

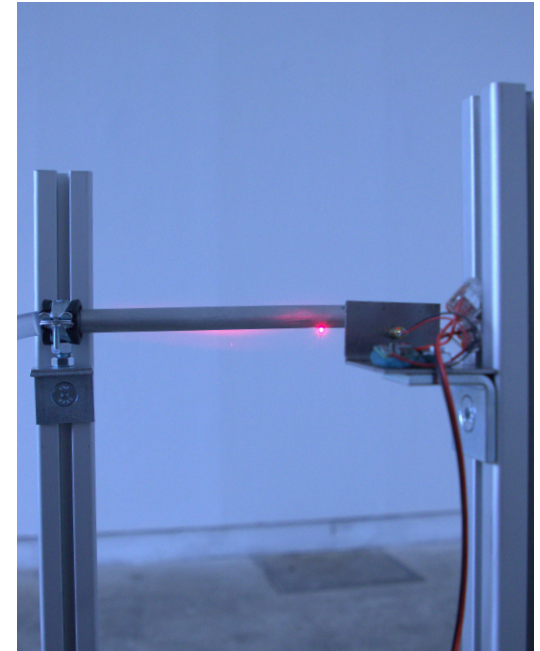
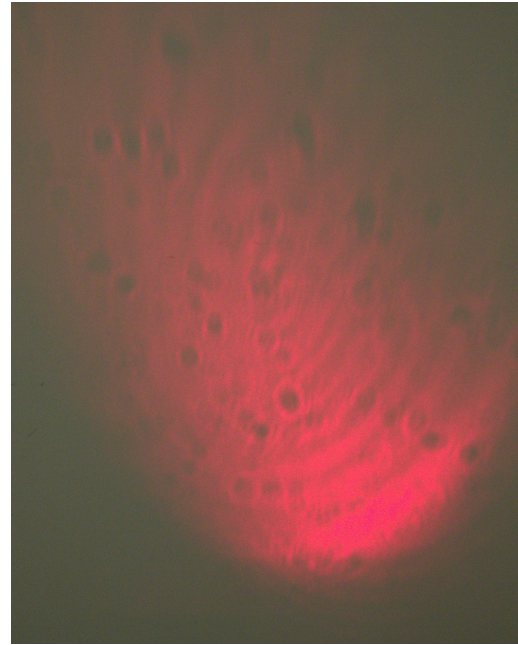


Pablo Schreyer

I am interested in the relationship between things and nature. In my work, I combine one with the other. I want my works to be real, to exist in the same space as I do and to be subject to the same influences.

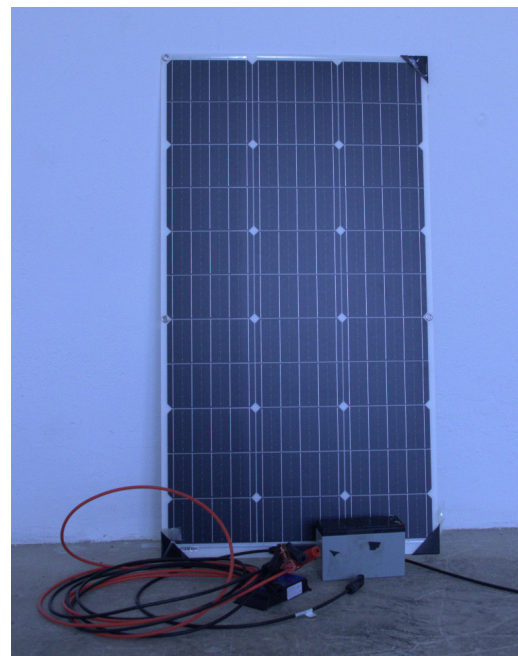


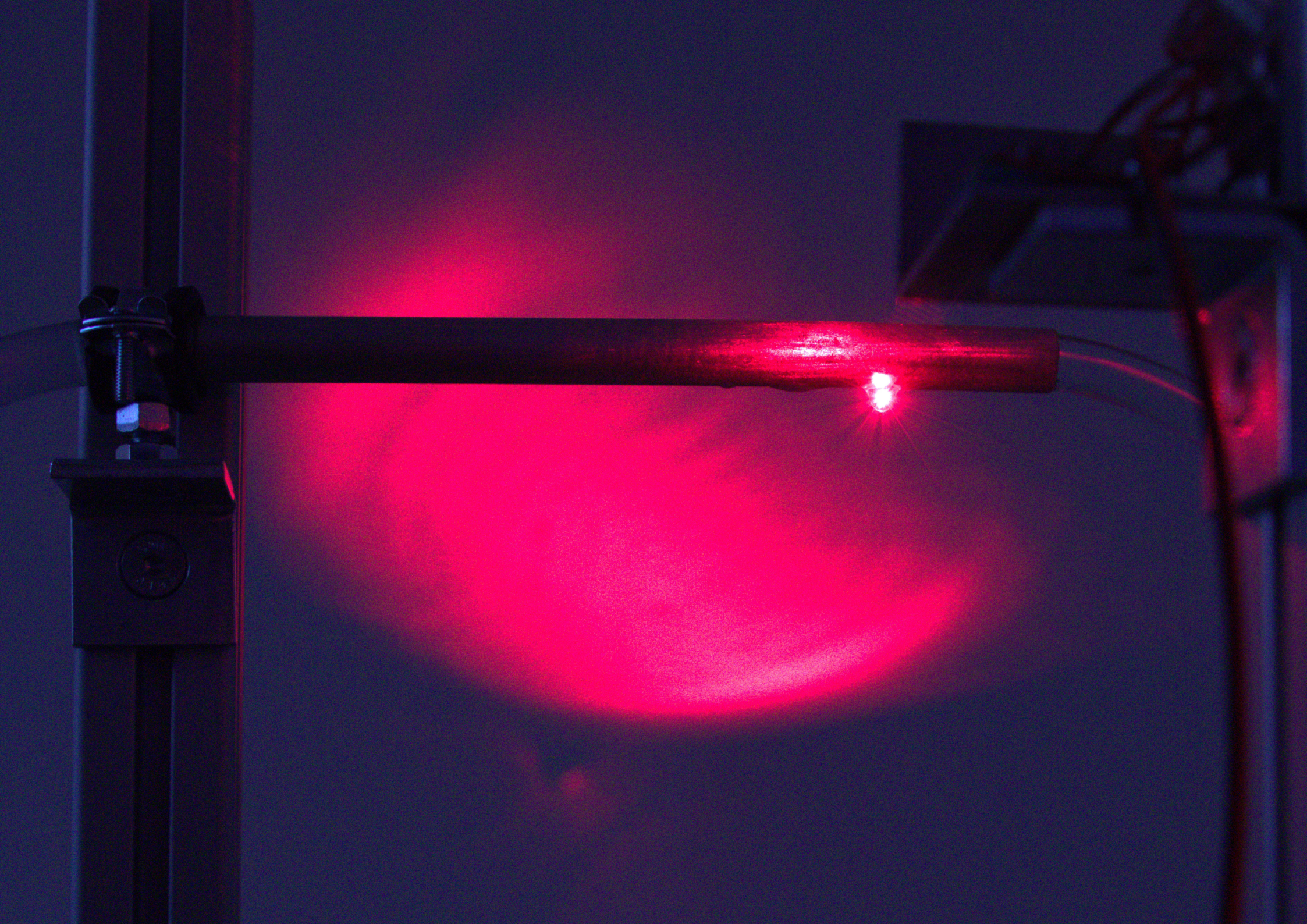
phenomenal piece  
2025



*Phenomenal piece* shows itself. The work has an active and a dormant, reproductive part. Supposedly inactive during the day, it only starts to move after dusk. The electricity generated from sunlight then powers electronic components that use an effect to create a visual projection in which the microorganisms living in the work become visible. The projection only occurs under certain conditions and appears in a continuous rhythm.

<https://vimeo.com/1068567668/e36b04576e>



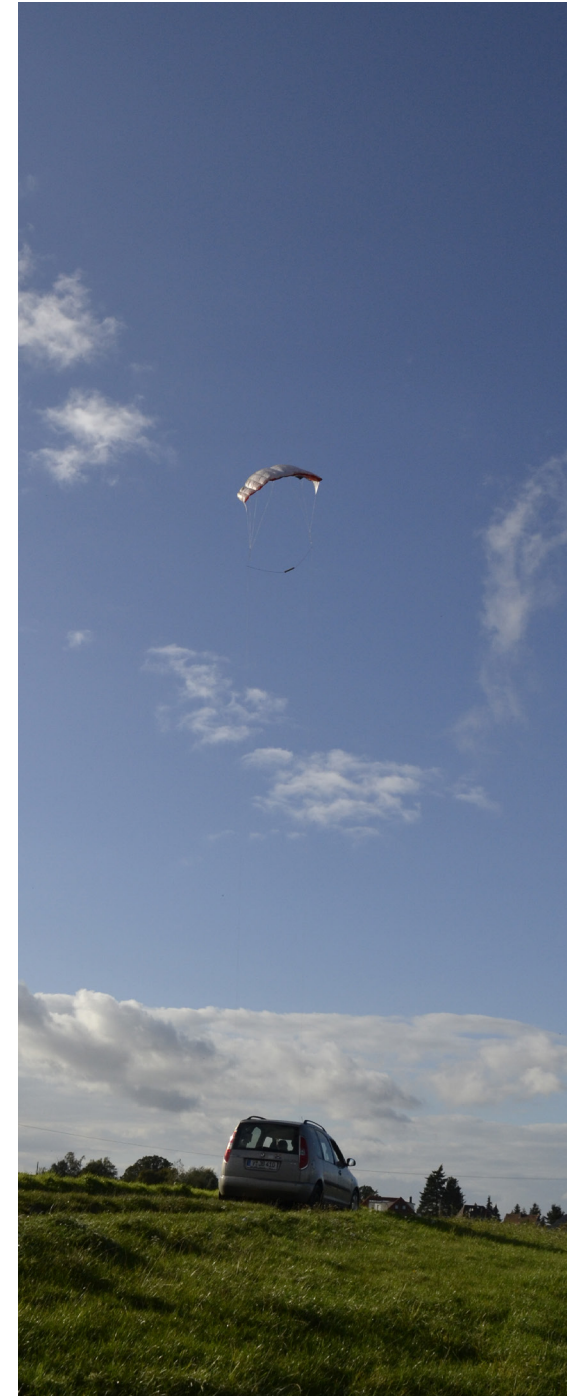




lightning cast  
2024

mixed media

In this work, which is still ongoing, I try to capture lightning. When lightning strikes poorly conductive material, it can cause vitrification, the lightning materializes in its form and changes the properties of the material it strikes. I am developing various devices to evoke changes through this phenomenon. With the help of a few friends, the devices are deployed. Once they have been deployed, they are usually in places that are inaccessible to people and are on their own.





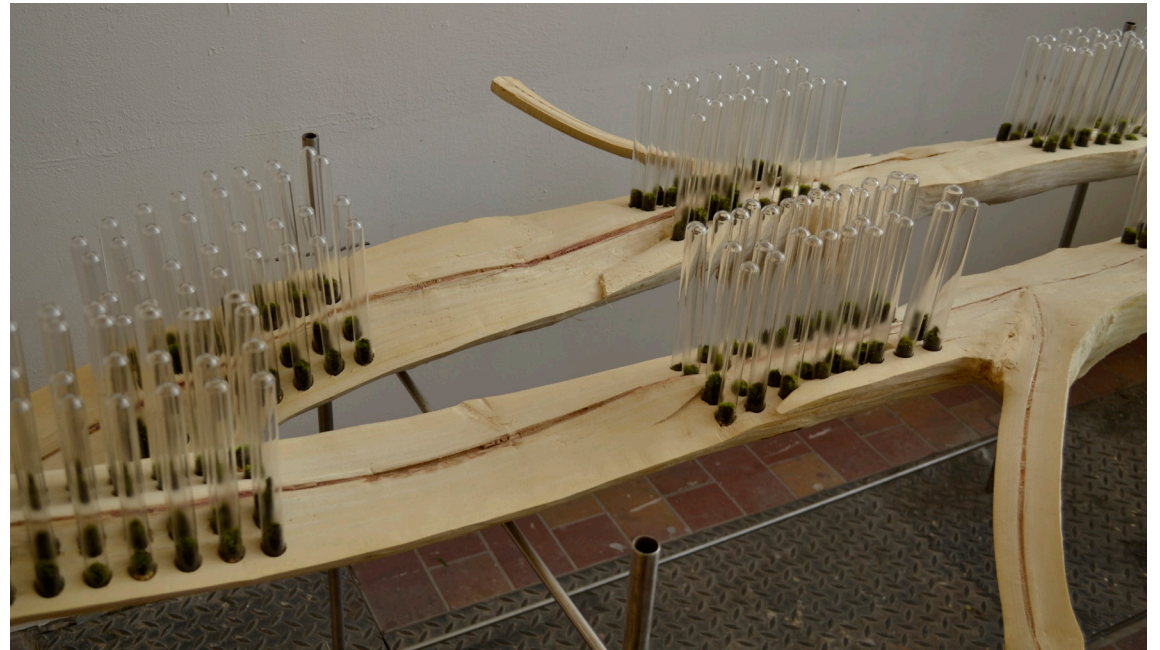




## solidification

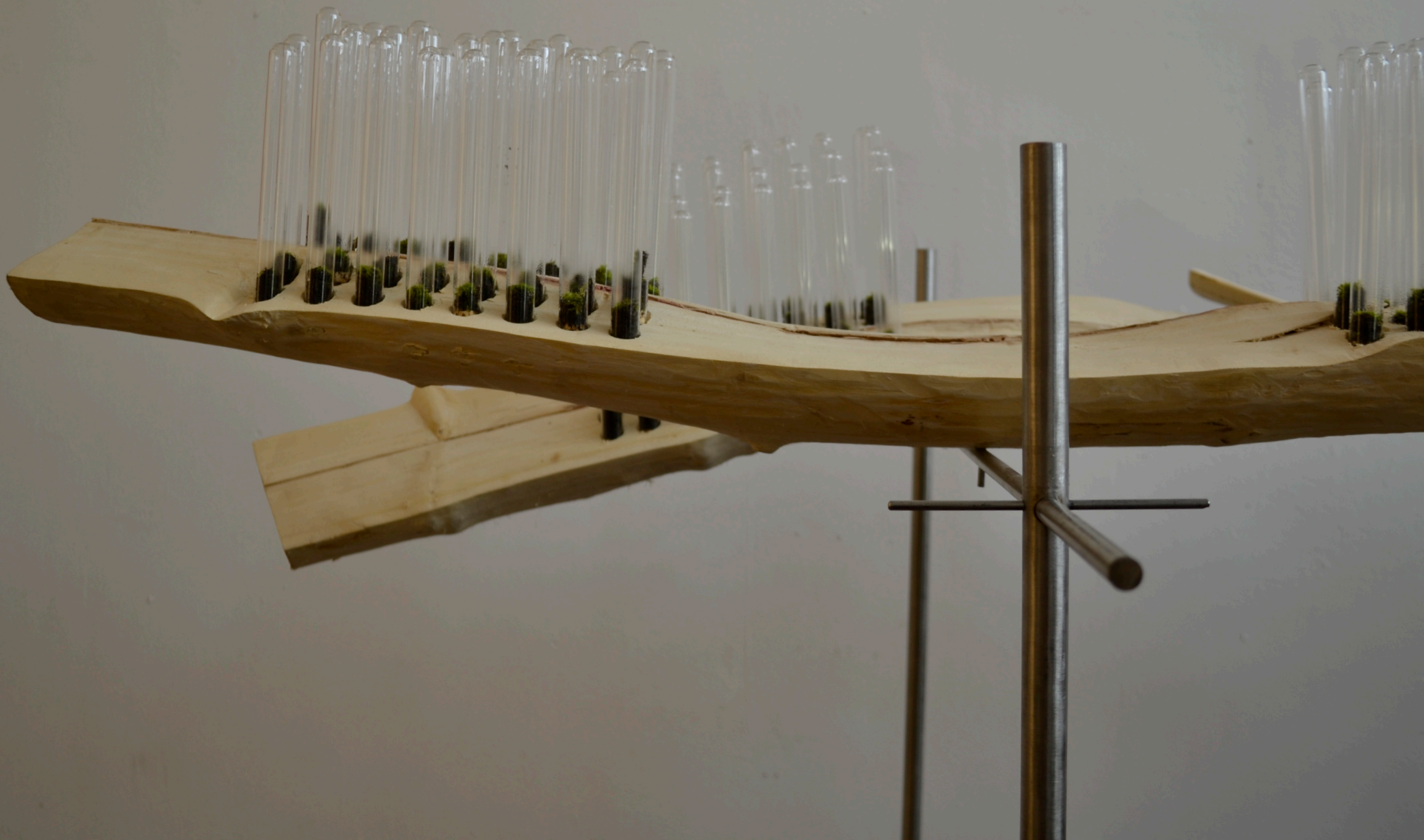
2024

wood, glass, stainless steel, moss, water, humus, air  
240×140×120cm



When I observe the materials that are used around me, I notice that many of them have been manipulated in terms of their durability. They often change more slowly than their natural source material. Work is necessary to bring about this change, the work is organized and follows a method. At the end of the process, the materials seem to retain a relationship to each other.







solid  
2024

hale porphyry, glass, moss, argon  
45×40×20cm

*solid* must be viewed several times.  
The capsule embedded in the stone is filled with moss and argon. The argon removes the carbon from the air, stopping all processes and decay.



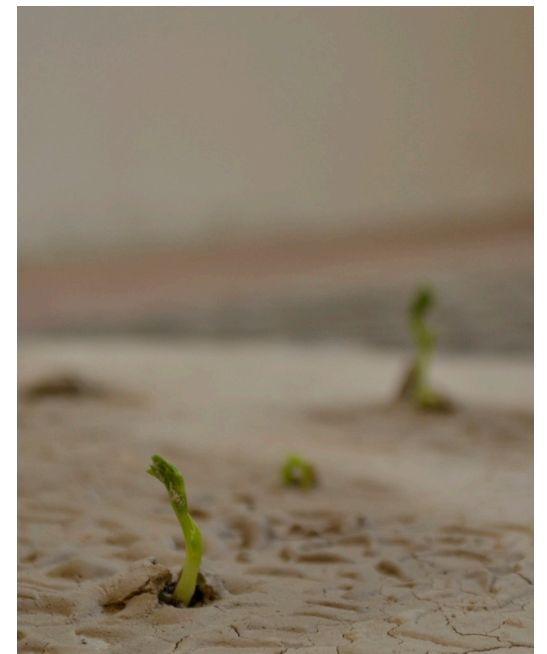
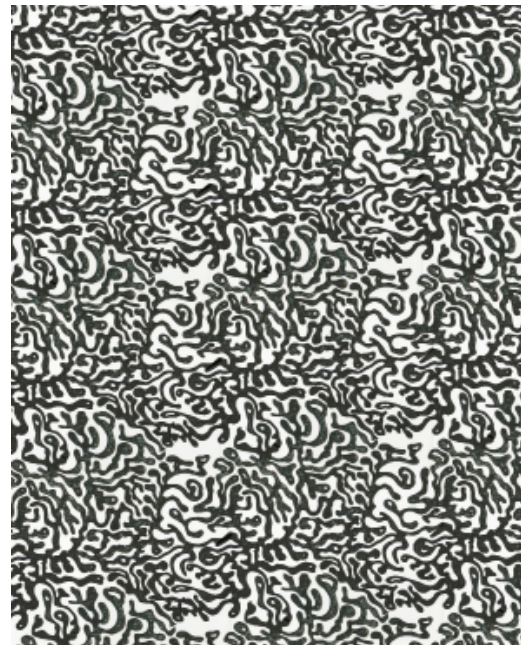


sandcastle  
2024

humus with various seeds, clay  
140×140×1cm



A matrice is pressed into the soil-humus mixture, creating a relief. It is part of an infinite pattern that I have created according to geometric rules. After pressing it on, the altered mass remains, which in response reacts to the intervention.





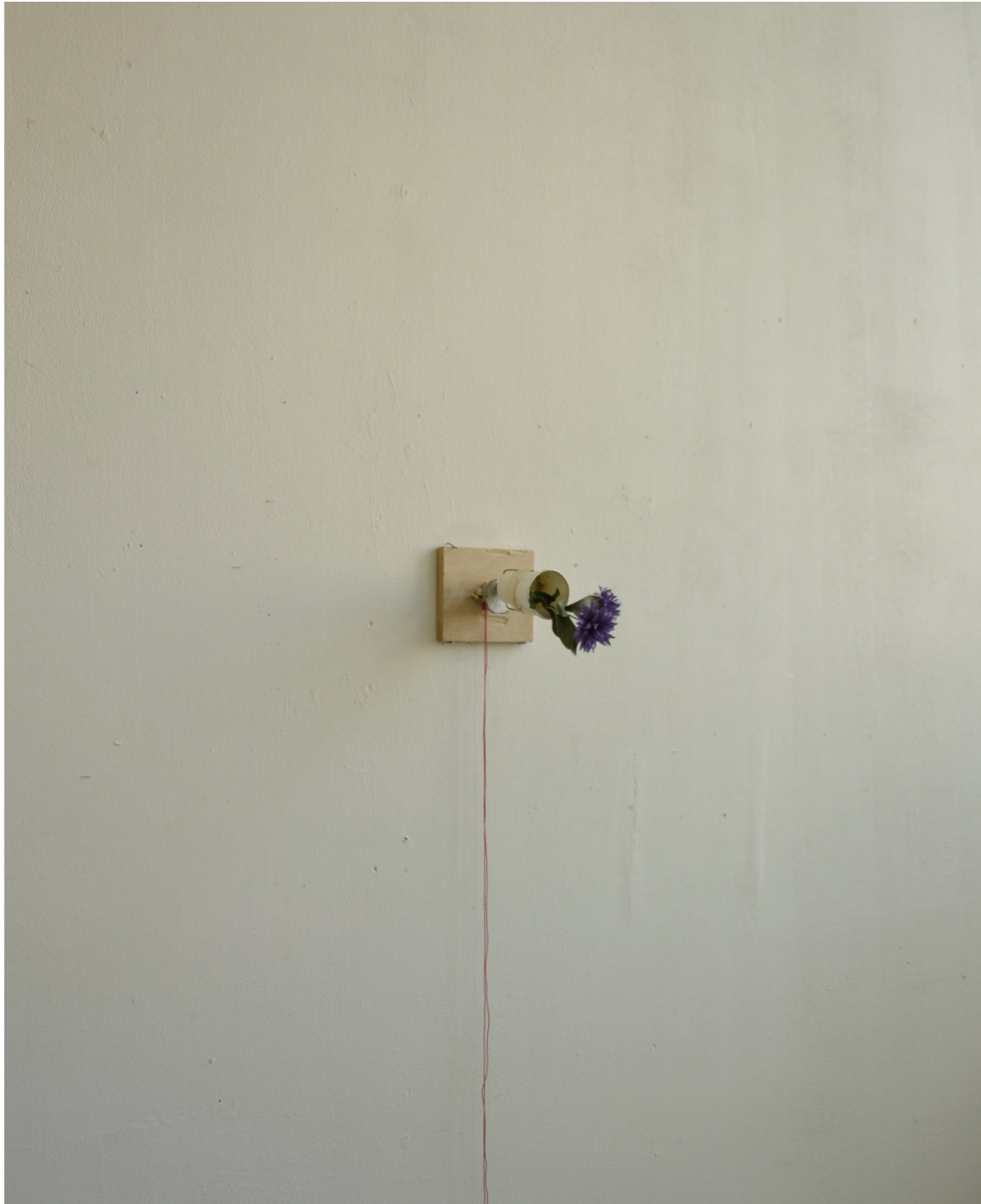
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2024

steel, rubber, string, seed capsules  
200×180×140cm

If the capsules dry under tension, their shape adapts to the string. If they break off during the drying process, they are suddenly shot up into the air as if by a slingshot.



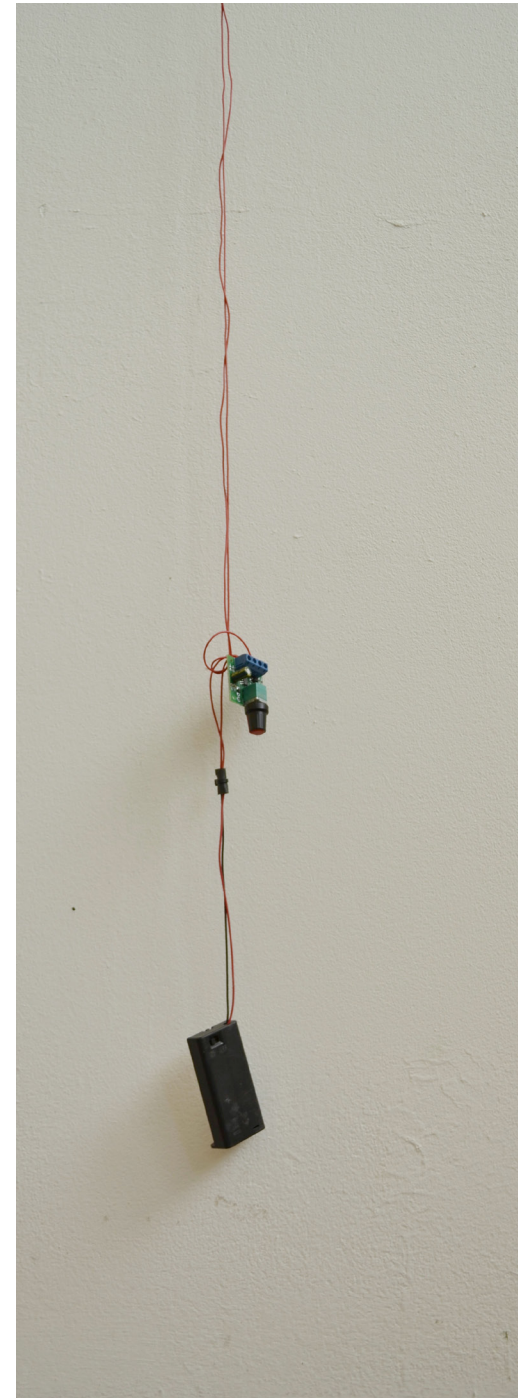




## growth orientation 2024

wood, rotary motor, flower, cup  
160×20×40cm

If a plant falls over, it is often able to right itself up. *Growth orientation* is based on the potential of a flower to straighten itself up while rotating permanently and very slowly around its own longitudinal axis.





## lookout

2023

windows, printed foil  
160×460×10cm



*lookout* provides a view out of the room onto a cultural landscape. The view changes through the constant overlapping of parts of the image.

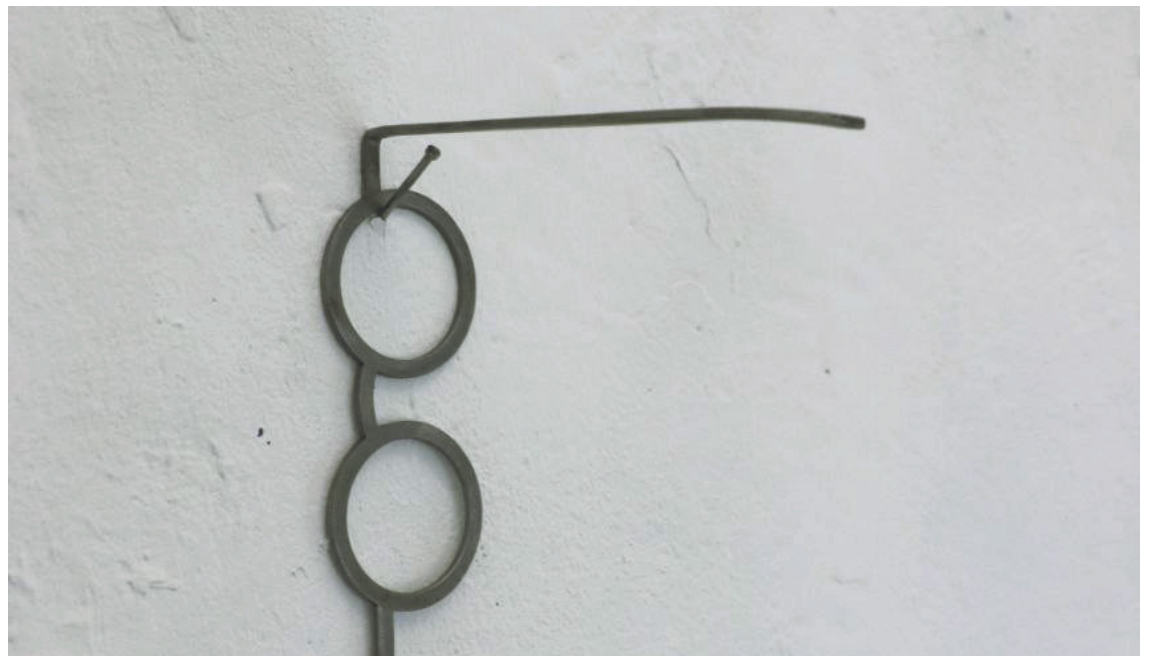
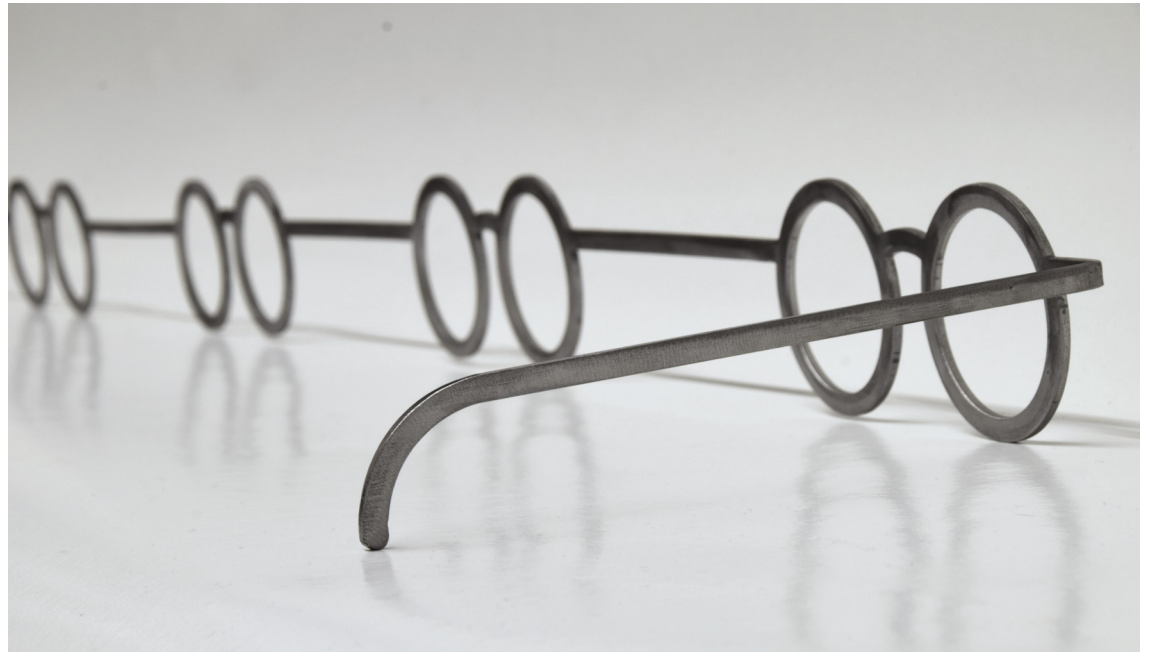




share view  
2023

steel, wax  
150×30×7cm

Coordination is necessary to carry *share view* on the group's noses.  
The object develops a kind of independent life of its own from the sum of the impulses introduced by the wearers, which determines the movements of the group in space.



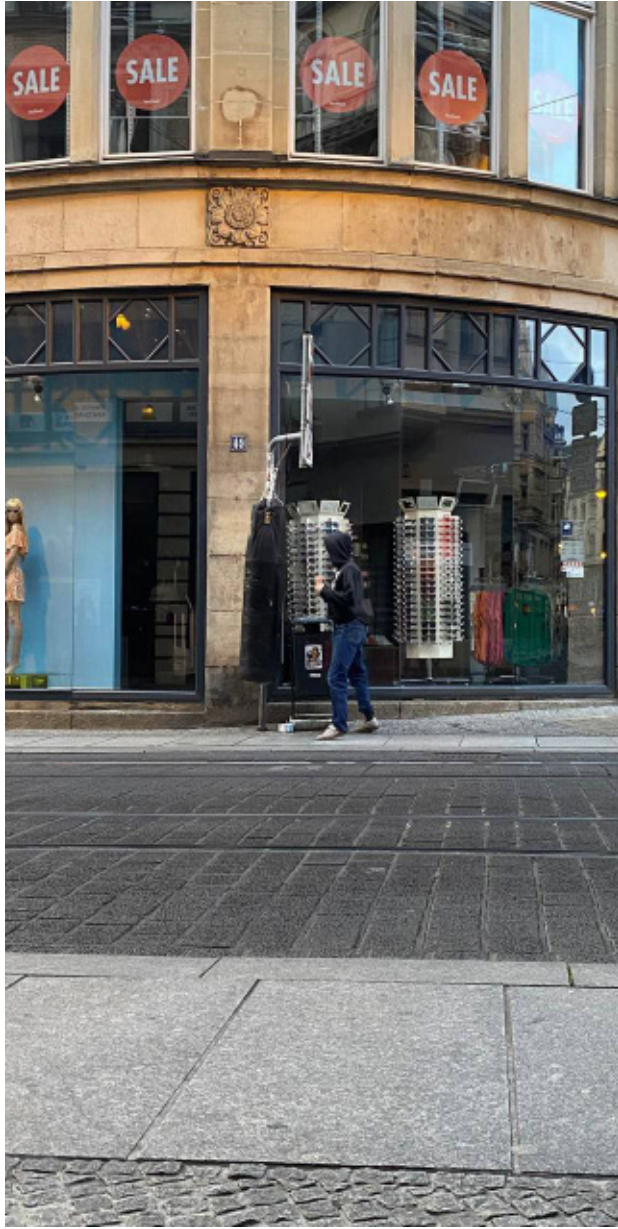




## erratic bag

2023

punching bag, tension belt  
170×40×40cm



A punching bag appears in various locations in public space and changes it.  
The work is a collaboration with Noah Müller.