

# short Portfolio 2021-2025 Philipp Keidler

Scientific themes such as biology, ecology or chemistry play a major role in my artistic work. Their complex processes inspire me to approach processes in an artistic-research way and to put them into a new context. For example, the change in the habitat of a small beetle can reveal information about global trade routes and social developments. With photographs, sculptures, drawings, experiments, videos, sound and texts, I create relationships between individual themes that at first glance may have little to do with each other. Although a scientific approach is often the basis of my work, I always move between a field of tension between authenticity and fiction. This offers me the opportunity to show natural phenomena in a different, subjective form of truth and to evoke the viewer's own associations.

Installation view:  
„Wir schützen die Zukunft vor der Vergangenheit“  
2024





Ich hab Dir was mitgebracht, 2025  
35x40x47cm  
Chlorophyll print on towel

## Where is the Furniture?

Künstlerhaus Sootbörn, Hamburg  
Group exhibition with Lydia Bogdan and Svenja Deking

The three-person artist collective, consisting of Lydia Bogdan, Svenja Deking, and Philipp Keidler, combines an exploration of the themes of fiction and authenticity. They examine this tension from different perspectives using a variety of artistic means. As a collective, they share a haptic approach to materials and an interest in site-specific works. For the exhibition *Where is the Furniture?*, the collective has created utopian scenarios that oscillate between reality and fiction. These are further developed and spatially anchored in dialogue with the exhibition venue—its architecture and surroundings.

Philipp Keidler's work is often based on a conceptual approach. The two photographs were taken in the course of his exploration of an old salt mine near Halle (Saale). This has a direct impact on its immediate surroundings and the local ecosystem. The dystopian yet idyllic post-mining landscape is home to rare halophytes, or salt-loving plants.

The salt that has been mined over decades is used, among other things, as brine, which is applied to airport runways and also has an impact on the ecosystem there.

The works "Schrank" (Cupboard) and "Ich hab Dir was mitgebracht" (I brought you something) refer directly to the exhibition venue. As a storage space for school furniture, the cupboard exemplifies the different periods of time the location has undergone. The old furniture is undergoing a transformation, being covered with tar and becoming a resonance chamber for its surroundings.



Schrank, 2025  
Sound Installation, stereo  
08:54min



Exhibition view: Where is the furniture?, Künstlerhaus Sootbörn Hamburg

## Aus der Tiefe in den Raum

Blech Raum für Kunst e.V Halle (Saale)  
Solo exhibition

During an inspection of an old salt dump near Teutschenthal in 2018, Philipp Keidler makes an astonishing observation. The strangely idyllic nature of the industrial wasteland with the white mountain in the background reminds him of his home, the Allgäu Alps. He captures the impression photographically. Based on this experience, the author explores disreputable connections: The underground cavities of the former salt mine between Halle- Angersdorf and Teutschenthal are filled with highly toxic waste, such as industrial slag, by the company GTS. GTS acquired the tunnel from the Treuhand in order to “secure” it by backfilling. Backfilling is intended to prevent rockfalls and earthquakes on the surface. GTS has been a subsidiary of the Allgäu-based Geiger Group since 2008. The artist recognizes Geiger’s typical green coat of paint on the ventilation shaft. After the purchase, the down-to-earth family business increased the backfill in the mine to over 200,000 tons of industrial waste per year.

Philipp Keidler searches above and below ground for the strange and finds the familiar. He shows the overlapping of idyll and dystopia. The result, however, is not a blurred reference, but a re- sorting of the familiar and the relationships of space. The simplicity of the forms and the restrained play with building materials and raw materials create a simple, clear atmosphere without being simple.

The surface is broken by sounds, picked up by geophone from the depths of the gallery and the Allgäu valleys. The layered sounds make the invisible audible. In this way, the artist creates access to mining at a depth of 700m below Halle-Angersdorf and brings fragments of his own biography to light.

The installation is complemented by documentary reports from local residents and a project manager from the shaft sinking.

Philipp Keidler’s works invite visitors to experience an immersive, intimate encounter with post-industrial decay and the (apparent) idyll of home. The uncertainty remains as to what is familiar and what is alienating.

(Text: Ekke Metzger)

The project was realized as part of the Burg Giebichenstein University of Art and Design’s graduate scholarship and was supported by Werkleitz equipment rental.

Aus der Tiefe in den Raum  
2024  
50x297x50 cm  
Concrete, stainless steel, oak wood, PVC, lacquer, Acoustic insulation,  
loudspeakers, cables, amplifier  
stereo, loop every 28 min.





Exhibition view: Aus der Tiefe in den Raum, 2025



Panorama, 2024  
Series of five prints each 30x40 cm  
salt print, lime wood, glass



Exhibition view: Aus der Tiefe in den Raum, 2025

## Rêves en bleu

2024

Espace 29, Bordeaux (France)

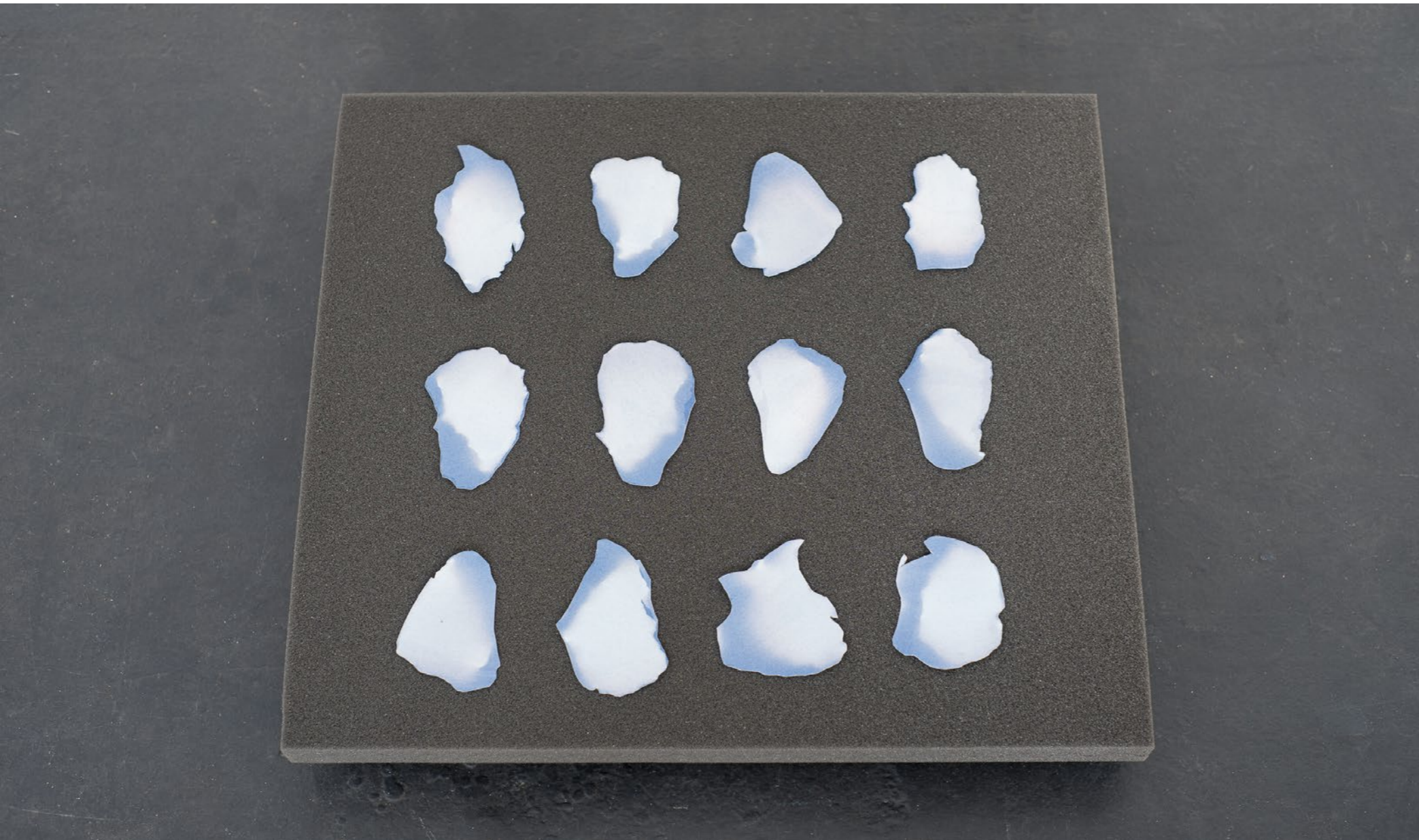
Group show Omlette en détours

The two exhibitions “Omlette en détours” and “Reserve sud” were created as part of a bilateral exchange between young artists from Germany and France. The idea behind it: within a week, a shared creative space should be created that invites exchange and experimentation and stimulates artistic discourse, with a focus on collective work.

During the first phase of the project, the lemon and the oyster became a medium of communication and connection among the participants. Musical, performative, installation, and culinary works were created around this theme.

During the project period, I explored the cultural and historical significance of the oyster.





Rêves en bleu, 2024  
50x50x10 cm  
Photogram, acoustic foam, wood



Exhibition view: Rêves en bleu, 2024

**Essentials / Abbiss 2023**

2023

Büro für\_, Halle (Saale)  
group exhibition

The work Essentials shows a salt lick hanging from a metal chain. The salt lick is an object that I come across again and again. It's not unusual for me to be walking through a forest and suddenly one of these stones is hanging there in the middle of nowhere. Depending on their age, they are moulded into organic objects by the touch of countless tongues, and on another walk near an old potash dump I find an old deer skull, the teeth lying loosely next to it. Both works were shown at the members' exhibition „Büro für Belegschaft“.



Abbiss  
2023  
13x18 cm  
Rehzähne, Objektrahmen



Exhibition view - Büro für Belegschaft, 2023, Büro für\_, Halle (Saale)



Essentials  
2023  
170x20x20cm  
NaCl, Metallkette, Schrauben

## Von Grund auf

2021

Büro für, Halle (Saale)

Diploma exhibition

The microscopic diatoms produce as much oxygen as all the forests on earth and their deposits can provide precise information about the climatic conditions of past geological eras. The shells of the algae are used in many industrial processes and in art and design, their fascinating forms significantly influenced the Art Nouveau style at the end of the 19th century. I cultivated diatoms to expose them later in a camera obscura. The image captured by the camera, shows a chunk of diatomaceous earth, a sediment composed of fossil diatoms. Because the living algae respond to certain light intensities with movement, they manage to trace the outlines of their fossil ancestors. Diatomaceous earth is formed when dead algae sink to the bottom of a body of water. In the process, plants can become trapped and preserved in the sediment. I imitate this process by treating today's crops with silica and then burying them. Over time, the organic components of the plants decompose and the objects become fossils in the future.



Überreste  
2021

8 Gläser mit Kieselalge und Grünalge, analoger sound



Ausfällung  
2021  
13x18 cm  
Color Inkjet Print



Abbild  
2021  
30x40cm  
Color Inkjet Print



Exhibition view, Von Grund auf, 2021, Büro für\_, Halle (Saale)



Vergrabung zukünftiger Fossilien. 1 Kg. Kalifornische Walnüsse,  
Fichtenholzbalken, Zierrose, Stück Apfelbaum, Dachlatte  
2021  
5 Color Inkjet-Prints, Baryta 20x30 cm