Hrsg.: Weingrüll & Grandmothers Tankstation Mark Pezinger Books, Wien
	Radio Interview, Yale University		
2016	Artist Talk, WITS, Johannesburg	2013	What tree is that? 20 Seiten, Auflage: 350 Mark Pezinger Books, Wien
2015	Artist Talk, HSLU, Luzern		
2014	Artist Talk, LUCA, Brussels	2012	Bilder aus der Denkmaschine 166 Seiten, Auflage: 400 Mark Pezinger Books, Wien
		2020	Guestartist, Workshop and lecture series EPFL, Lausanne
			Workshop, Universität für Angewandte Kunst, Vienna
		2017	Workshop, Universität für Angewandte Kunst, Vienna



**She asks, if our society has lost
contact with our ancestors?**

Bust Talks

Performances & videos, since 2018

Bust Talks is an ongoing performance series based on the assumption that busts and statues are not just cold and soulless objects, but potential interlocutors whose experiences and views can unfold a new perspective on the present. In an interview situation, I meet my interlocutors as a critical questioner. In doing so, I receive the silent answers of my counterparts and pass them on to the audience. The conversations take place as public performances and last between 20 and 30 minutes.

Bust Talks were commissioned by Biennale für Freiburg (2021), Wiener Festwochen (2020), steirischer Herbst (2019), Ausstellungsraum Klingental (2020), Kunsthalle Emden (2019), Kunstraum Niederösterreich (2019), curated_by (2018).

Video: <http://www.twgeiger.de/busttalks.html>



Bust Talk-Hans Klopfer

Hans Klopfer was a doctor and local poet and is still an important identity figure in Styria today. However, he was also a convinced National Socialist and dedicated numerous poems to Adolf Hitler. Nevertheless, a bust of him stands on the Schlossberg in Graz.

steirischerherbst, 2019

Duration: 26:00





Bust Talk-Kifwebe

A conversation with an East African Songye mask of unclear provenance from the collection of Kunsthalle Emden.

Kunsthalle Emden, 2019
Duration: 18:32



Bust Talk-Illumina

In the Stadgarten Freiburg stands the statue „Illumina“ by the sculptor Till Peter Otto. In 2014, the statue was damaged by unknown persons and has remained in this condition until today. Since then, the statue is missing its head; the „Illumina“ has become the decapitated.

Biennale für Freiburg, 2021
Duration: 25:22



Being Kunsthalle Wien

Performance & video, Kunsthalle Wien, 2022

The performance offers a guided tour through the subconscious of the institution and is based on the assumption that a museum is not just the sum of its employees, but has a psyche itself that influences decisions and actions. The performance was commissioned and produced by Kunsthalle Wien and took part in the storage of the museum.

"Let's go over here to this massive area, which is the so-called cortex. This is where the stress and anger of the Kunsthalle are stored, and as you can see, an enormous emotional baggage has already accumulated. To my mind, the Kunsthalle is moving towards a critical stage as far as stress and anger displacement are concerned. Everything still seems very orderly, very stable, but I can well imagine ..."

Video: <https://vimeo.com/777121378>

Camera & editing: David Avazzadeh





Hors-les-murs, les murs

Performance & installation, Le Capc, 2023

A performance developed for Le Capc Bordeaux. Visitors and passers-by were invited in front of the entrance to paint the exterior walls of the museum on large sheets of paper. The visitors' paintings are assembled to form a wall in the exhibition space. The walls, which normally serve as protection, demarcation, impermeability and control, become light and fragile, colourful, temporary, a scene of community.





Hors-les-murs, les murs



Dreams that money can buy

Tectwork, 2022

Dreams that money can buy is a series of (so far) 26 dreams that I have written down over the last 8 years after waking up. The connection between these dreams is that they all tell of encounters with other artists and their dreamed (fictional) works. For me, this is a „dreamed group show“ that not only offers an unusual view of artworks and art production, but also raises questions about authorship: Who is the author of a dreamed fictional work by Jonathan Monk, for example? The dreaming Thomas Geiger or the original artist whose working method has solidified itself in Geiger's unconscious – or perhaps the dreaming I is an entity of its own after all.

Digital print on paper, 23 × 32.5 cm (framed)



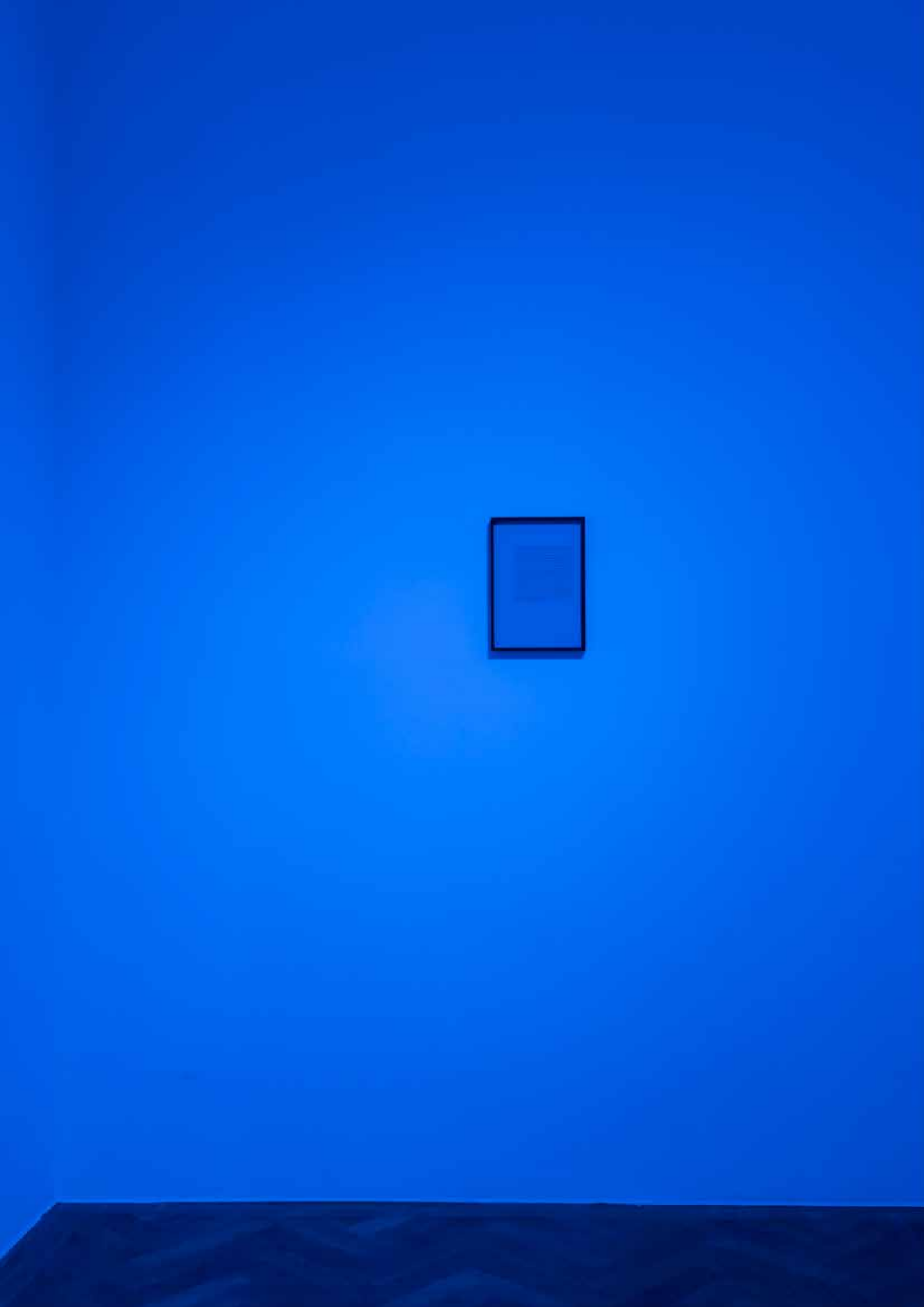
21

I am in a small bookstore in Paris. The shelves are filled to the ceiling with books. There are also piles of books on the bright wooden floor. Despite this abundance, the room has a tidy, orderly atmosphere. I browse through the shelves and notice that the store seems to have a lot of atlases. Everywhere I look, I see atlases: large, small, colourful, black, and white, brand new, and antique. Suddenly, I hear a voice behind me. I turn around and the bookdealer asks me if he could help me. To my astonishment, I discover that it is the artist Jonathan Monk. I ask him what this collection of atlases is about, and he tells me that this is a new work of his. I turn back to the books and in the background, I hear Jonathan Monk talking at length about his work. I hear that he has removed something from all the atlases. However, he does not want to reveal what it is, and so I start to search intensively, but without finding anything.



17

I walk through my neighbourhood in Vienna. At a traffic light stands a man wearing a fur hat and a winter jacket, although it is summery warm. The man is pulling a cart with him, which is filled with picture frames of various sizes. Surprisingly, the man greets me with my name, and I realize to my astonishment that it is the artist Daniel Gustav Cramer. He laughs in my face, and I ask him in amazement what he is doing here. He tells me that he noticed that there were no beautiful frames in Vienna, which is why he now roams the streets with his cart to sell frames from Berlin. I say that, unfortunately, I don't need any picture frames right now.





The Pigeons

Performances & videos, since 2022

An ongoing series in which pigeons in different cities have their say and present their manifestos and speeches on the subject of public space: An elegant Parisian pigeon talks about human restraint and uptightness, a likely marxist pigeon in Istanbul philosophizes about fences and private property, and an activist German pigeon gives advice on how to rid our cities of cars.

Comissioned & produced by: CAC Brétigny, 2022; Goethe Institut Istanbul, 2023; Kunstverein Siegen, 2023

Videos: <http://www.twgeiger.de/pigeon.html>



Kunstverein Siegen, 2023

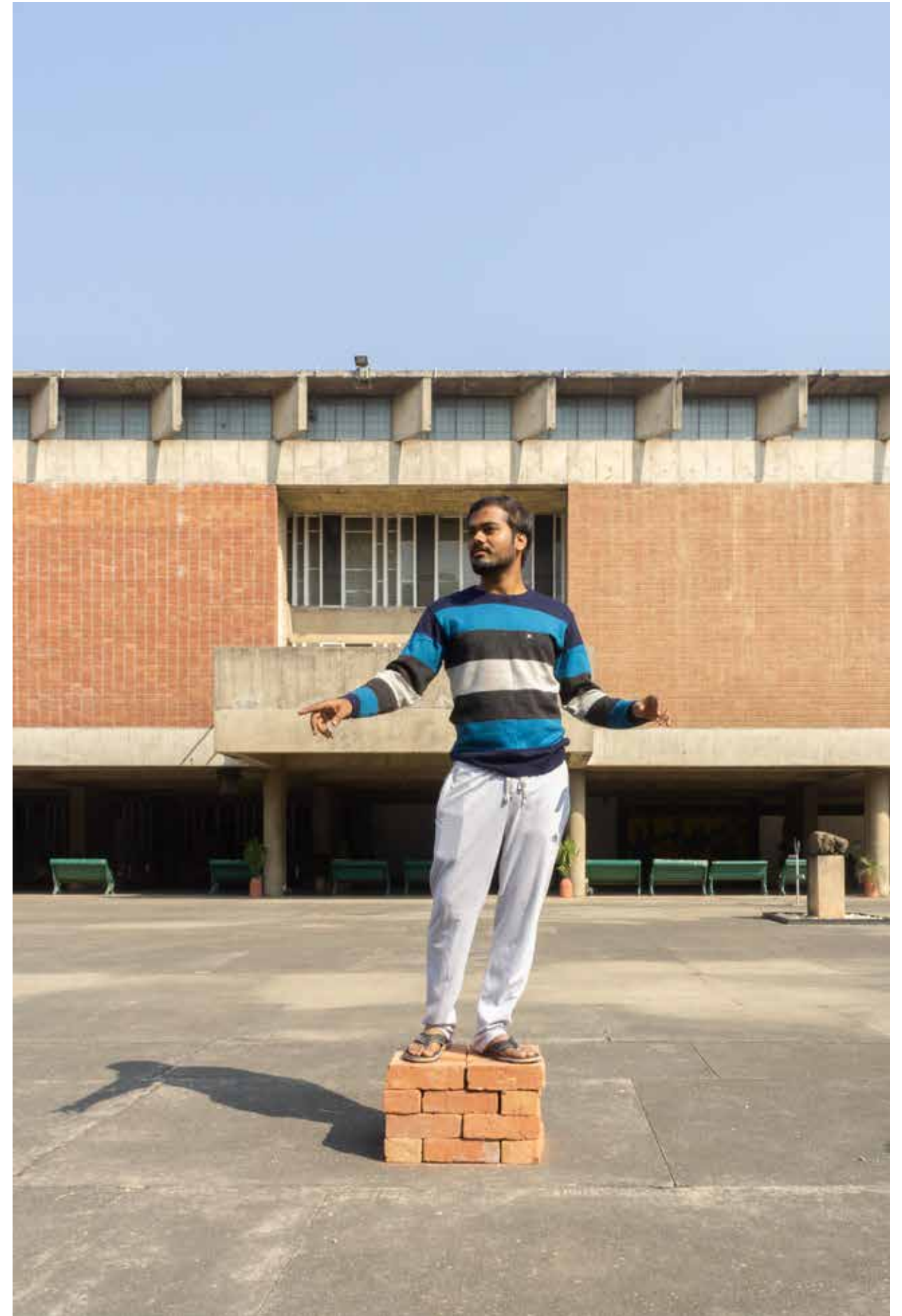


Some Great Europeans

Performance & 18-parted photo series, 30 × 45cm, 2019

Chandigarh is the earliest planned city in India, designed by Le Corbusier. As such, it is stamped with the modernist European visions of scientific rationalism, efficiency and social improvement through design. Some Great Europeans took place in front of the Art Museum, one of the Le Corbusier buildings. Visitors were invited to select an image from a series of photographs, all of which show public statues of some “great” Europeans and interpret it on an improvised pedestal. The freedom offered by parody, a moment in which history, monumentality, becomes theirs to interpret – to embody. This short gestures and stances are an ephemeral but also fragile counterpoint to the static and solid monumentality of modernism.

Comissioned & produced by: Morni Hills Performance Biennale, 2018
C-print, 30 × 45 cm (framed)



Wolfgang Amadeus Mozart

*Georges Danton**Karl Marx & Friedrich Engels**Miguel de Cervantes**Winston Churchill**Christiano Ronaldo**Marie Curie**Jeanne d'Arc**Sigmund Freud*

I want to
become a
millionaire

I want to become a millionaire

Performance + editions, since 2010

For 11 years, I have been selling stamped, signed and numbered certificates out of an edition of 1.000.000 – for 1 Euro each. 46.513 of these sheets are already sold. The story of this performance begins in spring 2010, when I placed myself in a public space carrying a sign that read: “I want to become a millionaire”. Unexpectedly, business was so good that I was to spend many hours standing there. The work became the economic backbone of my artistic practice; a regular source of capital for my projects (and sometimes just funding for my living expenses).



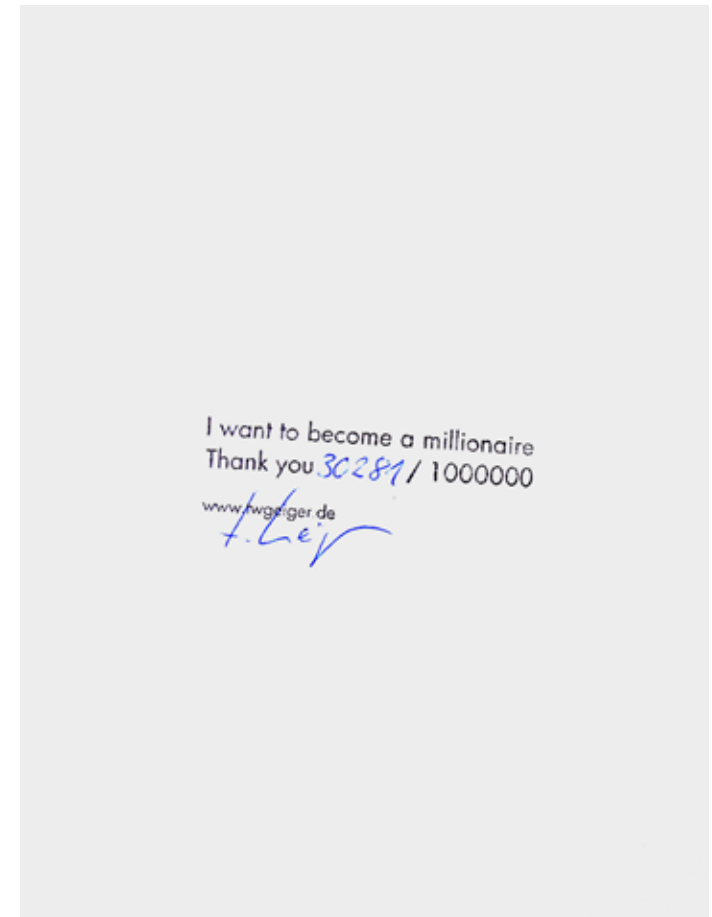
Art and the City, Paradeplatz Zürich, 2012



New York Art Book Fair, PS1, 2014



Wien, 2015



Millionaire-Sheet, Nr.30281 / 1.000.000



Money Talks

Performance & videos., 2020

A 3-parted Talk Show hosted by Capitalism: Capitalism is in crisis, and nobody knows this better than capitalism itself. Eager to get out of its present malaise, capitalism seeks out three people who might be of help: A psychoanalyst, a child and a theologian.

Comissioned and produced: steirischer herbst, 2020

Video: <https://www.paranoia-tv.com/de/program/content/225-augar-ten-art-hotel-penthouse-episode-die-psychoanalytikerin>



Episode 1: Die Psychoanalytikerin

„Ich werde als der große Böse dargestellt, der für alles verantwortlich gemacht werden kann. Die Menschen geben mir die Schuld für ihr eigenes Handeln, für ihr Versagen ...“

steirischerherbst, 2020

Dauer: 35min



Episode 2: Das Kind

„Stellen Dir vor, Deine Generation würde mir ein Denkmal setzen.
Was glaubst Du, wie würde ich auf dem Sockel stehen? Inszeniere mich!“

steirischerherbst, 2020
Dauer: 25min



Episode 3: Der Theologe

„Bin ich ein Teil von Ihnen?“
„Heißt das im Umkehrschluss, dass Sie – und zwar alle hier – auch ein Teil von mir sind?“
„Wenn Sie alle ein Teil von mir seid, sind dann meine Defizite das, was Sie unterlassen?“

steirischerherbst, 2020
Dauer: 35min



Fallen

Video, 2:06min, 2020

There are many falling bodies within the arts. In the ceiling paintings of the Baroque, for example, we find tons of falling demons or punished angels. A special subject, however, is the falling artist himself. This tradition does not begin with an artist, but with his son: It is the story of Daedalus and Icarus from Greek mythology. Since then, artists are falling, especially within the 20th century. In doing so, they not only create humorous and self-deprecating representations, but also establish individual styles of falling.

To keep these sportive and aesthetic achievements alive, a professional springboard diver has re-created 13 leaps in a designated environment. The video shows 15 short sequences, with leaps ranging from Peter Paul Ruben's *The Fall of Icarus* (1636) to Sebastian Stumpf's *Abraum 01* (2014).

The works not only appear in a new, sporty splendour, but also incidentally pose the question of why it is historically actually only male artists who fall? Is there an inner connection between all these jumps and falls, a common force – perhaps a common fear – that finds expression through these actions.

With leaps by: Peter Paul Rubens, Buster Keaton, Yeys Klein, Keiichi Ikemizu, Bas Jan Ader, Julien Blaine, Tehching Hsieh, Chris Burden, Peter Land, Martin Kersels, Sebastian Stumpf, Kerry Sharbakka

Video: <https://vimeo.com/519383047>



Julien Blaine
Chute-Chut !, 1972



Peter Land
Step Ladder Blues,
1990





Peeing in Public

Performance, 30min, 2020

Public urination is a battle, played out on fields economical, political, technological and sexual. Moreover, it is one battle fought continuously within the sphere of gender; gender equality, gender identity and gender-based violence. The question of when, where and how is certainly a preoccupation for all kinds of people. Peeing in Public brings together peeing experts from different fields, such as Rembrandt van Rijn, the Roman Emperor Vespasian, Xi Jinping or Melissa Gates.

Video: <https://vimeo.com/654103311>



Rembrandt van Rijn

„My name is Rembrandt van Rijn, you probably know some of my works of art. Today I would like to talk about two of my works, which could not be more appropriate for the theme of this evening. They are two engravings that I made some time ago. The first engraving shows a man peeing outdoors. He is standing at a wayside, his pants are open at the front, and he is holding his penis with one hand, while the second arm supports his back in a relatively relaxed manner. His gaze goes down in relief, watching his jet splash onto the ground. The second sting shows a woman, she is also peeing in the open. Unlike the man, she is behind a tree. She has her skirt and petticoat rolled up and her underpants pulled down. She is kneeling in the all-knowing squat position. The striking thing, however, is her gaze. This goes worryingly to the back, well knowing about her defenselessness. If you will, I recognized the gender issue of public peeing a long time ago:!”



Samantha Fountain

„Dear audience, my name is Samantha Fountain and I am an activist and entrepreneur from England. I would like to briefly refer to what Mr. Rembrandt said. In Mr. Rembrandt's engravings, the power relations of our patriarchal social order are revealed. The standing peeing man is a symbol and display of his power. And this staging of power continues in the design and structuring of public toilets: there are far more public urinals than toilets for women. In addition, urinals are usually free, whereas a fee must be paid for toilets for sitting. In addition, men's toilets are more likely to fit urinals, so there are regularly long lines for women's toilets. This discrimination in public peeing was the impetus for my invention Sheewee. It is a small plastic funnel that you put on your vulva and push the neck of the funnel through the opening of your pants. Sheewee, dear women, allows you to pee standing up without pulling down your pants!!! With Sheewee, you can stand inconspicuously by the nearest tree to empty yourself or use the public urinals right away!”



Ira Gessel

„Good evening, my name is Ira Gessel and I am also an activist! I would like to briefly address a problem that affects all genders, namely the economization, that is, the capitalist capture of the toilets. This is discrimination against simply all people who cannot afford to go to the toilet. This is a degradation of all people! After all, we are all seeing how more and more toilets in public spaces are costing money. It is not okay for private companies to make money off of this basic need! We all have the right to pee for free! And the state should have the task to provide for just this basic need of its citizens! That's why, when I was just 10 years old, I founded CEP-TIA (Committee to End Pay Toilets in America) a political organization that fights against the economization of public toilets. Let me tell you, my organization has been very successful because I have received broad support from all segments of society, because peeing affects us all. Within 6 years, 12 states in the U.S. alone have passed legislation against pay toilets in public spaces.”



Jardín Land Art de La Tigra (La Tigra Land Art Garten)

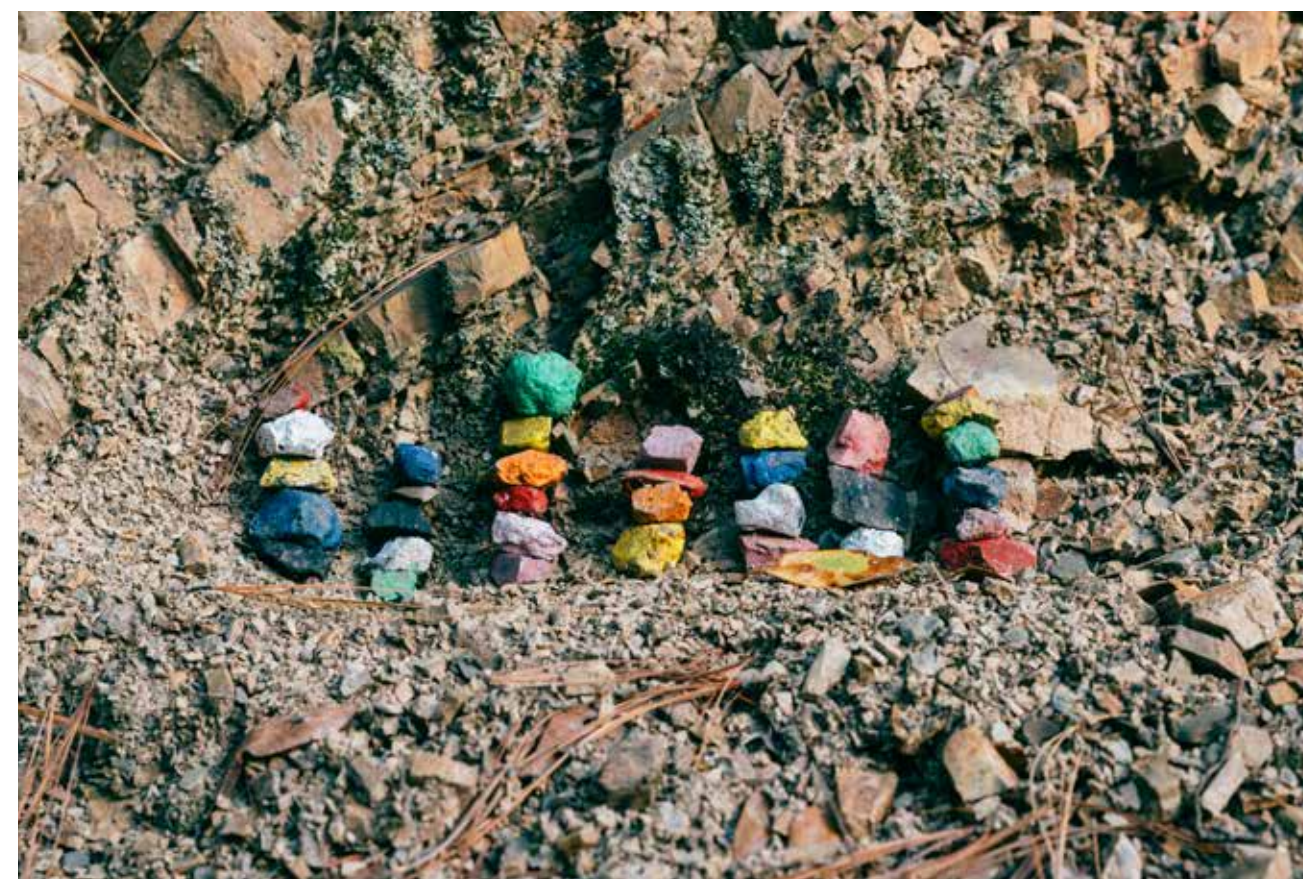
Performance + photo series, La Tigra Performance Festival, Tegucigalpa, Honduras, 2018

In the secluded nature of the Hondurian La Tigra forest, a garden was created that follows the idea of miniature gardens reflecting the secular and the high culture: Together with the participants of the La Tigra Performance Festival, we created a garden of famous Land Art works which are usually widely scattered and difficult to reach.

C-print, 30 × 45 cm (framed)



Robert Smithson, Spiral Jetty



Ugo Rondinone, Seven Magic Mountains



Nobuo Sekine, Mother-Earth



Michael Heizer, Rift



Joseph Beuys, 50 Oaks



Jan Dibbets, Perspectiv Correction #2

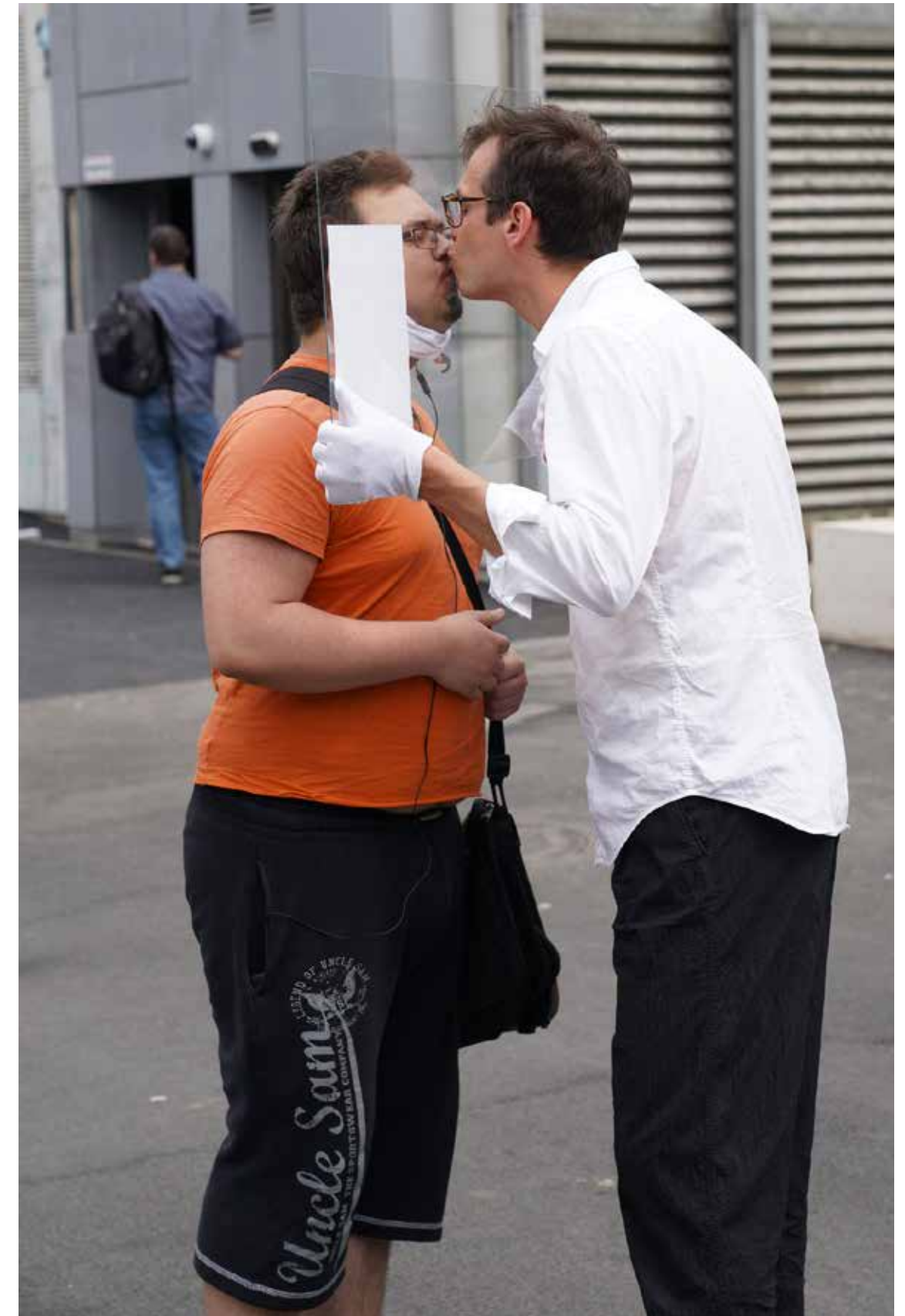


Festival of Minimal Actions

Performances project, since 2014

To repeat a past action within a new context, means to create a new impact:
As a Festival of Minimal Actions I re-perform existing works by other artists
in public space allowing to rediscover artworks and their meaning in a new
environment and to reflect on accessibility, reproducibility and authorship.

The Festival took place in: Brussels (beursschouwburg), 2014; Paris, 2015; San
José (Despacio), 2018; Vienna (Kunsthalle Wien), 2020



Reperformance of JIŘÍ KOVANDA – KISSING THROUGH GLASS, 2007 / 2020
Ich lade Leute ein, mich durch eine Glasscheibe zu küssen.



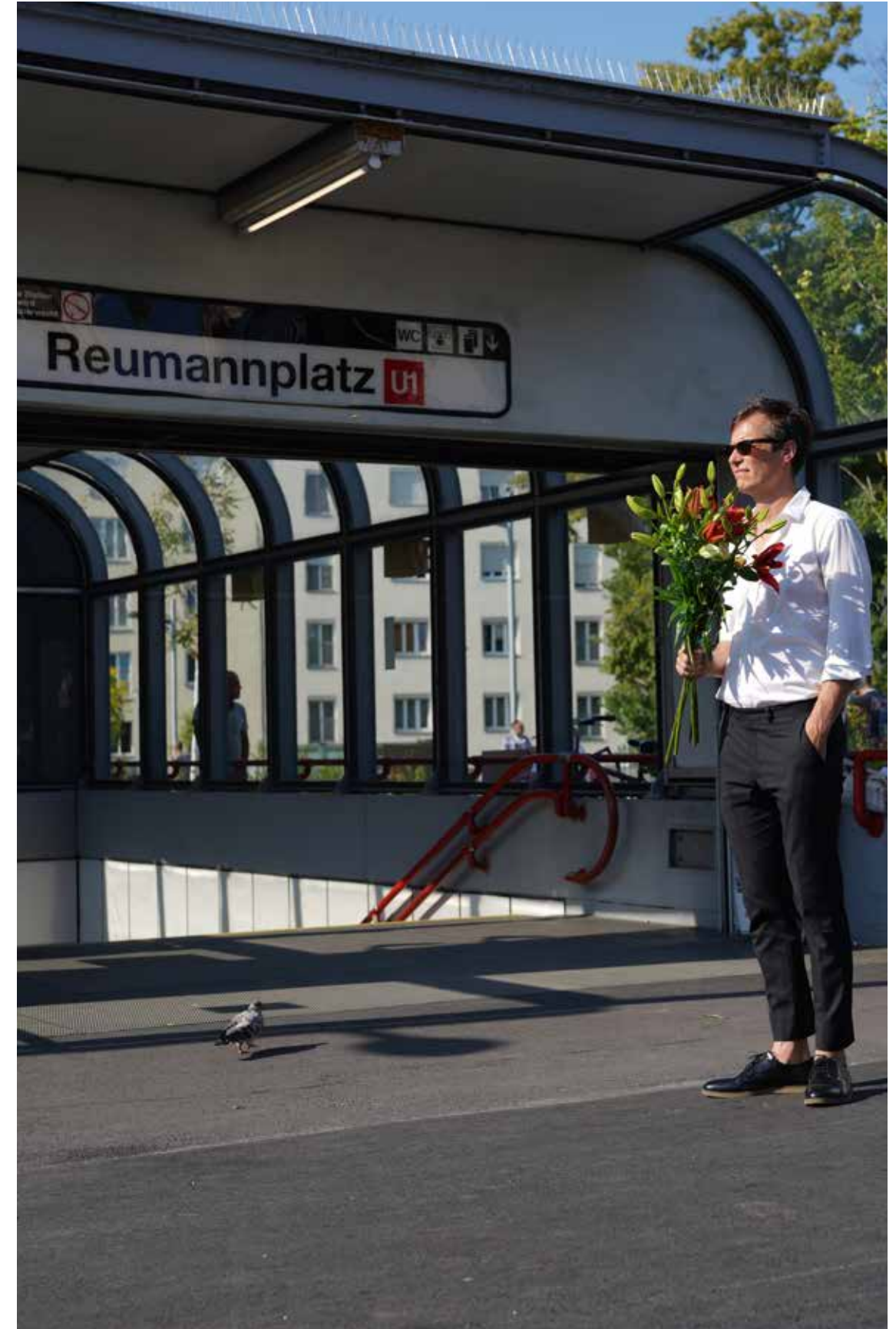
Re-Performance of DONNA KUKAMA – NOT YET (AND NOBODY KNOWS WHY NOT), 2008 / 2020
Ich trage Lippenstift auf, bis mein ganzes Gesicht rot ist.



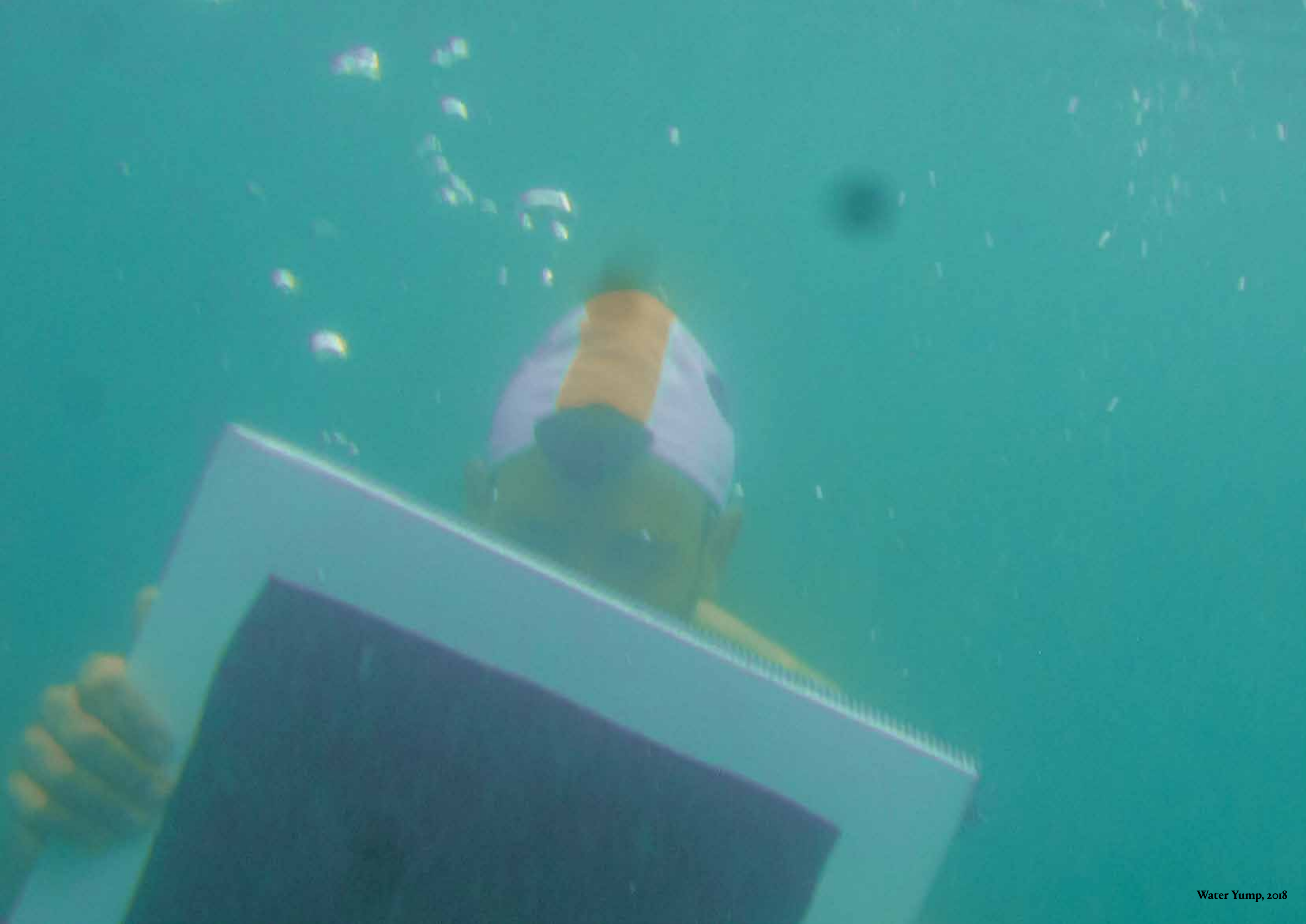
Reperformance of FREDY SOLANO – GRAFT, 2015/ 2020
Ich zementiere meine erhobene Faust in ein Loch in einer Wand.



Reperformance of IGOR GRUBIC – BICYCLE AND FLAG (366 LIBERATION RITUALS), 2008 / 2020
Ich mache aus der österreichischen Flagge eine rote Fahne und fahre mit dem Fahrrad als „Phantom der Freiheit“ durch die Stadt.



Reperformance of YANN VANDERME – FAIRE SEMBLANT (So tun als ob), 2013 / 2020
Ich tue so, als würde ich auf ein Rendez-vous warten.



Water Yump – A Swimming Ensemble

Performance, 2018

Water Yump is a performance that pays homage to Fluxus artist George Brecht and his work Water Yam, a collection of printed paper cards that invited readers to enact the small actions proposed by each card. For Water Yump I invited the audience to enact works by 12 fellow artists and to create together a “swimming ensemble” in the Rhine river. What started as a drained choreography in front of Museum Tinguely floated down the Rhine river for 45min.

Museum Tinguely Basel, cur. by Benedikt Wyss, 2018

Photos by Nicolas Gysin.





Instructing ...



Dressing ...



Watering ...

WE ♥
CAN DO
IT ONLY
TOGETHER

I'M SURE IF
I SUCK EM
AMEL YACONICA
MREANUMS
MEGETRY

THE PARTY
IS POSTPONED

SPEAK
WITH
EACH OTH

Living Room Demonstrations

Performance, 2017

This performance brings an activity that normally takes place in public space into the private sphere of people's homes. What starts as a conversation and discussion about demonstrations and the individual experience leads to a privately staged demonstration of the residents in their living room.

Living Room Demonstrations have taken place in Paris with Fondations Ricard) and in Vienna with Homesick Festival, 2017.







Bricks to Perform

Instructions, stones, 2017

“Dear visitors, the following instructions are based on stone formations I found on the street. Consider them as your guide to reinterpret these random constellations as potential sculptures on the stages.”

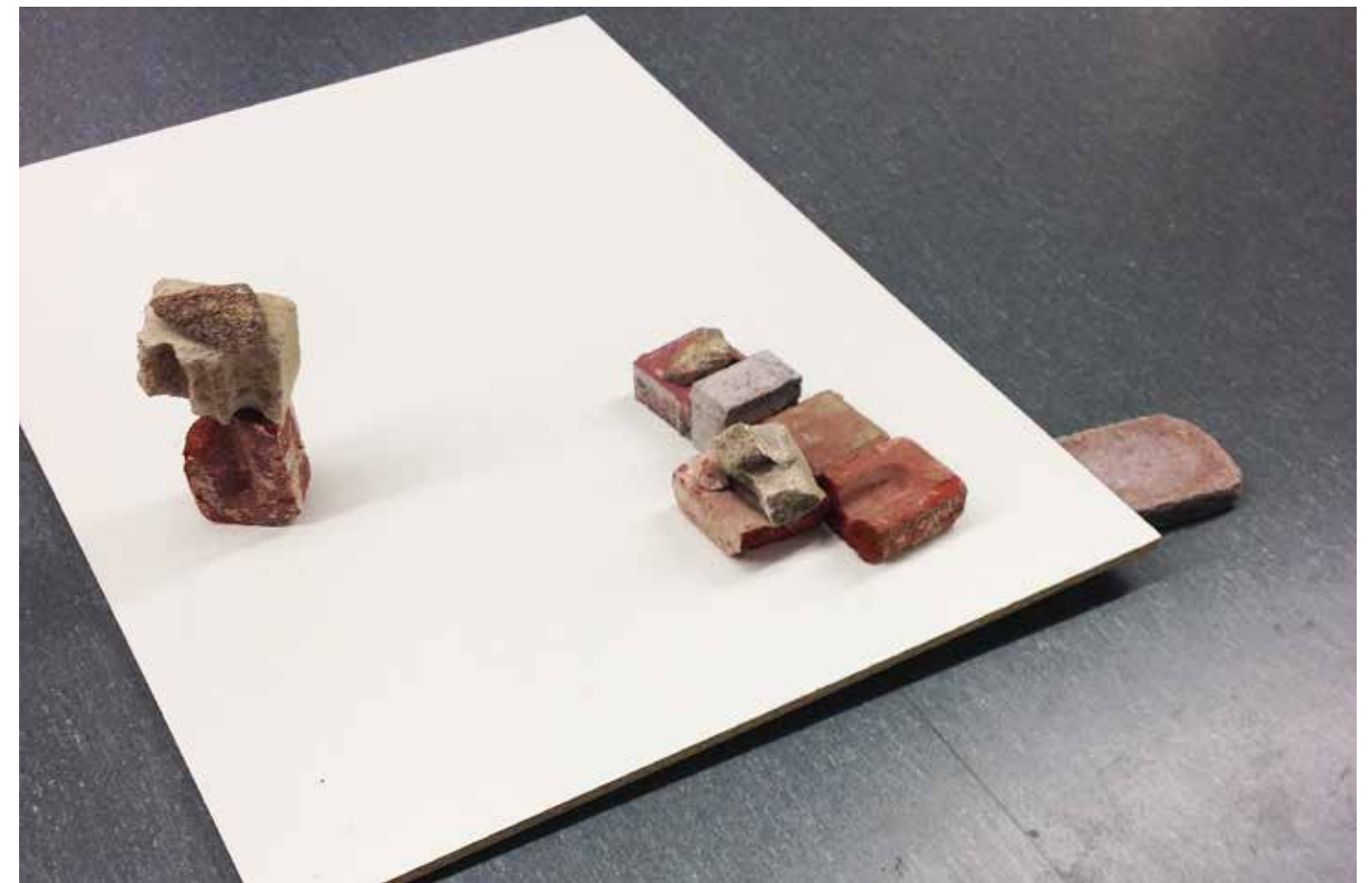
In the exhibition simple wooden boards and cobblestones serve as game boards and game pieces. Visitors are invited to interact with them and take the random stone constellations as a starting point for their own free restagings.



La Construcción, Guatemala City, 2018



La Construcción, Guatemala City, 2018



CCFA, Karlsruhe, 2017



marché pour l'unité

Performance + Schuhe, 2018

The left and right shoes of the same pair are on two different stands at a flea market. If you want to buy the pair, you need to find the second shoe. After the successful purchase, you will become the owner of an artwork that will be activated every time you wear the shoes.

The performance was designed for Dim Sum, Lausanne. All shoes were sold for 20CHF. Buyers received a certificate of authenticity.





Cent fons pour St. Fons.

Skulptur + Performance, LE CAP, Lyon Saint-Fons, 2021

Cent fons pour Saint-Fons (à emporter) [100 Springbrunnen für Saint-Fons (zum Mitnehmen)] wurde von LE CAP - Centre d'arts plastiques de Saint-Fons in Auftrag gegeben. Das Werk basiert auf dem Namen der Stadt Saint-Fons, der sich nicht auf einen „heiligen Fons“ bezieht, sondern vielmehr *Cents-Fons* (hundert Brunnen) bedeutet.

Offenbar war die Gegend reich an Süßwasser und natürlichen Quellen. Heutzutage ist Saint-Fons ein industrieller Vorort, der nicht wirklich mit diesem Überfluss an Süßwasser in Verbindung gebracht wird. Stattdessen kämpft die Stadt mit strukturellen Problemen.

Meine Arbeit ist eine Einladung an die Besucher, sich an ihre feuchte Vergangenheit zu erinnern. Aus diesem Grund wurden 100 Wasserballons in der Ausstellung platziert, die darauf warten, mitgenommen zu werden – und eine temporäre Geste innerhalb der Stadt zu schaffen, die sich zwischen einem Akt der Freude und der Rebellion bewegt.



LE CAP - Centre d'arts plastiques de Saint-Fons, 2021

A stage for an emperor



Private Monuments

Series of 8 sculptures; bricks + walltext, 2017

Private Monuments is a series of eight sculptures whose forms are based on the holes of missing paving stones in public places. As positives of these forms, the sculptures become fragments of public space within a new environment.

Each sculpture is dedicated to a brief instruction that echoes everyday gestures and appearances in public squares. As such, the sculptures can be used by viewers as small stages to perform public gestures on and with them.



A stage on which to empty your pockets



A stage for an emperor



A stage for an emperor



A stage for an emperor



Installation view, SPERLING, 2017



A stage for a subtle escape



A stage to hide a secret



Corners for Relief

5-parted sculptures series, 2019

The *Corners for Relief*, emerged from my preoccupation with “being allowed” and “having to” in public space, also moves at this interface - and quite specifically with the question: Where can one go when one has to? What do you do when you’re not allowed? Urination is an essential biological function that has been subjected to strong social control.. But to maintain this control is more difficult for some than for others.

The small corner-shaped sculptures reminiscent of urinals - a comparison that suggests itself, because they are the modelled forms of popular peeing corners from public space. Peeing corners may be a result of the lack of public toilets, but they still owe the fact that man can. If you like, corners for peeing belong to a male system of representation in public space.



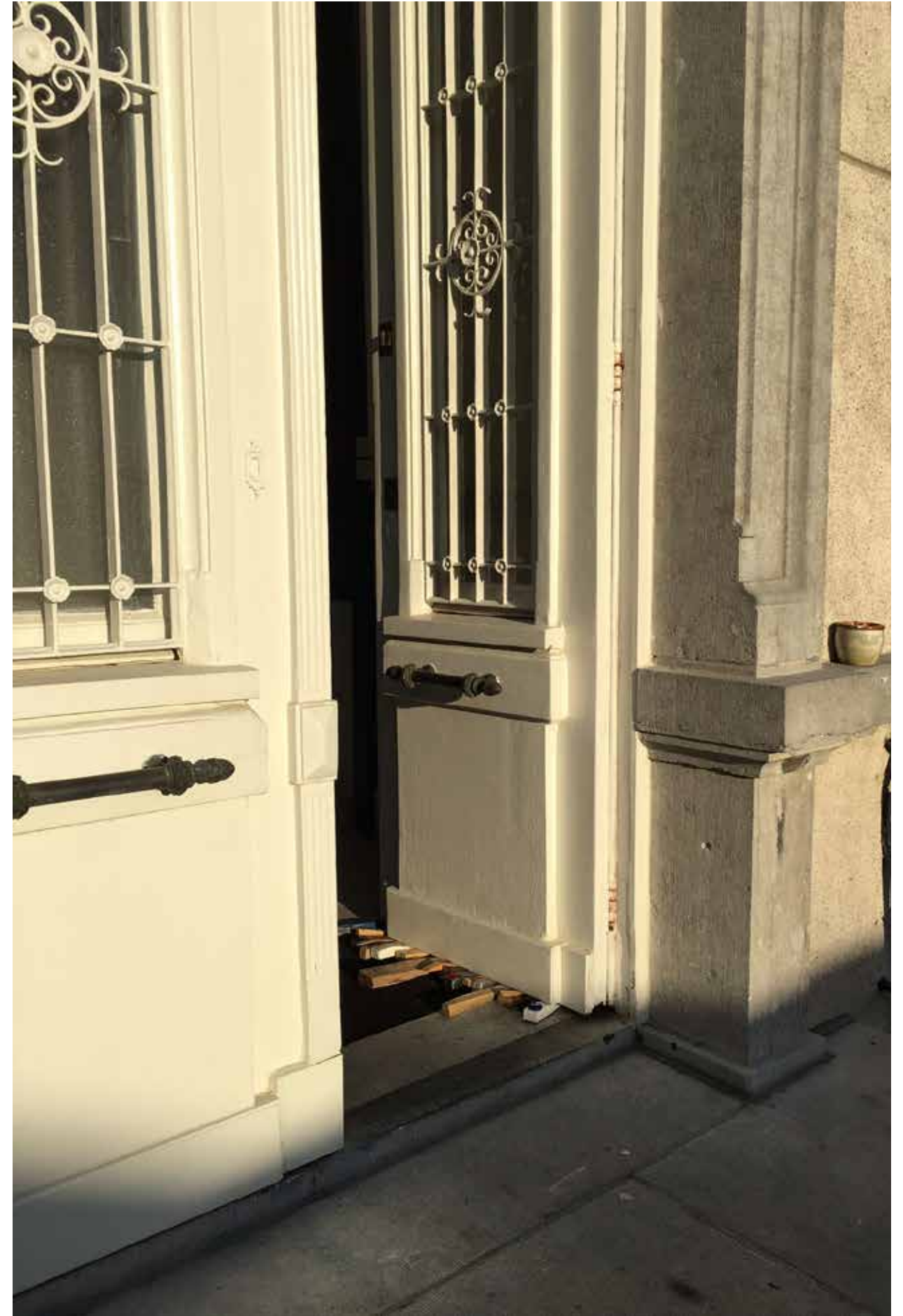




Skulptürchen

Sculpture series (Brussels, Switzerland, Paris), 2015, 2016, 2022

Stolen doorstops holding one single door open.





Bretter [Planks]

Video & Objects, 2014-2017

An action which is based on my video work *Das Brett*, 2014 that shows three kids trying to kick through a plank which leans against a house wall. I recreated this ready-made situation and leaned planks against house walls at various places. Some time later, I returned to these spots and found most of the planks kicked through and broken.

Video: <https://vimeo.com/105635878>



Brett Schachenstraße, Luzern,, 2015



Brett Feldbergstraße, Basel, 2015



Brett Wien, 2016

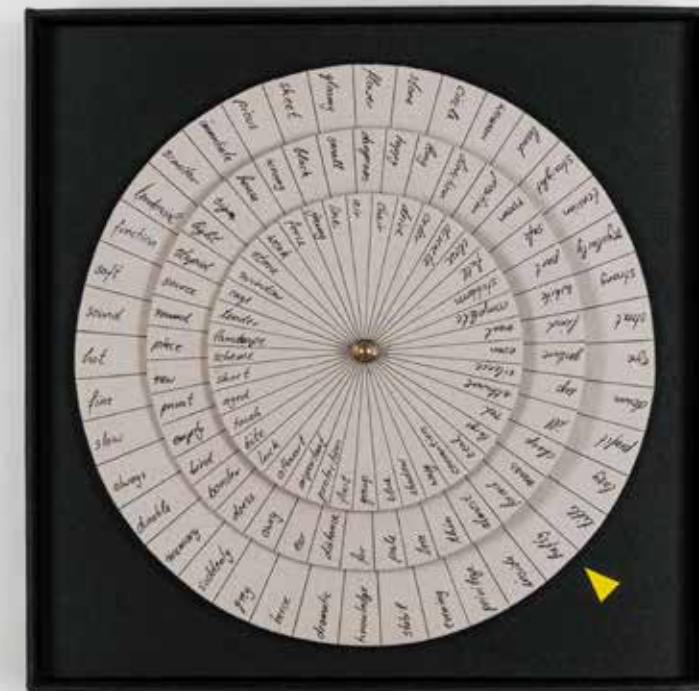


Denkmaschine [Thinking Machine]

Object, photographs, video, since 2007

Thinking Machines have a long tradition in history. Their use is based on creating rational knowledge and philosophical investigation through the principle of chance. My Thinking Machine consists of three turning discs, each with 50 words. By spinning the wheels, I receive a combination of 3 words that stays with me throughout the day and serves as the basis for my visualization. The Thinking Machine is a continuous part of my daily routine, as well as an elemental part of my teaching practice.

Exhibition view Kunsthalle Basel, 2010





head silence direction



chair old portable



Bookcoverobjects

Sculptures, various sizes, 2009-2012

An sculpture series made from book covers that have literally been transformed into the meaning of the book's title. A new narrative emerges between title and representation.



The Forest, 2011



Which tree is that?, 2011



The empty chair, 2012