



Alexandru Raevschi

Portfolio - Selected works

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About the artist

Alexandru Raevschi is a Moldovan-born artist and independent curator based in Bonn, Germany.

His interdisciplinary practice operates at the intersection of analog materiality and digital disintegration spanning performance, painting, digital sculpture, and immersive installations incorporating AI and VR.

Deeply situational and contextual, his work manifests as interventions across public spaces, white-cube environments, and virtual reality.

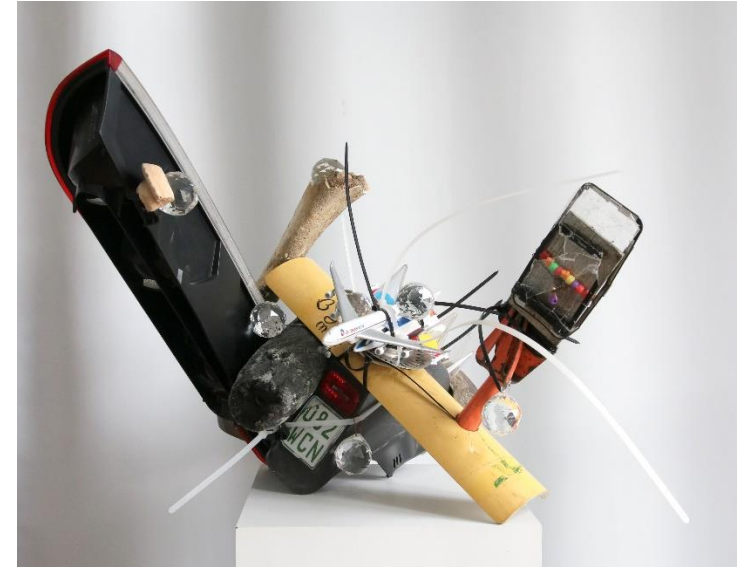
At the core of his research lie memory trauma and its anesthetization, the politics of invisibility, and the contested construction of national and individual identities within marginalized or shifting social groups.

In parallel with his artistic practice, he has developed curatorial and organizational initiatives focused on independent cultural production and experimental forms of collaboration.

His work has been presented internationally at institutions, biennials, and exhibition platforms across Europe and Asia, including the Havana Biennial, East Centric Architecture Triennial, Moscow Biennale of Contemporary Art, Zachęta – National Gallery of Art, Kunsthall Bergen, Palais am Festungsgraben in Berlin, Moscow Museum of Modern Art, Marburger Kunstverein, Kalmar Konstmuseum, the Museum of History Regensburg, among others.

Fellowships include grants from the Austrian Federal Chancellery, CEC ArtsLink (US), Nomura Foundation (JP), EEA Grants (NO), “KUNO” (EE), European Cultural Foundation (NL), among others

His practice enters public collections across Europe and Central Asia, including the Luciano Benetton Collection (IT), Regensburg Museum of History (DE), Bergen Kommune (NO), Collection of the Goethe Institute (AM), Country Museums Complex “Iulian Antonescu” (RO), Bukhara Art Museum (UZ), Kalmar Konstmuseum (SE), New Museum (DE), among others.



Reliquaries (series of objects)

The city emerges as the ultimate assemblage: a territory where organic and synthetic, human and spectral coexist beyond hierarchy, each object bearing its own material memory.

Plastic recalls petroleum, wood retains ecological time, metal exposes the resource logic of civilization. A future archaeologist will find not a human monument but a cross-section of an ecosystem shaped by urban “intra-action”, where authorship is blurred between humanity, matter, and chance.

This series of works is a radical ecological act, not a surrealist gesture.



Project initiated since: 2020

Ongoing, currently comprising over 100 objects.

Found objects, structural silicone polymer consolidation, mixed media

Documentation of the project:

<https://alexandruraevschi.com/reliquaries/>







Part of the project: Erste Hilfe bei Unfällen

Chapter: Extermination Factory.

I dedicated this project to my father, who lost all his relatives during World War II and is a Holocaust survivor.

In 2017 I began working inside the old Schwanhof tobacco factory a wartime labour camp where forced labourers from concentration camps were held.

Working daily within walls that preserved not only artefacts but the atmosphere of that history could not leave me unchanged. The exhibition was built across 3 years, piece by piece, in the attic of the factory's original boiler house.



The picturesque triptych was part of the exhibition:

Chapter: Extermination Factory. Erste Hilfe bei Unfällen

2020 · Oil on canvas · Triptych dimensions: 580 × 180 cm

Individual pixel dimensions: 0.6 × 0.6 cm

Documentation of the project:

<https://alexandruraevschi.com/chapter-extirmination-factory-erste-hilfe-bei-unfallen-project-first-aid-in-case-of-accide>



Part of the project: Erste Hilfe bei Unfällen

Chapter: We are all Sarah or Israel.

I dedicated this project to my father, who lost all his relatives during World War II and is a Holocaust survivor.

The multicolored, heterogeneous matter of society is like a body with state-organs. Amputation of parts and erasure of the Jewish community's historical memory in Marburg since the 12th century breed intolerance and self-destruction.

Through archives and art, the project seeks transparency: how to live together with those who are different, preserving uniqueness and common sense.

2020 "Kunst in Marburg", Marburger Kunstverein, Marburg (DE)

Oil on canvas · 360 × 280 cm

Individual pixel dimensions: from 1 × 1 cm, till 0.6 × 0.6cm

Documentation of the project:

<https://alexandruraevschi.com/erste-hilfe-bei-unfallen-first-aid-in-case-of-accidents-2/>



2022 · Oil on canvas · 200 × 100 cm

Hotbed of Invasion

Through this series of painting, a pixel grid transforms living tragedy into digital noise and statistics. Deconstructed fingers embody crystallized trauma, swarming into war's mechanical funnel, consuming individuality and leaving sharp shards of memory in digital chaos.

We do not reconcile past trauma; we inhabit its tension, redirecting the hostile gaze at the viewers to question: what it means to be seen?



Individual pixel dimensions: 1 × 1 cm

2022 · Oil on canvas · 200 × 150 cm

The lighthouse

In 1941–42, our grandfathers a Soviet and Japanese enemy signalers faced each other across the Sakhalin front line.

The lighthouse near Sakhalin on that shore is an architecture of observation without a subject, which represents observation that alters history.

We do not reconcile past trauma; we inhabit its tension, redirecting the hostile gaze at the viewers to question: what it means to be seen?

Date of implementation:

2026

Author(s) of the project:

Alexandru Raevschi & Hidemi Nishida

Documentation of the project:

<https://www.youtube.com/watch?v=ajDqWK1C6e8>

The video work is created using photogrammetry and is designed to be displayed via VR or in 4K resolution on a large screen.





Invasion of Interpretation

An interactive installation in Regensburg's public space, where mirror-effect surfaces connected the city's collective memory with its residents. The work revealed how the past refracts through personal perception, shaping identity and invited dialogue about experience, heritage, and self-recognition.

The project was implemented as an interactive installation in the city's public space as well in virtual reality through VR technology.

2019–2023 "Hidden Places & Creative Spaces", "Donumenta", Regensburg (DE)

The project was realized by casting original elements of ancient Roman fortifications using fiberglass technology and subsequently converting them into a VR experience via photogrammetry.

Documentation of the project:

<https://alexandruraevschi.com/invasion-of-interpretations-2/>