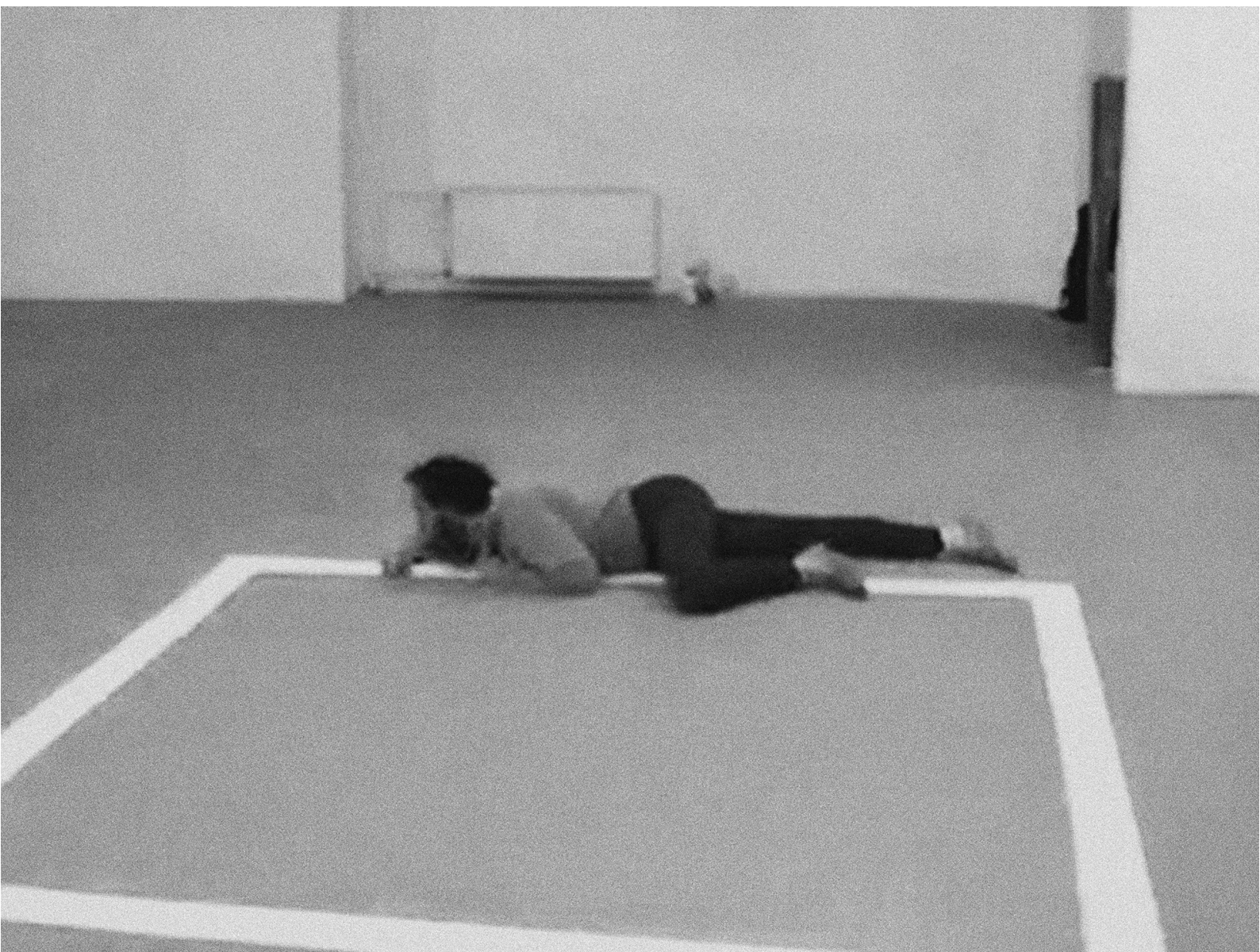




ARIEL REICHMAN

SPARK Art Fair 2022



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Schöneberger Ufer 61
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WEB www.psm-gallery.com
OPEN Tue – Sat 12 – 6 pm

Kollektive Unsicherheit und deren Auswirkungen auf das Individuum spielen in Ariel Reichmans Werk eine wichtige Rolle, ganz besonders wenn er sich mit den Themen Krieg und Gewalt auseinandersetzt. Reichman wurde 1979 in Südafrika geboren, wo er während der Apartheid aufwuchs. 1991 emigrierte er mit seiner Familie nach Israel, wo er Wehrdienst leisten musste. Nachdem er die Tragödien des Krieges miterleben musste, bilden Traumata eine treibende Kraft in seiner Arbeit.

Die Videoinstallation *Crawling in an Exaggerated Manner, around the Perimeter of a Square* bezieht sich auf Bruce Naumans Film *Walking in an Exaggerated Manner around the Perimeter of a Square*, in dem Nauman genau das tut: einen Fuß vor den anderen setzend, geht er vorwärts und rückwärts, mit einem ausgeprägten Hüftschwung, um den Rand eines Quadrats aus Klebeband, das auf dem Betonboden seines Ateliers angebracht war. In seiner Performance kroch Reichman entlang einer Linie, die ein Quadrat markiert. Er kroch so, wie er als Soldat ausgebildet wurde, wobei er die Definition "übertrieben" adaptiert, um zu definieren, was er tut, was er tat, was er lernen und ausführen musste.

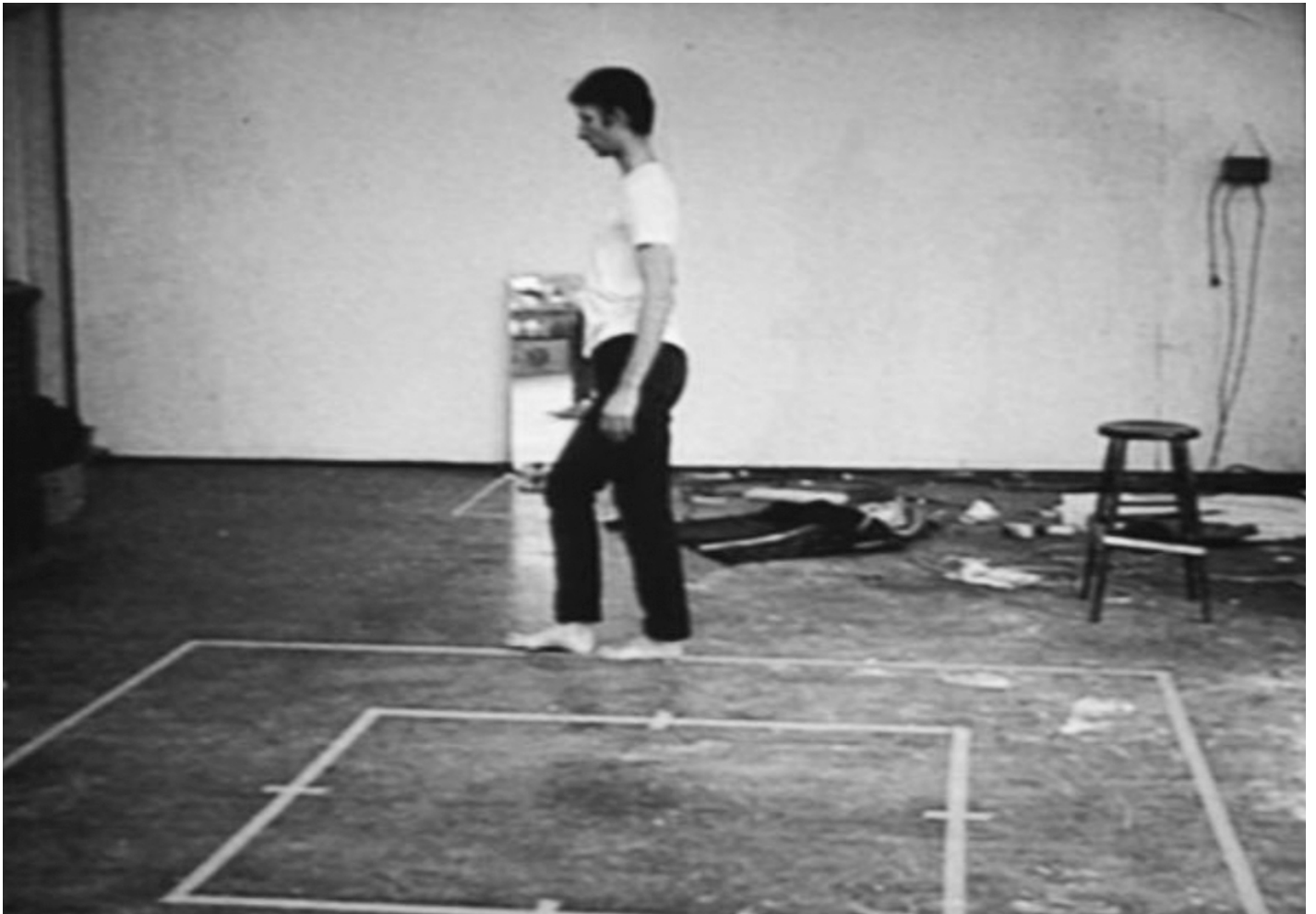
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Collective insecurity and its effects on the individual play a role in Ariel Reichman's work above all when he addresses the themes of war and violence. Reichman was born in South Africa in 1979 where he grew up during apartheid. He emigrated with his family to Israel in 1991, where he had to serve in the compulsory military service. Having witnessed the tragedies of war, trauma forms a driving force behind his work.

The video installation *Crawling in an Exaggerated Manner, around the Perimeter of a Square* refers to Bruce Nauman's film *Walking in an Exaggerated Manner around the Perimeter of a Square*, in which Nauman does exactly just that: placing one foot in front of the other, he walks forwards and backwards, with a pronounced swinging of his hips, around the edge of a square of masking tape affixed to his studio's concrete floor. In his work, Reichman crawls in the way he has been trained as a soldier along a line which marks a square, adapting the definition 'exaggerated' to define what he is doing, what he was forced to learn and carry out.



Ariel Reichman
Crawling in an Exaggerated Manner Around the Perimeter of a Square, 2009
Video (2 min. 22 sec. looped), monitor and floor paint or tape
Dimensions variable, edition of 3 + 1 AP



Standbild des Films:

Bruce Nauman

Walking in an Exaggerated Manner around the Perimeter of a Square, 1968
16mm film übertragen auf video (schwarz-weiß, stumm), 10 mins

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Filmstill:

Bruce Nauman

Walking in an Exaggerated Manner around the Perimeter of a Square, 1968
16mm film transferred to video (black and white, silent), 10 mins



Ariel Reichman
This is worse (Pre/Post Disasters of War), 2020
Graphite on paper, framed
23.5 x 28.5 x 3 cm / 9 1/4 x 11 1/4 x 1 1/4 in
AR/PW 43



In der Zeichnungsreihe *Pre/post disasters of war* bezieht sich Reichman auf die Grafikserie Katastrophen des Krieges (1810-1820) von Francisco de Goya. Die Radierungen zeigen die Gräueltaten, die Napoleons Soldaten im Kampf mit der spanischen Bevölkerung gegen die französische Besatzung begangen haben. Die Bilder zeigen Verbrechen gegen die Menschlichkeit auf beiden Seiten, Vergewaltigungen, Erschießungen, Massaker, Berge von Leichen, Halbtote. Reichman entfernt die menschliche Präsenz und zeigt und betont so die natürliche Landschaft, wie sie vor oder nach dem Krieg, vor oder nach der Existenz der Menschen, der Gewalt, dem Schrecken, war oder wieder sein würde.

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In the drawing series *Pre/post disasters of war*, Reichman refers to the print-series Disasters of War (1810-1820) by Francisco de Goya. The etchings depict the atrocities committed by Napoleon's soldiers in battle with the Spanish population against the French occupation. The pictures show crimes against humanity on both sides, rape, shootings, massacres, mountains of corpses, half dead. Reichman removes the human presence, thus depicting and emphasizing the natural landscape as it would be before or after the war.





Ariel Reichman
Charity (Pre/Post Disasters of War), 2020
Graphite on paper, framed
23.5 x 28.5 x 3 cm / 9 1/4 x 11 1/4 x 1 1/4 in
AR/PW 51



Ariel Reichman
That's Tough! (Pre/Post Disasters of War),
2020 Graphite on paper, framed
23.5 x 28.5 x 3 cm / 9 1/4 x 11 1/4 x 1 1/4 in
AR/PW 46



Ariel Reichman
Why? (Pre/Post Disasters of War), 2020
Graphite on paper, framed
23.5 x 28.5 x 3 cm / 9 1/4 x 11 1/4 x 1 1/4
in AR/PW 47



Ariel Reichman
This too (Pre/Post Disasters of War), 2020
Graphite on paper, framed
23.5 x 28.5 x 3 cm / 9 1/4 x 11 1/4 x 1 1/4 in
AR/PW 50



Ariel Reichman
Get them well, and on to the next (Pre/Post Disasters of War), 2020
Graphite on paper, framed
23.5 x 28.5 x 3 cm / 9 1/4 x 11 1/4 x 1 1/4 in
AR/PW 48



Ariel Reichman
Great feat! With dead men! (Pre/Post Disasters of War), 2020
Graphite on paper, framed
23.5 x 28.5 x 3 cm / 9 1/4 x 11 1/4 x 1 1/4 in
AR/PW 44



Ariel Reichman
Military Landscape Paintings, 2020
Acrylic on linen
each 30 x 30 cm



Die Gemäldeserie *Military Landscapes* bezieht sich auf militärische Truppenabzeichen, die oft stilisierte Landschaftsmotive als Hintergrund aufweisen. Reichman entfernte die militärischen Elemente aus dem ursprünglichen Design der jeweiligen Abzeichen und konzentrierte sich ausschließlich auf die Landschaften als malerisches Sujet, um sie in der Art einer „naiven“ geometrischen Abstraktion auszuführen. Der Farbcode der ursprünglichen Abzeichen wurde beibehalten.

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The painting series *Military Landscapes* refers to military uniform tags which often depict landscape motives as their background. Reichman removed the military elements from the original imagery of the tags, concentrating solely on the landscapes as the painterly subject in order to execute them in the manner of "naive" geometric abstraction, while keeping the color code of the original tags.





Ariel Reichman
Mt. Hermon II, 2020
Acrylic on linen
30 x 30 cm / 11 3/4 x 11 3/4 in
AR/P 52



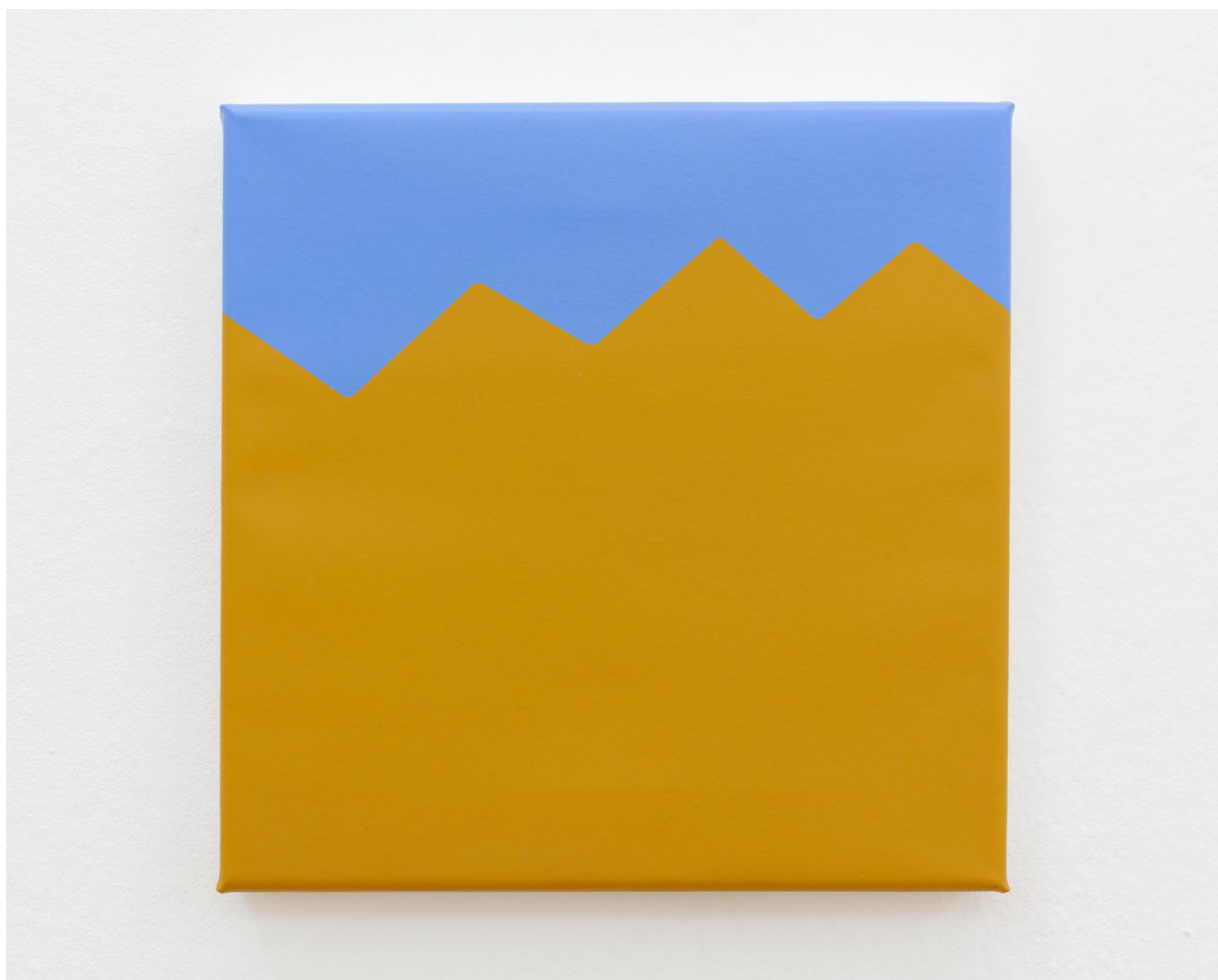
Beispiel eines
Militär-Truppenabzeichens
der israelischen Armee

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Sample of an
military uniform tag
of the Israeli Army



Ariel Reichman
El Arish, 2020
Acrylic on linen
30 x 30 cm / 11 3/4 x 11 3/4 in
AR/P 50



Ariel Reichman
Faran, 2020
Acrylic on linen
30 x 30 cm / 11 3/4 x 11 3/4 in
AR/P 60



Ariel Reichman
Sun over Uvda, 2020
Acrylic on linen
30 x 30 cm / 11 3/4 x 11 3/4
in AR/P 61



Ariel Reichman
Sunset or Sunrise, 2020
Acrylic on linen
30 x 30 cm / 11 3/4 x 11 3/4 in
AR/P 43



Ariel Reichman
Yoav, 2020
Acrylic on linen
30 x 30 cm / 11 3/4 x 11 3/4
in AR/P 54



Ariel Reichman
Yoav without the lake, 2020
Acrylic on linen
30 x 30 cm / 11 3/4 x 11 3/4 in
AR/P 48



Ariel Reichman
Marshal, 2020
Acrylic on linen
30 x 30 cm / 11 3/4 x 11 3/4 in
AR/P 56



Ariel Reichman
Desert Sunshine, 2020
Acrylic on linen
30 x 30 cm / 11 3/4 x 11 3/4 in
AR/P 57



Ariel Reichman
Gidon, 2020
Acrylic on linen
30 x 30 cm / 11 3/4 x 11 3/4 in
AR/P 59



Ariel Reichman
Mt. Hermon I, 2020
Acrylic on linen
30 x 30 cm/11 3/4 x 11 3/4
in AR/P 46



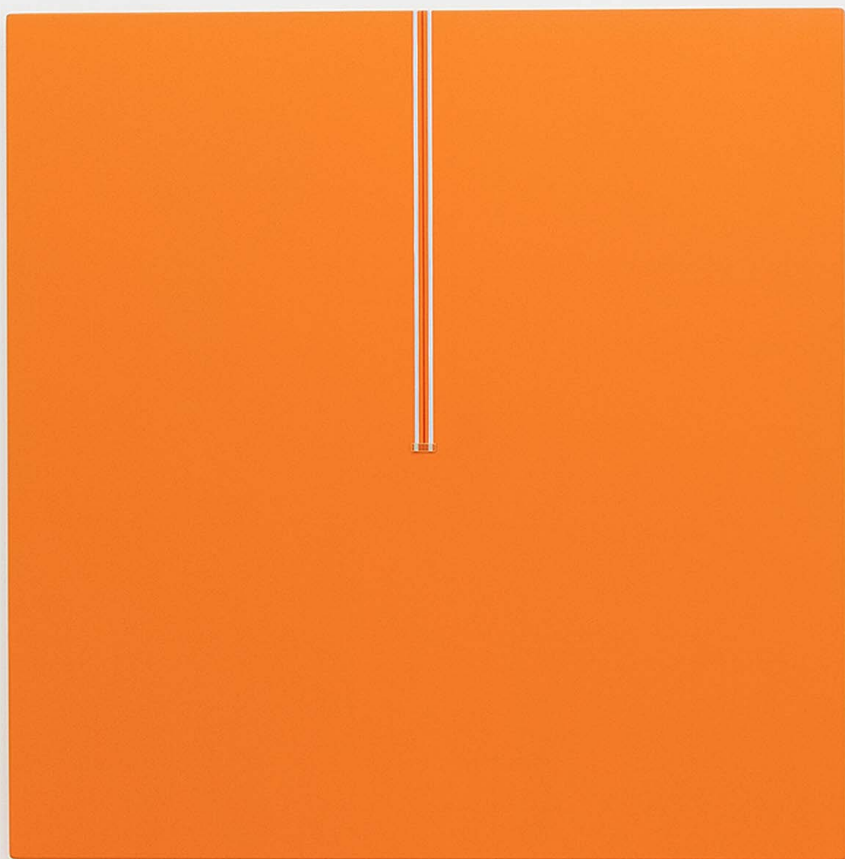
Ariel Reichman
Eitam, 2020
Acrylic on linen
30 x 30 cm / 11 3/4 x 11 3/4 in
AR/P 58



Ariel Reichman
846, 2020
Acrylic on linen
30 x 30 cm/11 3/4 x 11 3/4
in AR/P 49



Ariel Reichman
Galilee, 2020
Acrylic on linen
30 x 30 cm / 11 3/4 x 11 3/4
in AR/P 55



Ariel Reichman
War of exhaustion, 2021
Lacquer on aluminium, military ribbon
142 x 142 cm / 56 x 56 in
AR/P 63



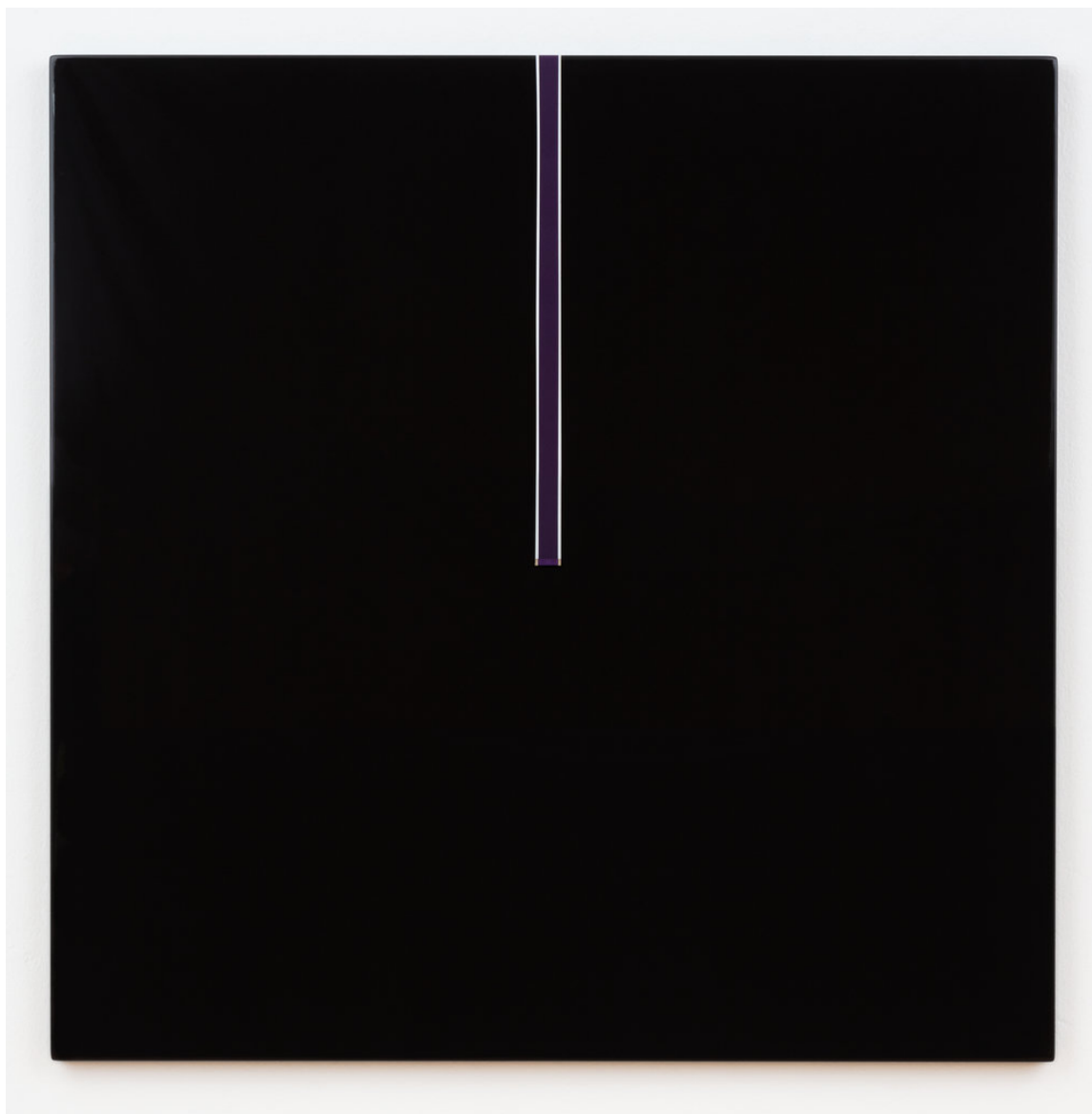
Ariel Reichman
I still have to be strong #03, 2019
lacquer on burnt wood (beech), 6 parts
ca. 05 - 15 cm diameter and 3-4 m high
Unique in a series of six
AR/I 18/03



Kriegsorden stehen im Mittelpunkt einer Serie von Gemälden auf Aluminium. Ein solches Abzeichen erhalten Soldaten, die an einer Kriegshandlung teilgenommen haben, um es an ihrer Uniform zu tragen. Nimmt man Abstand vom Kontext des Objekts, könnten die Farben und Linien, die das Abzeichen bilden, wie ein modernistisches abstraktes Gemälde wirken. In jedes der abstrakten Gemälde Reichmans wurde ein tatsächlicher Kriegsorden eingesetzt. Diese hochpolitischen Gemälde zeigen den schmalen Grat zwischen einem Objekt, das den Mythos von Heldentum und Stolz symbolisiert, und den tatsächlichen Katastrophen des Krieges auf.

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War ribbons form the center of a series of paintings on aluminum. A war ribbon is received by soldiers who took part in an act of war, to be worn on the uniform. Taking distance from the objects context, the colors and lines that form the ribbon could seem like a modernistic abstract painting. An actual ribbon is used in each abstract painting. These highly political paintings show the thin line between an object symbolizing the myth of heroism and pride and the actual disasters of war.



Ariel Reichman
Purple heart, 2021
Lacquer on aluminium, military ribbon
142 x 142 cm / 56 x 56 in
AR/P 62





ARIEL REICHMAN

Born 1979 in Johannesburg, South Africa. Lives and works in Berlin, Germany.

EDUCATION

2012 - 2014 MFA Bezalel Academy of Arts and Design, Jerusalem, IL

2004 - 2008 University of the Arts Berlin (Class of Hito Steyerl), DE

SELECTED SOLO EXHIBITIONS

2022

Window Bars, OPEN, Berlin, DE

2021

Becoming Gewish, in collaboration with Jackie Grassmann, Kunstverein Heidelberg, DE

Becoming Gewish, in collaboration with Jackie Grassmann, Kunstverein Arnsberg, DE

This is worse, PSM, Berlin, DE

2020

In Limbo, Kunstverein Arnsberg, DE

2019

The last (last) light, PSM, Berlin, DE

Afraid to be Afraid, SP A C E D O U T, Kerkow, DE

2017

The Space Between Here and There, Akershus Kunstsenter, Lillestrøm, NO

2016

ABC, Solo Presentation with PSM, Berlin, DE

The View Outside My Basement Window, PSM, Berlin, DE

2015

Conservation, Sommer Gallery, S2, Tel Aviv, IL

2014

At Night They Sleep, They Do, Center for Contemporary Art, Tel Aviv, IL

Regarding the Memory of Others, Frieze NY, Solo Presentation with PSM, New York, US

Who Distinguishes Between Light and Dark, Waterside Contemporary, London, UK

2013

1200 kg Dirt, Petach-Tikva Museum of Contemporary Art, IL

Dear Felix, I am sorry but we are just too scared to fly, PSM, Berlin, DE

2011

3 seconds inhale, 7 seconds exhale, Verein zur Förderung von Kunst & Kultur am Rosa-Luxemburg-Platz, Berlin, DE

2010

And It Is In The Space Between Here And There, PSM, Berlin, DE

I have to be strong, Galerie Jones, Cologne, DE

2009

Legal settlement, PROGRAM, Berlin, DE

2008

'How Can I Say Something About Them If You Don't Know Who I Am', Bannwarth Galerie, Paris, FR

SELECTED GROUP EXHIBITIONS

2023

Anxious of the situation?, Tel Aviv Museum of Art, IL
Who by fire, Haus am Lützowplatz, Berlin, DE
(MIT)FÜHLEN, Museumsquartier Osnabrück, DE

2022

Macht! Licht!, Kunstmuseum Wolfsburg, DE
The weight of being, Week of Contemporary Art in Plovdiv, BGR

2021

MINDBOMBS. Visual Cultures of Political Violence, Kunsthalle Mannheim, DE
Art moves mountains, Sommer. Frische. Kunst., Bad Gastein, AT
An/Aus, Kwadrat Gallery, Berlin, DE

2019

This is not a photo, Galerie Mitte, Bremen, DE
Mostyn open, Mostyn, Llandundo, Wales
THE LID, Almacén, Cultural Center, Tel Aviv-Jaffa, IL
Looking Back, thinking Ahead, FREIRAUM in der Box, Berlin, DE

2018

Class Relations, Kunstverein im Hamburg, DE
Night shift, invited by Ossian Fraser, Bar Babette, Berlin, DE
Bodytalk, Circle1, Berlin, DE
In-visible realness, PS120, Berlin, DE

2017

Current Affairs, Tel Aviv Museum of Art, IL

2016

Regarding Africa: Contemporary Art and Afro-Futurism, Tel Aviv Museum of Art, IL
False Flags, Pelican Bomb, New Orleans, Louisiana, US

2015

Welcome to the Jungle, Kunst-Werke Institute for Contemporary Art (KW), Berlin, DE
The Museum Presents Itself 2, Tel Aviv Museum of Art, Tel Aviv, IL
Poetry in Between: South South, Goodman Gallery, Cape Town, ZA

2013

One hundred years readymade, Haifa Museum of Contemporary Art, IL
Mythographies, Yaffo 23, Jerusalem, IL

2012

Body Without Body, Georg-Kolbe-Museum, Berlin, DE
City and public spaces, Museum night, Plovdiv, BG
Positioning Osmotic Impulses, SAVVY Contemporary, Berlin, DE

2011

ARTificial LIGHT, The Centre for Contemporary Art, Tel Aviv, IL
Metrospective 1.0, PROGRAM, Berlin, DE
A-I-R Public, CCA Ujazdowski Castle, Warsaw, PL
Mix the path, HEIDI Gallery, Nantes, FR
U-Turn, ArteBA, Buenos Aires, AR

2010

Manifesta 8, Murcia, SP
Codes/ Chiffren / Zeichen, Haus am Kleistpark, Berlin, DE

Mediations Biennale, Poznan, PL
Endless Beginning, PSM, Berlin, DE
Freischuss, Kleine Humboldt Galerie, Berlin, DE

2009

Cliché, Museum of Modern Art, Moscow, RU
Kunst und Öffentlichkeit, NBK, Berlin, DE

2008

The Political Body, Center of Contemporary Art, Tel Aviv, IL
Im Licht der Projektion, Kino Arsenal, Berlin, DE
Vertrautes Terrain, Contemporary art in and about Germany, ZKM, Karlsruhe, DE

2007

SalonD21, Leipzig, DE
Altenburg Provinz in Europa, Lindenau-Museum, Altenburg, DE
f-stop, International Photography Festival, Leipzig, DE

RESIDENCIES, PRIZES & LECTURES

2021 Projektförderung | 700 Jahre jüdisches Leben in Deutschland, DE
2021 Researchgrant. Senatsverwaltung für Kultur und Europe, Berlin, DE
2021 Presentation Grant. Asylum, NY, US
2020 2. Platz, Nicht-offener Wettbewerb. Gedenkort. Stadthaus Hamburg, DE
2020 Artist grant, Asylum, NY, US
2018 Exhibition Grant, Artis, NY, US
2018 Catalog grant, Mifal Hapias, IL
2016 University of the Arts, Kiel, DE
2015 New School, New York, US
2015 Residency Unlimited, New York, US
2014 Bezalel Academy of Art, Tel Aviv, IL
2014 ICA, Culture Now with Juliette Desorgues, London, UK
2010 Warsaw University of the Arts, PL
2010 University of the Arts Murcia, SP
2010 Air Residency, Ujazdowski Castle, Warsaw, PL
2009 IBB Prize for Photography, Karl Hofer Gesellschaft, DE