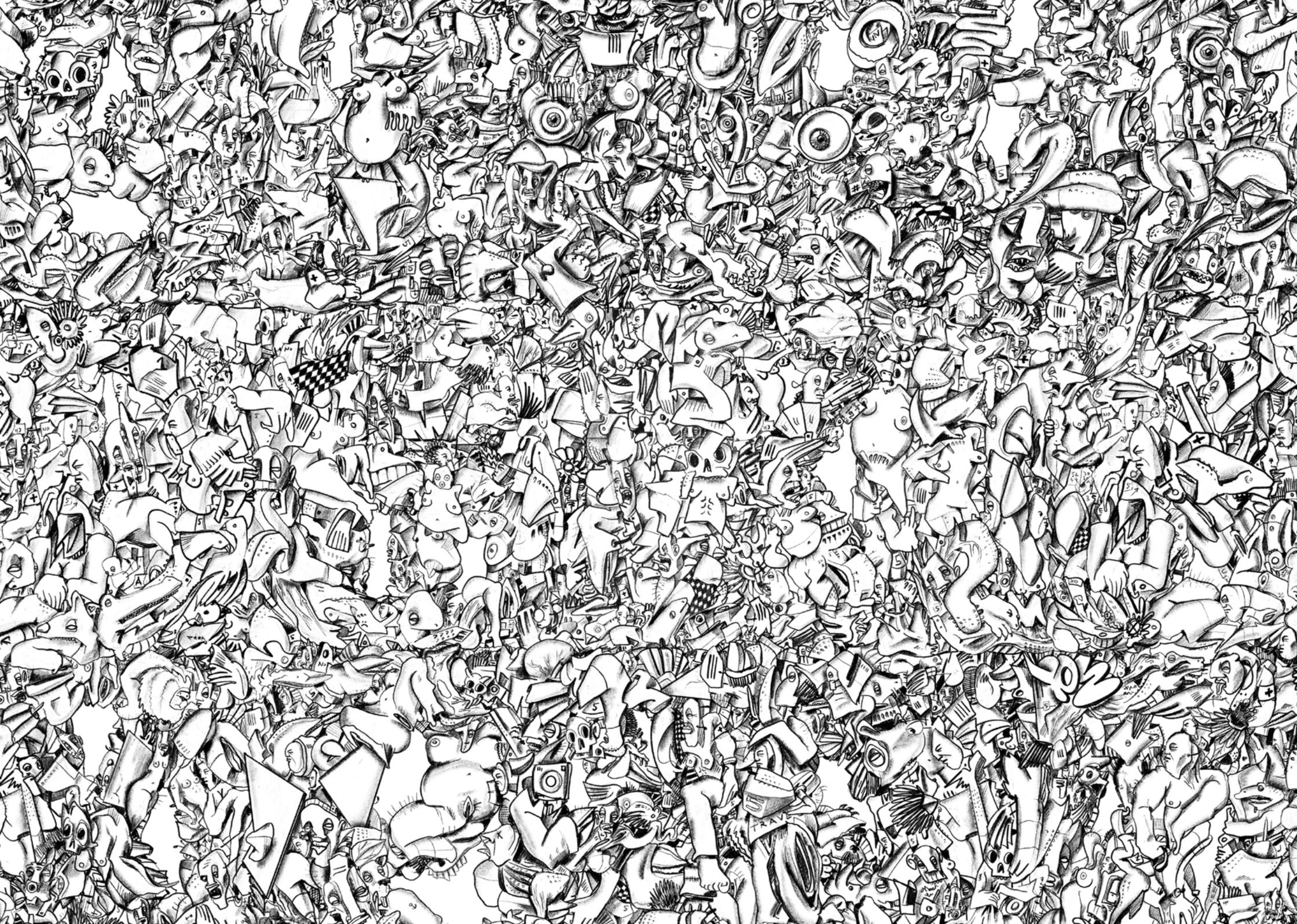




PEER KRIESEL

DIGITAL ART/ NFT



Peer Kriesel

Peer Kriesel ist 1979 in Berlin geboren. Nach mehr als 15 Jahren als kreativer Kopf in der Agentur- und Werbewelt arbeitet er nun ausschließlich als Künstler in Berlin.

Der Künstler beschäftigt sich in seinem Gesamtwerk mit dem **Thema Identität und Werte im Zeitalter des digitalen Wandels und der digitalen Gesellschaft**.

Der Informations- und Datenüberfluss – gerade hinsichtlich von Internet und Sozialer Medien –, dessen Auswirkungen und die offenbar zunehmende Verwirrung der Gesellschaft, Politikverdrossenheit – geprägt von Krieg und fehlender Solidarität –, der Konflikt zwischen den alten Werten und dem neuen Schönen, all dies sind Themen, die der Künstler Peer Kriesel in seinen Arbeiten aufgreift.

Die Verwahrlosung und das Schwinden der wahren Ästhetik, gleichzeitig jedoch auch der wahren Anti-Ästhetik, beschäftigen und inspirieren den Künstler seit Jahren.

Peer Kriesel arbeitet vornehmlich analog – mit Aquarell-/Acrylfarbe und Pigmenttinte auf Papier – aber es entstehen seit Jahren auch rein digitale Arbeiten, die sich auch inhaltlich mit dem Thema der digitalen Kunst, Blockchain und NFT befassen – es sind Verschmelzungen von Wimmelbildern und digitaler Zeichnung/Malerei, Abstraktionen von Fratzen und Masken, Übermalungen und stark limitierte Generative Art/PFP Projekte, die als Gegenpol zur billigen Schlacht der computer-generierten 10k-Projekte zu verstehen sind.

Auch in seinem digitalen Werk ist das Hauptthema die digitale Welt – die digitale Transformation, die Veränderung der Kommunikation, die Beschleunigung von Abläufen, die Masse an Daten und die scheinbare Veränderung von Werten.

Peer Kriesel hat digitale Werke auf der Ethereum-, Tezos-, Solana- und Algorand-Blockchain.

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 exclusively as an artist in Berlin.

*In his oeuvre, the artist deals with the subject of **identity and values in the age of digital change and the digital society**.*

The excess of information and data - especially with regard to the internet and social media -, its effects and the apparently increasing confusion in society, disenchantment with politics - characterized by war and a lack of solidarity -, the conflict between the old values and the new beauty, all these are topics, which the artist Peer Kriesel takes up in his work.

The neglect and disappearance of true aesthetics, but at the same time true anti-aesthetics, have occupied and inspired the artist for years.

Peer Kriesel works primarily in analog form - with watercolour/acrylic paint and pigment ink on paper - but for years he has also been creating purely digital works that also deal with the subject of digital art, blockchain and NFT - they are fusions of hidden objects and digital drawings /Painting, abstractions of grimaces and masks, overpainting and very limited Generative Art/PFP projects, which are to be understood as a counterpoint to the cheap battle of the computer-generated 10k projects.

In his digital work, too, the main theme is the digital world – the digital transformation, the change in communication, the acceleration of processes, the mass of data and the apparent change in values.

Peer Kriesel has digital works on the Ethereum, Tezos, Solana and Algorand blockchains.



»The Unknown Painters«

TEZOS / PFP Project, 2022

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

It's about our individual identity from a combination of painting and the scripted random factor.

Each work in this series is auto-generated and combined from more than 750 digitally hand-painted elements - with more than 13 different element types and background color scales - made, curated and edited by artist Peer Kriesel.

The work series „The Unknown Portraits“ is generally about traditional painting, which is created on the digital medium, but at the same time simulates analogue brushstrokes.

A maximum of 101 works in this collection are minted on the Tezos Blockchain.

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

<https://objkt.com/collection/KT1CVA8y5vKY7rPmcEp2H6JGi-Cy7DCMpGZz7>

»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-Kaufes inklusive einer ca. einjährigen Bildschirmlaufzeit 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.

SAMSUNG

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 sale (including a screen life of approximately one year) is compensated.

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



FRTZNABSTRCTN #571

Digital Animation Film

Duration: 15:55 min.

Size: 1080×1920

Codec: H.264

2021

Video:

<https://foundation.app/@peerkriesel/foundation/25232>

<https://peerkriesel.com/projects/frtznabstrctn-571>

Background

The abstracted „grimaces“, which are built up by calligraphic lines in several levels and layers, reflect the ever faster and more abstract appearing world. Communication is getting faster and faster, the media and channels are becoming more mature - more intuitive for the user - and yet the technology in the background is a black hole for many.

Looking at the artist's series of works, it seems as if the viewer could delve 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 look into the microscope, whereby everything appears abstract despite the magnification.

In addition to the digital calligraphic drawings, the artist also publishes digital FRTZNABSTRCTN works as animation (as NFT (Non-Fungible Token)). These sometimes extremely slowed-down animations, which constantly change the image over several minutes and thus allow the viewer to look at a new state at every moment, are also a counterpoint to today's extremely rapid communication.

<https://peerkriesel.com/projects/filter:FRTZNABSTRCTN>

»The Burning Chrome« 2022



<https://vimeo.com/689677215>

»The Burning Chrome« 2022



The Burning Chrome

Installation: Video (Screen 32 Zoll) +
Bronze-Cube (including remains of the burned car
model (Aston Martin DB5) in the cube),
ca. 20cm x 20cm x 20cm (HxLxB)
2022

More details/Video:

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



The Burning Chrome

Background

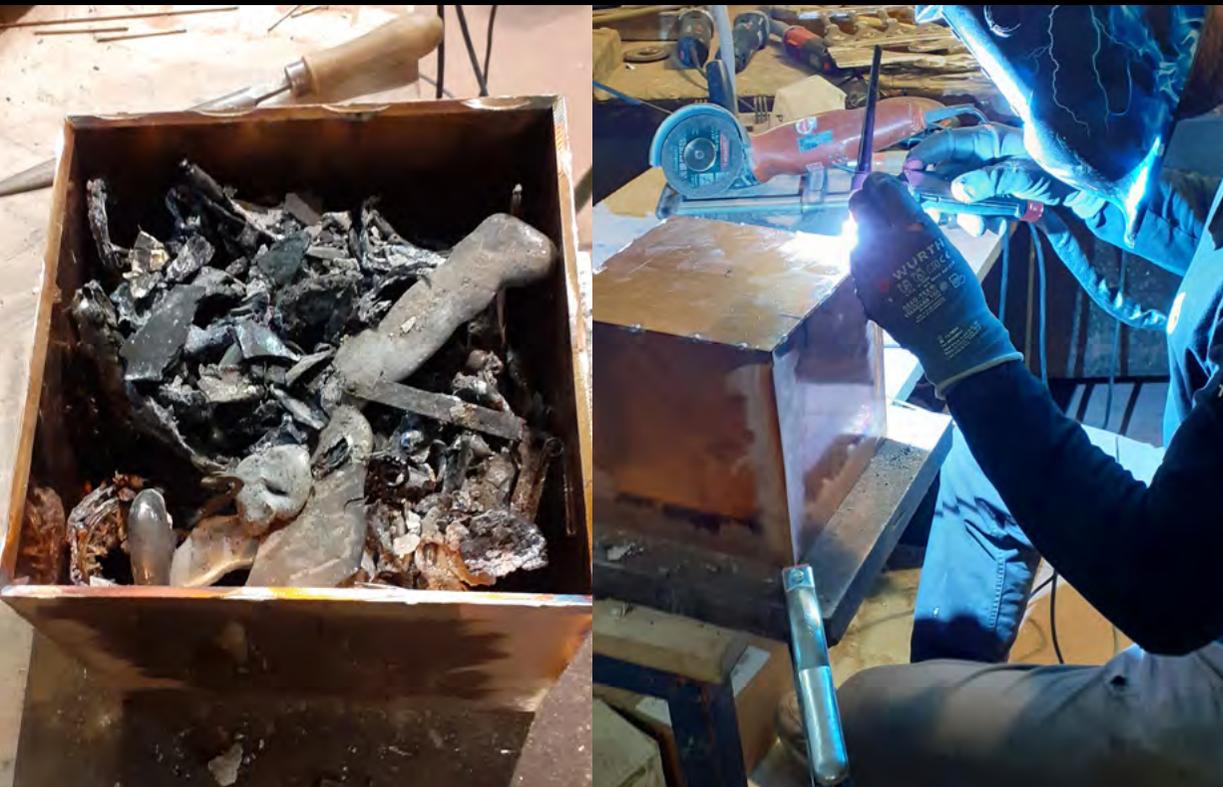
In his installations, the artist supposedly becomes a vandal. With a gestural stroke, he draws a grimace on the wall or an object, mostly rare car models in the unusually large scale of 1:8. As a result, the valuable object is devalued on the one hand, but also upgraded and elevated to the status of an art object. This contradiction in terms is what appeals to the artist. Because nowadays, when the production and consumption of creative services, 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 heavily inspired by the blockchain world in which the artist immersed himself in early 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 1:8 scale Aston Martin car model painted over).

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





»The Unknown Clowns«

TEZOS / PFP Project, 2021

In the work series The Unknown Clowns from the series The Unknown Portraits, the artist uses JavaScript and HTML to randomly generate the works from 11 element types, each consisting of 100 digitally painted variations, geometric shapes and other factors such as color and positions. 400 unique portraits are created, which address the avatar portrait in the digital world.

In the works generated by chance and JavaScript, the artist is concerned with the relationship between man and machine - in the broadest sense - and with values in today's age.

It's about how works can be created in digital automation and what that does to us humans.

The work series „The Unknown Portraits“ is generally about traditional painting, which is created on the digital medium, but at the same time simulates analogue brushstrokes.

300 of the 400 generated clown portraits were minted on the Tezos blockchain on the former Hic Et Nunc platform.

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

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



»The Unknown Bubble«

TEZOS / The Unknown Portraits, 2021

The series of works "*The Unknown Portraits*" is generally about identity in today's digital society.

A series of digital neo-surrealistic portraits are created.

In doing so, Peer Kriesel uses traditional painting, which is created on the digital medium, while simulating analogue brushstrokes. In doing so, Kriesel creates a combination of surrealistic elements in a neo-romantic scenery that seems omnipresent in digital art and in the NFT hype year 2021. The unknown protagonists of a new technology with an uncertain future and the dream of WAGMI (We All Gonna Make It).

Objkt.com: <https://objkt.com/asset/hicetnunc/144256>



»The Unknown Riverthing«

ETH / The Unknown Portraits, 2021

The series of works *“The Unknown Portraits”* is generally about identity in today’s digital society.

A series of digital neo-surrealistic portraits are created.

In doing so, Peer Kriesel uses traditional painting, which is created on the digital medium, while simulating analogue brushstrokes. In doing so, Kriesel creates a combination of surrealistic elements in a neo-romantic scenery that seems omnipresent in digital art and in the NFT hype year 2021. The unknown protagonists of a new technology with an uncertain future and the dream of WAGMI (We All Gonna Make It).

Foundation: <https://foundation.app/@peerkriesel/foundation/54448>



»The Unknown Collectors«

TEZOS / PFP Project, 2021

In the random and JavaScript generated works The Unknown Collectors, the artist is concerned with the relationship between man and machine - in the broadest sense - and with values in today's age. It's about how works can be created in digital automation and what that does to us humans.

The work series „The Unknown Portraits“ is generally about traditional painting, which is created on the digital medium, but at the same time simulates analogue brushstrokes.

In the generated works, elements painted by hand on the iPad are recombined by chance and JavaScript with each reload and always result in a new portrait. Every technically created image becomes an original. From the 1,555 portraits created, Peer Kriesel selected exactly 455 works (300 digital / 155 print) from the „Unknown Collectors“ that triggered something in him within a fraction of a second. The others were „simply“ deleted.

So far, 200/300 have been mined on the Tezos blockchain.

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



»The Unknown Sky«

TEZOS / The Unknown Portraits, 2021

The series of works "*The Unknown Portraits*" is generally about identity in today's digital society.

A series of digital neo-surrealistic portraits are created.

In doing so, Peer Kriesel uses traditional painting, which is created on the digital medium, while simulating analogue brushstrokes. In doing so, Kriesel creates a combination of surrealistic elements in a neo-romantic scenery that seems omnipresent in digital art and in the NFT hype year 2021. The unknown protagonists of a new technology with an uncertain future and the dream of WAGMI (We All Gonna Make It).

Objkt.com: <https://objkt.com/asset/hicetnunc/224881>



»In Exile«

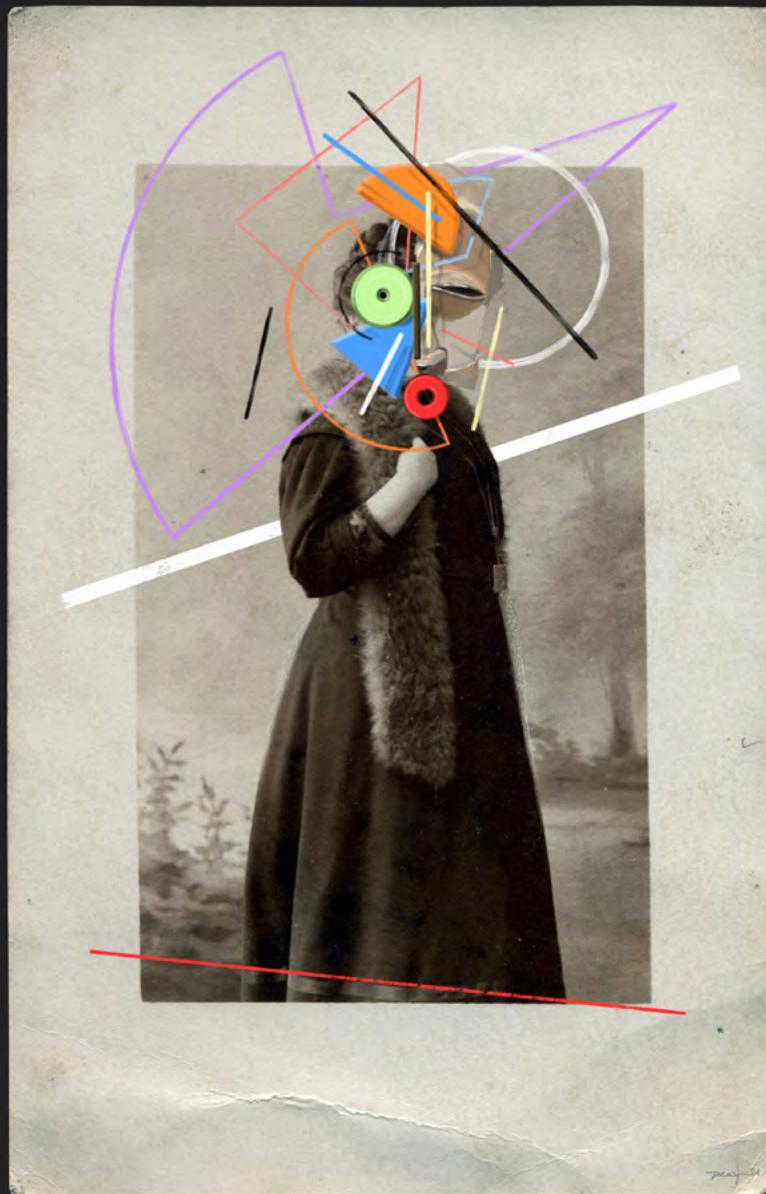
ETH / The Unknown Portraits, 2021

From The Unknown Portraits series –

Digital Painting

10000px x 12000px

KnownOrigin: <https://knownorigin.io/gallery/5297000-in-exile>



»The Unknown Woman«

ETH / The Unknown Portraits / Achim-Serie, 2021

This series of works consists of overpainted old family photos and belongs to the *Achim series*.

They tell a personal, but also forgotten story – new figures, elements and forms of today are created in high contrast on old, aesthetically exciting surfaces and backgrounds.

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

Most of the time there is only this one picture of the family members, or maybe another picture - but not visible to everyone, but 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

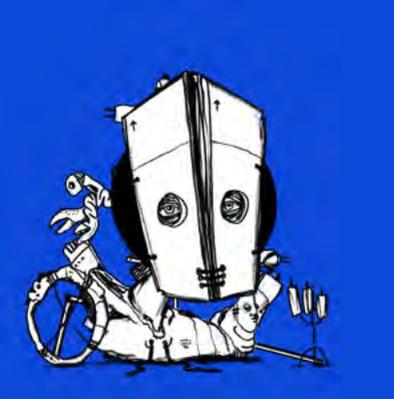
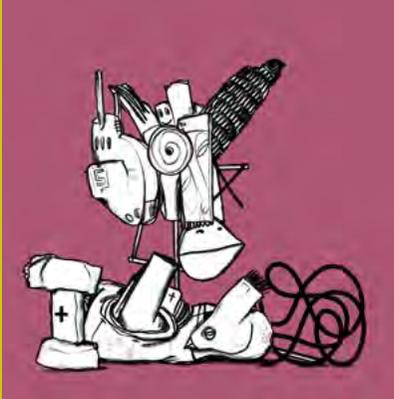
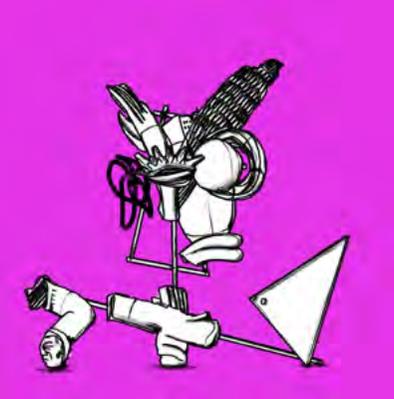
In the PFP project The Unknown Family Portraits, the artist also uses old family photos (from the *Achim series*).

This time (similar to The Unknown Clowns) he uses the factor of chance to „paint over“ a family photo via script. In addition to digitally painted elements, geometric shapes and lines also serve as overpainting.

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

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

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



»The Avatars«

TEZOS / PFP Project, 2021

The Avatars are a selection of the best 111 avatars from [The Avatar – OBJKT 488621](#). This avatar is composed of 555 drawings + frameworks – 10 elements with 55 variations each randomly combined via HTML + JS + 5 possible masks + background color.

Objkt.com-Collection: *The Avatars*:

<https://objkt.com/collection/KT1BBSkiPL22xaVyUFSEVzCo2pa8z-GvGWyNa>



»The Friendly Strangers«

TEZOS / PFP Project, 2022

The Friendly Strangers are 100 unique artworks that are digitally hand drawn as opposed to the script generated works.

The question that the artist moves with this series of works:

What is a hand drawing worth in times of digitization and automation?

What is the value of art and creativity in the Right Click and Save era.

Art and creative achievements are increasingly being copied, only consumed on Instagram by swiping past or generated by AI. But isn't it the human being who creates something?

Objkt.com - Collection: *The Friendly Strangers*:

<https://objkt.com/collection/KT1Xu3t3uLxriNdf12GWfF75z6gXUtWASqeo>

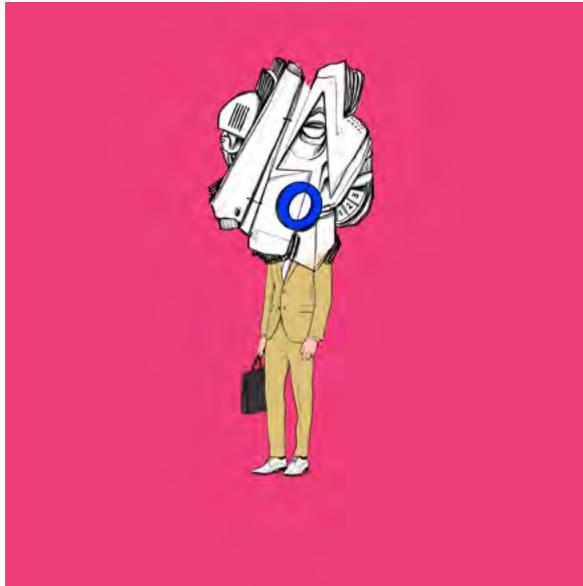
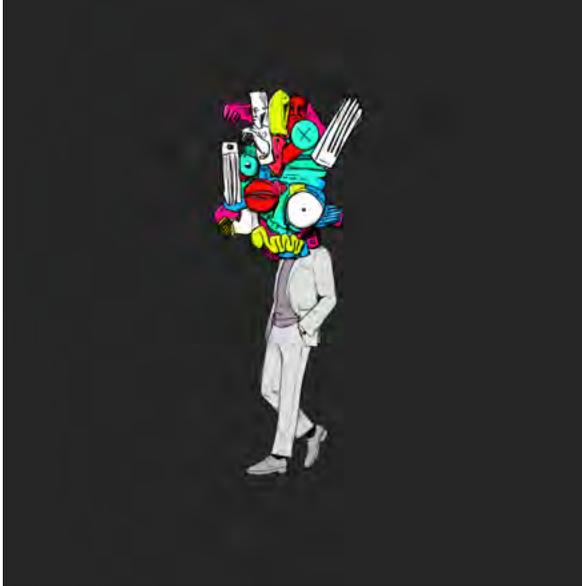
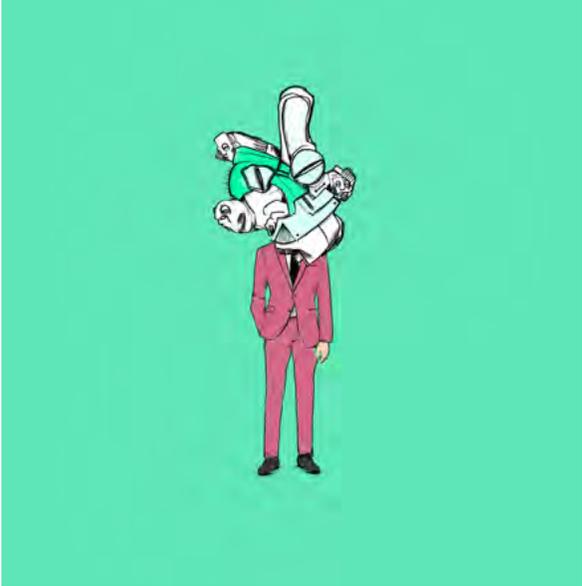


»The Unknown In Suits«

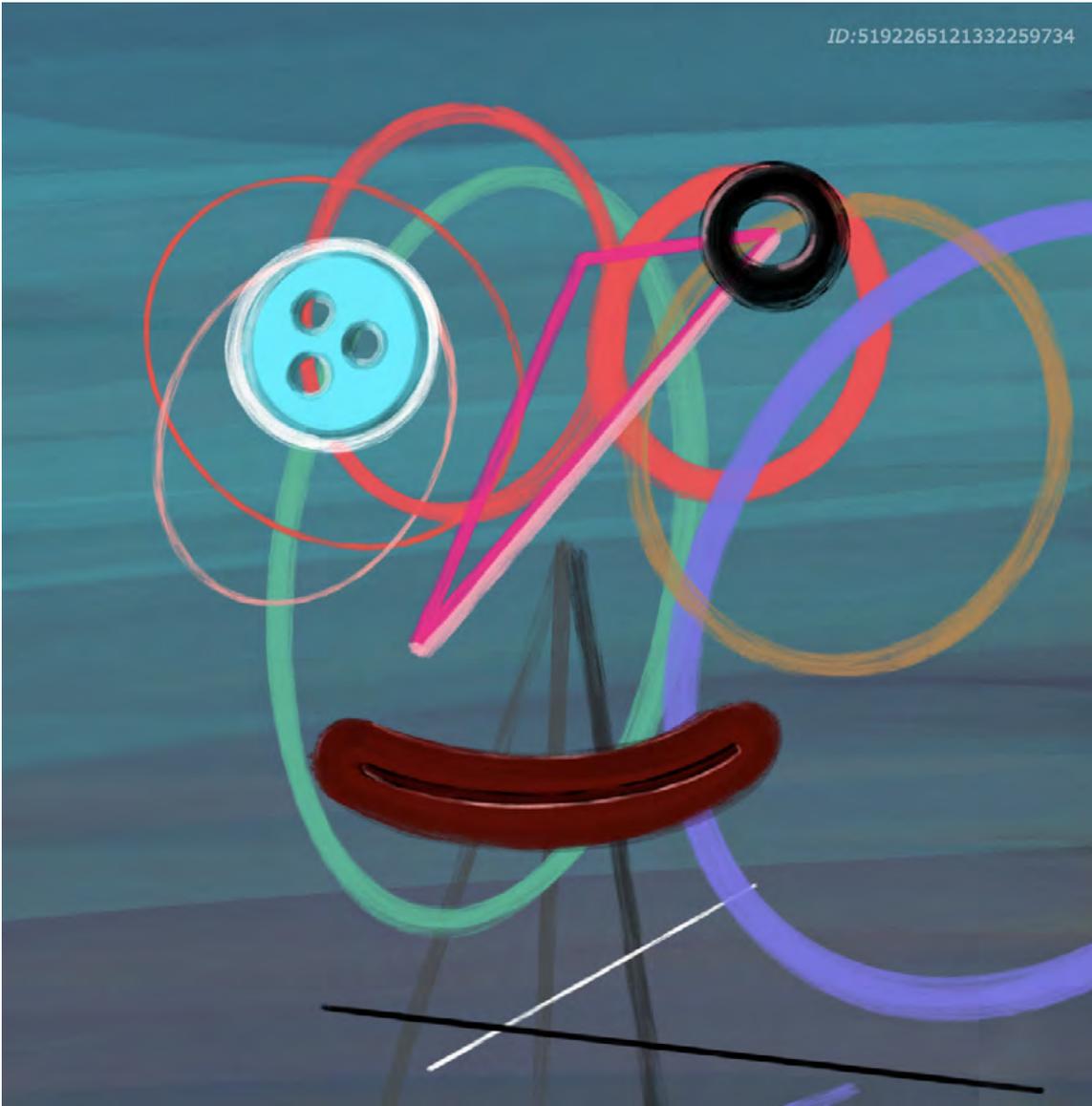
TEZOS / The Unknown Portraits/FRTZN, 2021

The small series of works "The Unknown In Suits" – a combination of the artist's typical black and white FRTZN drawings and an illustrative representation of a body in a suit – is also generally about identity in today's digital society. On the one hand, the very graphic-looking works are neat and on the other hand, things are getting too much for the protagonists.

Objkt.com: <https://objkt.com/explore/tokens/1?search=The%20Unknown%20In%20Suits%20peer%20kriesel>



ID:5192265121332259734



»The Unknown Portraits (Refreshing random)«

TEZOS / The Unknown Portraits, 2021

This interactive work deals with the „portrait“ in the digital age - avatars and profile pictures, facial recognition and dealing with personal rights in today's world.

It's about simplification.

And it's about uniqueness.

In the digital work „The Unknown Portraits (Refreshing random)“ new fantasy portraits are generated with each HTML refresh - from previously digitally painted elements. The combination consists of 14 element types, each with up to 40 variants.

Objkt.com: <https://objkt.com/asset/hicetnunc/102750>



»The Chance«

ETH / FRTZN Block, 2021

In his digital works, which he presents as NFTs (non-fungible tokens) on various platforms, Peer Kriesel merges the analogue and digital worlds. In his FRTZN block series, the artist compresses an almost endless chaos into one block. They are digital drawings that are created on the iPad, but the digital brush simulation makes them look like analog pencil drawings. Some of these are animated.

Objkt.com: <https://foundation.app/@peerkriesel/foundation/18326>

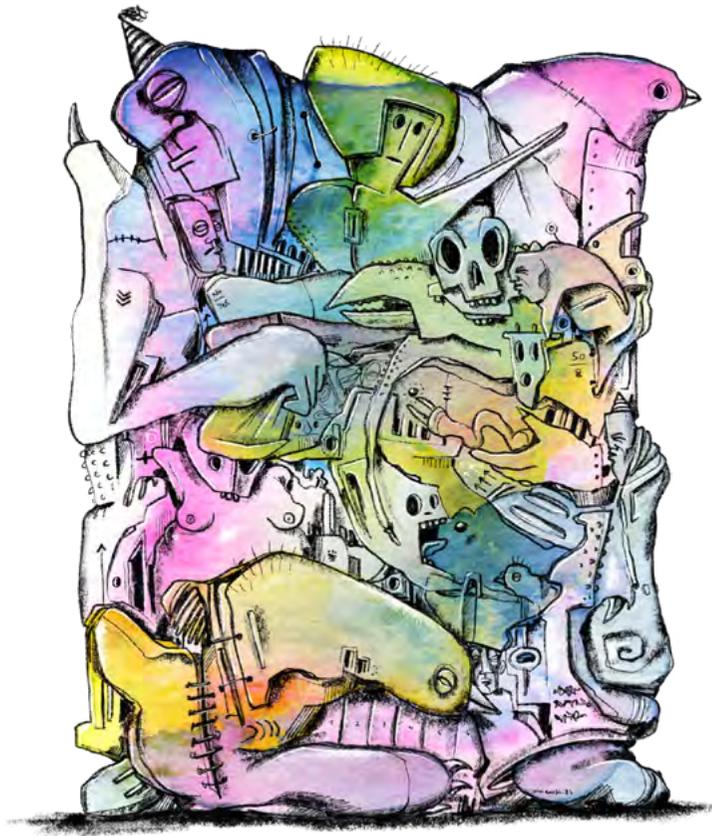


»The Mesh«

ETH / FRTZN Block, 2022

The FRTZN blocks will be really colored for the first time at the end of 2021, beginning of 2022. In doing so, Peer Kriesel combines analog watercolor paint – spots of color on paper – with digital drawings created on the iPad.

Objkt.com: <https://foundation.app/@peerkriesel/blocks/1>



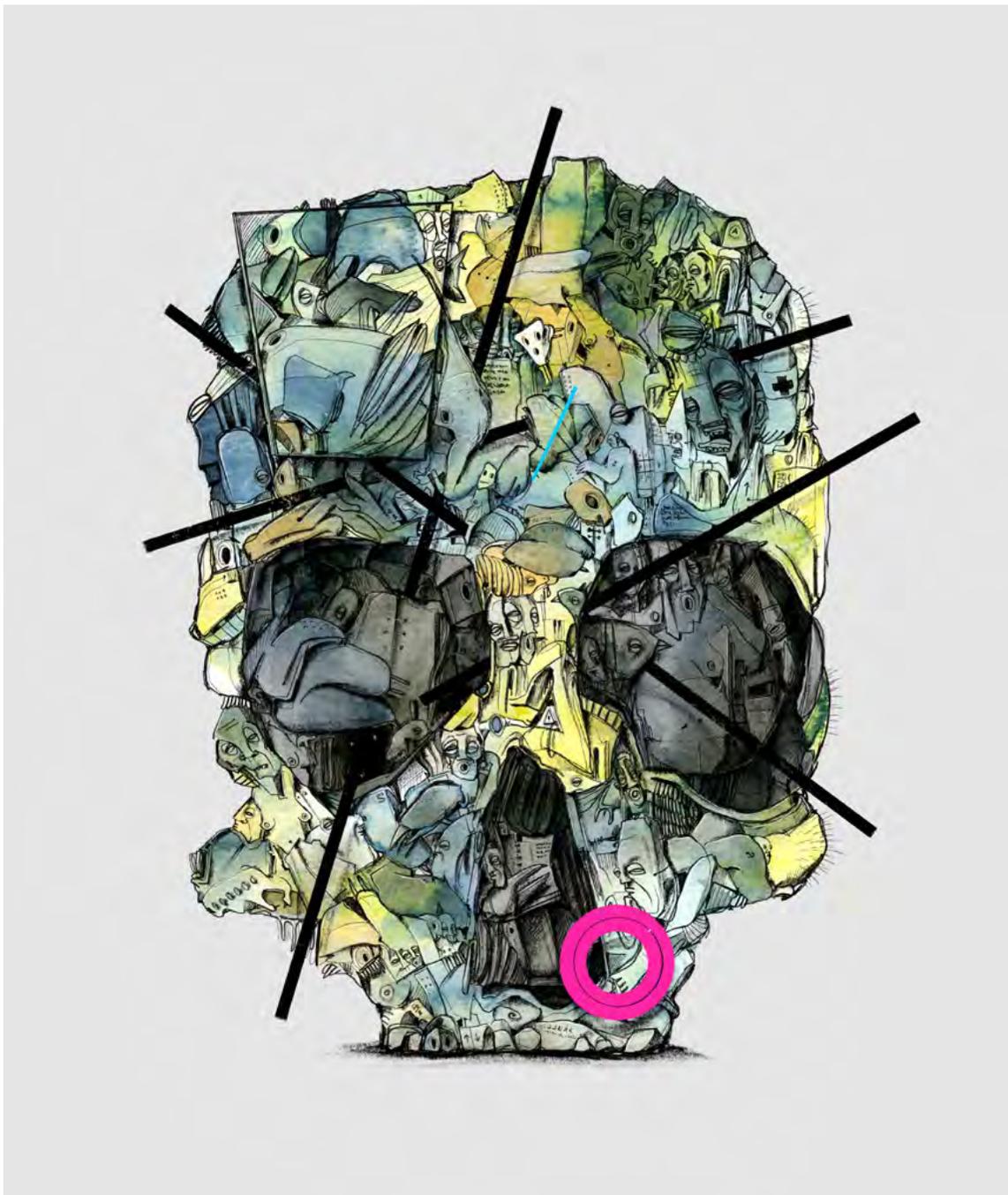
»Couch Potatoes«

TEZOS / FRTZN Block, 2022

This creates a whole series of large, very detailed and smaller FRTZN blocks on the Ethereum and Tezos blockchains.

Objkt.com - Collection: THE BLOCKS

<https://objkt.com/collection/KT1VEHXaZz2sfuxWknpofbuSoTAQob-5GVFoD>



»The Lost Skull«

TEZOS / FRTZN Block, 2022

Mixed media: analogue watercolor paint and digital drawing.

Objkt.com: <https://objkt.com/asset/KT1VEHXaZz2sfuxWknpofbuSoTAQob5GVFoD/12>

ART

digitalization means
transformation and
change in the
society in dealing with
identity and
values.



Exhibitionview UPDATE Galerie Martin Mertens, Linienstraße 148, Berlin-Mitte – Jan–Mar 2022



Exhibitionview UPDATE Galerie Martin Mertens, Liniestraße 148, Berlin-Mitte – Jan–Mar 2022



Exhibitionview UPDATE Galerie Martin Mertens, Liniestraße 148, Berlin-Mitte – Jan–Mar 2022

PEER KRIESEL – Sceptical grimaces and artistic Mini-Me's

They laugh, chatter, grimace, romp, scurry about, and accumulate to form an almost incomprehensible mass. In Peer Kriesel's images, the motto is: more is more. Like an all-over painting, his elaborate figures spread out across the surface of the image. They are residents of an absurd and enigmatic world in which there are always new grimaces to discover, a seemingly endless number of new figures emerging from the bustle. When we come into contact with this world as viewers, we suddenly and immediately find ourselves reflecting upon our own sense of perception in the digital age. How objective is our perception, when fake news and algorithms determine what information reaches the user, garnished with personally targeted advertising on top? Whether we are on Instagram, Twitter, Facebook, or YouTube – flatteringly staged and selectively filtered images are ubiquitous, not just surrounding us in real life every day, but they also make up a large portion of our data consumption, which is so immensely high that our consciousness only registers a fraction of the information in this data stream. But what happens to the rest?

Nowadays, every two minutes, more photos are taken than the sum of all the photographs produced in the entire 19th century combined. Just on Instagram, since it was introduced in 2010, over 40 billion images have been shared. As soon as the platform added video functionality, more than 5 million videos were uploaded within 24 hours. On YouTube, 400 hours of video content is shared each minute. Both mischievously and critically, ironically and affectionately, humorously and seriously, Peer Kriesel's grimaces visualize the chain of causality that is linked to those kinds of statistics. They visually represent the moment in which the "waste data" that has been cast aside then begins to bubble up from the subconsciousness, reaching towards the surface in a semiconscious state. The absurdly eccentric grimaces, finely drawn, originate in the omnipresent faces that surround us – from Big Brother to Instagram, Facebook to reality TV. They are the fun-house mirror reflection of the growing masquerade of "we are all young, beautiful, happy, and always on." What effect do these images have on the human psyche? How much pressure do they generate? The grimaces prove to be just as variable and

temperamental as the social media and broadcasting channels that inspired them. Some are gloomy and apocalyptic, wearing surgical masks, others are bizarre and humorous, with medieval knight helmets, yet each of them in its own way reflects the conditions of our digitized society, in which the youngest members don't know what life is like without the internet.

There are also fascinating parallels that can be found in completely different pictures. The swarm of figures portrayed by Peer Kriesel evoke associations with the bustling paintings of Hieronymus Bosch. The Dutch Renaissance painter lived in a period of economic upheaval, royal power politics, and the demand for religious and moral reform. All of these critiques of society were then integrated into his paintings, which were bursting at the seams, surreal and surprisingly modern. It appears that these kinds of images of swarming masses – both for Bosch and for Kriesel – are the most suitable way to reveal societal ills. In particular, the abundance of small details in the image is what allows the viewer to playfully dive into the fantastic world that is not only aesthetically appealing, but at the same moment also expresses a skeptical view of reality.

Our inner narrative of images is also put under their spell. Analogous to the continuously increasing number of series in the digital world, Peer Kriesel divides his images into "episodes." Like a comic book, a story is told over the course of several individual images. In more recent series, Peer Kriesel increasingly attempts to tame this seething mass. Geometric forms can be found that structure the composition, bringing order to it. In the series called "Essences," which he began in 2018, individual figures, each with a small amount of space between them, cover the entire picture plane in densely packed rows and columns, forming orderly horizontal and vertical lines converging in the center of the image. Even the grimaces themselves occasionally transform in the process. Due to the exponentially increasing speed of digital communication, realistic forms lose out in favor of calligraphic, abstractly drawn figures whose presence can only be surmised.

Finally, analogue reality is also a subject in Kriesel's work. He addresses it in an overpainting series where he emphatically expresses its value. Subway tickets, entrance tickets, invitations to exhibition openings – in the digital era, these printed products seem somewhat anachronistic. Especially since their value evaporates as quickly as the moment in which they are used. Nevertheless, each of these pieces of paper tells a story that is underpinned by subjective memories. Inspired by these elements, Peer Kriesel enables the stories that were experienced or imagined with these found objects to be transformed into images. When observing this entanglement of reality and fiction, the world becomes real to the viewer in two ways. First, the viewers see themselves confronted with an everyday object, and second, our own memories of trips to the cinema or on the train begin to emerge from the depths of our memories. Diametrically opposed to the ephemerality of the digital data, Peer Kriesel examines art's veracity in terms of lived experience.

However, aside from all the skepticism and thoughtful reflection, which can also be seen in the titles, above all, it is the joy of drawing, of imagination, and of the figure that characterize the work of this artist, born in Berlin in 1979. The absolute fury with which he draws, and how he combines experimentation with tradition, yet consistently stays bound to figuration and the way he diligently places those figures in arrangements – those qualities are reminiscent of Horst Janssen, one of the greatest draftsmen of the previous century, whose work was put in dialogue with Kriesel's in a 2019 exhibition in Hamburg. Indeed, Peer Kriesel gives shape to his intricate grimaces and caricatures using structures and color formations. Furthermore, using a healthy dose of humor, he does not shy away from putting himself in the picture, or rather, in the installation. Every so often he creates works in which a 3-D printed miniature figure of Peer Kriesel hangs from a rope on a wall, appearing to make graffiti while another figure is sitting under a glass jar, drawing the first figure. However, the viewer can surmise that the view to the outside will soon be blocked... by grimaces of course. The risks and side-effects of the social media bubble can hardly be put more aptly.

Text: Anne Simone Krüger / Translated by Theodore Kuttner

Stationen

Peer Kriesel was born in Berlin in 1979. Today he lives and works as a freelancer Artists in Berlin-Schoeneberg.

2000–2016	Working as a communication designer
2003–2009	Studied communication design Potsdam University of Applied Sciences, Diploma
2000–2003	Apprenticeship as a media designer digital and print media at the design office Di Stefano in Berlin
1999	high school diploma in Berlin
1979	Born in Berlin



Exhibitions (Selection)

- 2022 **Encounters**, Schlieder Contemporary, Frankfurt
 NFT positions berlin, Berlin
Update (Einzelausstellung), Galerie Martin Mertens, Berlin
 ART Karlsruhe, Galerie Martin Mertens, Karlsruhe
- 2021 PAN Amsterdam, Galerie Martin Mertens, Amsterdam (NL)
 Beyond Time And Space / NFTs, TingDAO, New York City (USA)
 positions berlin, Galerie Martin Mertens, Berlin
 NFT Pop Up Show, TingDAO, Beijing (China)
 paper positions berlin, Galerie Martin Mertens, Berlin
 Affordable Art Fair Brüssel, BLNAC GALLERY, Brussel (BE)
- 2020 Discovery Art Fair, dieHO Galerie, Frankfurt/Main (November 2020)
 ARTMUC, München (DE) (Oktober 2020)
 paper positions berlin, Galerie Martin Mertens, Berlin (September 2020)
 Art Innsbruck, BLNAC GALLERY, Innsbruck (AT)
- 2019 Adventsgrillen, dieHO Galerie, Magdeburg
 Discovery Art Fair, Frankfurt, 01-03 Nov 2019
 Kunst/Mitte, Magdeburg
 upstairs project by Galerie und Verlag St. Gertrude &
 Galerie Lippmann, Hamburg, Jul–Okt 2019
 Contemporary Basel, Basel (CH)
 Art Innsbruck, BLNAC GALLERY, Innsbruck (AT)
 Schlieder Contemporary, Frankfurt
- 2018 Discovery Art Fair Frankfurt
 Kölner Liste, Köln
 Maia Zinc Projectroom Gallery, Berlin
- 2017 Greskewitz | Kleinitz | Galerie, Hamburg
 Berliner Liste 2017, Postbahnhof
 Okazi Gallery, Berlin
 Asia Art Contemporary, Hongkong

- 2016 Affordable Art Fair Hamburg
 Galerie am Amalienpark, Berlin
 Haute Presents Gallery, Berlin

Since 1999 various solo / group exhibitions, fair participations and cooperations in Berlin and abroad.

Collections

Sammlung Scharf-Gerstenberg, Berlin (private)
 Sammlung Brusberg, Berlin (private)
 And other private Collections

Contact

<https://peerkriesel.com>

<https://peerkriesel.com/frtzn> (Catalog online/Download-PDF)

[instagram.com/peerkriesel](https://www.instagram.com/peerkriesel)

[facebook.com/peerkriesel](https://www.facebook.com/peerkriesel)

twitter.com/kriesel

Newsletter: peerkriesel.com/newsletter

Phone: +49 30 20 83 85 75

E-Mail: mail@peerkriesel.com

Platforms

Tezos-Blockchain (XTZ)

<https://objkt.com/profile/peer>

Solana-Blockchain (SOL)

<https://formfunction.xyz/@peerkriesel>

Ethereum-Blockchain (ETH)

<https://knownonorigin.io/peerkriesel>

<https://foundation.app/peerkriesel>

<https://opensea.io/peerkriesel>



More works on <https://peerkriesel.com>

DOWNLOAD PDF-VERSION

Read, watch and enjoy digital.

FRTZN ABSTRCTN / DOWNLOAD PDF (50MB)

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

FRTZN ON PAPER / me so small (III) / DOWNLOAD PDF (82MB)

<http://frtzn.com/peerkriesel-katalog2019-onpaper.pdf>

FRTZN II / DOWNLOAD PDF (90MB)

<http://frtzn.com/peerkriesel-katalog2018-WEB.pdf>

FRTZN I / DOWNLOAD PDF (38MB)

<http://frtzn.de/peerkriesel-katalog2016-WEB.pdf>