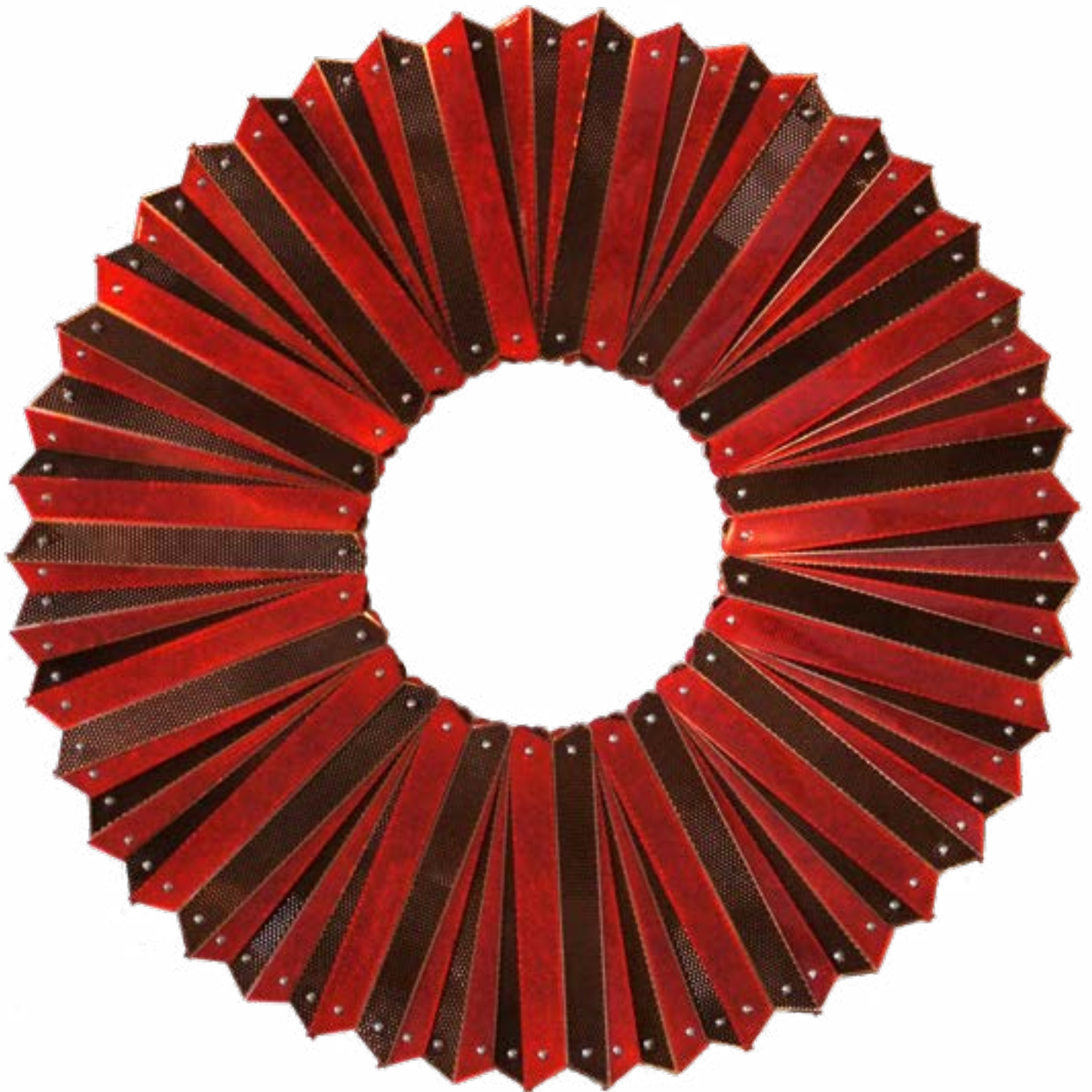


ERIK
WEISER



replay

Erik Weiser was fascinated by a tattered football, its skin half ripped open, which he found washed up in a riverbed during a storm. Its inside was both delicate and worn and, in the moment of disintegration, revealed the ball's geometric and material composition. Weiser retrieved the ball, washed and dried it, before carefully dissecting it.

This first battered ball was followed over several years by others, all rescued from the waysides of Europe. The balls' skins are distinguished by the subtle variety of their earthy colours and by the bruises left by the games played with them. Weiser reassembled the individual patches inside out, exposing the balls' mysterious inner skins. The resulting works are an homage to modernist heroes such as Rothko, Picasso and Miro, whose style he interprets by means of the graphic structures created by the stitched-together patches.



replay *Richter*

Footballs, wood, ribbon
90 x 70





replay Kandinsky
Footballs, wood, ribbon
62 x 50



replay Picasso
Footballs, wood, ribbon
62 x 55





replay Rothko
Footballs, wood, ribbon
62 x 55

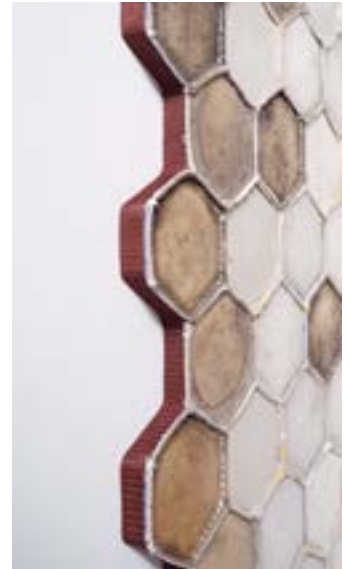


replay Miró
Footballs, wood, ribbon
61 x 61





replay Klimt
Footballs, wood, ribbon
85 x 65



replay Mondrian
Footballs, wood, ribbon
85 x 75





replay Warhol
Footballs, wood, ribbon
62 x 54



replay Haring
Footballs, wood, ribbon
62 x 46



MIMIKRY

Mimicry refers to the phenomenon in which animals or plants imitate the appearance or odour of other creatures in order to disguise themselves. Erik Weiser's football boot fish do something similar, assuming the form of marine life so as to camouflage themselves in the world's oceans from predatory rubbish collectors. Each colourful fish swims in its own shimmering artificial aquarium.

The football boot fish also recall the multitudinous washed-up shoes, sandals and flip-flops that litter the beaches of Europe like dead, stranded fish. Not only do the fish draw attention to the pollution of our seas and oceans; they also invite us to speculate about the fate of the people who once wore these discarded shoes. Such thoughts motivated Weiser to collect worn-out football boots and dismember them to reveal their endoskeleton-like parts. Each individual part is sandwiched between glass panes; accumulatively the layers create a collage resembling three-dimensional fish swimming in the ambiguous green light of the layered glass.

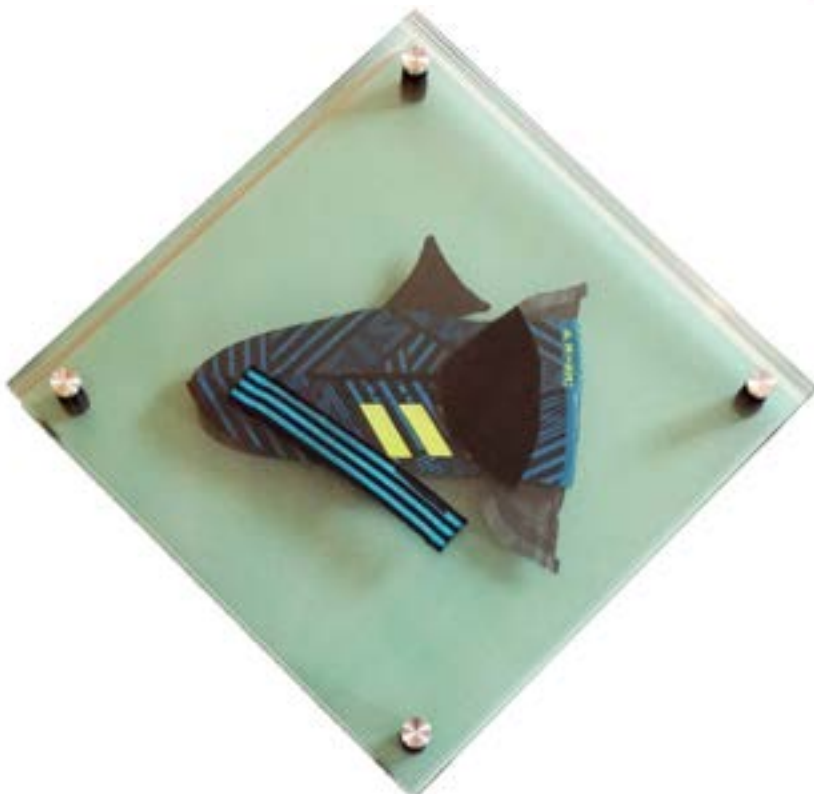




MIMIKRY #1
Football boots, glass, wood
60 x 60



MIMIKRY #2
Football boots, glass, wood
60 x 60



MIMIKRY #3
Football boots, glass, wood
60 x 60



MIMIKRY #4
Football boots, glass, wood
60 x 60



MIMIKRY #5
Football boots, glass, wood
60 x 60



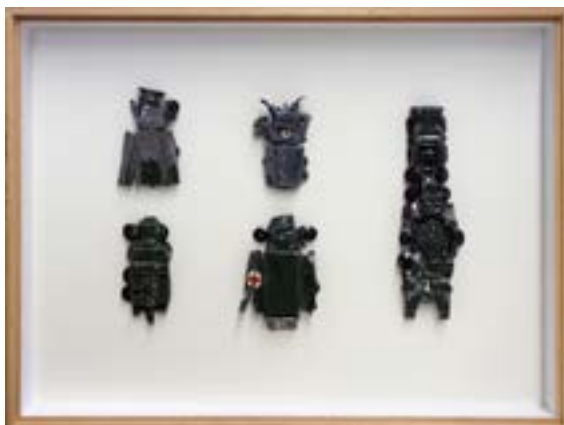
MIMIKRY #6
Football boots, glass, wood
60 x 60

coleoptera

When children play with matchbox cars, it is often a chaotic affair, as they deliberately stage crashes and imitate accidents. In real life car crashes, vehicles are all too easily crushed and torn apart, but toy cars are not so easy to destroy. Out of curiosity and a certain gleeful destructiveness, as well as to make the game more realistic, Erik Weiser began to crush toy cars under a 30-tonne press. He then painstakingly reassembled the shattered cars, but with slight modifications. The result in each case is not a repaired car, but an idiosyncratic insect. Freshly repainted, the resulting beetles and flies are assembled into groups and housed in vitrines similar to the insect boxes in natural history museums. Depending on the space in which they are exhibited, the insects are arranged into different configurations. They are supervised by Oberea Oculata, a horribly large, mutated insect reborn from an East German Simson Swallow motorbike.

In relation to cars, insects are usually regarded as a nuisance. Coleoptera, however, reveals disturbing parallels between the two: the eerie metallic sheen of the animals and the fragility and expendability of our prized metallic boxes on wheels. When first encountered, the works may seem humorous, but they increasingly evoke darker associations: shattered childhood dreams, the extinction of insects, accidents and mutilated bodies - things that are no longer a game.



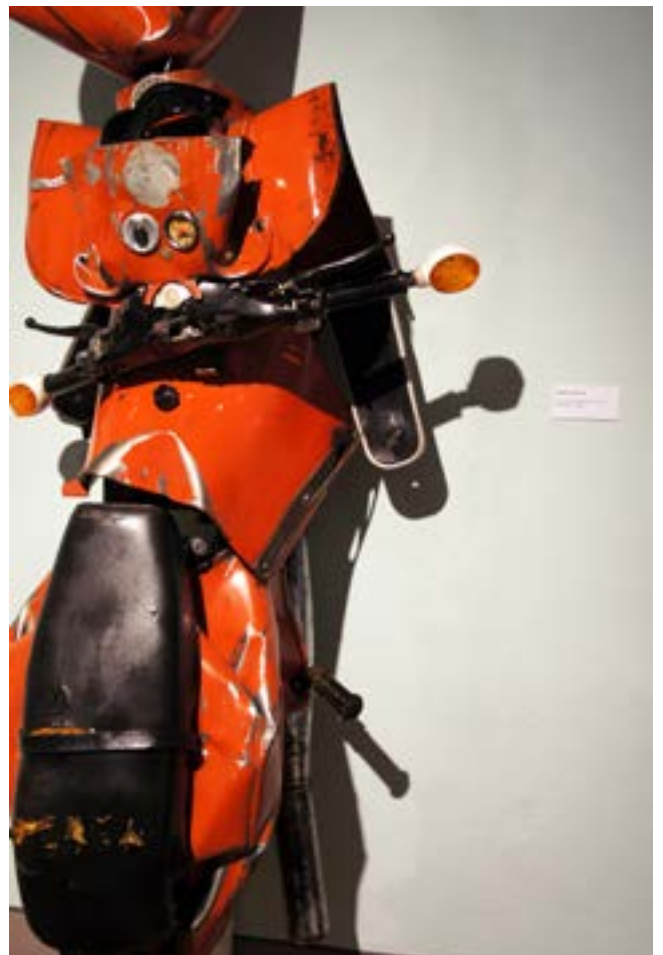




Flying Circus I & II; Matchbox, glue, varnish



Oberea oculata; Simson Schwalbe, varnish



Reflexio

Reflexio is a term for the reflection of waves, the character of which depends on the angle of light and the quality of the reflecting surface. Erik Weiser is transfixed by the light effects created by everyday plastic reflectors, as a mediaeval alchemist might have been, had he been able to experience such magical beauty which the future held in store. The material provided the inspiration for the work. Over a period of several years Weiser collected reflectors from car warning triangles, bicycles, building sites and school satchels, mostly second-hand on eBay.

Out of this source material two distinct but related bodies of work have emerged. In one, the reflectors are cleverly assembled, like a three-dimensional geometric puzzle, to create wall-mounted and suspended sculptures. In the other, they float in cast resin in a rectangular format to create abstract pictures with a magical, illusionistic depth. These works reflect not only the light, but also some of the quintessential forms of modern art: objets trouvés, mobiles and abstract paintings.

A participatory, performative aspect is inherent to both bodies of work. With every step the viewer takes, the effect changes as light is reflected from a different angle and different colours are refracted. Under certain light conditions, the reflectors seem to beckon peacefully. Equally, however, their signalling effect triggers a state of heightened alertness and evokes images of potential accidents and injuries. It is this universally understood signalling character and warning effect which Weiser exploits and reflects upon.



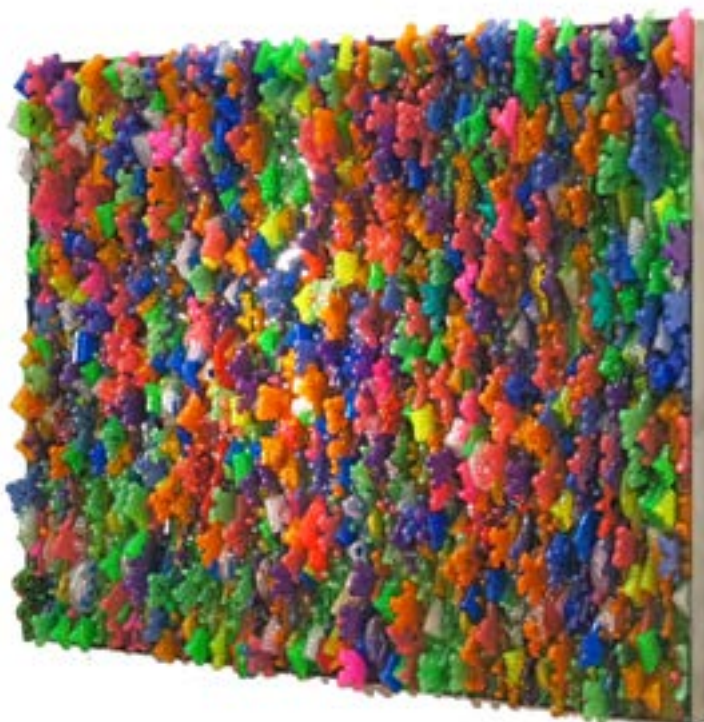
Reflexio #1
Cast resin,
reflectors,
stainless steel
60 x 80



Reflexio #4
Reflectors,
steel, motor
200 x 100



Reflexio #5
Cast resin,
reflectors,
stainless steel
60 x 80



Reflexio #6
Cast resin,
reflectors,
stainless steel
60 x 80



Reflexio #2
Cast resin,
reflectors,
stainless steel
60 x 80



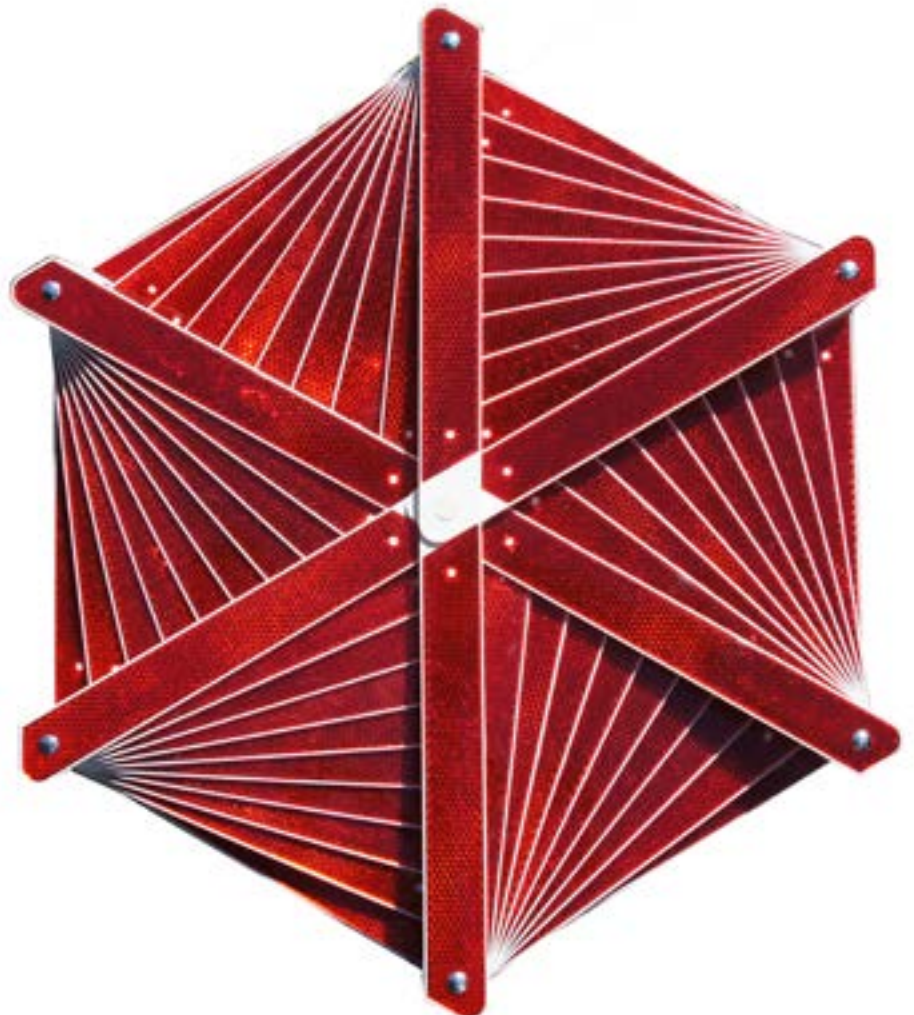
Reflexio #3
Cast resin,
reflectors,
stainless steel
50 x 120



Reflexio #7
Cast resin,
reflectors,
stainless steel
92,5 x 145



Reflexio #9
60 Warning triangles,
steel, aluminium
Ø 90



Reflexio #11
Warning triangles,
steel, aluminium
Ø 85



Reflexio #12
Reflectors, LED,
steel, plastic
Ø 50 x 30

Reflexio #13
Warning triangles,
steel, aluminium
40 x 75 x 13



Reflexio #15
Rear lights,
wood
60 x 160





Reflexio #25
Warning triangles,
stainless steel, wood
Ø 125 cm



Reflexio #14
Warning triangles,
steel, glue
70x 55 x 15

Reflexio #8

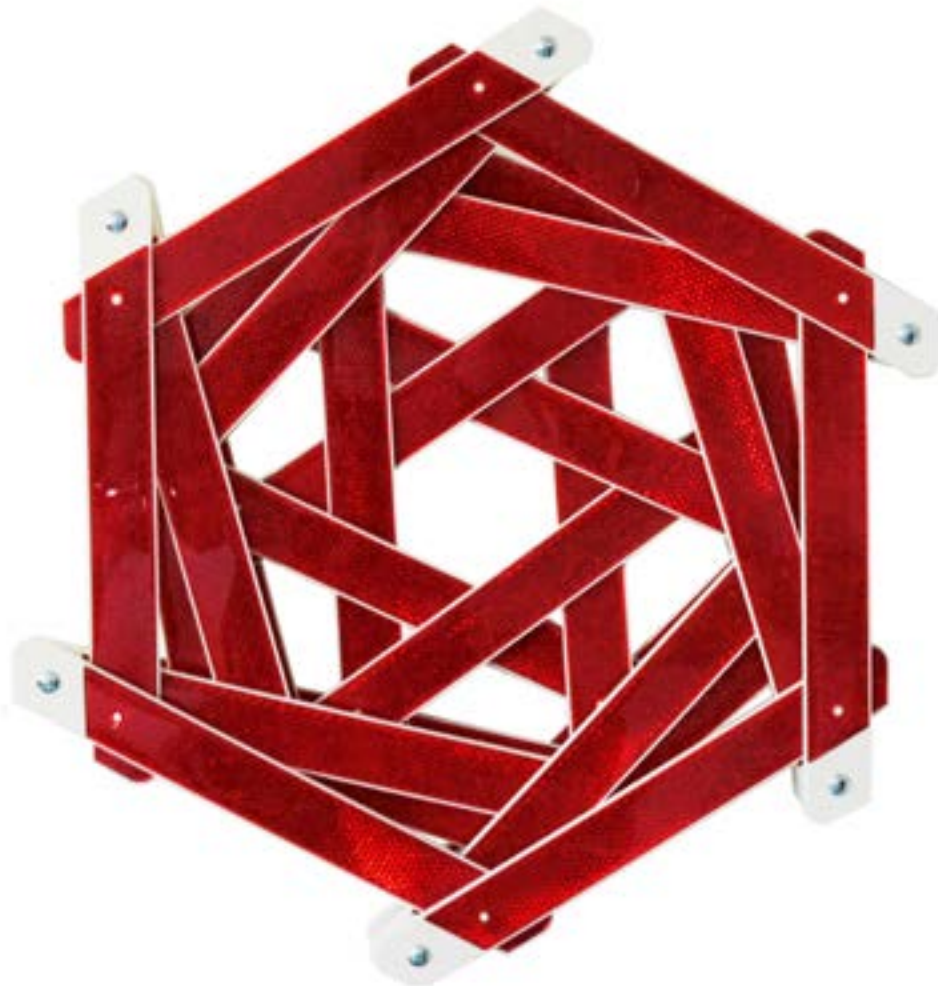
Cast resin,
reflectors,
stainless steel
je 39 x 45



Reflexio #16
Warning triangles,
steel
Ø 115 cm



Reflexio #17
Warning triangles,
steel
Ø 60 cm



Reflexio #18
Warning triangles,
steel
Ø ca. 65 cm



Reflexio #19
Warning triangles,
steel
Ø 100 cm



Reflexio #20
Warning triangles,
Perspex, stainless steel,
aluminium
Ø 95 cm

Support unit (15+1) for self-assembly. Consisting of reflectors, aluminium back plate, screws, red plexiglass triangle and of course a short manual. I can also build the work ready to hang on request.

„The creation of this work was made possible by a grant (Denkzeit) from the Cultural Foundation of the Free State of Saxony.“



Reflexio #21
- Flamenco -
Warning triangles,
steel, engine
120 x 75 x 75 cm



Reflexio #22
Warning triangles,
steel, aluminium
45 x 135 x 15 cm



Reflexio #23
Warning triangles,
steel, aluminium
je Ø 35 cm



Reflexio #24
Warning triangles,
steel, aluminium
135 x 70 x 40 cm

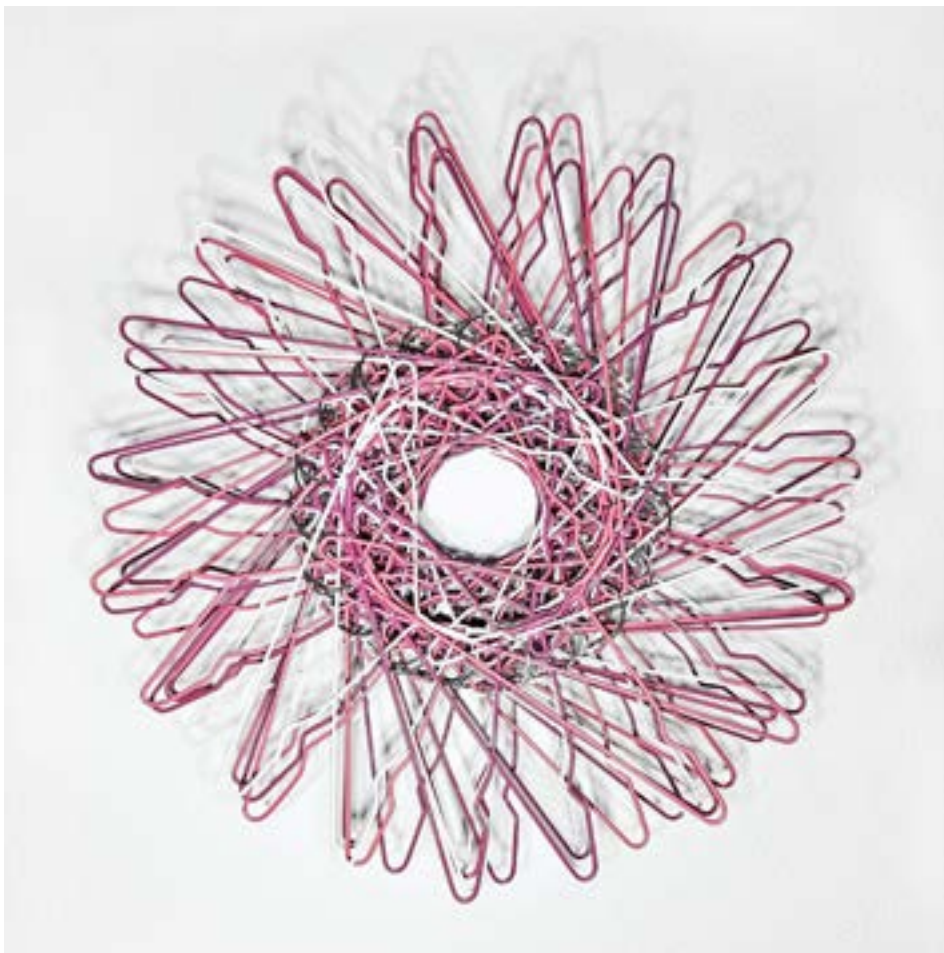
Objekte

Beaches, roadsides, playgrounds, discount stores, online second-hand markets: in such places, often disparagingly described as non-places, Erik Weiser finds the materials for his Objekte. Things that were thrown away, washed up, forgotten or simply overlooked are given a new life as art. Things which are so banal that we do not recognise their beauty, or the stories that they tell about society, life and dreams, near and far, if one only knows how to look at them properly. They also constitute traces of the places Weiser has visited and of the phenomena that have aroused his enthusiasm over the years; as such they also tell of the artist's own life.

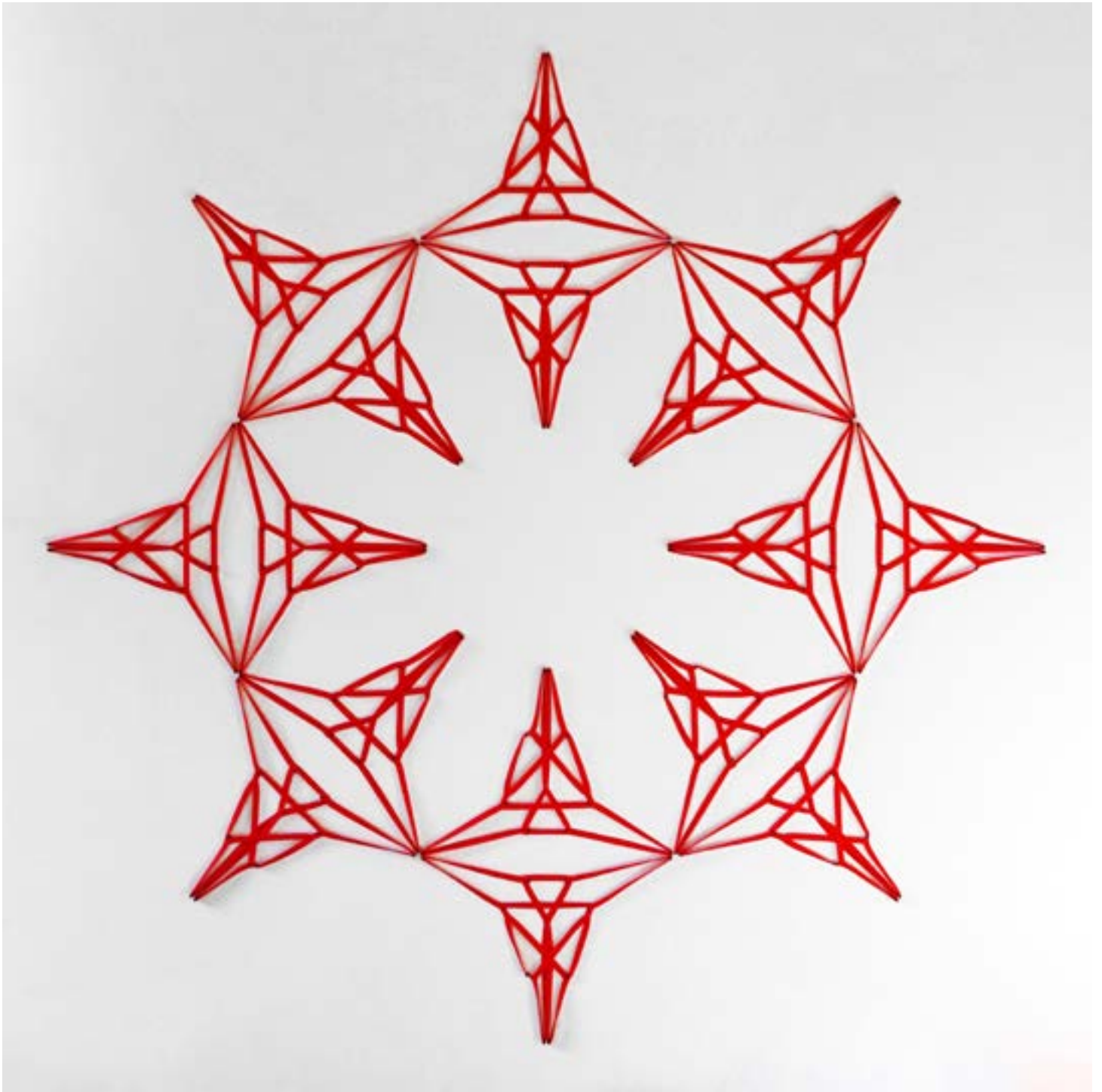
Remade, upcycled and re-connoted as art, familiar objects gain a new aura. Their lowly origins remain, however, largely – if not always – recognisable. As such they build bridges with the world outside the walls of the gallery, their familiarity inviting the viewer to engage with the work in an immediate, intimate way. In their previous lives, the objects Weiser appropriates had clear contours. One thought one knew what they were and what they were intended for. Their new 'function' as art throws such certainties into question. What is meant by functionality, purpose or intent? While we are at it, what is meant by 'art'? What is its purpose?

Weiser is not content however with lazy conceptual gestures. All of his projects commence with an experimental phase in which he takes apart his found materials, exploring their essential properties in order to understand how their logic might be subverted and appropriated in order to reassemble them in a new form. The success of the resulting works is due as much to craftsmanship and attention to detail as it is to humour and surprise.

Molten car tail lights mutate into flowers. The keys from discarded keyboards form a satellite dish to receive words, instead of determining them, as they used to. The results are not solely humorous. Darts are driven into a target to form a dove of peace. Shorn cuddly animals are piled together together like corpses in a mass grave. The cheerful colours only make the works more macabre.



Endless
Coat hanger,
metal,
cable tie
Ø 68 cm, Tiefe 18 cm



String
Holz, String:
70% Nylon, 30% Elasthan
140 x 140 cm



ALL IS WELL
Children's plasters,
wood, varnish, tape
84 x 84 x 20 cm
(single 40 x 40cm)



Conserve
Steiff animals, wood,
textile colour, foil
84 x 84 x 20 cm



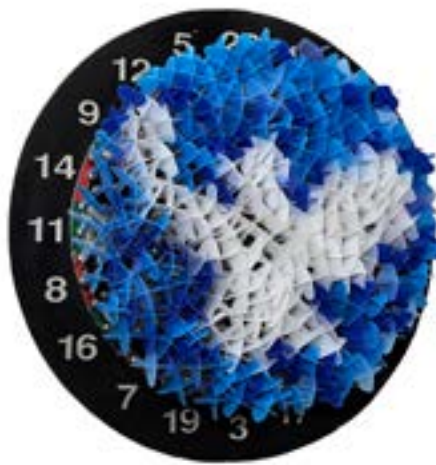
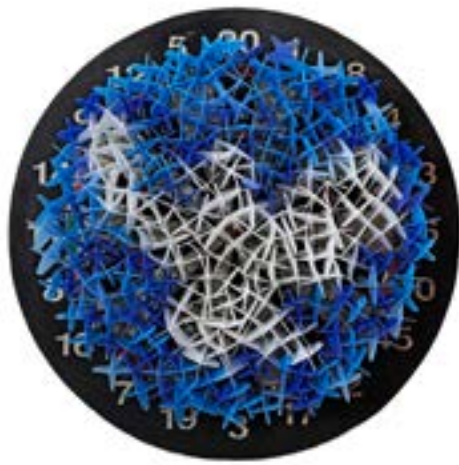
The King

Wood, stone, fabric tape,
hot glue sticks
42 x 14 x 14,5 cm



Move On

Warning triangle foil,
hot glue sticks,
wood
60 x 60 cm



Paloma de la paz

Dartboard,
Darts
Ø 45,5 cm, Tiefe 13 cm



Hey, Hey, My, My

Computer keys,
cast iron, steel,
acrylic
Ø 50 cm, Tiefe 18 cm



Glücksbringer#1

Manekineko

Angled trolley arms,
perspex, motor,
wood

170 x 36 x 80



Wartburg 353

Wartburg indicators

Barkas

Barkas rear lights

Trabant

Trabant rear lights

Wartburg

Wartburg rear lights





**The purification -
Adam and Eve after
the fall of man**

Cloth towel dispenser,
textile colour
220x 120 x 40



Stars and Stripes

Hot glue sticks, reflection flags, wood
152 x 82 x 8



This wall object merged into a landscape consists of 100 standard video cassettes. It is illuminated from behind with TV simulators that imitate the light of a television set. The lighting is supported by a backlight that slowly brightens and darkens again.

Film landscape

Video cassettes,
TV simulators,
LED, acrylic, steel
60 x 180 x 40



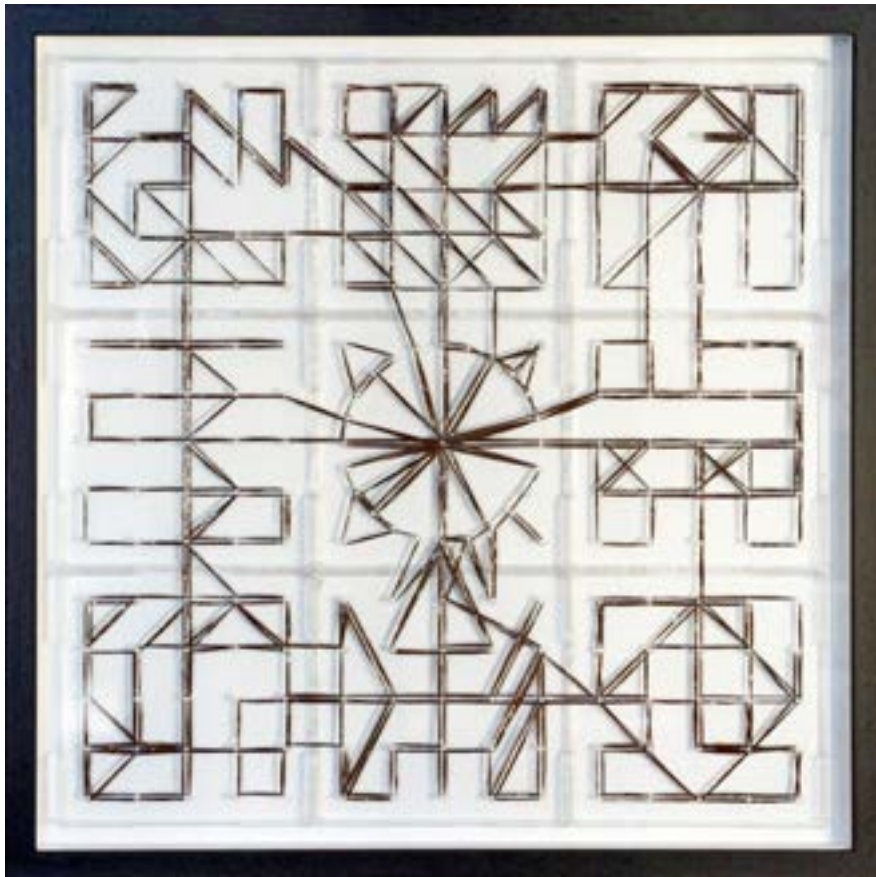
Münchhausen

Geoboard,
magnetic tape
60 x 80

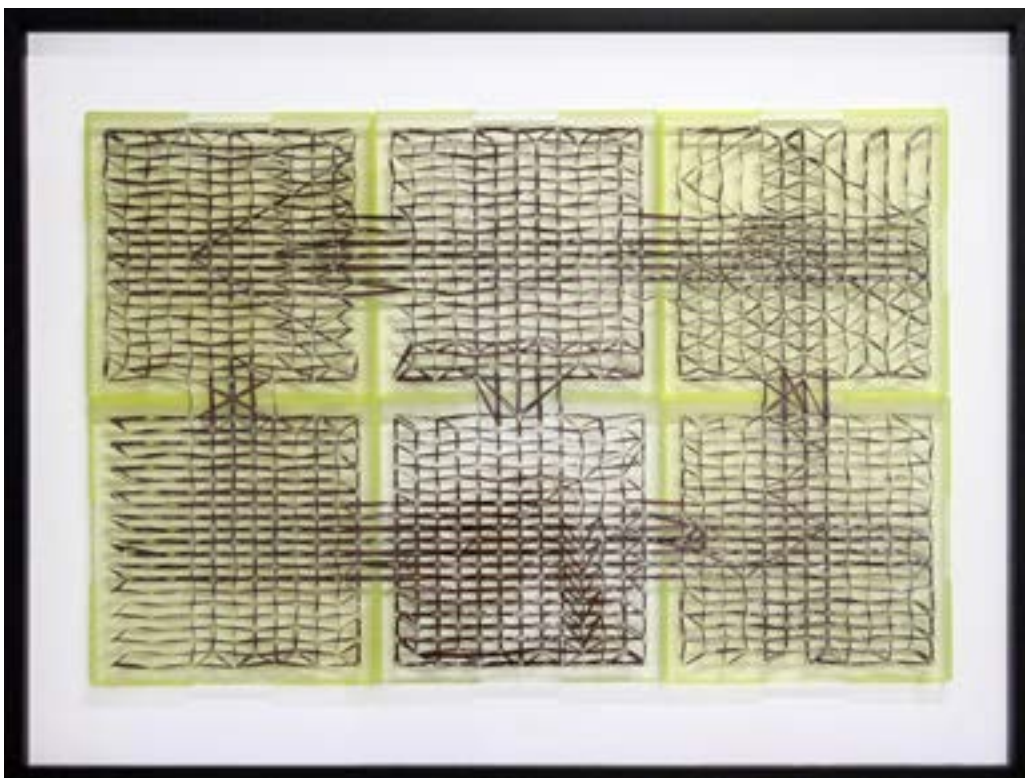


Traumzauberbaum

Geoboard,
magnetic tape
60 x 80



Don Quijote de la Mancha
Geoboard,
magnetic tape
50 x 50



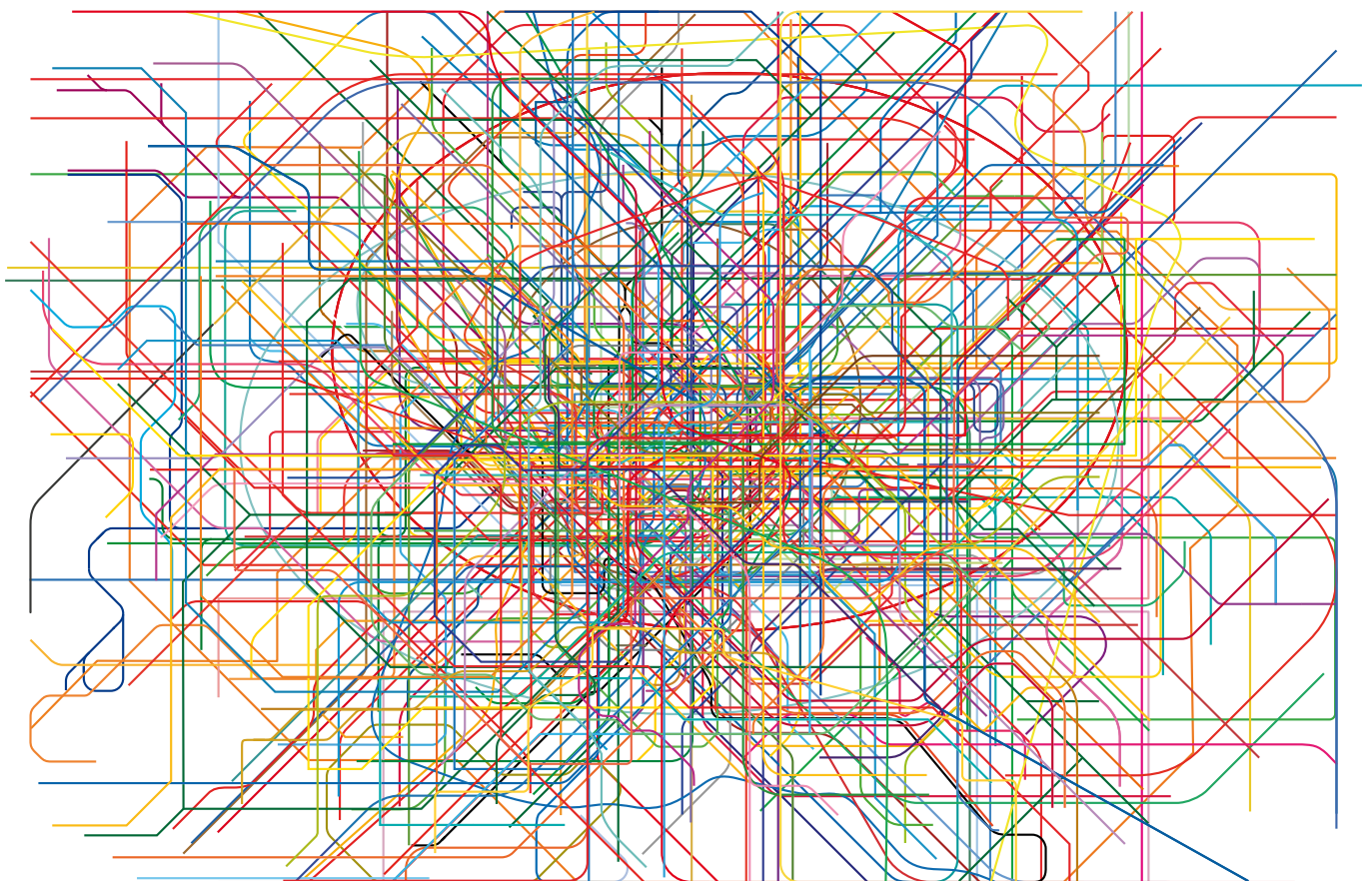
Die Schatzinsel
Geoboard,
magnetic tape
60 x 80

U-MOVE

Whoever travels by underground locates themselves not in relation to the natural or social geography of the metropolis, but in terms of the abstracted lines and nodes of its transport map. The geometrical pattern of the map conceptually organises the city, and city life. The map might even be perceived of as a graphic shorthand for the city itself. And yet these maps speak a highly codified universal language which denies the specificity of any given place. In Erik Weiser's project U-MOVE, underground maps are alienated from the geographies that they are meant to describe, through the removal of stations and text, and the superimposition of cities upon one other. The maps become pure graphic designs, useless for practical navigation, though out of habit we cannot help but scanning them to try and orient ourselves.

Thus far the project encompasses all of the European cities with an underground system. Weiser is working on expanding it to include all of the world's underground networks. The resulting composite map can be conceived of as a matrix of potential combinations. Weiser has already created a series of works which superimpose all the metro lines in particular European countries and regions. The city, region or nation which it belongs to is, however, but one way to think about an underground line. In the next phase of the project these lines will be experimentally grouped into other constellations: all the blue lines, all the red lines, all the circular lines, all the vertical and all horizontal lines, for example. Whilst the resulting, sometimes slightly farcical maps are further divorced from the reality of real tunnels built beneath real cities, they also suggest connections between places which might otherwise never be associated with one other.

As well as a series of individual works on paper, these permutations will be displayed in an illuminated, constantly mutating wall-installation. Digital sensors will register the movements and sounds of viewers, and correspondingly accelerate or intensify the shifts from one constellation of metro lines to another. The pulsating, interactive light show invites visitors to appreciate the beauty and complexity of urban infrastructure, which is often taken for granted, but also suggest that we all construct our own mental maps of the city.



Filme

Erik Weiser's short films feature everyday situations and above all the wind, which brings objects to life and temporarily reconfigures them in unexpected and slightly subversive ways.



The Kiss

The Sound of Silence



Skipping

Missed



Looking for freedom

Windbeutel

Paintings

Everything sways and vibrates. This is both liberating and frightening. Transformations are always accompanied by loss and destruction. The devil lurks in the shadows. The world that Weiser paints is beautiful, true, but also unsettling. Everything seems to be electrified, on the verge of falling apart, even as it is being built.

Weiser's paintings revolve around dreams and fairy tales, stories and parallel worlds drawn from pop culture and children's books, around God and the angels (who are themselves perhaps conceived of as pure energy in the artist's vision). Equally, these paintings are concerned with the here and now, with subjects and – as so often in his oeuvre – with materials found in everyday life, which he integrates into the layered surfaces of the pictures. The bright, even garish colours too have more in common with building sites, schoolyards and workshops than with the sublime world of the academies of fine arts.

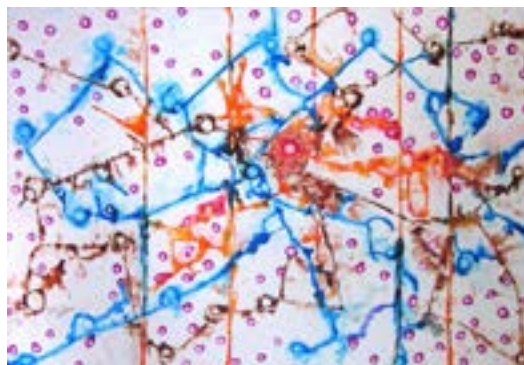
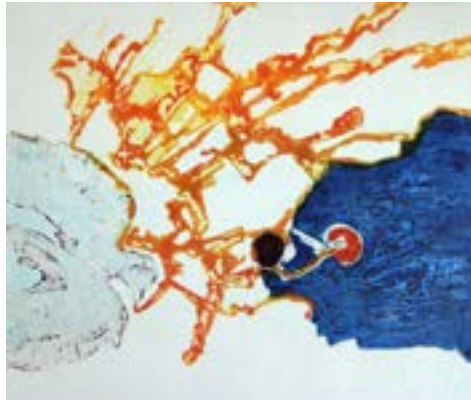


Kimm und Korn

Mixed media on canvas
80 x 60

The New Testament

Acrylic and ink on canvas, series consists of eight pictures.



The Birth of Christ

100 x 140

The Wedding at Cana

100 x 150

The Last Supper

140 x 100

The Baptism of Christ

130 x 90

The Feeding of the Five Thousand

130 x 100

The Crucifixion

90 x 130

The Temptation of Christ

60 x 80

The Transfiguration of Christ

100 x 130



City - Country - Escape

series consists of nine pictures.

Mixed media on canvas

The series „Stand - Land - Escape“ consists of a total of nine pictures that deal with the topic of urban and rural exodus. Neither phenomenon is conceivable without the other. Flight is only possible in one direction or the other - either from the countryside to the city or vice versa. A phenomenon that testifies to unspeakable movement, to constant change, to constant renewal, to leaving and arriving, to letting go and building up, to love and anger, to compromise and solutions, to distance and closeness, to family and life and to lasting energy. Qualities that characterise our society and without which a functioning society is inconceivable. My pictures speak of this and of the hope of being able to preserve this phenomenon.



City 1

120 x 100

Country 3

120 x 90

Escape 2

130 x 90



Ederlezi

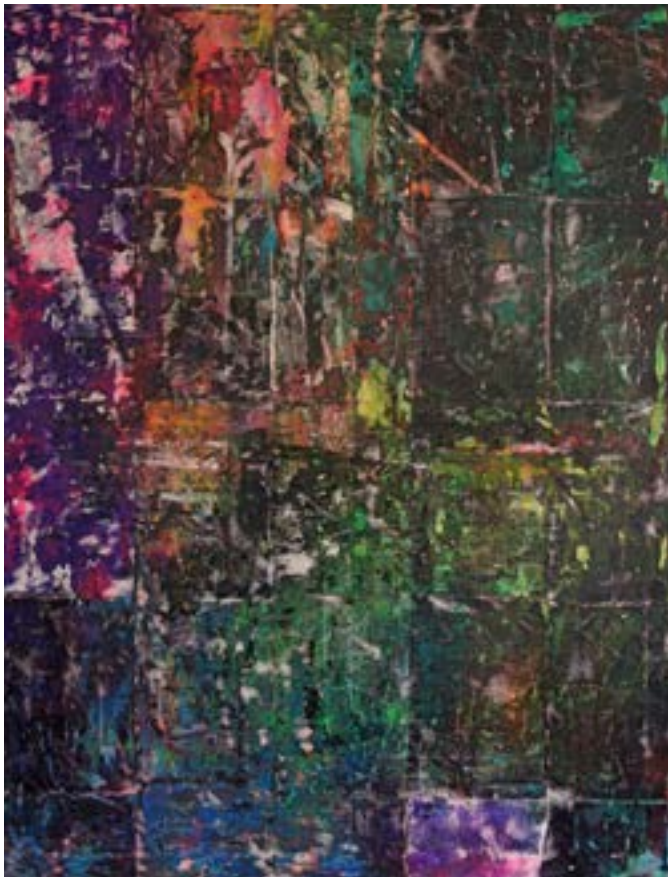
Acrylic, ink on wood
172 x 62

o.T.

Acrylic, ink on wood
100 x 140

o.T.

Acrylic, ink on wood
140 x 100



7 years of farewell

Mixed media on canvas
100 x 130



**The Trojan Horse
or the Architecture of the Animal**

Mixed media on canvas
100 x 130



Apollo

Mixed media on canvas
120 x 90



Ikarus

Mixed media on canvas
100 x 120



Datscha

Mixed media on canvas
80 x 60

o.T.

Mixed media on canvas
100 x 140

The Golden City

Mixed media on canvas
100 x 130

Paradiesneubau

Mixed media, resin on canvas
120 x 90

Prints



Bodytrack I

Xylograhie Brio Bahn
53 x 78

Bodytrack II

Xylograhie Brio Bahn
53 x 78

Bodytrack III

Xylograhie Brio Bahn
53 x 78



Home

Xylograhie
60 x 21



Flowers
Xylograhie
29,5 x 42

Flowers for the city
Xylograhie
29,5 x 42

COLLABORATION PROJECTS



Photo from the series „Pictures of landscapes“



WALZ² with Julia Weiser, 2017 - 2019

In the project WALZ², Julia and Erik Weiser, together with their three children, reimagined the concept of the Walz, whereby artists and craftsmen would spend a year or more travelling from one master to the next in order to perfect their skills. The Weiser family travelled through Europe in a converted camper van in order to experience the diversity of the continent's art scene and to exchange ideas with other artists and travellers. They also sought answers to the question of how art can adequately respond to the diversity and rapid transformation of society. The artworks created on the journey reflected the experiences of the family's mobile life. More than this, the journey itself constituted a collective artistic process, demonstrating that art can be encountered, made and happen anywhere. In keeping with contemporary society's favoured means of communication, and as evidence that art does not only belong in the gallery, the Walz was documented in a blog and accompanied by the cameras of a daytime television programme. The project also showed how art, travel and family life can be reimagined and combined.

www.jeweiser.de

peripheral visions with Julia Weiser, 2012-ongoing

Julia and Erik Weiser's joint photo project peripheral visions focus on everyday constellations, moments and coincidences which are usually only perceived peripherally, out of the corner of the eye. Their gaze is like that of an astonished child who for the first time sees discarded mattresses on the street without a bed in sight, dining chairs without a table, colourful traffic cones or workers in high-vis vests. The images are organised by subject in a constantly growing archive (which can be viewed online at www.jeweiser.de/peripheral-visions). The image groups draw attention both to similarities and subtle differences between the objects photographed. The archive invites the viewer to compare the information in the photographs with their own experiences of everyday life.



peripheral visions; from the „Kulisse“ series



Christian S., „Verloren und Gefunden“; Kunstraum Benjamin Richard

Art space Benjamin Richard with Moritz Frei, 2010 - 2011

The Kunstraum Benjamin Richard was a temporary exhibition space in Leipzig which aimed to make art production accessible to everyone in an unconventional way, regardless of education, age or background. The opening project was titled Einzelausstellung für 1,99€* (Solo show for €1.99*). Over a duration of fifty days, everyone had the chance for €1.99 to take part in a prize draw to win a two-week solo exhibition in the gallery. The arbitrary mechanisms of the art market were thus exaggerated to the point of absurdity. There were 362 participants in total, whose ticket purchases provided the budget with which an exhibition was staged by the winner, Felix Loycke. The project was featured in Preview Berlin.



Einzelausstellung für 1,99€*; Kunstmesse Preview Berlin

KUNSTGEWINNSPIEL, with Moritz Frei, 2010 - 2011

Every day over the course of 2010, Weiser and Frei took part in as many prize competitions as possible, with the aim of producing works of art from the winnings. The entire process was documented as a blog on www.kunstgewinnspiel.de. Entries to over 7000 competitions produced 29 prizes, which the artists used as material. With the project, they wanted to thematise the relationship between the artist and his or her material, and to invert established working methods. The materials were not chosen according to an artistic concept, nor was their use dictated by the inner logic of the work – they were the result of luck. The resulting artworks were first exhibited in 2011 in the Kunstraum Benjamin Richard; a selection was later shown in the Prima Kunst Container, Kiel.



KUNSTGEWINNSPIEL - Die Ausstellung; Kunstraum Benjamin Richard

CV

Name	Erik
Surname	Weiser
Date of birth	15. Januar 1978
Place of birth	Annaberg – Buchholz
Married to	Julia Katharina Weiser
Children	Oskar Weiser Tilda Sun Weiser Lou Wega Weiser
Address	Erich-Köhn-Str. 31 04177 Leipzig
Studies at Degree	Universität Leipzig Magister Artium (2004)
Profession	Freelance artist since 2008



Member of the Darmstadt Secession since 2016

Hardware stores, discount stores, online second-hand platforms, toy stores, roadsides, parks and beaches: these are the places where Erik Weiser finds inspiration and the materials for his artworks. Weiser has a preference for flotsam and jetsam, used goods and discount products. This inclination is by no means meant to be derogatory. He sees beauty and potential where others see nothing but trinkets and waste to be quickly disposed of.

Transformation is a leitmotif that runs through his entire oeuvre and is explored through various forms of expression. It is always about change, both in the motif and in the creation of the works, which emerge from a process of exploration, confrontation and reinvention. Everyday objects and scenes are transformed and reinterpreted as works of art.

It is as much about perception as it is about the images and objects that emerge from the transformation. Weiser's artworks embody a particular way of looking at the world and a playful interaction with it. By appreciating and reusing garbage and everyday objects and „upcycling“ them into art, his works open our eyes to the (often hidden) beauty of the environment and serve as a stimulus for a creative, careful approach to it. There is almost no trace of nature romanticism here - it is about the (often unintentional) beauty of the world that we humans have created.

Weiser's works arise from everyday experiences and encounters with people and his surroundings. As such, they always contain autobiographical elements. By often creating humorous connections between the exhibition space and everyday life, they also invite the audience to enter into a dialog. And it is always about art itself: about its forms and rules, about what constitutes art and where it can be found.

Weiser's artworks are colorful and playful, making people smile, but the longer you think about the materials from which they are made and the stories associated with them, the more you realize that they are never just funny. They are often about accidents, destruction or loss. The humor is always a little dark, the point of view a little sinister. It is this darker side that elevates Weiser's work to a critical, philosophical level.

Text: Timothy Wray

EXHIBITIONS AND PARTICIPATIONS

- 2025 **Raum für Kunst**, Darmstadt, *Illusion einer Zukunft*, Einzelausstellung
Museum Gunzenhauser, Chemnitz, *Best of II - Visitor´s Choice*
- 2024 **Werkschauhalle Spinnerei**, Leipzig, *Analysis of Anger*
Loop - B-Part Exhibition, Berlin, *Public Viewing*
Salzburger Kunstverein, Bistro Tula, *Chronische Widersprüche*
Designhaus, Darmstadt, *Ikon/Ikone/Kultbild*
Loosenart, Rom; *POSTCARDS* - Fotoausstellung
- 2023 **Zentrale für Kunst**, Wirkbau Chemnitz, *Insel*
- 2021 **mehrzahl**, Tapetenwerk Leipzig, *Game Changer*
Naturkundemuseum Leipzig- Sonderausstellung, *Kunst meets Naturwissenschaft*
Museum Perla Castrum - Schloss Schwarzenberg, Kunstpreis art-figura, *DISTANZ*
10. Windkunstfestival, *Drei kurze Filme waren von mir zu sehen.*
VKU-Forum, Berlin; Ausstellung der Nominierten des UPC-Kunstpreises 2021
ZZK – Lübz, Lübz; *Ausstellung der Nominierten des UPC-Kunstpreises 2021*
- 2019 **Kunsthalle Darmstadt**, 100 Jahre Darmstädter Sezession; *Helmpflicht*
Kunsthaus Frankenthal; *Perron-Kunstpreis – Ausstellung der nominierten Arbeiten*
Kunstforening Palæfløjen, Roskilde; *TRANSIT BERLIN 2019*
- 2018 **Galleri Heike Arndt DK**, Berlin; *MOMENTUM*
- 2017 **Mobilitätsmuseum PS.SPEICHER**, Einbeck; *Auto / Macht / Mobilität – Kunstpreis Worpswede 2017*
Galerie64, Bremen; *Preview Kunstpreis Worpswede*
Galleri Heike Arndt DK, Kettinge; *Spring exhibition*
- 2016 **Galleri Heike Arndt DK**, Kettinge; *Opdagelser 2016*
Darmstädter Sezession – Preis der Darmstädter Sezession, Darmstadt; *Hauptsache Skulptur*
The Grass Is Greener, Leipzig; Fotos aus der Reihe *peripheral visions* im Rahmen des **F/STOP** festival
Förderkoje, Kunst-Mitte, Magdeburg
Toolbox, Berlin; *Menagerie – Tiere im Zoo der Kunst*
kunstundhelden, Berlin; *F Ü T T E R N VERBOTEN*
- 2015 **Galleri Heike Arndt DK**, Berlin; *DETAIL*
Museum Schloss Schwarzenberg, *art-figura 2015*
Galleri Heike Arndt DK, Berlin; *FRESH LEGS*

- 2014 **Studienraum Carlfriedrich Claus**, Annaberg-Buchholz;
»Hommage à Carlfriedrich Claus – Worte, verdichtet«
Galerie Queen Anne, Spinnerei Leipzig; *polymere*, Einzelausstellung
Darmstädter Sezession, Darmstadt; *IN BEWEGUNG*
- 2013 **Galerie Queen Anne**, Spinnerei Leipzig; *Nachbilder*
Philippus Kirche, Leipzig; *Das Neue Testament*
- 2012 **Galerie Queen Anne**, Spinnerei Leipzig; *Coleoptera*, (Showroom)
Vieten & Gaberdann, Hamburg; *peripheral visions, Coleoptera*
- 2011 **Prima Kunst Container**, Kiel, c/o Stadtgalerie; *KUNSTGEWiNNSPiEL – Die Ausstellung*
Galerie Heimeshoff - Roger Schimanski, Essen; *Aus der Reihe der Insekten*
Kunstraum Benjamin Richard, Leipzig; *KUNSTGEWiNNSPiEL – Die Ausstellung*
Kunstraum Benjamin Richard, Leipzig; *foreign feathers*
- 2010 **strasserauf**, Düsseldorf
Frankfurter KunstBlock, Frankfurt am Main; *Fremdes und Vertrautes*
- 2008/2009 **Saatchi Gallery**, London; *SHOWDOWN WINNER*
- 2005 **Artpa**, Leipzig; *Ausstellung zum Film TU*
- 2001 **mdr Filmreihe**, Leipzig; *Geschichte Mitteldeutschlands*
- 1999/2001 **Alpha-Gallery**, Freiberg; *weltall, erde, mensch*, Dauerausstellung 1999/2001
- 1998/1999 **Kunst Keller**, Annaberg; *Totem, 100 Jahre Bertolt Brecht, Pyramiden*

SCHOLARSHIPS / PRIZES / NOMINATIONS

- 2026 ART CIRCLE International St. Wolfgang, Österreich, Artists in Residence**
2020 Projektstipendium im D21 Kunstraum und Naturkundemuseum Leipzig
2020 Denkzeit-Stipendium
- 2016 Förderkoje der Kunstmesse Kunst-Mitte Magdeburg**
2015 T.I.N.A. Prize – Amsterdam
2008 SHOWDOWN WINNER der Saatchi Gallery London
- 2021** nominiert für den 9. Schwarzenberger **Kunstpreis art-figura**
2021 nominiert für den **UPC-Kunstpreis 2021**
2019 nominiert für den **Perron-Kunstpreis**
2017 nominiert für den **Kunstpreis Worpswede 2017**
2016 nominiert für den **Preis der Darmstädter Sezession**
2015 nominiert für den 6. Schwarzenberger **Kunstpreis art-figura**
2014 nominiert für den **Preis der Darmstädter Sezession**

PUBLICATIONS

- Virtusens**, *Gedichtband Pimaerfarben – Primary colours*; 2001
Alpha60 Edition, *Filmkalender Zweitausendsechs – film diary 2006*

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