

# PEER KRIESEL

Portfolio



# *Identity and values in the age of digital transformation and the digital society.*

*In my artistic work, I deal intensively with the question of how digital technologies influence and change our identity and values in today's society. My works, especially the characteristic "grimaces" and surrealistic hidden object pictures, are a reflection of our world characterized by information overload and accelerated communication.*

*With fine lines and a gestural painting style, I bring eccentric figures, masks, and fantasy creatures to life on paper or canvas. These depictions critically, but also humorously, question the concepts of originality and identity in our digital society. In my hidden object pictures, viewers can immerse themselves in an entire universe that is overloaded with surreal figures and recurring elements.*

*My intricately crafted, enigmatic, and surreal drawings invite viewers on a journey of discovery.*

*They offer viewers the opportunity to linger and escape the hustle and bustle of everyday life for a moment. This quality of deceleration is particularly important to me in a time characterized by fast-paced living.*

*My artistic practice encompasses various techniques and media, from drawings and painting to installations and digital art. In the FRTZNABSTRCTN series, I experiment with dissolving figures into abstract, calligraphic lines, reflecting the increasing abstraction of our communication and the dissolution of our identity.*

*Through my art, I want to not only encourage reflection on the effects of digitalization, but also create a space for contemplation and aesthetic enjoyment.*

Artist statement, Peer Kriesel

WIMMELBILDER  
ÜBERMALUNGEN  
FRTZNABSTRCTN  
ME SO SMALL  
DIGITAL  
ART/DESIGN  
INFO





***Bitte mehr Abstraktion***

Aquarell/Acryl/Pigmenttinte auf Papier

32cm x 24cm

2025



***Wie Du mir, so ich Dir***

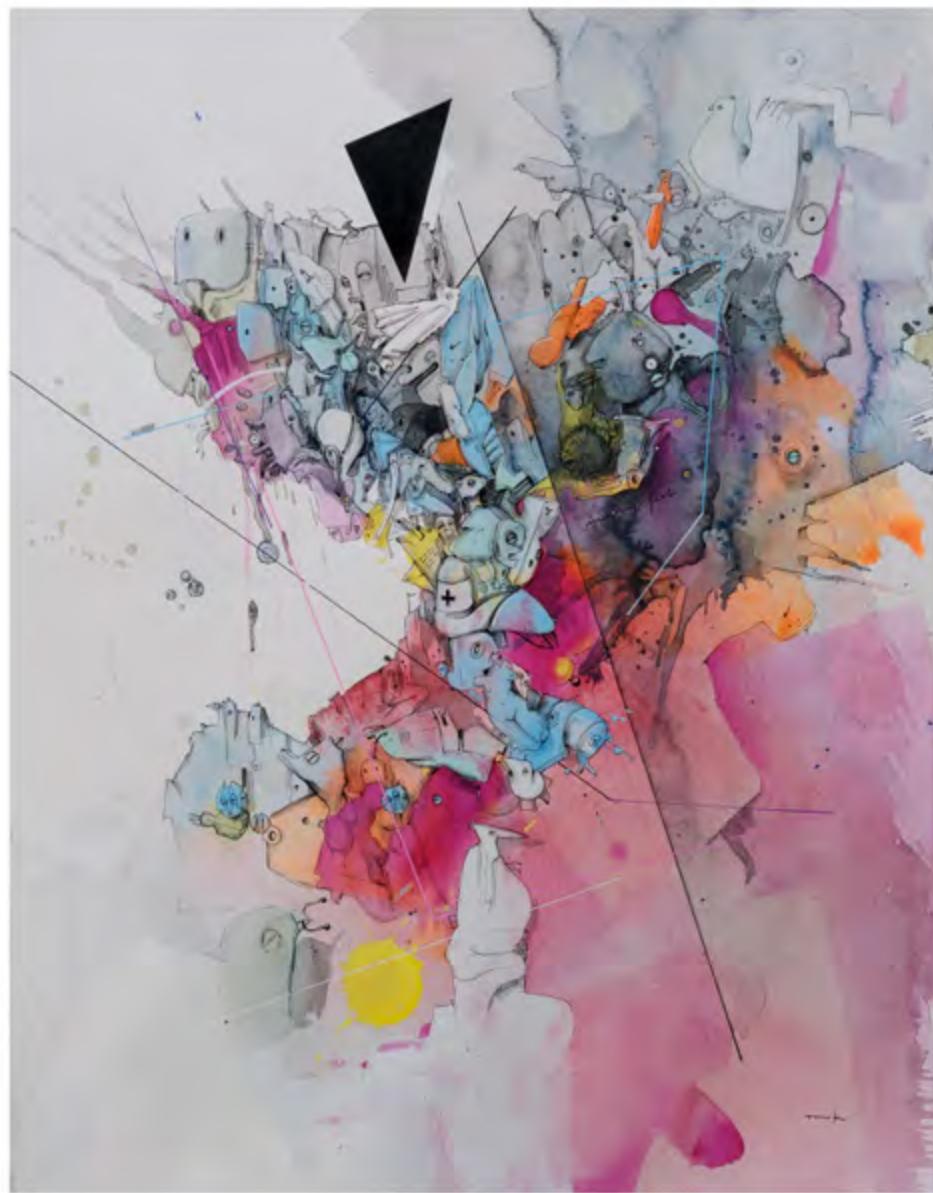
Aquarell/Acryl/Pigmenttinte auf Papier

90cm x 60cm

2024

Details



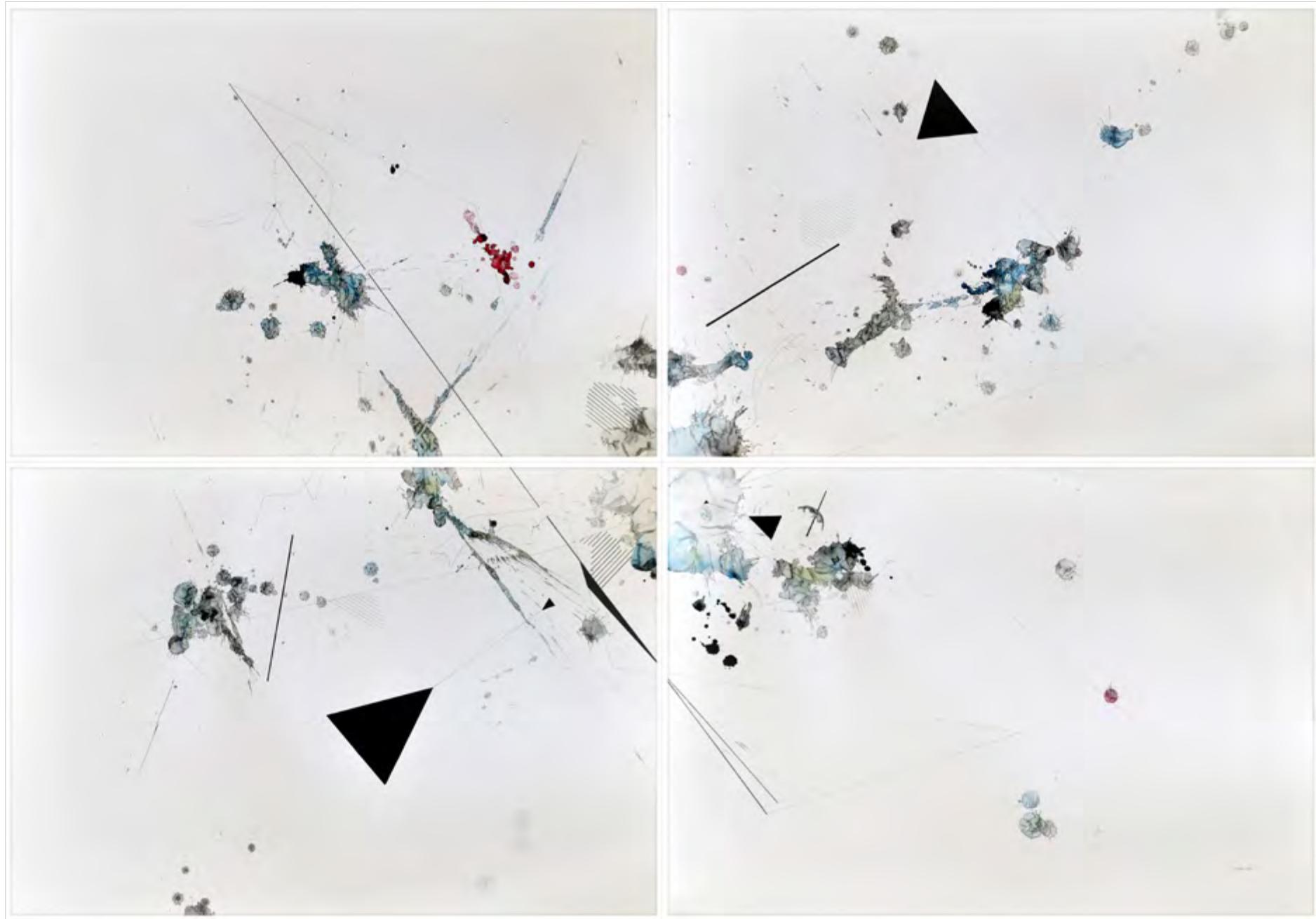


***Raritäten***

Aquarell/Acryl/Pigmenttinte auf Papier

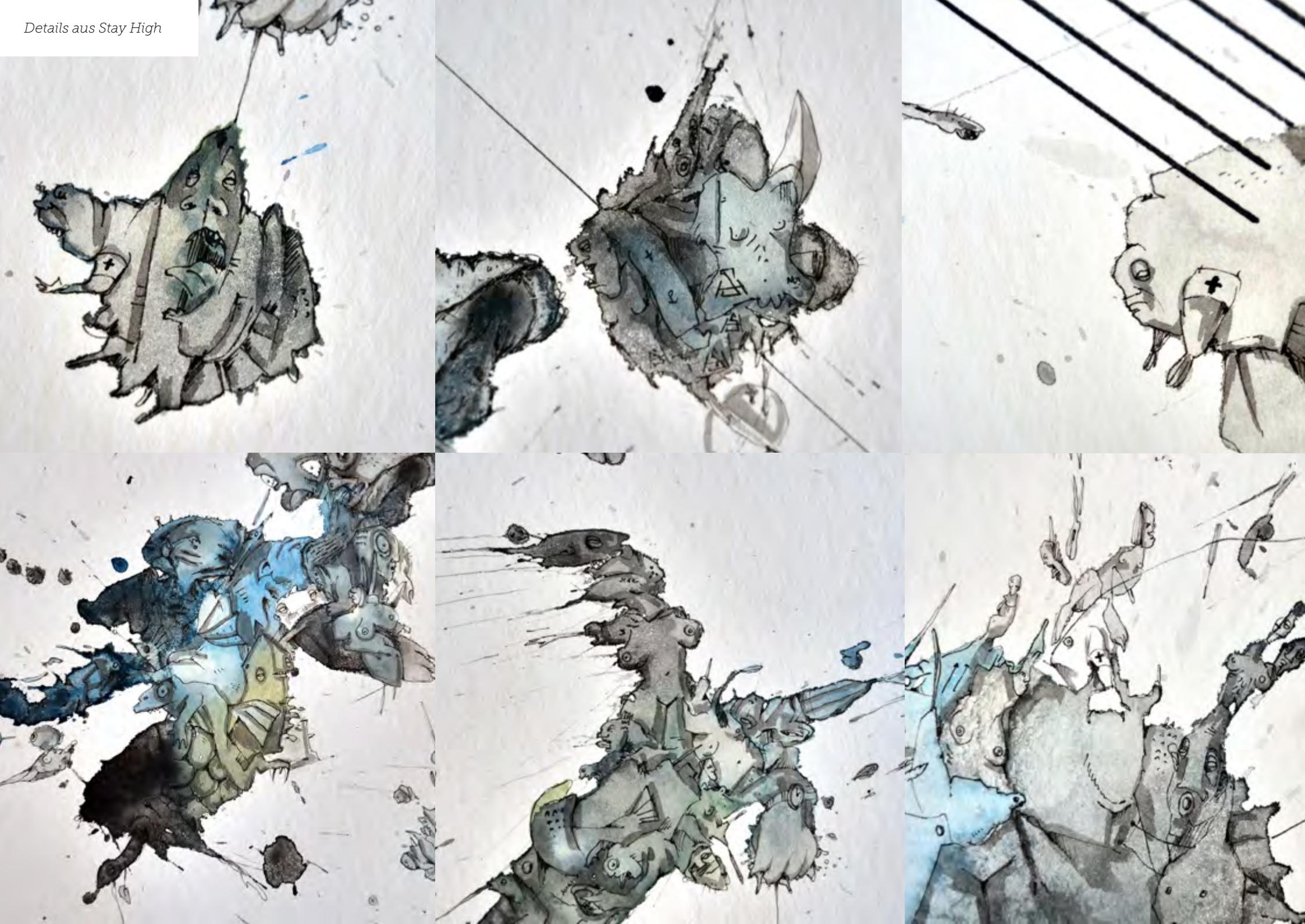
45cm x 35cm

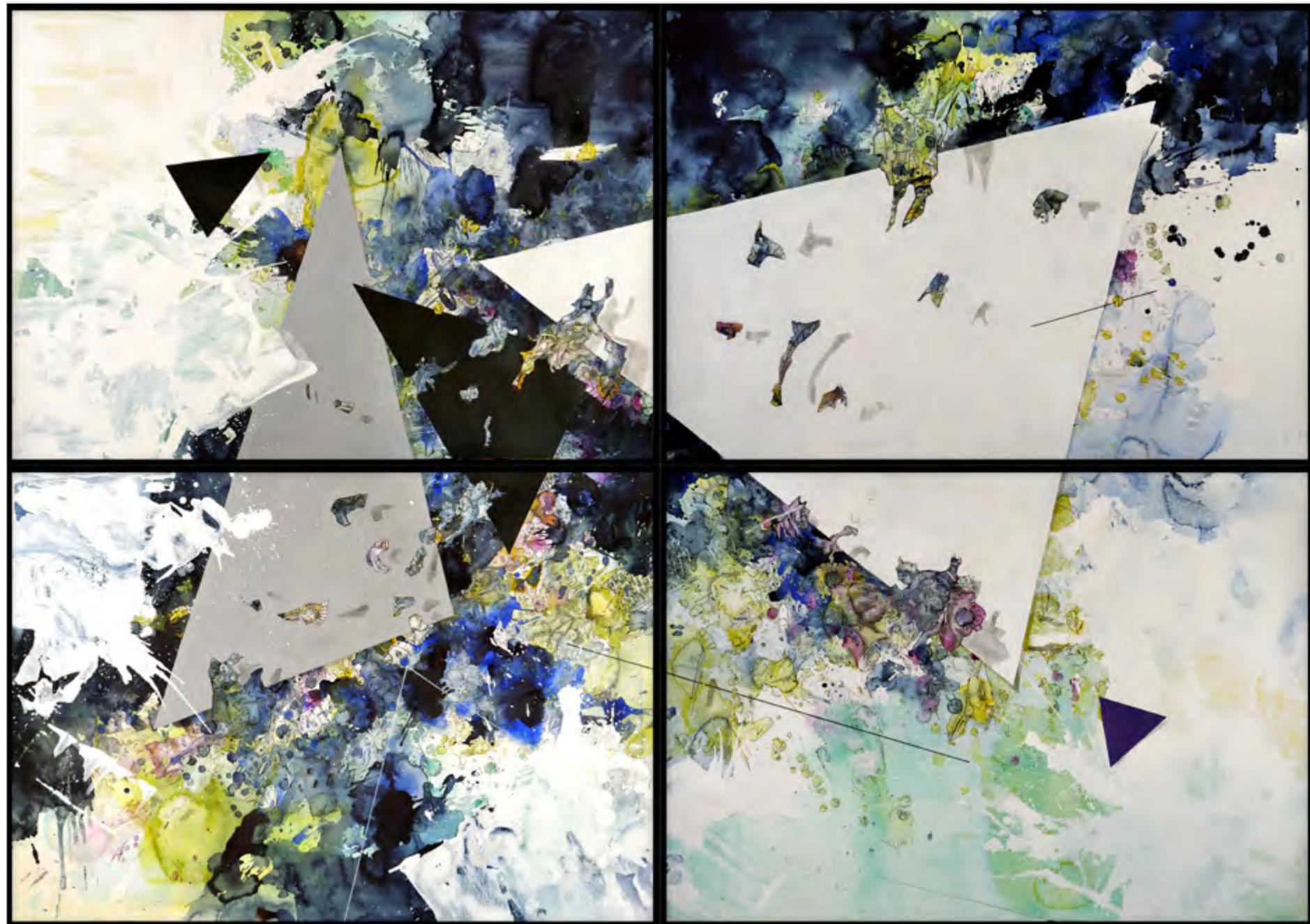
2025



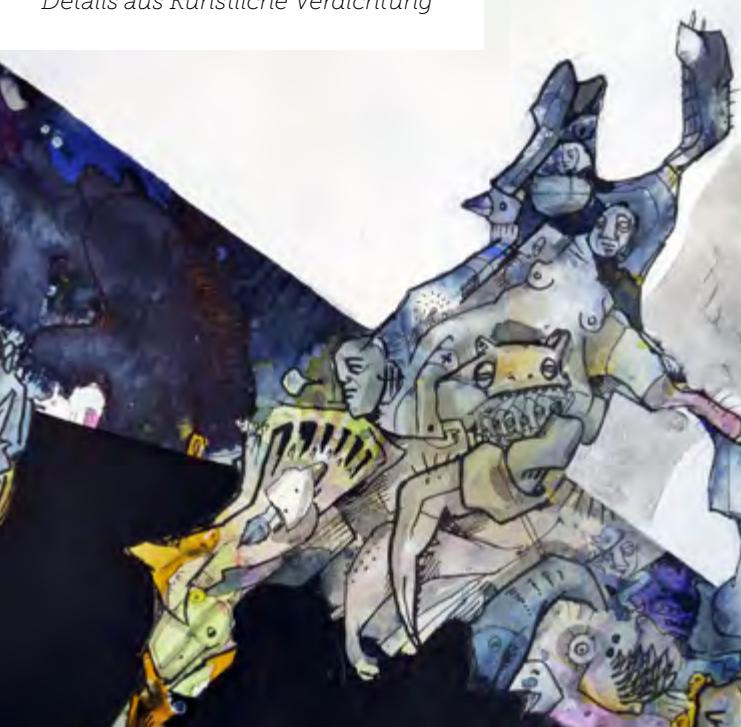
**Stay High** Aquarell/Acryl/Pigmenttinte auf Papier, 140cm x 200cm, 2019

Details aus Stay High





**Künstliche Verdichtung** Aquarell/Acryl/Pigmenttinte auf Papier, 140cm x 200cm, 2019





***Für und Wider***

Aquarell/Acryl/Pigmenttinte auf Papier

40cm x 30cm

2025

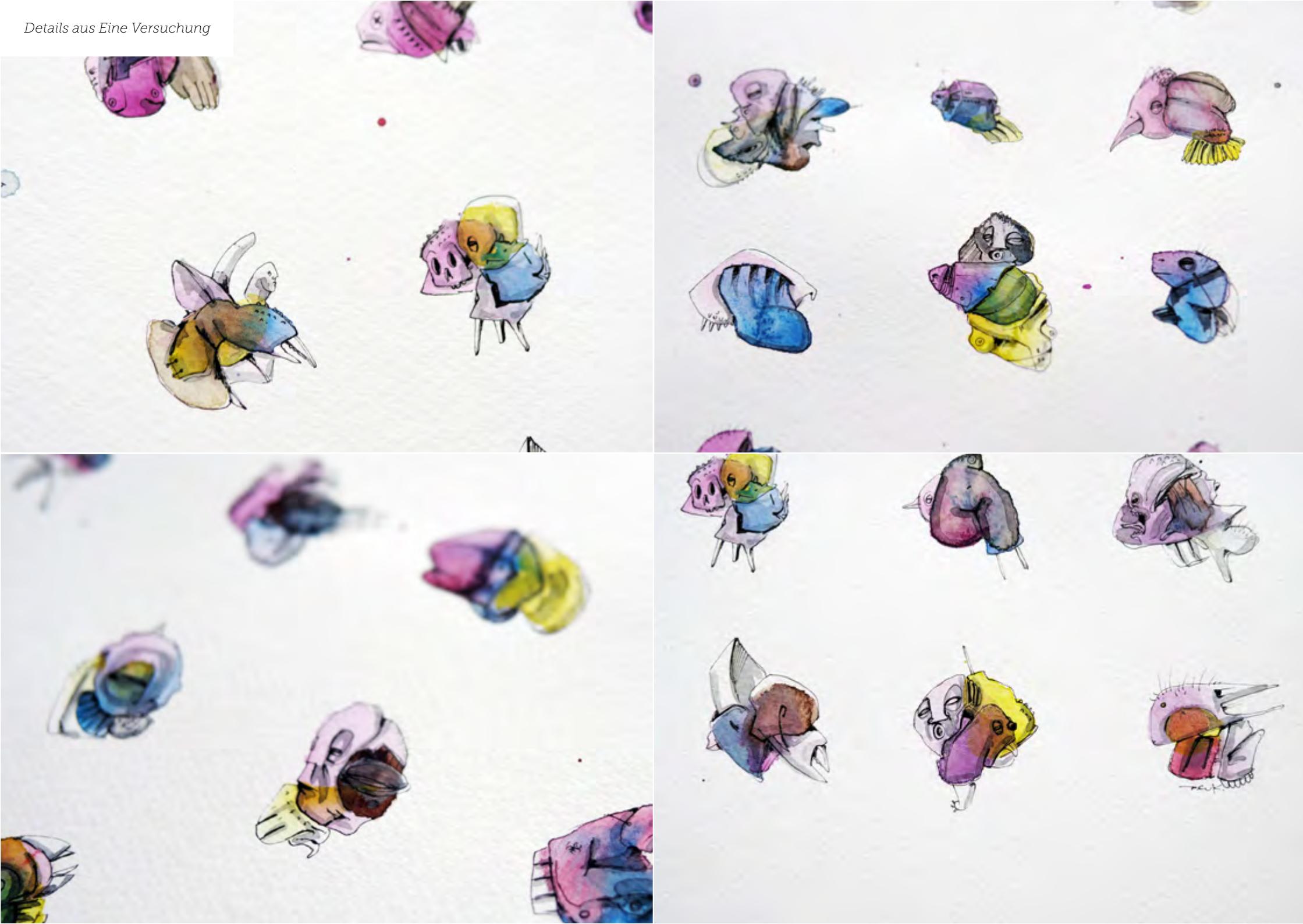


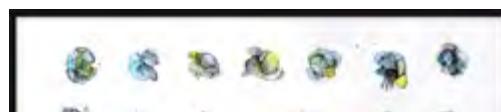
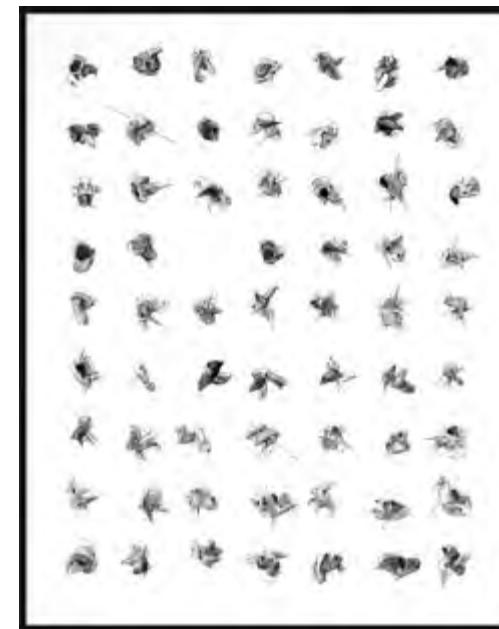
**Eine Versuchung**

Aquarell/Pigmenttinte auf Papier

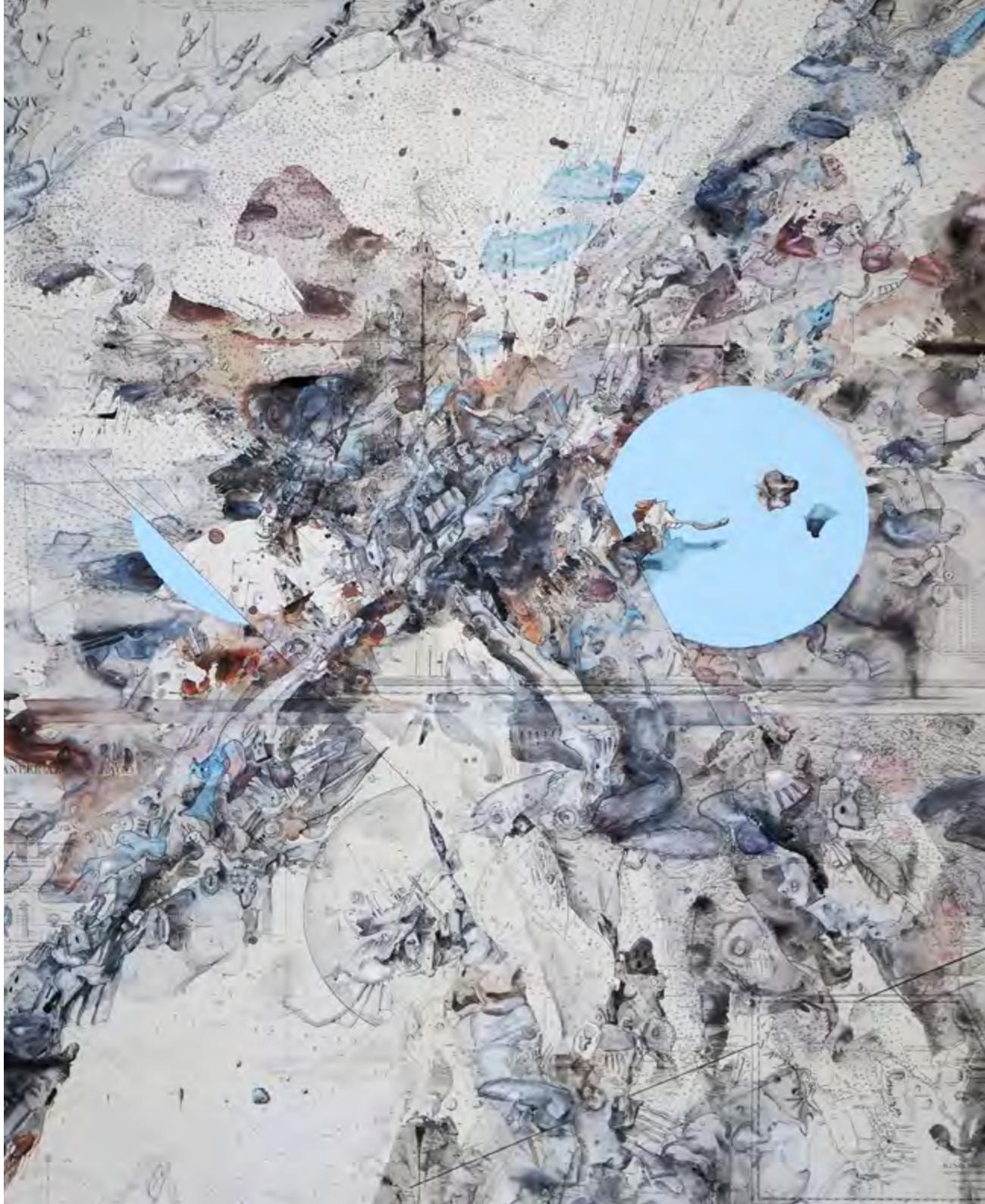
50cm x 40cm

2020





WIMMELBILDER  
ÜBERMALUNGEN  
FRTZNABSTRCTN  
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# OVERPAINTINGS: NAVIGATION AIDS IN THE DIGITAL AGE

Peer Kriesel's series of "overpaintings" is a fascinating exploration of the interface between the analog past and the digital present. Since around 2012, this series has been transforming seemingly worthless everyday objects into works of art that reflect our changing relationship to information and identity in the digital age.

The artist uses a variety of "designed" print products as painting surfaces—from invalidated tickets and admission tickets to postcards and large-format nautical charts. These discarded documents of contemporary history serve as a mirror for values and identity in a rapidly changing society.

Kriesel brings these objects back to life with watercolors, acrylic paints, and pigment fineliners. His delicate, detailed creations of grimaces, mythical creatures, and figures cover the surfaces and create a seemingly endless swarm. This transformation is more than a mere change—it is a reevaluation that elevates the discarded medium to art and gives it new meaning.

## *The overpaintings address central aspects of our time:*

**Sustainability:** Instead of throwaway culture, Kriesel promotes revitalization and permanence in an accelerated world.

**Digital transformation:** The works question the role of analog media in the age of Google Maps and digital tickets.

**Identity and borders:** Riverbanks and national borders dissolve in Kriesel's overpaintings, raising questions about territoriality and identity in a globalized world.

**Data overload:** The works visualize the challenge of finding one's bearings in an age of information overload.

**Critique of the times:** They reflect on the inflationary consumption of art and media in the digital era.

Particularly noteworthy are the large-format overpaintings of sea and atlas maps, which have been part of the series since 2020. Here, Kriesel's characteristic swarm unfolds in impressive size, creating a fascinating tension between cartographic precision and artistic imagination on partially rearranged and collaged map materials.

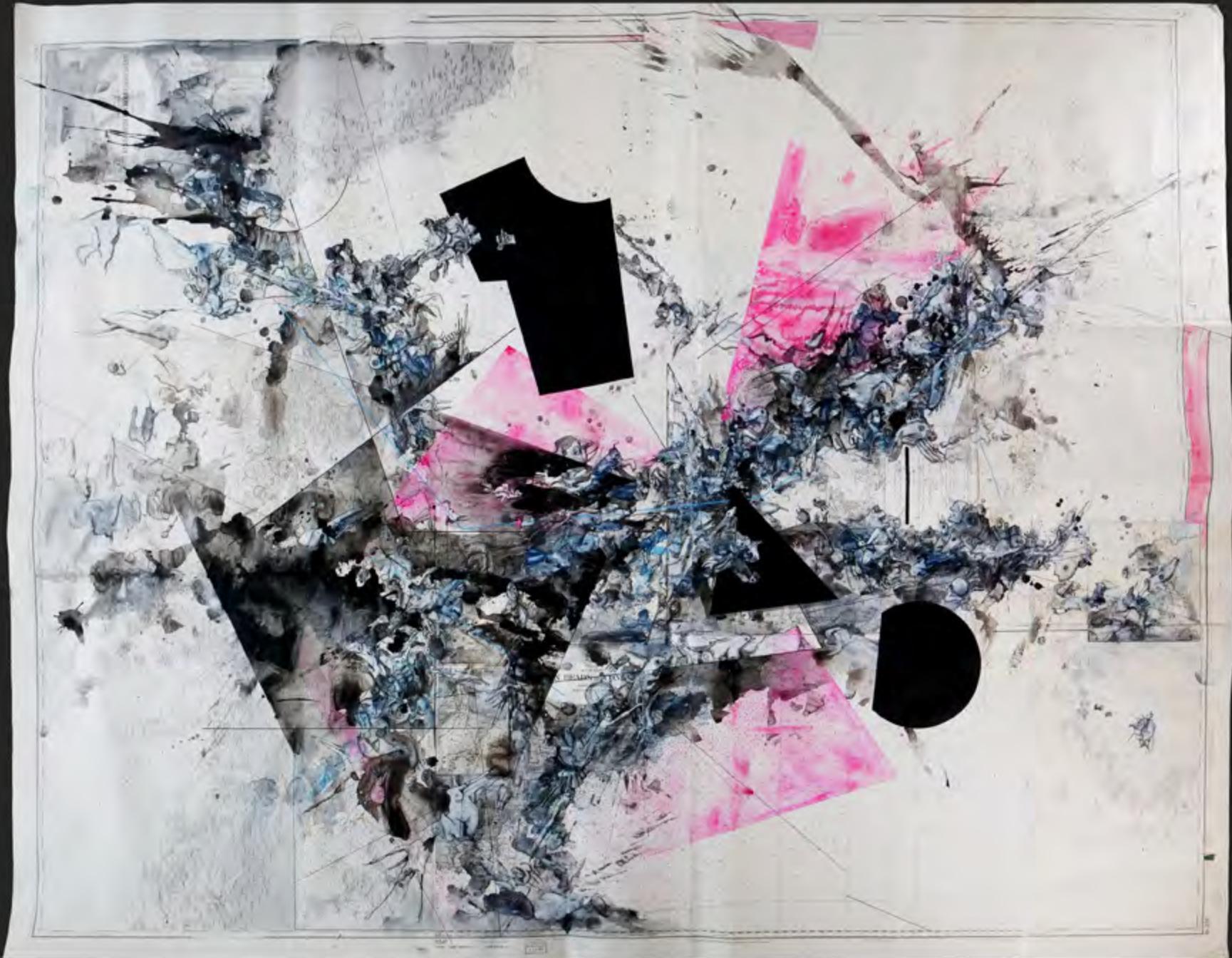
The "overpaintings" are more than just aesthetically appealing works of art. They serve as navigational aids in an age when territorial claims seem as anachronistic as the obsolete maps themselves. In a world shaped by artificial intelligence and machine learning, Kriesel's works invite us to reflect on the meaning of human identity and creativity.

Peer Kriesel's "overpaintings" are a powerful artistic commentary on the digital transformation of our society. They connect the past and the present, the analog and the digital, creating unique, handmade works of art that help us find our place in an ever-changing world.



***The Merge***

Aquarell/Acryl/Pigmenttinte auf Papier, ca. 162cm x 206cm, 2022



**The Merge** Aquarell/Acryl/Pigmenttinte auf Papier, ca. 162cm x 206cm, 2022

Details aus The Merge



Details aus The Merge





***Sturm***

Übermalung (Seekarte von 1914 / Bear Island / Barents Sea (Norwegen))  
Aquarell/Acryl/Pigmenttinte auf Papier  
110cm x 72cm

Details aus Sturm





**0859 (Fahrschein-Seire)**

Acryl/Aquarell/Pigmenttinte auf Papier (BVG-Fahrschein)

7,5cm x 6cm

2022

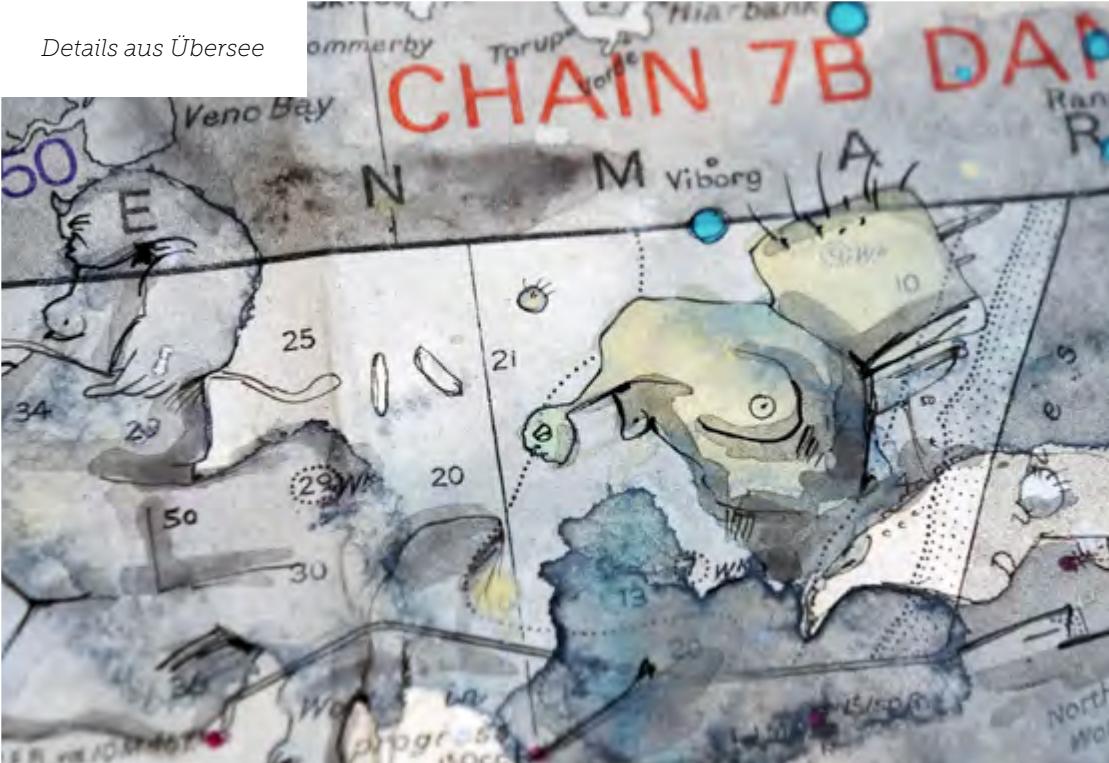


**Keine Zeit** Aquarell/Acryl/Pigmenttinte auf Papier (alte Atlaskarte/Collage), 41,5cm x 82,79cm (gerahmt 90cm x 120cm), 2021





**Übersee** Aquarell/Acryl/Pigmenttinte auf Papier (alte Seekarte), 73cm x 103cm (gerahmt 90cm x 120cm), 2020



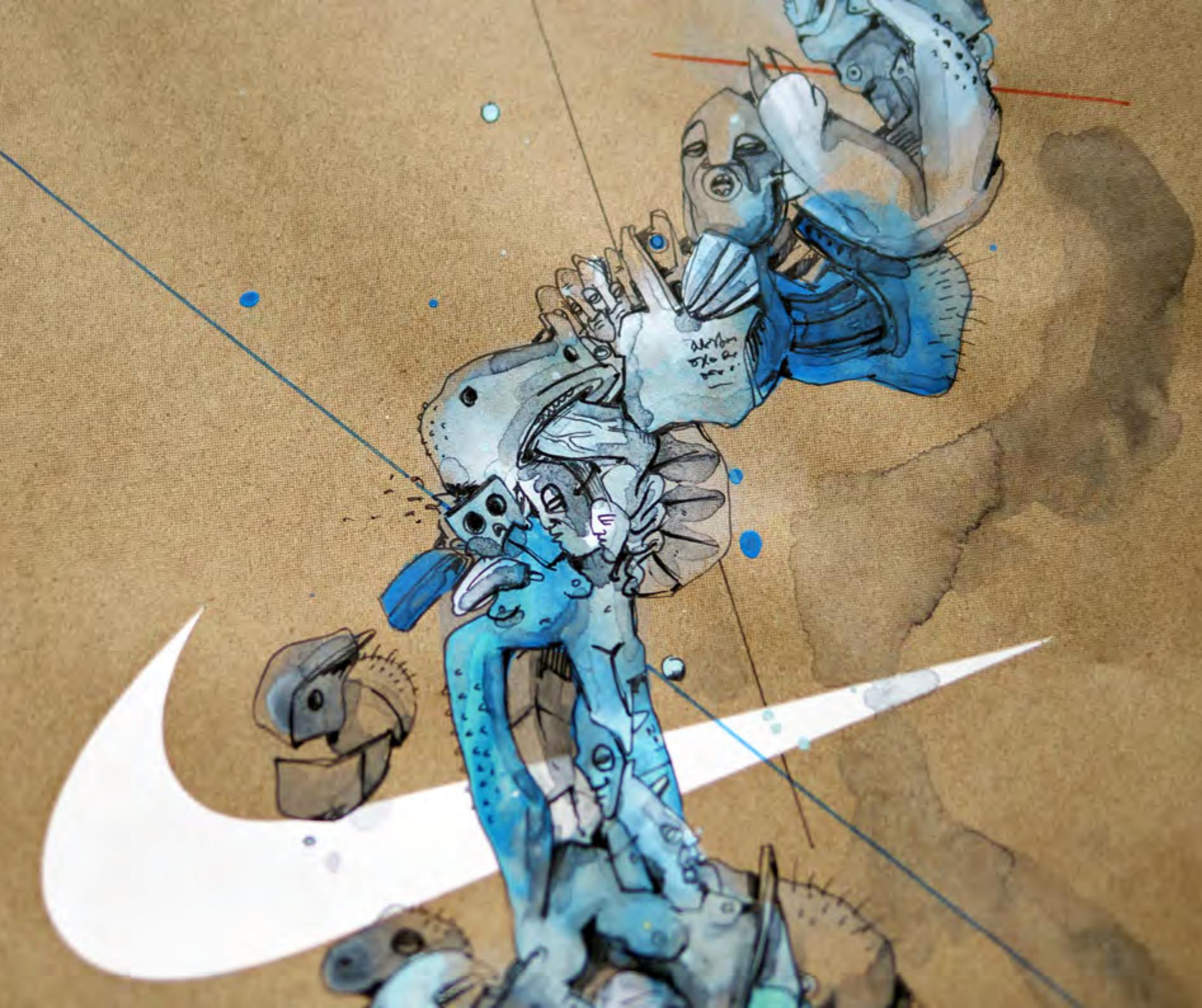


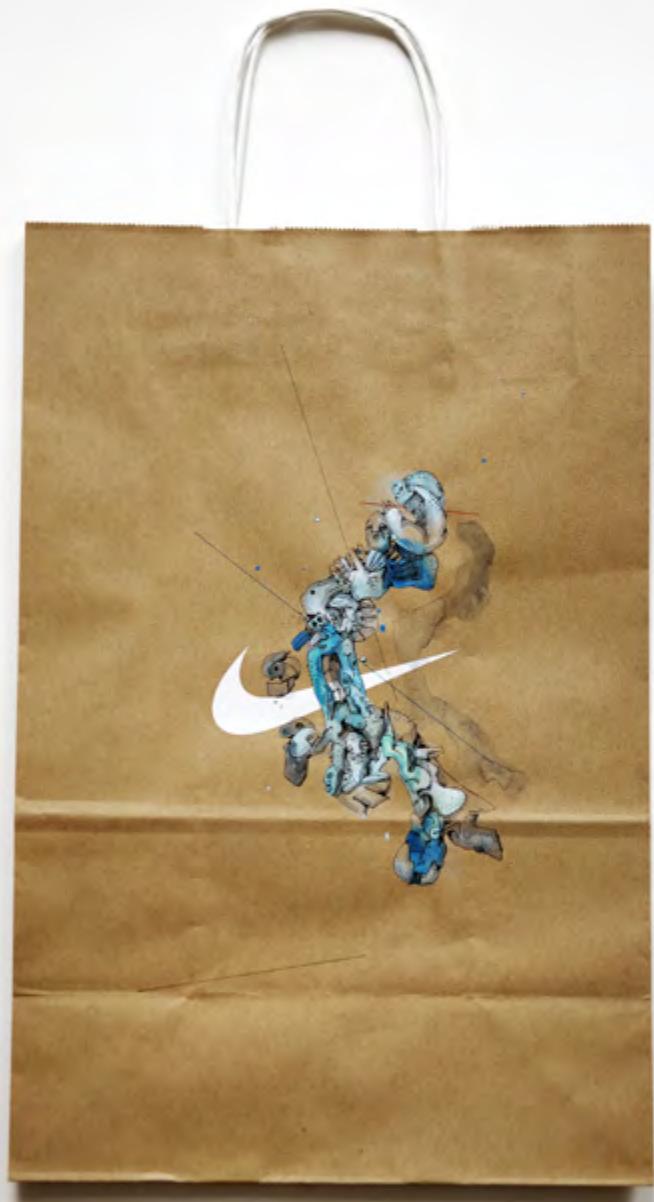
*justdoit.*

Aquarell/Pigmenttusche auf Papier (Fahrkarten),

29cm x 23cm

2014



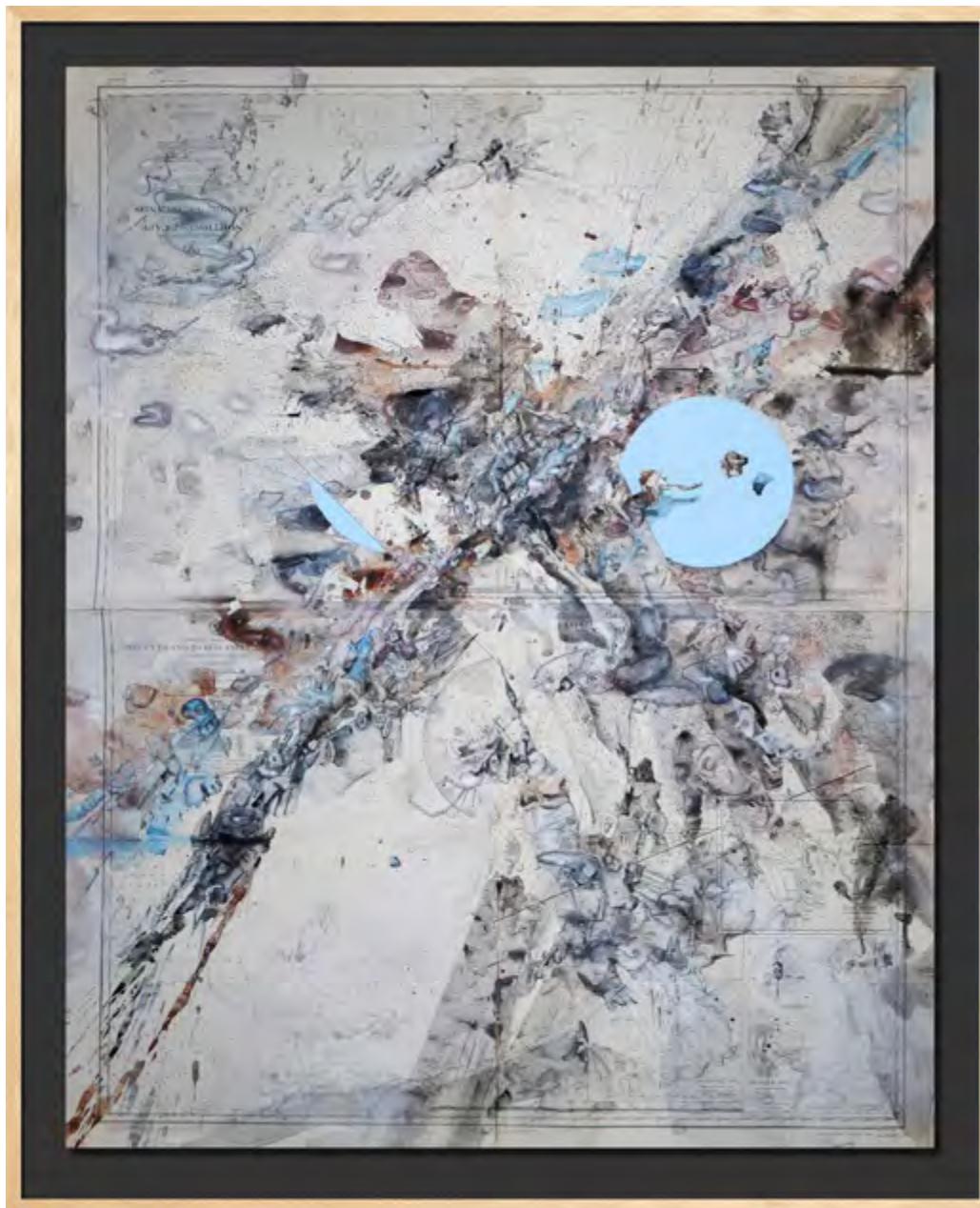


***Just Air***

Aquarell/Pigmenttusche auf Papier (Fahrkarten),

48cm x 26cm

2020



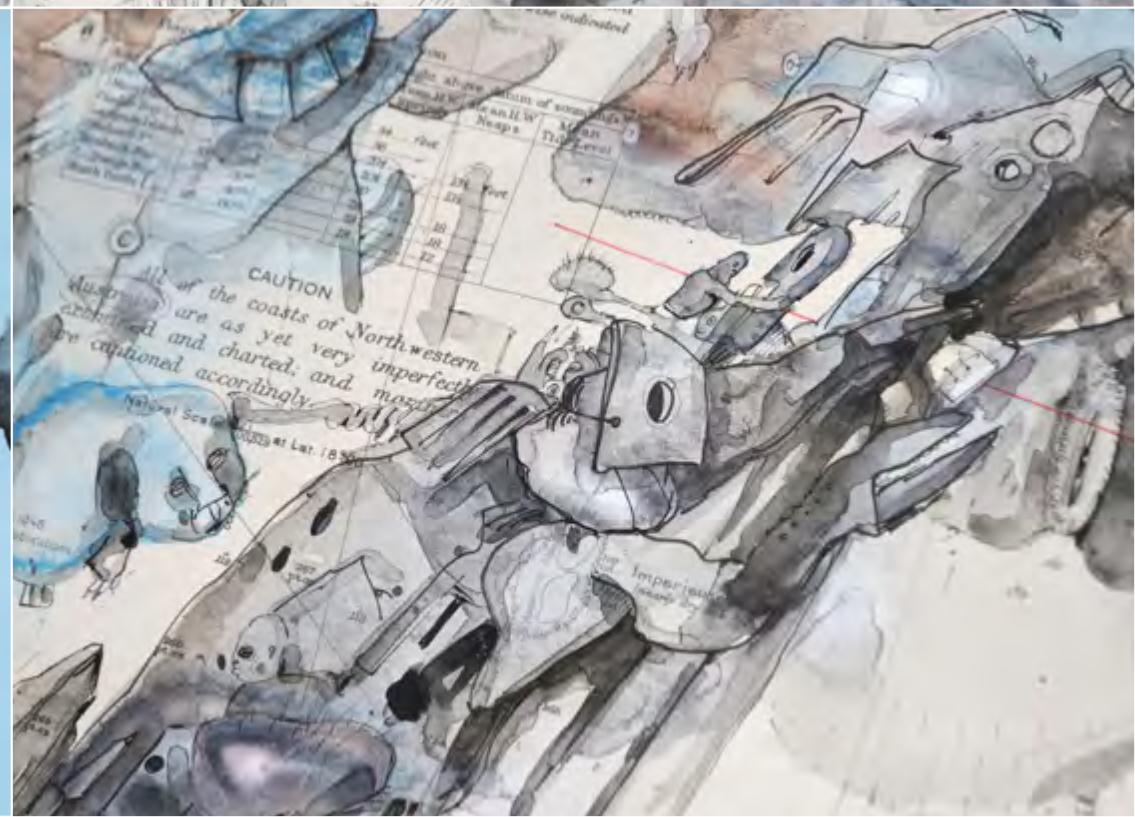
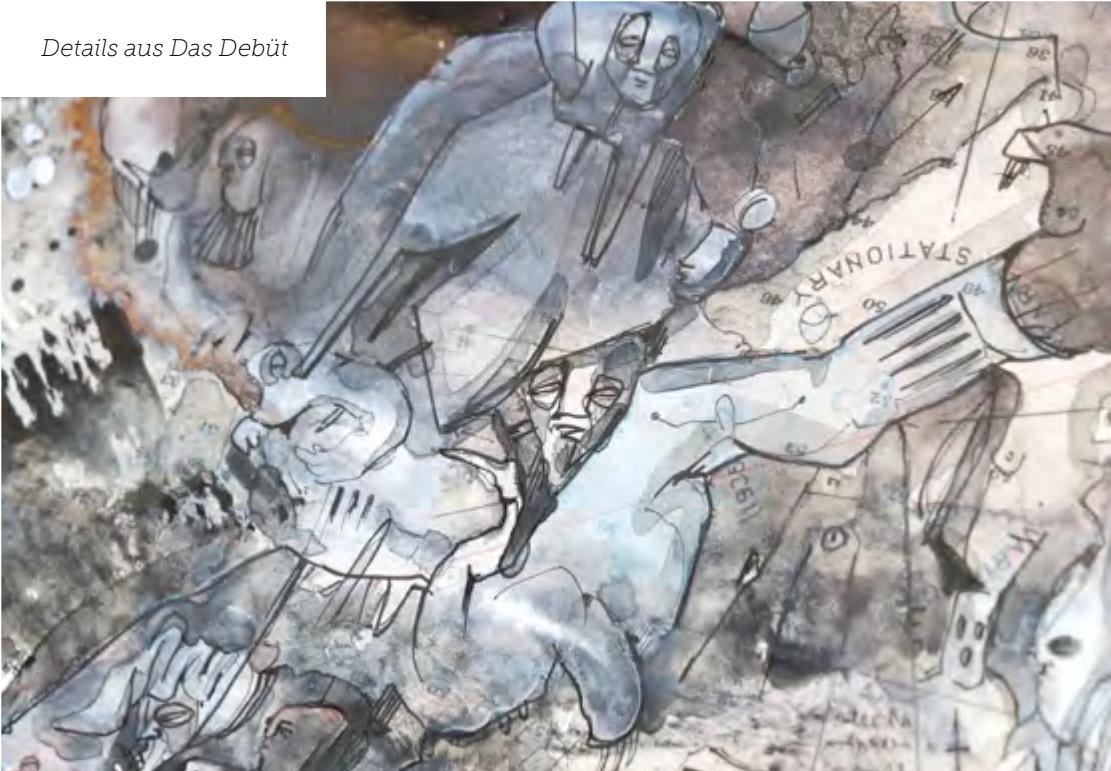
***Das Debüt***

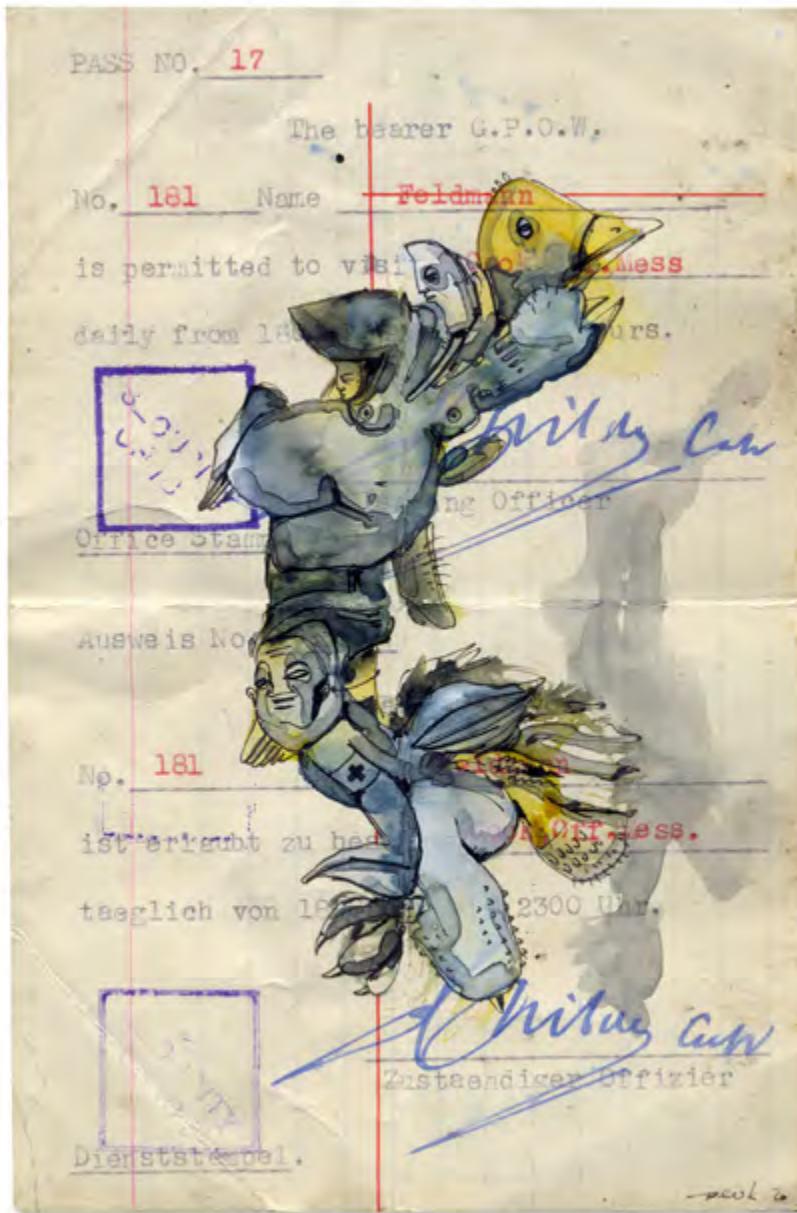
Aquarell/Acryl/Pigmenttinte auf Papier (alte Seekarte)

135cm × 106cm (gerahmt 150cm × 120cm)

2021

Details aus Das Debüt





**Pass No. 17. (Serie „Achim“\*)**

Aquarell/Pigmenttinte auf Papier  
15cm x 10cm  
2020

**\*ACHIM Serie**

**Achim – Personal history on historical grounds**

This series of works comprises overpaintings of old postcards, documents, and papers belonging to the artist's great-uncle, Achim. They tell a personal, almost forgotten story. In contrast to the aesthetically exciting backgrounds, new figures emerge – a world from the present day.

**Field post and captivity**

Some of the papers date from the period of captivity during and after the Second World War. Particularly fascinating are the nature of the communication and the feelings associated with it. Hope for when one would finally be released. Fears for loved ones. All analog via field post, traveling for weeks – today it seems like a miracle that these messages arrived at all. Replies took just as long and were as short as today's Twitter messages on small postcards.

**Communication then and now**

The works create a bridge between the times: slow, existential communication meets the fast pace of digital messages. What remains is the paper – and the stories on it.



**Milano (Serie „Achim“)**

Aquarell/Pigmenttinte auf Papier (Postkarte von 1910)

14cm x 9cm

2020



**Grand Frieden (Serie „Orangetzfarbener NIKE-Karton“)**

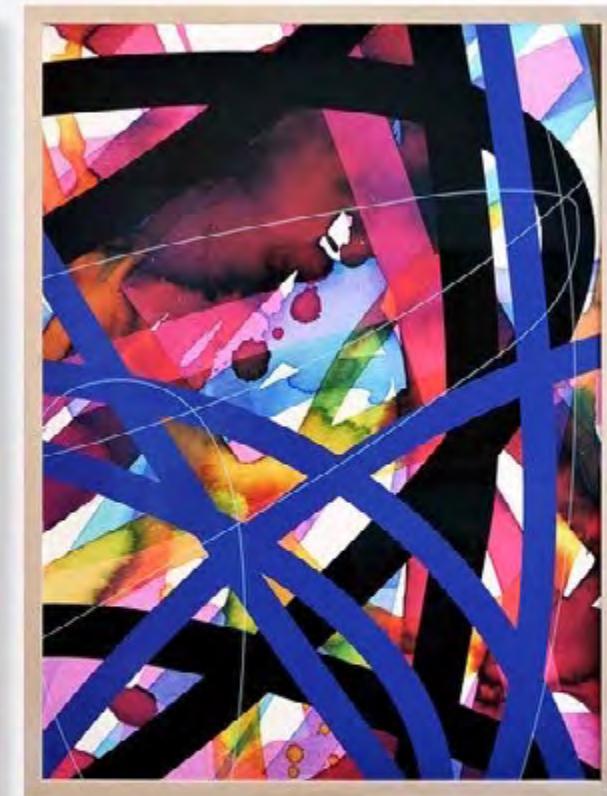
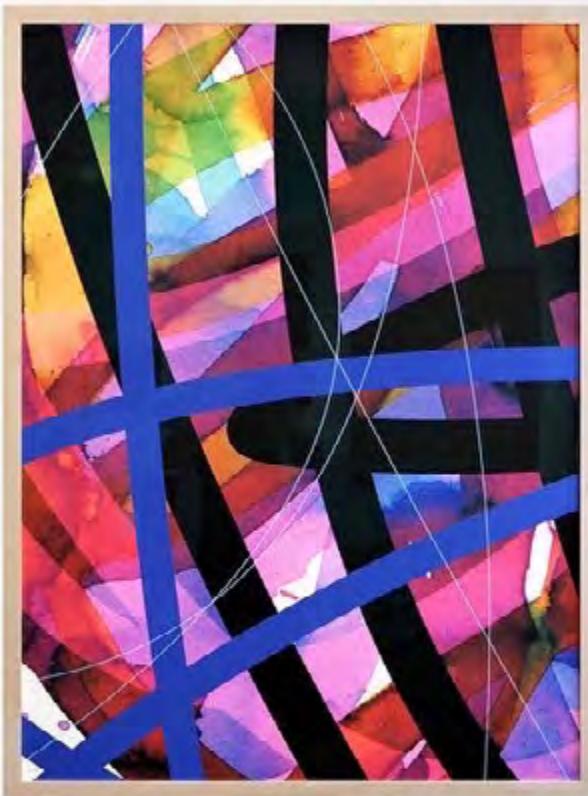
Aquarell/Pigmenttinte auf Pappe (Collage)

26cm x 21cm

2025

WIMMELBILDER  
ÜBERMALUNGEN  
FRTZNABSTRCTN  
ME SO SMALL  
DIGITAL  
ART/DESIGN  
INFO

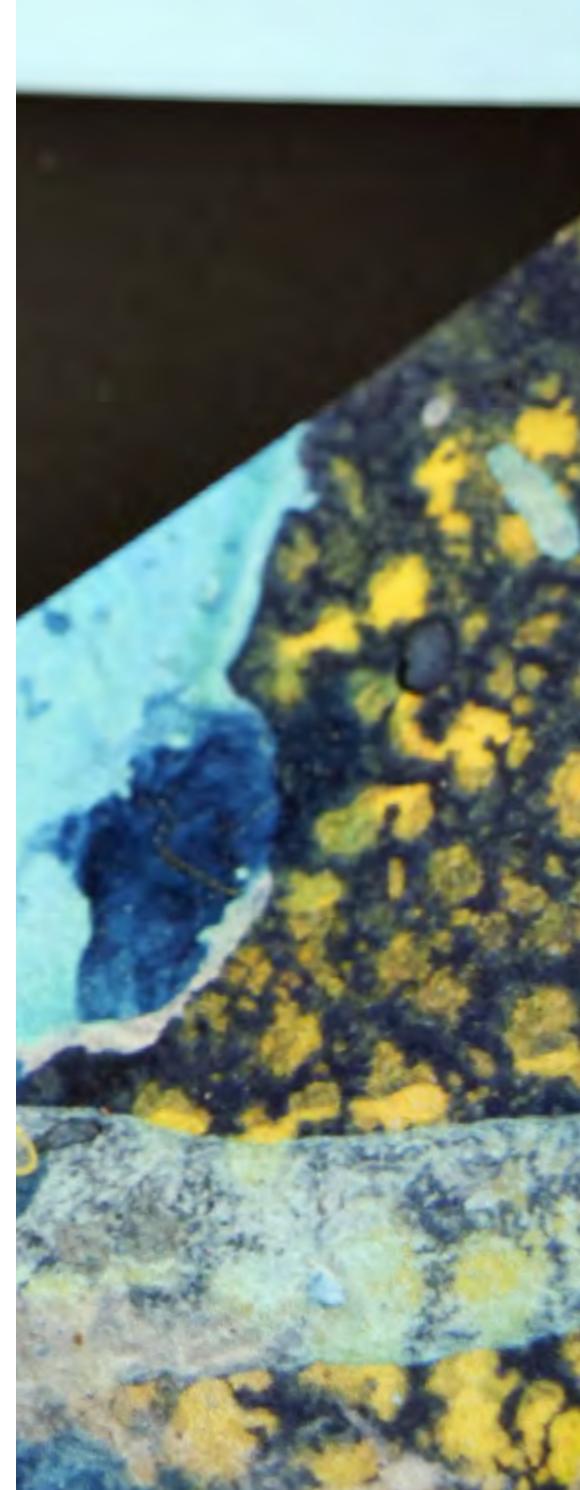




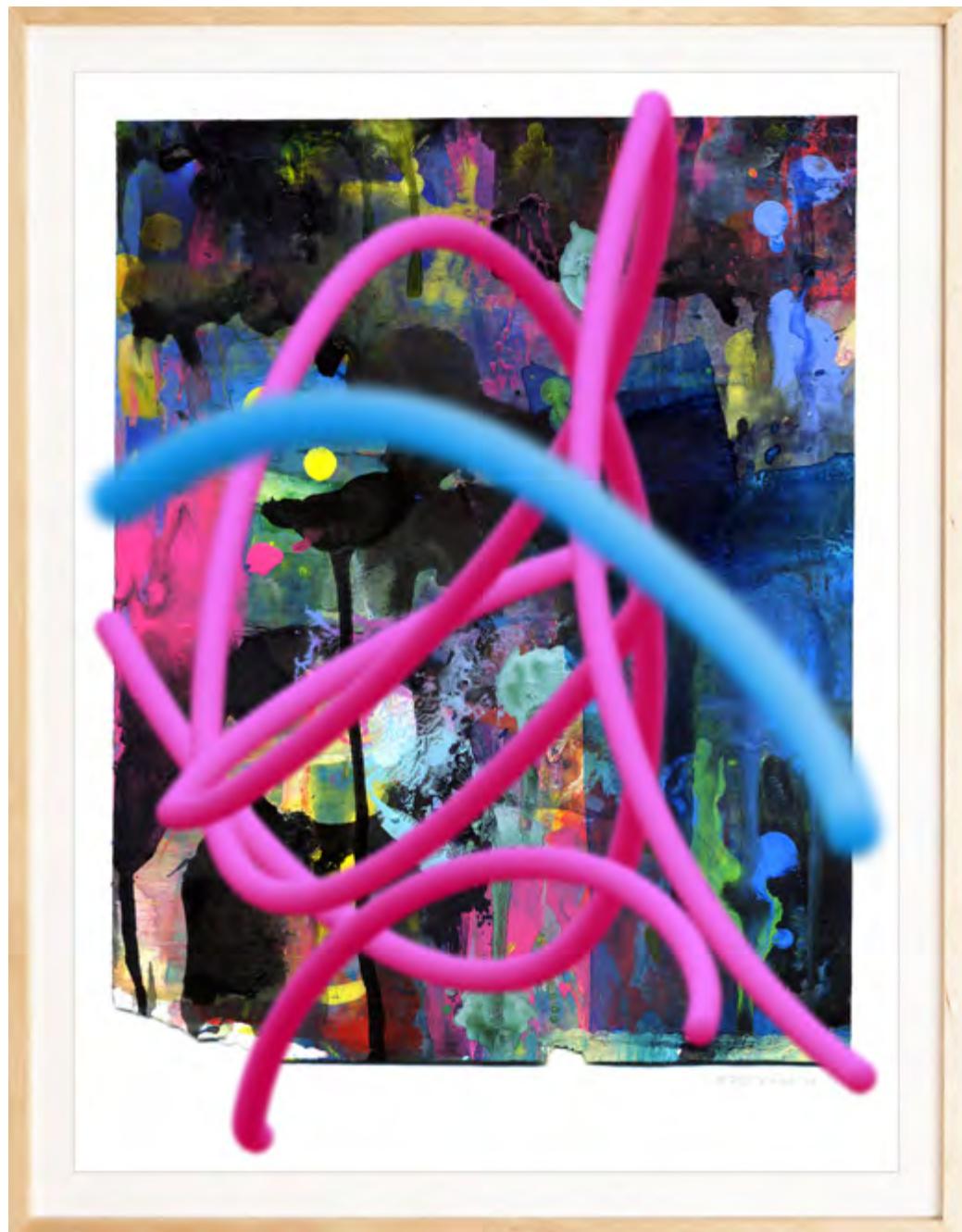


**FRTZNABSTRCTN #498**

Giclée/Pigmenttinte auf Papier  
unikat/unique print  
120cm x 90cm  
2020







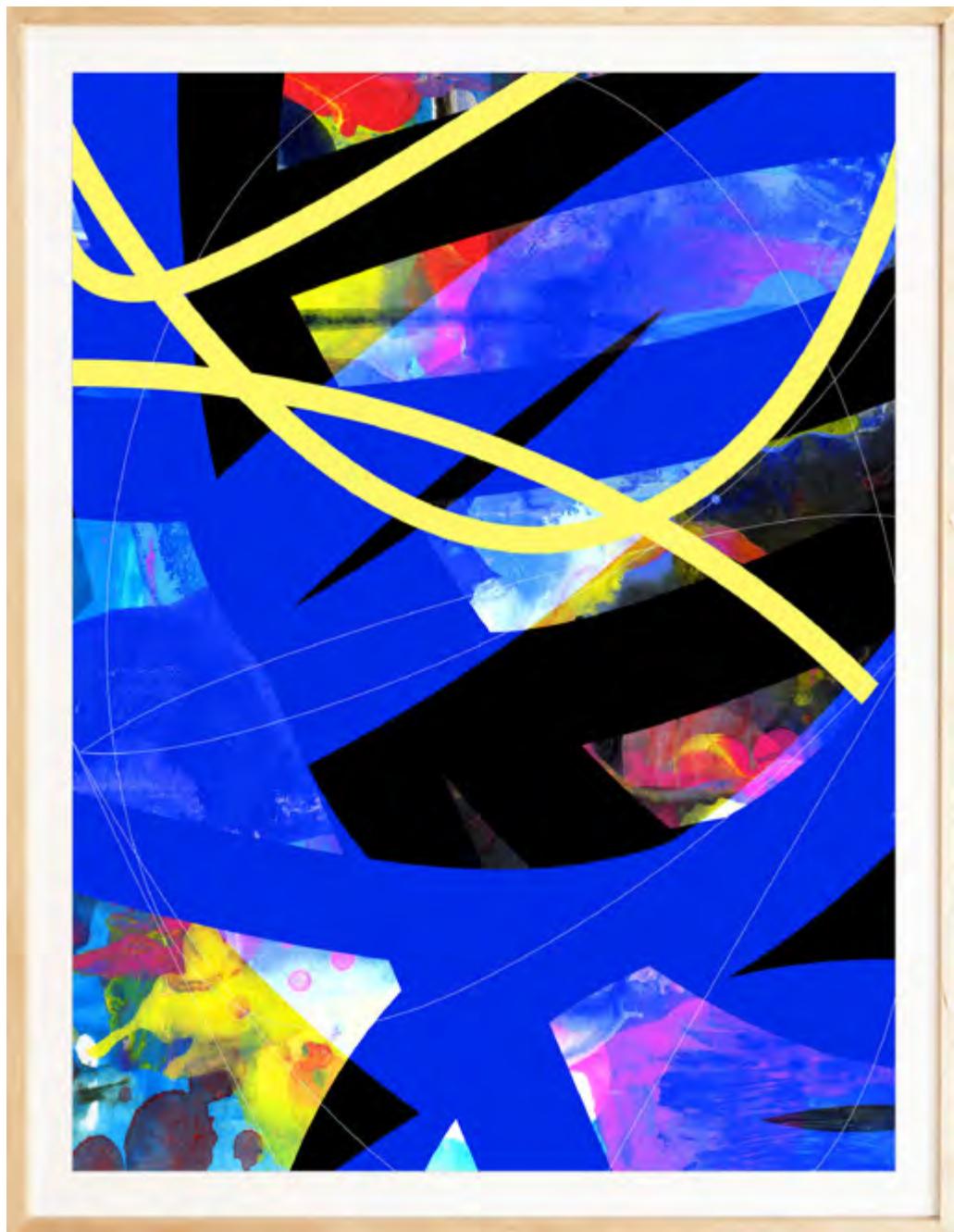
**FRTZNABSTRACTN #730**

Giclée/Pigmenttinte auf Papier  
unikat/unique print  
80cm x 60cm  
2023









**FRTZNABSTRACTN #732**

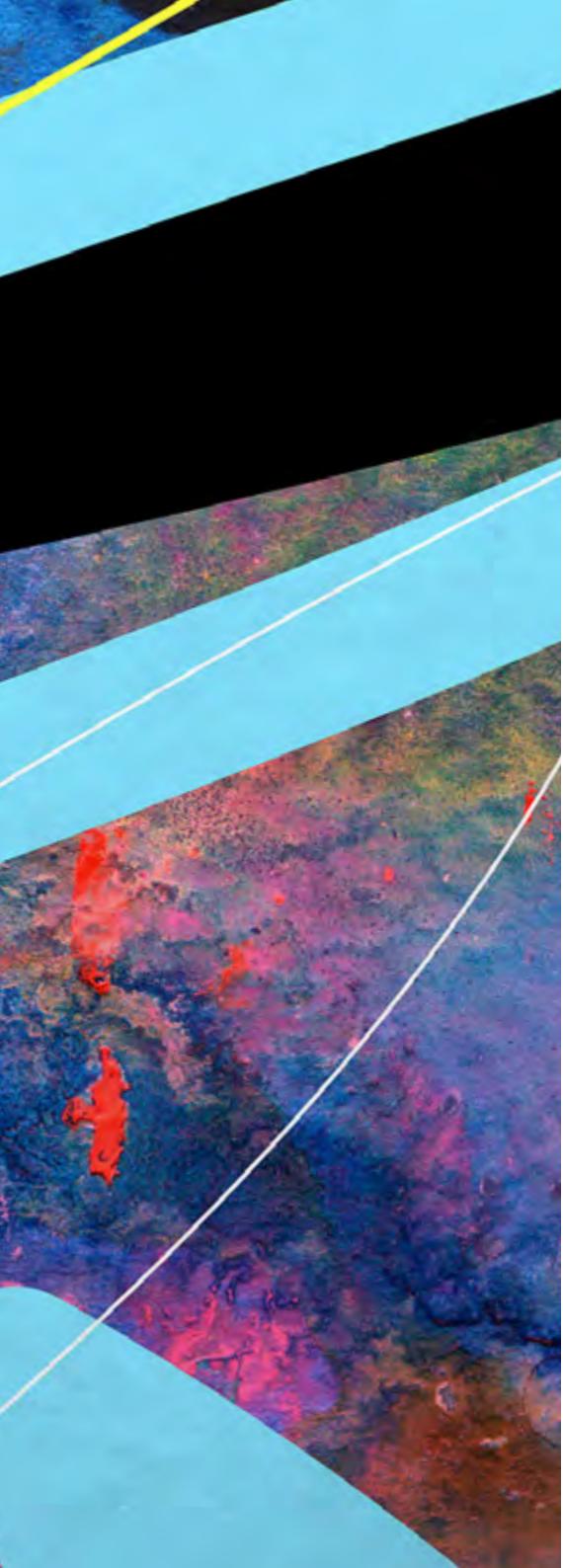
Giclée/Pigmenttinte auf Papier

unikat/unique print

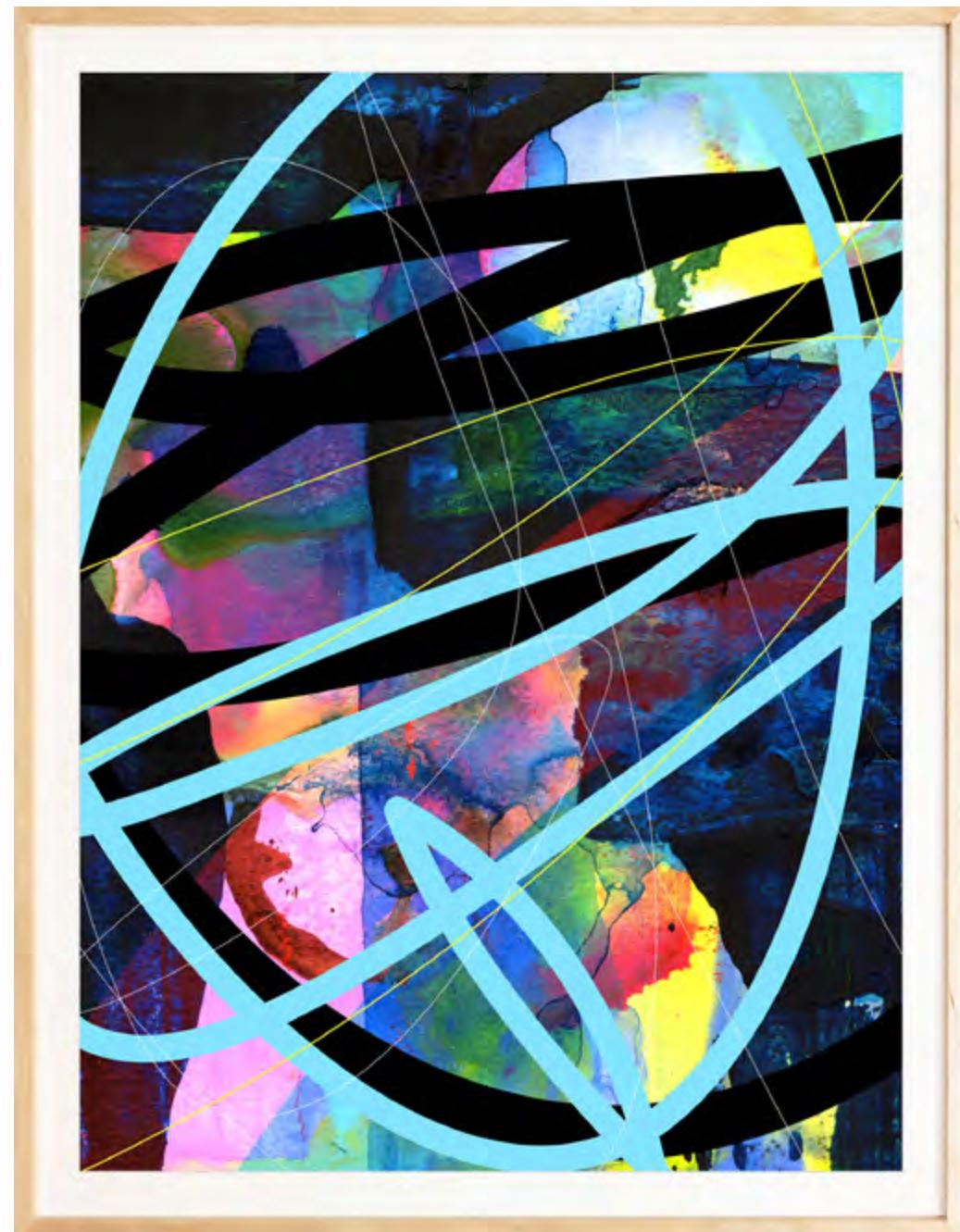
120cm x 90cm

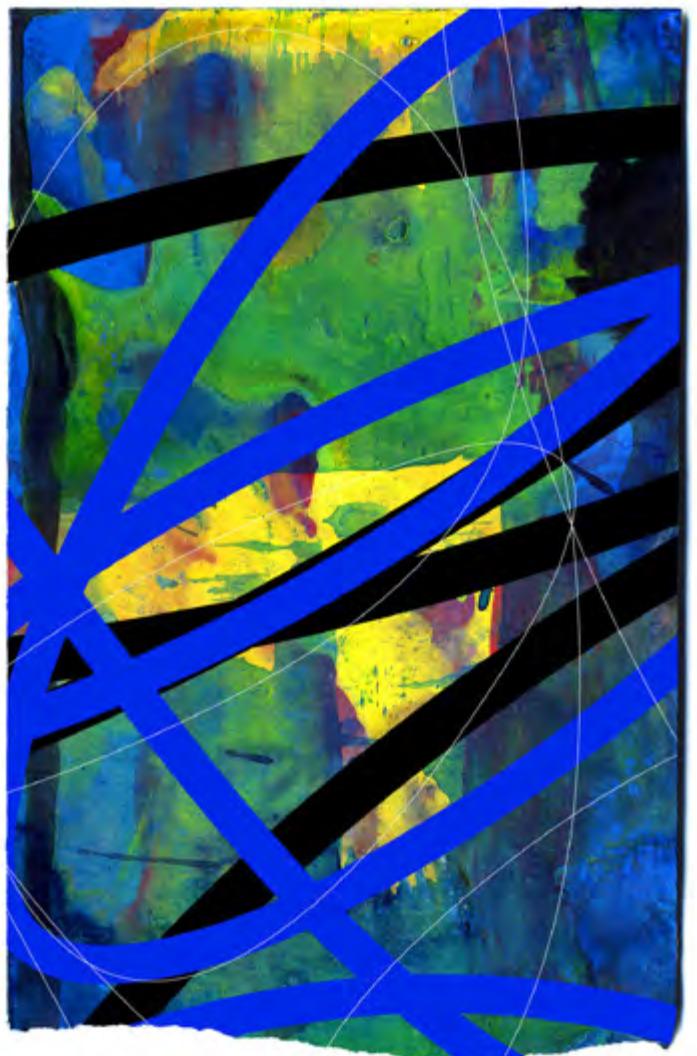
2023





**FRTZNABSTRACTN #737**  
Giclée/Pigmenttinte auf Papier  
unikat/unique print  
120cm x 90cm  
2023





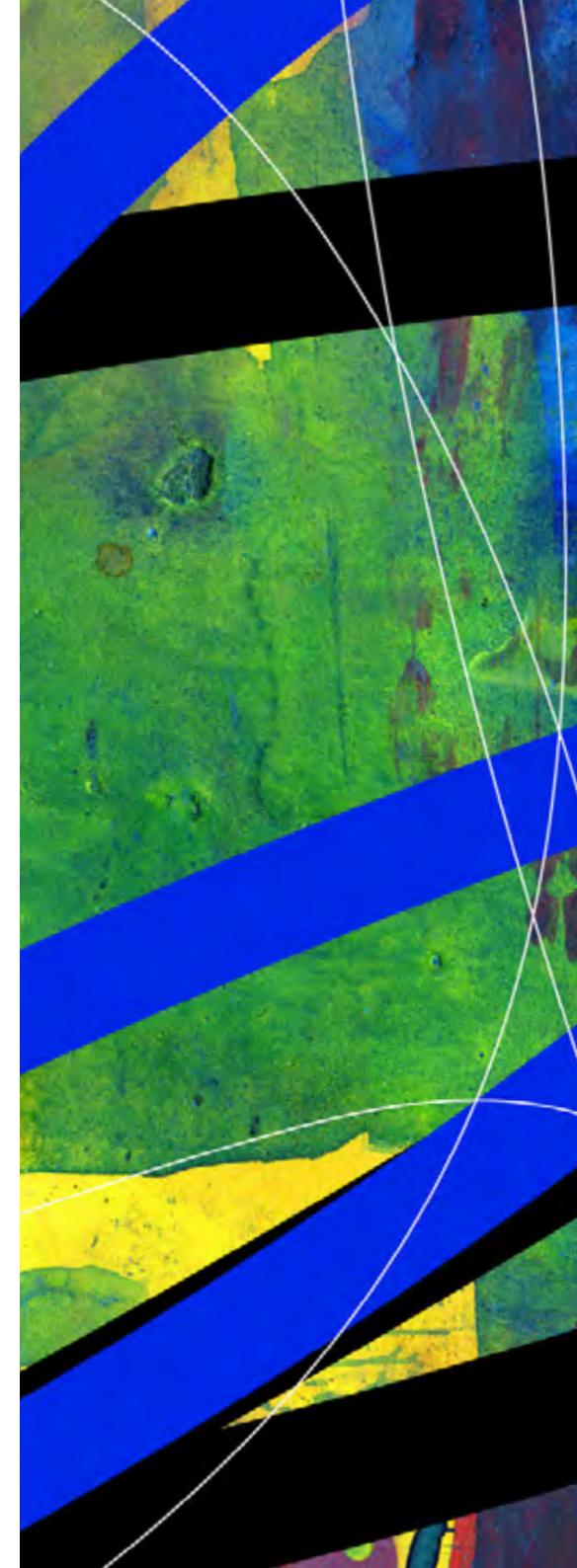
**FRTZNABSTRACTN #733**

Giclée/Pigmenttinte auf Papier

unikat/unique print

120cm x 90cm

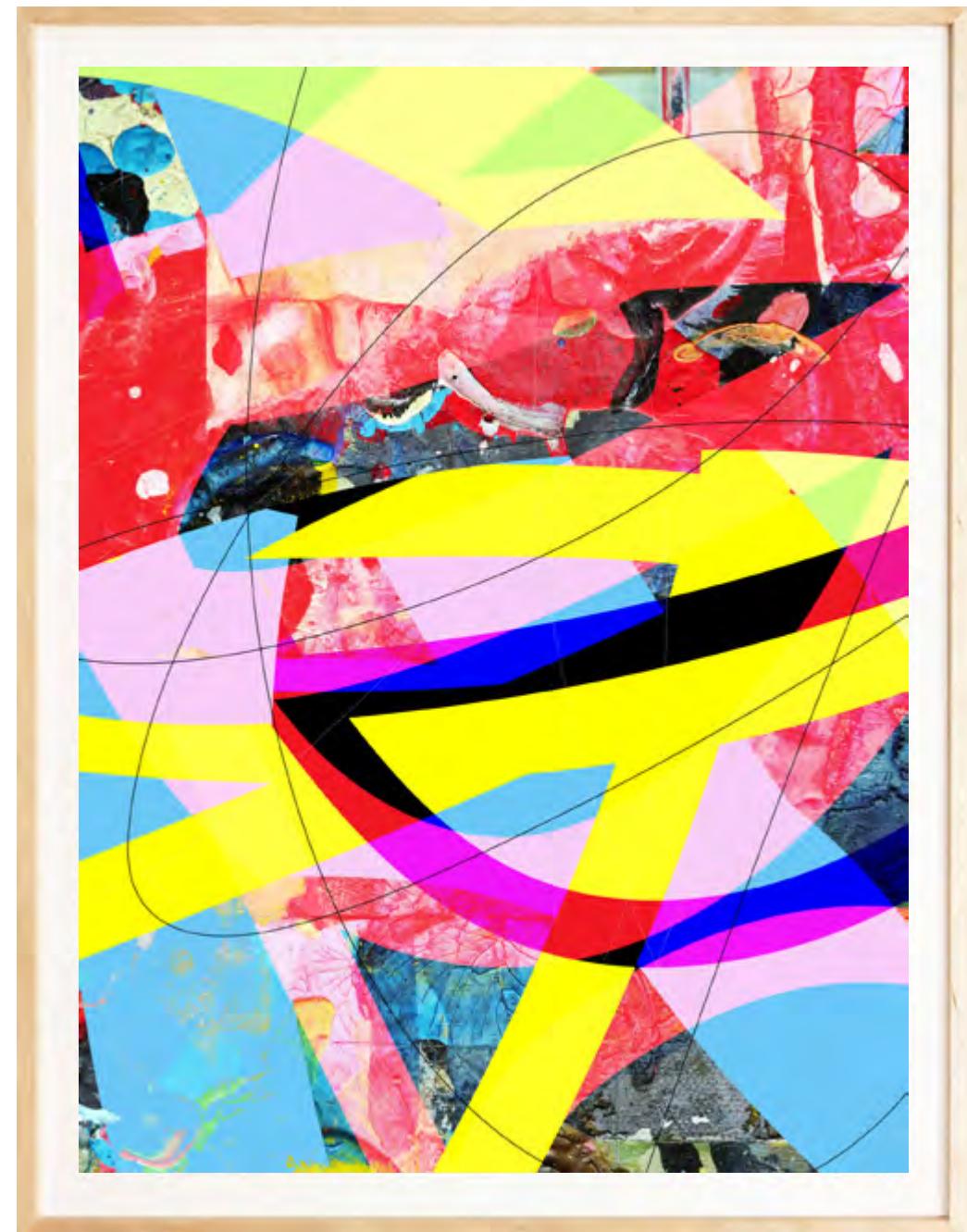
2023

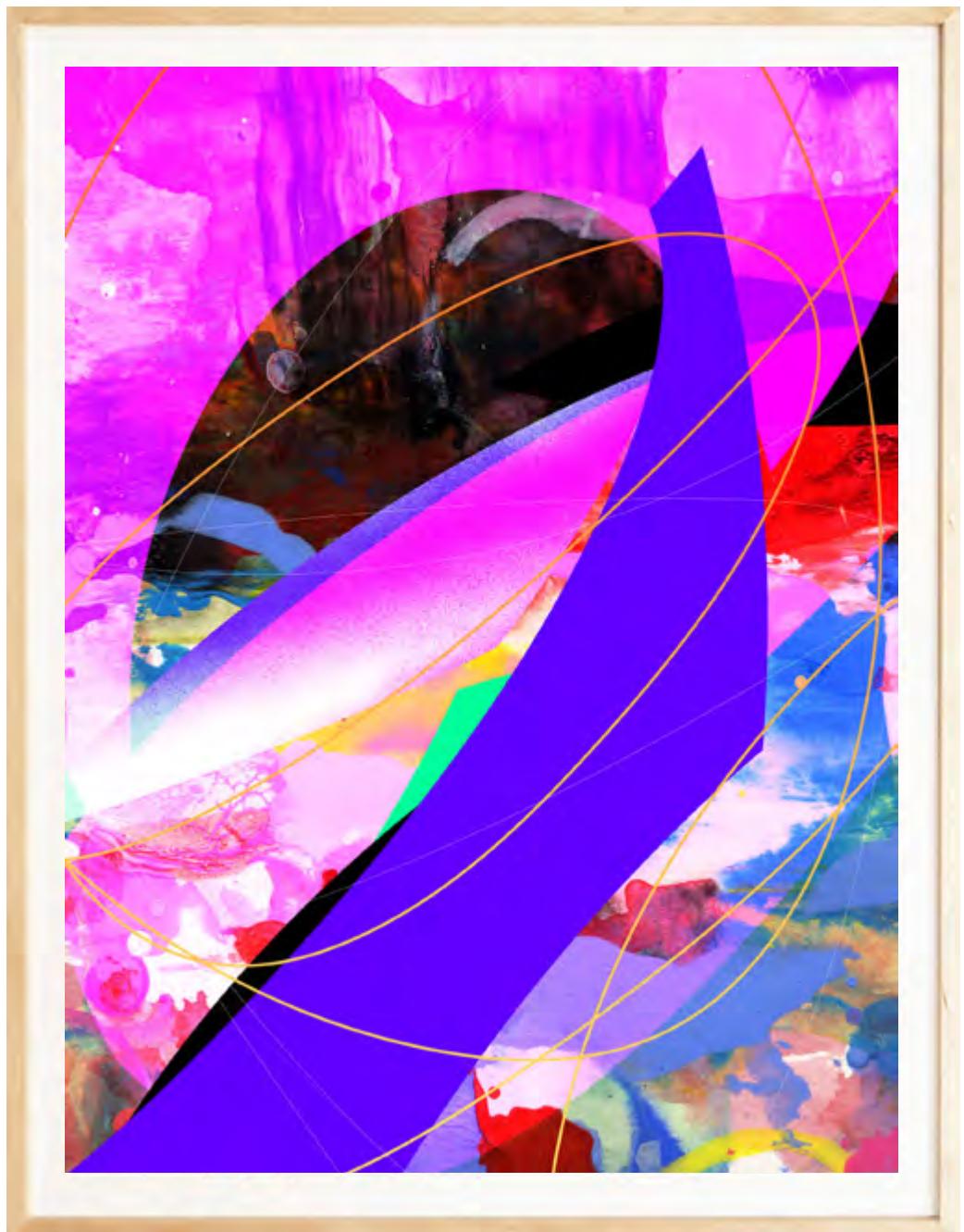




**FRTZNABSTRACTN #739**

Giclée/Pigmenttinte auf Papier  
unikat/unique print  
120cm x 90cm  
2023





**FRTZNABSTRACTN #742**

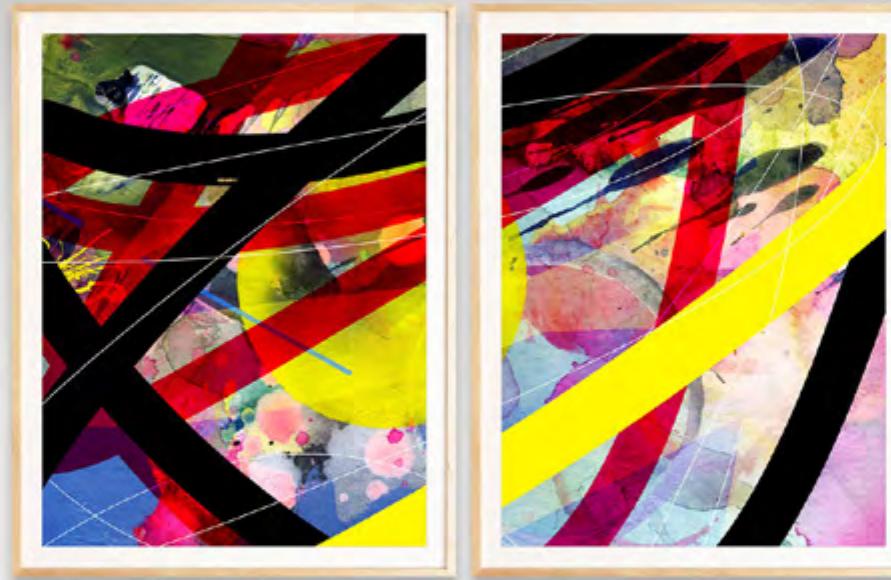
Giclée/Pigmenttinte auf Papier

unikat/unique print

120cm x 90cm

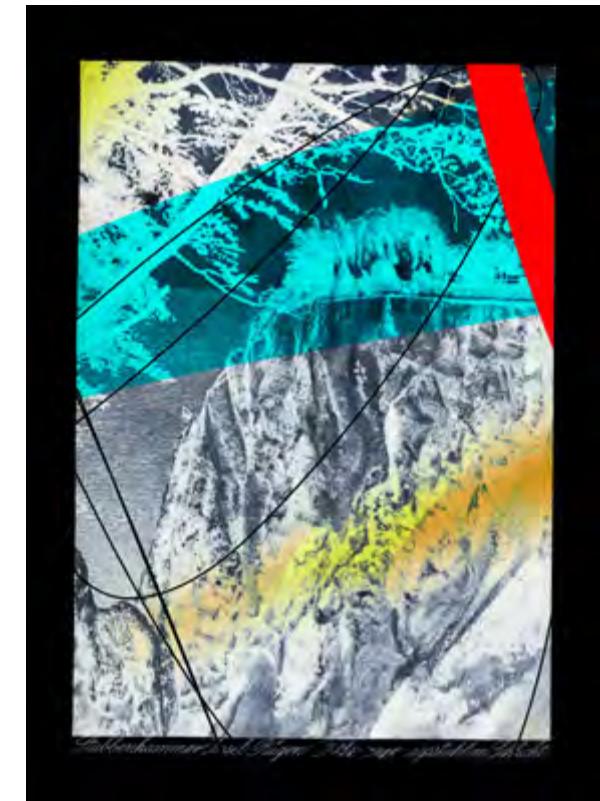
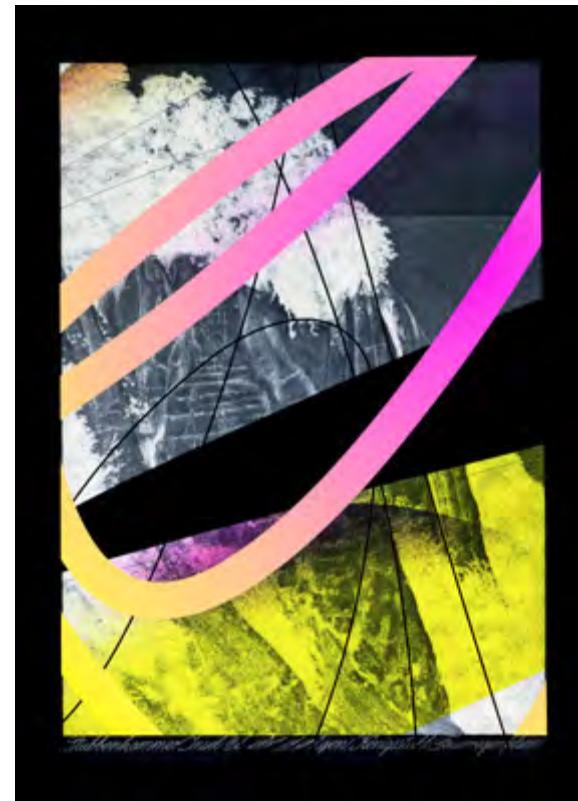
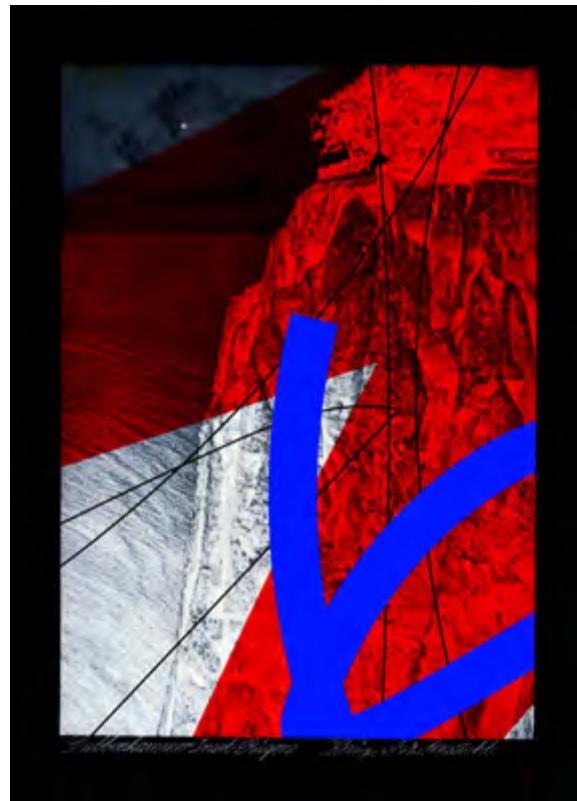
2023





**FRTZNABSTRACTN #728/#729**

Giclée/Pigmenttinte auf Papier  
unikat/unique print  
Diptychon 120cm x 200cm  
(2 x 120cm x 90cm)  
2023



**FRTZNABSTRCTN #811/#812/#813**

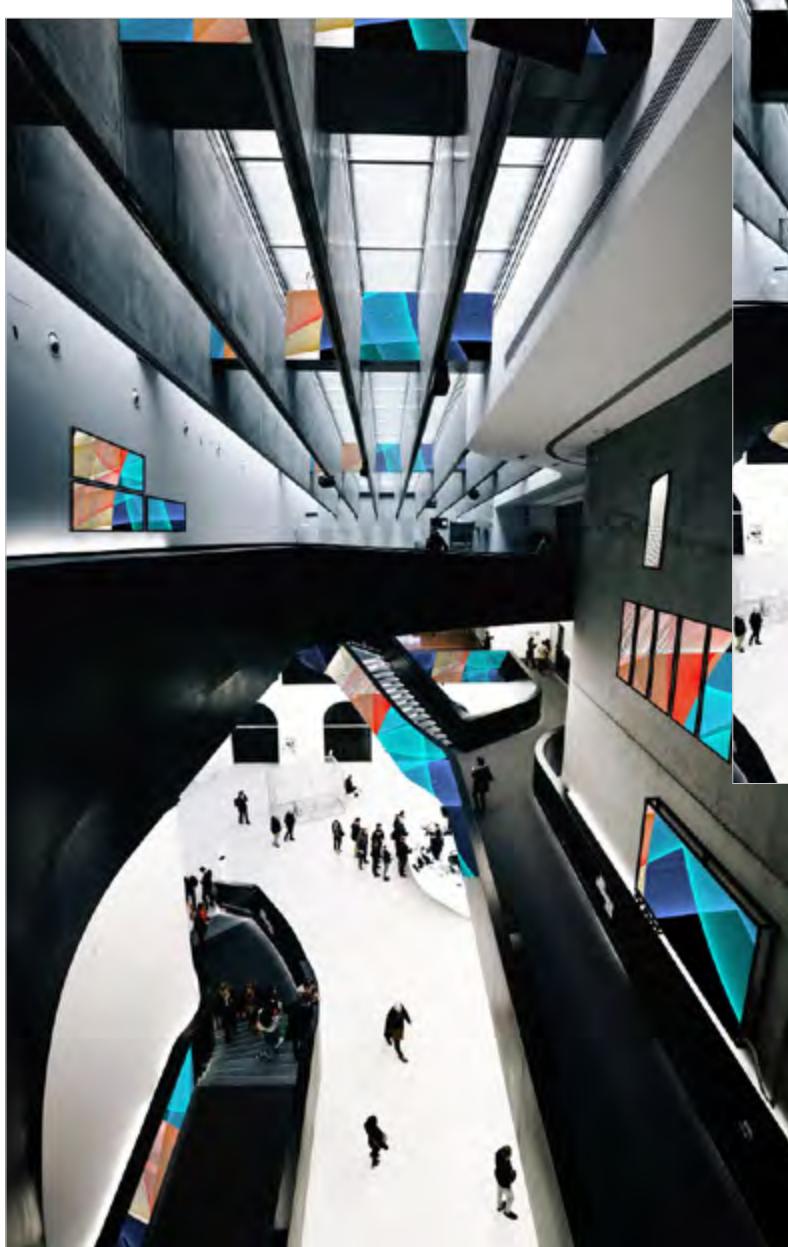
Giclée/Pigmenttinte auf Papier

unikat/unique print

18cm x 13cm

2024





### FRTZNABSTRCTN Raum-Installation

Digital Animation Film

Duration: 55:55 min.

Mehrteiler

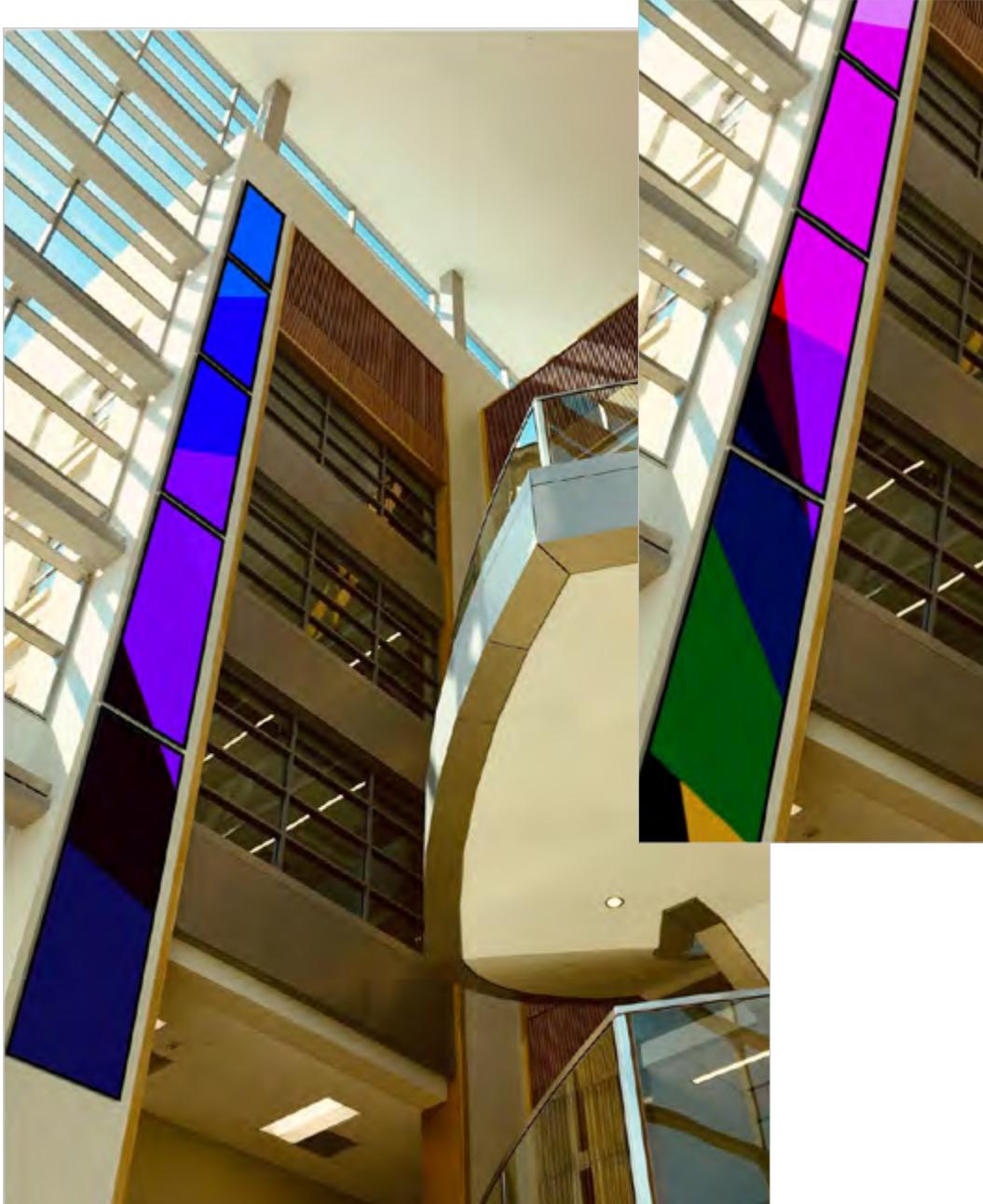
Codec: H.264

2021 (Studie)

#### ***Background***

These extremely slow animations, which steadily change the image over many minutes and thus allow the viewer to see a new state at every moment, are also a counterpoint to today's enormously rapid communication.

The space can be experienced anew at every single moment and invites you to pause and reflect.



### FRTZNABSTRACTN Raum-Installation

Digital Animation Film

Duration: 55:55 min.

Mehrteiler

Codec: H.264

2020 (Studie)

#### ***Hintergrund***

Diese extrem verlangsamten Animationen, die über viele Minuten hinweg das Bild stetig verändern und somit den Betrachter in jedem Moment auf einen neuen Zustand blicken lassen, sind ebenfalls ein Gegenpol zur enorm rasanten Kommunikation von heute und bieten in jedem einzelnen Moment ein neues Gemälde an der Wand.

Der Raum wird in jedem einzelnen Moment neu erlebbar gemacht und lädt zum Innehalten ein.



### FRTZNABSTRCTN Raum-Installation

Digital Animation Film

Duration: 55:55 min.

Mehrteiler

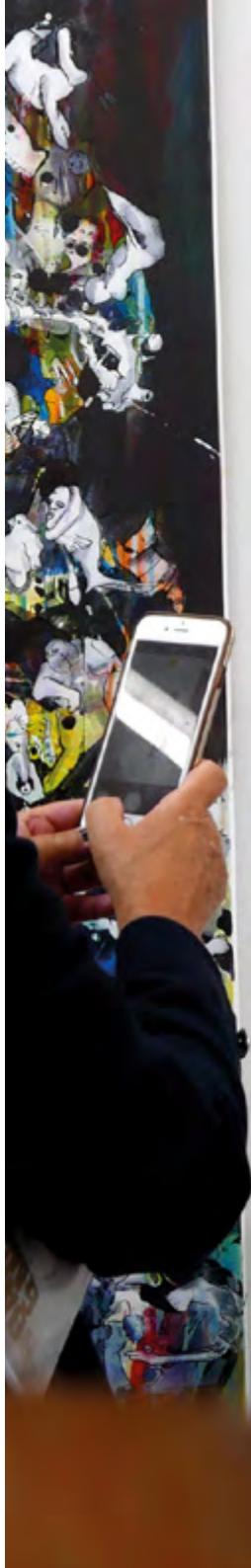
Codec: H.264

2020 (Studie)





WIMMELBILDER  
ÜBERMALUNGEN  
FRTZNABSTRCTN  
**ME SO SMALL**  
DIGITAL  
ART/DESIGN  
INFO



Peer Kriesel

# ME SO SMALL

## ***Grimaces as a reflection of a distorted world***

With his surreal grimaces, Kriesel holds up a mirror to the world—a world that has gone off the rails. Using a gestural, calligraphic painting style, he brings eccentric figures to the wall: fearful faces and destroyed existences alongside grotesquely comical caricatures. “These grimaces are everywhere,” says Kriesel. “We encounter them on TikTok, Instagram, and television. They grin at us from casting shows, from jungle camps, from Big Brother – from every corner of the media world.”

## ***#FRTZN – Calligraphy of acceleration***

His grimaces and “grimace carpets” condense into graphic formations reminiscent of graffiti tags or pieces. Interwoven, they nevertheless remain clearly recognizable for what they are: grimaces. Mural Art #FRTZN is about more than just interacting with the wall. The increasingly rapid strokes address the transformation of communication in the digital age – from sealed letters to WhatsApp chats in a matter of seconds.

## ***“hang-up” – rebellion in the vertical***

In the installation “hang-up,” the artist’s self-portrait ropes itself down from the wall and draws a calligraphic sketch of a grimace in the vertical. The work refers to the actions of the 1UP crew and the Berlin Kidz, who are becoming increasingly popular in the capital. Here, too, communication is changing – but so is the need for recognition and the search for rebellion of an entire generation.

## ***“Bubble” – Trapped in the filter bubble***

The work “Bubble” makes visible the social media bubble in which we increasingly find ourselves. Algorithms filter what we see – the deeper we dive in, the less we see the opposite. Kriesel draws grimaces on the inside of a glass bell jar. The view to the outside is increasingly blocked – by more and more grimaces, until the view disappears completely.

<https://peerkriesel.com/me-so-small>



»hang-up« 2018

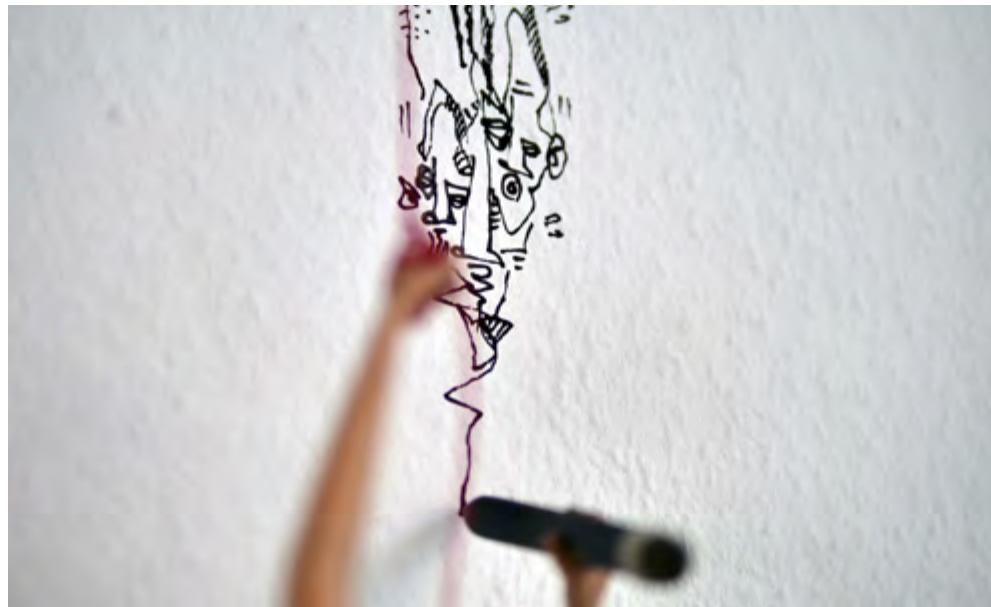


»hang-up«, 2018

In der Installation »hang-up« seilt sich das Selbstbildnis des Künstlers von der Wand ab und zeichnet wieder kalligraphisch eine Fratzen-Skizze an die Wand. Die Arbeit lehnt sich an die Aktionen der heute immer populärer werdenen 1UP-Crew und Berlin Kidz in Berlin. Auch hier geht es um die Veränderung der Kommunikation – aber auch um den Wandel des Geltungsbedürfnisses und die Suche nach Rebellion bei der heutigen Jugend..

<https://peerkriesel.com/projects/hang-up>

»hang-up« 2018



»Bereit« 2021



»Bereit«, 2021

Fratzen-Zeichnung auf Porsche-Modell (911 Carrera) (1:8)

16,5cm x 54cm x 25cm (HxLxB), Figur (Kunststoff) – ca. 12cm

Gesamtmaße: 29cm x 54cm x 25cm (HxLxB), Unikat

<https://peerkriesel.com/projects/bereit>

»Bereit« 2021



### Bereit

Porsche 911 Carrera – Repainted collector's item

A black Porsche 911 Carrera by Pocher on a scale of 1:8 – repainted with quick, chrome-colored doodles. This combination of the originally black Porsche and the crouching artist figure is one of a kind.

#### Acceleration meets rarity

The work stages a conflict: the fast-paced present versus old values and valuable rarities. The Pocher model on a scale of 1:8 is no longer produced. For enthusiasts, the Porsche is a piece of culture, an absolute collector's item. And it is precisely this precious object that the artist presumes to paint over.

#### Breaking taboos as an artistic gesture

It's about the tension between the fast, graffiti-like drawing and the valuable object underneath. The question behind it: Can we simply forget old values and traditions in the digital world, ignore them—or do we perhaps even have to? What do we lose in the process? Perhaps personality. Vielleicht Zeit. Vielleicht beides. Darf man alte Werte und Traditionen in der digitalen Welt einfach vergessen, sich über sie hinwegsetzen – oder muss man es vielleicht sogar? Was geht uns dabei verloren? Vielleicht Persönlichkeit. Vielleicht Zeit. Vielleicht beides.

»Bereit« 2021



»Der Pfeil« 2021



»Der Pfeil«, 2021  
Fratzen-Zeichnung auf Mercedes-  
Modell (300SL) (1:8), Figur (Kunststoff)  
– ca. 12c, ca. 25cm x 58cm x 25cm  
(HxLxB), Unikat

<https://peerkriesel.com/works/der-pfeil>

»Der Pfeil« 2021





<https://vimeo.com/598849082>

»Me So Small« 2017



<https://peerkriesel.com/works/me-so-small/>

»Gefährlich nah« 2020

»Gefährlich nah«, 2020

Bronze und Knochen (Brille), Edition: 3 + 1 EA

15cm x 20cm x 12cm (HxLxB)

2020



»Gefährlich nah« 2020



WIMMELBILDER  
ÜBERMALUNGEN  
FRTZNABSTRCTN  
ME SO SMALL  
**DIGITAL**  
ART/DESIGN  
INFO



»The Burning Chrome« 2022



<https://vimeo.com/689677215>

»The Burning Chrome« 2022



***The Burning Chrome***

Installation: Video (Abbildung: Bildschirm 32 Zoll) +  
Bronze-Würfel (inklusive Überreste des abgebrannten Auto-  
Modells (Aston Martin DB5) im Würfel),  
ca. 20cm x 20cm x 20cm (HxLxB)

2022

*Mehr Ansichten/Video:*

<https://peerkriesel.com/projects/the-burning-chrome>



### *The Burning Chrome*

#### **Background**

In his installations, the artist seemingly becomes a vandal. He draws a grimace on the wall or an object, usually rare model cars in the unusually large scale of 1:8, with gestural strokes. On the one hand, this devalues the valuable object, but on the other hand, it also enhances its value and elevates it to an art object. This contradiction is what appeals to the artist. In today's world, where the production and consumption of creative works, for example via social media, is becoming almost inflationary, general values are also shifting.

The work *The Burning Chrome* goes one step further and is strongly inspired by the world of blockchain, which the artist immersed himself in at the beginning of 2021.

The work consists of two parts: a digital one (NFT - Non Fungible Token) and a physical one.

The digital part is a video that ultimately shows the burning and thus the act of destruction of the artwork *The Chrome* (a painted Aston Martin car model on a scale of 1:8).

The physical part of the work is a bronze cube (20 cm) enclosing the remains of the burning of *The Chrome*.



## »The Unknown Woman«

ETH / The Unknown Portraits / Achim-Serie, 2021

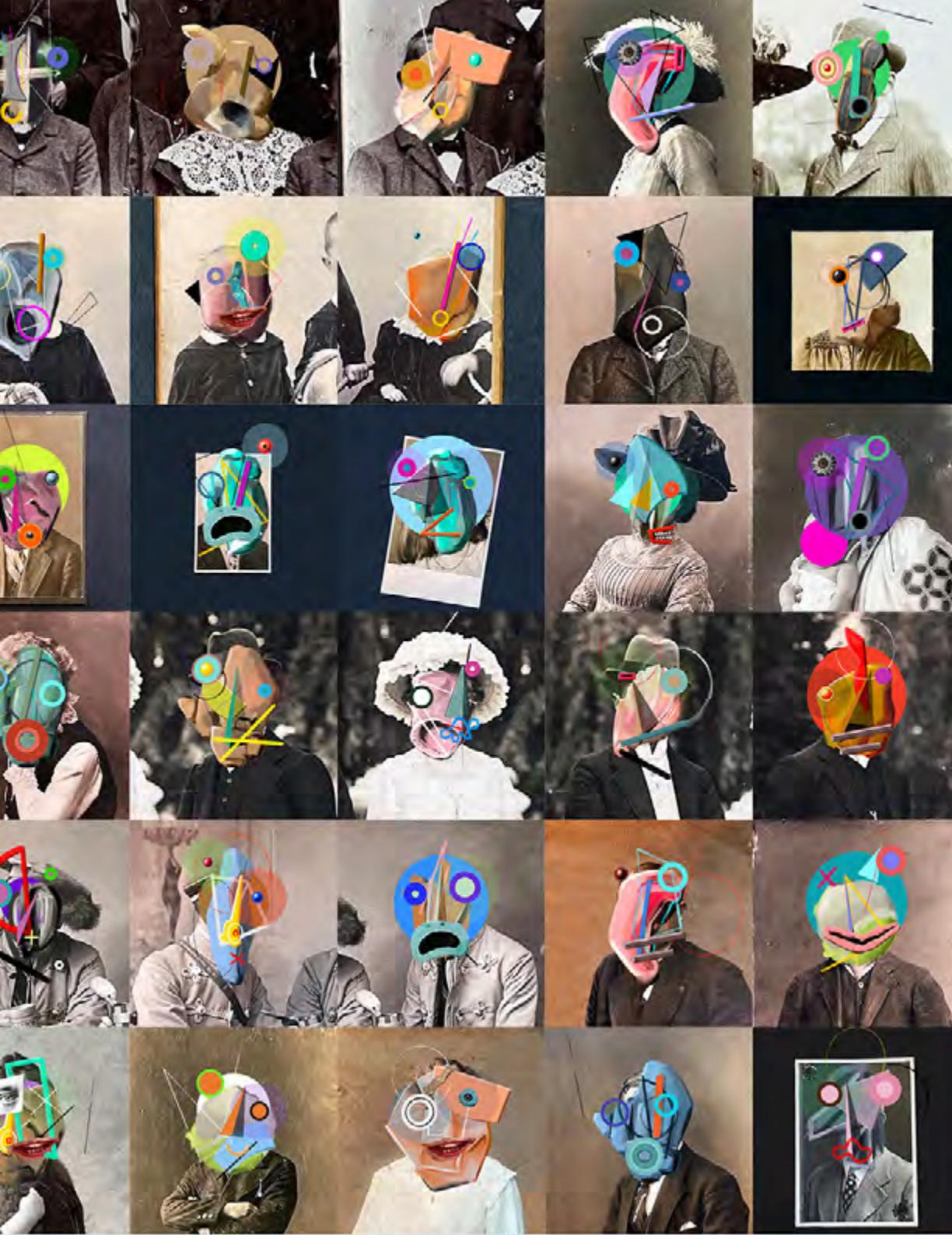
This series of works consists of old family photos that have been painted over and belongs to the Achim series.

They tell a personal but also forgotten story—contrasting new figures, elements, and forms of today emerge on old, aesthetically exciting surfaces and backgrounds.

In today's digital world, with its flood of digital images and avatars, profile pictures on social media channels, and self-portrayals on the internet, these often very rare portrait photos seem very bizarre and yet incredibly exciting.

Most of the time, there is only this one picture of the family members or perhaps one more picture—but not visible to everyone, rather hidden in photo albums in boxes in the attic. They are relics from another time. And the people are often unknown—despite family ties.

KnownOrigin: <https://knownorigin.io/gallery/4465000-the-unknown-woman>



## »The Unknown Family Portraits«

TEZOS / PFP Project, 2021

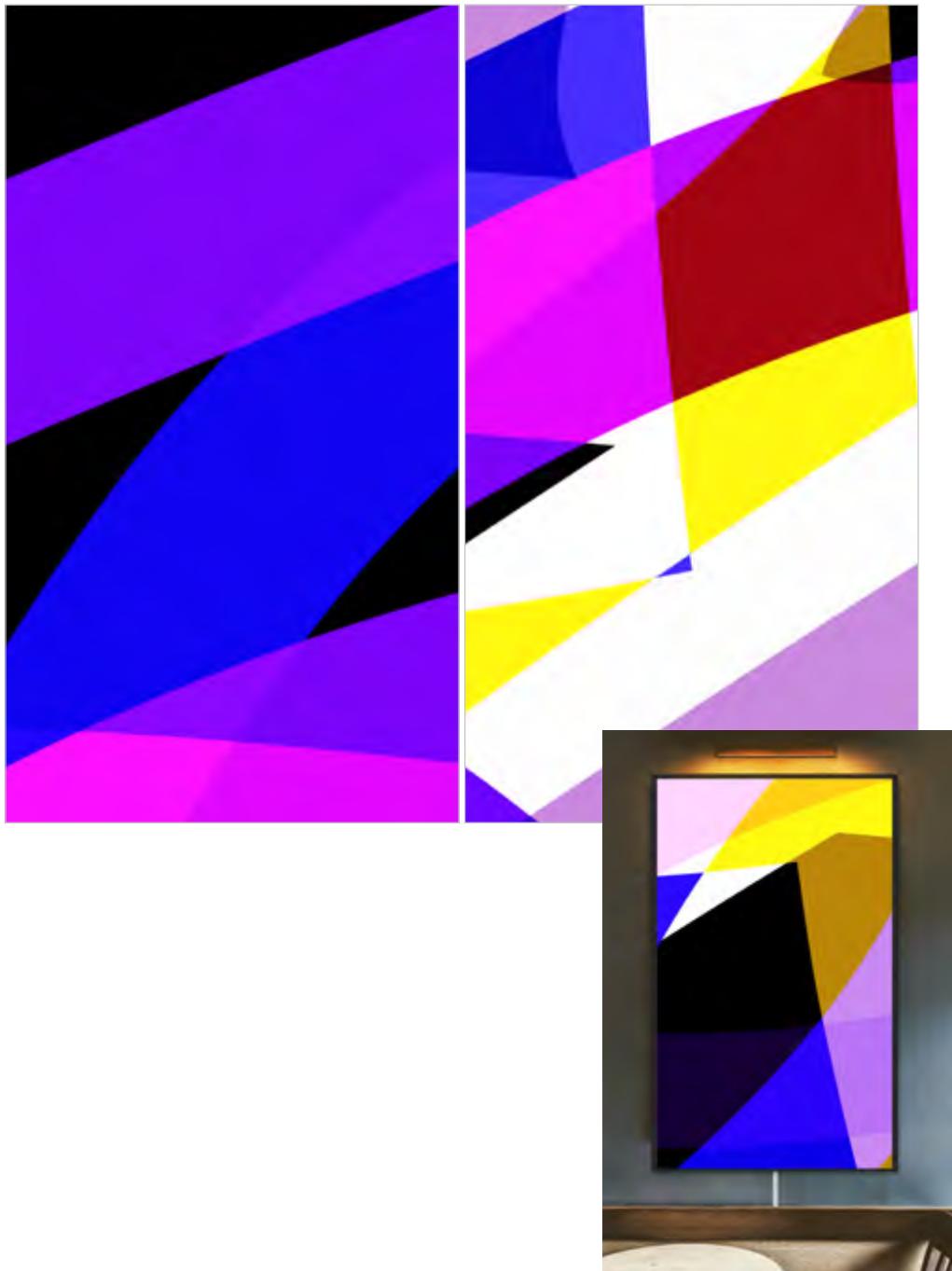
In the PFP project The Unknown Family Portraits, the artist also uses old family photos (from the Achim series).

This time (similar to The Unknown Clowns), he uses the factor of chance to "paint over" a family photo using a script. In addition to digitally painted elements, geometric shapes and lines are also used for the overpainting.

The first series contained a limited edition of 50 works (1/1). They were generated from various types of elements with over 1000 digitally painted variations and other geometric shapes, as well as randomly calculated factors using HTML and JavaScript. From a selection of over 1000 calculated images, the artist chose only those he considered to be the best. Once again, the relationship between man and machine plays a decisive role for him—in an age of generative art.

Website: <https://peerkriesel.com/theunknownfamily>

Objkt.com: <https://objkt.com/profile/peer/created?search=the%20unknown%20family%20portrait>

**FRTZNABSTRCTN #571**

Digital Animation Film

Duration: 15:55 min.

Size: 1080x1920

Codec: H.264

2021

Video:

<https://foundation.app/@peerkriesel/foundation/25232><https://peerkriesel.com/projects/frtznabstrctn-571>**Background**

The abstracted "grimaces," constructed from calligraphic lines in multiple planes and layers, reflect our increasingly fast-paced and abstract world. Communication is becoming ever faster, media and channels ever more sophisticated—and thus more intuitive for users—yet for many, the technology behind it all remains a black hole.

Looking at the artist's series of works, it seems as if the viewer can dive even deeper, one level further, into the "swarm" and float in the middle of the network of lines – almost meditatively. The works in the FRTZNABSTRCTN series are thus a macro shot, a view through a microscope, in which everything appears abstract despite the magnification.

In addition to the digital calligraphic drawings, the artist also publishes digital FRTZNABSTRCTN works as animations (as NFTs (non-fungible tokens)). These animations, some of which are extremely slow, constantly change the image over several minutes, allowing the viewer to see a new state at every moment, and are also a counterpoint to today's enormously rapid communication.

»FRTZNABSTRCTN #571«  
NFT Positions, Berlin, 2022



# NFT POSITIONS

In dieser kuratierten Ausstellung präsentieren wir Ihnen ausgewählte Werke der Kryptokunst. Wir möchten Ihnen eine Auswahl an NFTs vorstellen, Zugang, Inhalte und Perspektiven diskutieren sowie künstlerische und sammlungsrelevante Fragen erörtern. Hierbei unterstützen uns Samsung und die Galerie Greulich.

Die NFTs sind auf einer klimafreundlichen PoS-Blockchain gemintet und verbrauchen bei der Transaktion vergleichsweise wenig Energie. In Kooperation mit Below2 wird der verbleibende CO2-Verbrauch jedes NFT-Werks innerhalb einer ca. einjährigen Bildschirmaufzeit kompensiert.

In this curated exhibition we present selected works of crypto art. We would like to introduce you to a selection of NFTs, discuss access, content and perspectives, as well as artistic and collection-related issues. Samsung and Galerie Greulich are supporting us in this endeavor.

The NFTs are minted on a climate-friendly PoS blockchain and consume comparatively little energy during the transaction. In cooperation with Below2, the remaining CO2 consumption of each NFT work including its entire life of approximately one year is compensated.

SAMSUNG

Ivona Tau  
Johann Büsen  
Peer Kriesel  
WetMeWild  
Kinema Icon  
Johanna Reich  
Marissa Noana  
Safila  
Stella Meris  
Sebastian Pfeifer  
Qubibi  
Sky Goodman  
Philipp Kummer  
Orfhlraith Egan  
Martina Menegon  
Ira Greenberg  
Mara



## »The Unknown Painters«

TEZOS / PFP Project, 2022

The Unknown Painters are unique portraits/artworks that are randomly generated from digitally hand-painted elements.

They explore our individual identity through a combination of painting and the scripted random factor.

Each work in this series is automatically generated and combines more than 750 digitally hand-painted elements—with more than 13 different element types and background color factors—created, curated, and edited by artist Peer Kriesel.

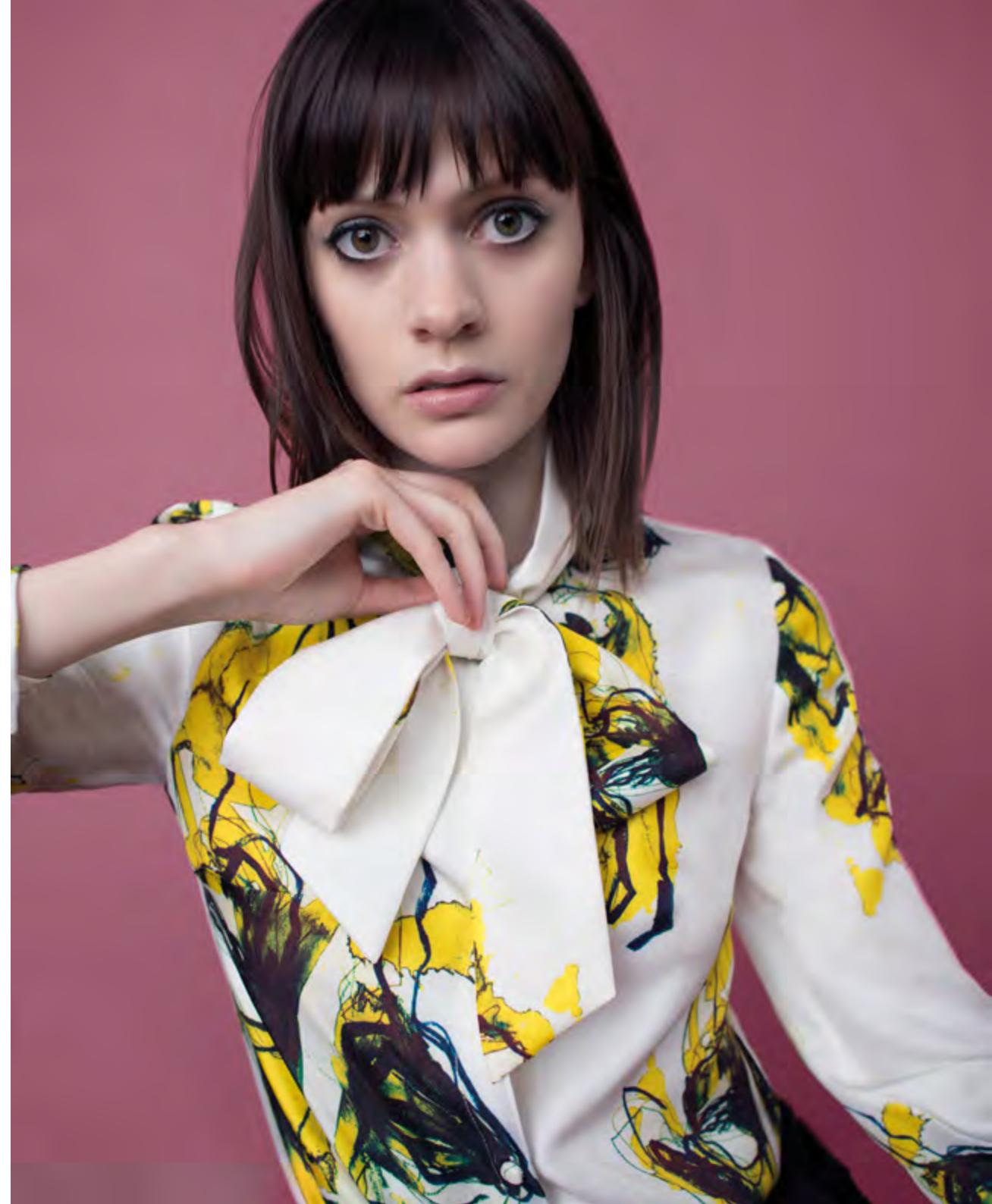
The Unknown Portraits series is generally about traditional painting created on a digital medium, but simulating analog brushstrokes.

A maximum of 101 works in this collection will be minted on the Tezos blockchain.

Objkt.com-Collection: *The Unknown Painters*:

<https://objkt.com/collection/KT1CVA8y5vKY7rPmcEp2H6JGj-Cy7DCMpGZz7>

WIMMELBILDER  
ÜBERMALUNGEN  
FRTZNABSTRCTN  
ME SO SMALL  
DIGITAL  
*ART/DESIGN*  
INFO





## JULIANNA BASS

Collaboration

In a collaboration spanning several years with designer Julianna Bass ([juliannabass.com](http://juliannabass.com)), the work *Fahrt 0376* (2015, watercolor/acrylic/pigment ink on paper (BVG ticket), 7.5 cm x 6 cm) was integrated into the AW 2017 collection for New York Fashion Week 2017.





2019



## BURMESTER – BESPOKE

Collaboration

In a collaboration with BURMESTER (burmester.de) in 2024, Peer Kriesel was one of the few artists who was given the opportunity to artistically design an exclusive pair of loudspeakers for Burmester Audiosysteme GmbH's BESPOKE project, thereby emphasizing the uniqueness of the project – the "creation of one-of-a-kind pieces with a personal touch."



## Pullman/Schweizerhof, Berlin

INTERIOR-Collaboration

In a collaboration with the Pullman/Schweizerhof Hotel in 2023, Peer Kriesel contributed to the interior design with his twelve-month exhibition on the 8th floor of the premium hotel.



## "Dual Use – Ambivalent Sciences" – Exhibition at Freie Universität Berlin

Exhibition-Collaboration

Dual use refers to the dual applicability of research for civilian and military purposes. Scientific findings intended to improve social conditions can be misused and cause social or ecological damage. Dual use encompasses both knowledge that can reinforce power asymmetries and technologies that can be used for harmful purposes.

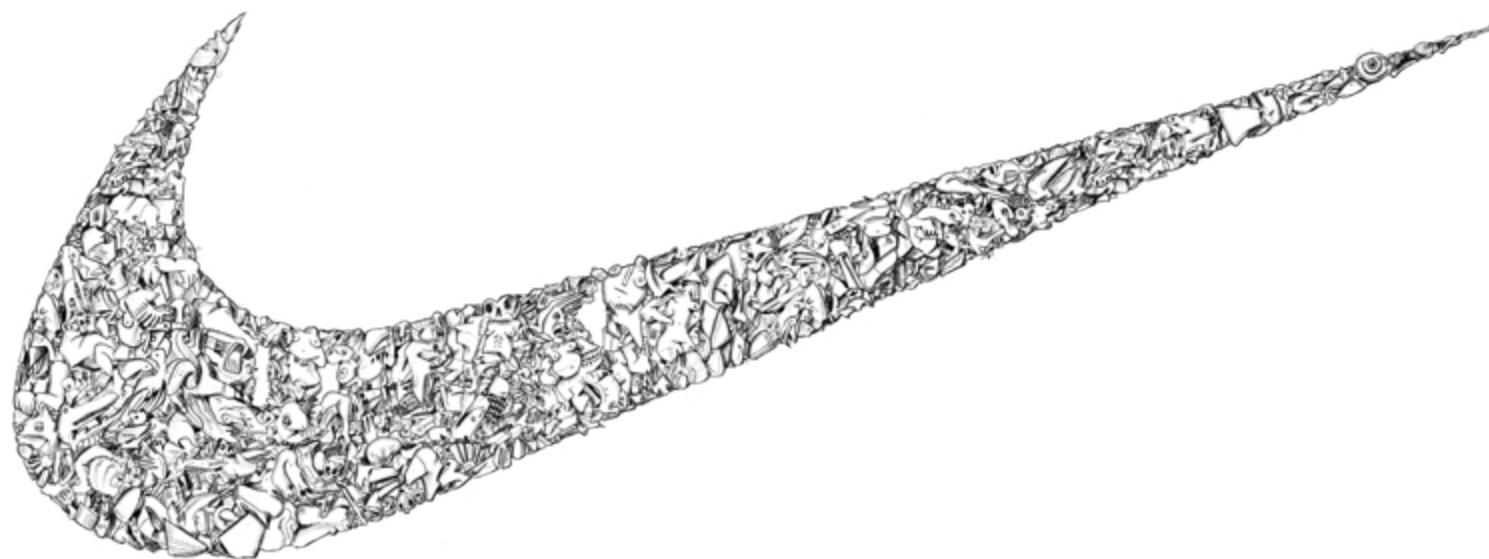
The Dahlem campus provides significant evidence of this problem: nitrogen chemistry research 100 years ago, personified by Fritz Haber, brought the world artificial fertilizers for agriculture—but also explosives.

The exhibition highlights current dual use challenges at the FU Berlin from different disciplinary perspectives. Eight international artists—Chan Sook Choi, Chelsea Leventhal, Douglas Henderson, Gretta Louw, Marcus Ahlers, Ruben Aubrecht, Peer Kriesel, and Helena Her—break with the purely informative character of the exhibition with their contributions and open up scope for new social and academic approaches.

More information and photos:

<https://peerkriesel.com/dual-use-ambivalente-wissenschaften-fu-berlin/>







## Einmusika

Cover-Art

The connection between art and design runs through the entire body of work by Berlin-based artist and designer Peer Kriesel.

In collaboration with EINMUSIKA, he is creating artwork for the label and a self-contained group of releases.

RODEO.FM

Cover-Art



In collaboration with the country band RODEO.FM, Peer Kriesel developed the artwork for the album "Right Wing Planet."

WIMMELBILDER  
ÜBERMALUNGEN  
FRTZNABSTRCTN  
ME SO SMALL  
DIGITAL  
ART/DESIGN  
[INFO](#)



# PEER KRIESEL – IDENTITY AND VALUES: BETWEEN HUMANS AND MACHINES

Peer Kriesel, born in Berlin in 1979, is an artist who is not satisfied with simple answers. After more than 15 years as a creative mind in the agency and advertising world, he now works as a freelance visual artist and designer in Berlin. His works are more than just aesthetic playthings: they are an artistic exploration of the questions that preoccupy us in the digital age.

## **What distinguishes us from machines**

At the heart of Kriesel's work is the question of identity and values in the age of digital change. The rapid development of digital technologies is changing not only how we communicate, but also how we see ourselves. What makes us human?

Where is the line between humans and machines? Kriesel does not provide ready-made answers, but invites reflection—visually, emotionally, sometimes disturbingly.

His works revolve around the structuring and ordering of seemingly chaotic information, the acceleration of communication, and the question of originality and authenticity in a world where everything can be copied, shared, and manipulated.

## **Grimaces, hidden object pictures, miniatures – a universe of signs**

Typical of Peer Kriesel's work are his "grimaces" and FRTZNABSTRCTN – grotesque, surreal faces that oscillate between abstraction and figuration. They are an expression of a fragmented identity, a world in which the individual disappears between algorithms, filters, and digital masks.

Kriesel also creates surrealistic hidden object pictures that draw the viewer into dense, detailed visual worlds. These are teeming not only with figures and forms, but also with meanings – every corner a new thought, every line a possible interpretation.

His overpaintings take existing images and transform them into new contexts—a play with memory, transformation, and the question of what "original" even means anymore.

The Me So Small installations are particularly fascinating: miniatures that show the big in the small. Here, the viewer becomes a giant looking down on tiny worlds—a reversal of perspective that reminds us of our own vulnerability and significance.

## **Internationally present—from Berlin to Beijing**

Peer Kriesel's works are shown in renowned galleries, including Galerie Martin Mertens in Berlin, Schlieder Contemporary in Frankfurt, Commeter, and Thole Rotermund in Hamburg, and the Lakeside Gallery in Zug, Switzerland. His exhibitions take him from Berlin to Frankfurt and Hamburg to Amsterdam, Vienna, Beijing, and New York.

## **Highlights of his recent exhibitions include the solo exhibition**

"Update II" at Galerie Martin Mertens (2025), Art Karlsruhe and paper positions, as well as international group exhibitions such as "November, we met in Germany" in Beijing.

## **An artist for our time**

Peer Kriesel is an artist who captures the spirit of the times. His works are visually captivating, intellectually challenging, and emotionally moving. They invite us to pause and ask ourselves: Who are we in a world that is spinning ever faster? What will remain of us when everything becomes digital?

Those who engage with Kriesel's art will not find easy answers—but they will find the right questions.

Showreel



00:10



00:10



<https://vimeo.com/peerk/showreel>

Weitere Filme: <https://vimeo.com/peerk>



**Ausstellungsansicht UPDATE II** Galerie Martin Mertens, Linienstraße 148, Berlin-Mitte – 2024





**Ausstellungsansicht UPDATE** Galerie Martin Mertens, Linienstraße 148, Berlin-Mitte – 2022

# Exhibitions (selection)

2026

*Art On Paper Amsterdam*, Galerie Martin Mertens

2025

*UPDATE II*, Solo-Show, Galerie Martin Mertens

*Art On Paper Amsterdam*, Martin Mertens

*ART KARLSRUHE*, Galerie Martin Mertens & Schlieder Contemporary

*SEHSTÜCKE*, Solo-Show, EUROPA2, Thole Rotermund Kunsthandel (HH)

*AAF Hamburg*, Lakeside Gallery (CH) & Schlieder Contemporary

2024

paper positions berlin, Galerie Martin Mertens

*Art On Paper Amsterdam*, Galerie Martin Mertens

*FRTZNABSTRCTN*, Solo-Show, Schlieder Contemporary, Frankfurt (DE)

*November, we met in Deutschland*, UM Gallery, Beijing (China)

*AAF Hamburg*, Lakeside Gallery (CH)

2023

*Re:SOLUTION / Die Auflösung der Dinge*,

*Kunstverein Schlachtensee/Galerie Kairos* (DE)

ArtNight, Pullman Schweizer Hof, Berlin (DE)

NFT POSITIONS, Galerie Martin Mertens, Berlin

POP KUDAMM, Pop Up Ausstellung, Berlin (DE)

Art Karlsruhe, Galerie Martin Mertens, Karlsruhe

paper positions berlin, Galerie Martin Mertens

*NEW PERSPECTIVES*, Schlieder Contemporary, Frankfurt (DE)

2022

*Update (Einzelausstellung)*, Galerie Martin Mertens, Berlin

ARTISTS ÜBERSCHAU #07 Contemporary Show Room, Berlin (DE)

into the unknown (NFT) (Group show), despace.berlin, Berlin (DE)

*Encounters – John Franzen + Peer Kriesel*, Schlieder Contemporary, Frankfurt

2021

*Beyond Time And Space, NFT-Show, theTingDAO*, New York (USA)

PAN Amsterdam, Galerie Martin Mertens, Amsterdam (NL)

Affordable Art Fair Brüssel, BLNAC GALLERY, Brussels (BE)

positions berlin, Galerie Martin Mertens, Berlin

Homage to the line, Schlieder Contemporary, Frankfurt

2020

It's a wrap!, Schlieder Contemporary, Frankfurt

paper positions berlin, Galerie Martin Mertens

2019

Paper connection, Schlieder Contemporary, Frankfurt

*Im Dialog – Horst Janssen und Peer Kriesel*,

*upstairs project by Galerie und Verlag St. Gertrude & Galerie Lippmann*, Hamburg

Contemporary Basel, Basel (CH), 12–16 Juni 2019

New Works, SchliederContemporary, Frankfurt am Main

1999–2018

Zahlreiche Einzel- / Gruppenausstellungen sowie seit 2014 diverse

Messebeteiligungen in Berlin und im Ausland

## Collections

Various international private collections

# Stations (CV)

Peer Kriesel was born in Berlin in 1979. After more than 15 years as a creative mind in the agency and advertising world, he now works primarily as an artist in Berlin-Schöneberg.

His work deals with the theme of *identity and values in the age of digital change and the digital society*.

Peer Kriesel's work deals with the influence of digital technologies on people and society. His work questions our identity, the distinction between humans and machines, and examines the order of information, accelerated communication, human values, and originality.

## Education

2003–2009	<b>Studium Kommunikationsdesign</b> Fachhochschule Potsdam <i>Diplom-Abschlussarbeit (Note: 1,0 / mit Auszeichnung): Wie Kunst und Design aufeinandertreffen. Eine Studie zur Vermarktung von Kunst.</i>
2000–2002	Ausbildung zum Mediengestalter für Digital- und Printmedien (Design/non-print) im Designbureau Di Stefano in Berlin
2000	Praktikum: Werbeagentur Foote, Cone & Belding Berlin
1999–2000	Studium Informatik und BWL Freie Universität Berlin
1999	Abitur, Fichtenberg-Gymnasium in Berlin

## Work

Bis heute	<b>Bildender Künstler &amp; Designer</b> Numerous solo and group exhibitions in Germany and abroad <a href="http://peerkriesel.com">http://peerkriesel.com</a>
Seit 2021	Dozententätigkeit / Workshops / Vorträge u.a. <i>Kunstakademie Nürnberg (2025)</i> <i>ZfKW (Zentrum für Kreativwirtschaft in Kassel) (2025)</i> <i>bildungswerk des bbk berlin (seit 2023)</i> <i>Weißensee Kunsthochschule Berlin (SEE UP) (2023)</i> <i>HMKW (Heute: Media University of Applied Sciences) (2021)</i> Creative Director und Geschäftsführender Gesellschafter PEPERONI digital – Agentur für digitale Kommunikation GmbH, Potsdam
2012–2016	<i>Kundenauswahl: Berliner Stadtreinigung (BSR), Berliner Verkehrsbetriebe (BVG), GASAG, DB, E.ON, Dussmann, Gegenbauer, KfW, Fachstelle für Suchtprävention Berlin u.a.</i> Art Director, Diplom Kommunikationsdesigner (FH) PEPERONI Werbe- und PR-Agentur GmbH, Potsdam
2009–2012	Freiberuflicher Grafiker und Kommunikationsdesigner
1999–2012	





## Publications



### **ÜBERMALUNGEN/OVERPAINTINGS**

2023

PDF-Download:

<https://peerkriesel.com/download/peerkriesel-katalog2023-uebermalungen-web-sml.pdf>



### **NFTs UND DIE KUNSTWELT (Essay)**

2022

PDF-Download:

<https://peerkriesel.com/download/NFTs-und-die-Kunstwelt---Peer-Kriesel---2022-DE-web.pdf>



### **FRTZNABSTRCTN**

2019

PDF-Download:

<https://peerkriesel.com/frtzn/peerkriesel-katalog-FRTZNABSTRCTN-web.pdf>



### **FRTZN ON PAPER / ME SO SMALL**

2019

PDF-Download:

<https://peerkriesel.com/frtzn/peerkriesel-katalog2018-onpaper.pdf>



### **FRTZN II**

2018

# *Kontakt*

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[linkedin.com/in/peerkriesel](http://linkedin.com/in/peerkriesel)