



Self portrait | Seda Mimaroglu | Ketuta Alexi-Meskhisvili | Foto Schiko

Andreas Reihse is a Berlin based musician and artist.

Since 1994 he is best known in his role as (founding) member of the internationally acclaimed electronic band **Kreidler**. As a solo artist he releases mostly electronic, often club-music.

He performed and/or deejayed e.g. in Berlin at //about blank, Acud, Arkaoda, basso, Berghain, diaphanes, Griebmühle, Ohm, Pan Am, or for CTM at Festsaal Kreuzberg, or Atonal at Tresor, at Salon des Amateurs Düsseldorf, at Shelter, SixPack, Liquid Sky, LaLic or JackWho? Cologne, Pudel or Golem Hamburg, Tate Modern, Bistrottheque or Studio Voltaire London, Bandabar Chisnau, Dorothy Parker from Heaven Tokyo, WHS Helsinki, or Mtkvase Tbilisi. Radio shows include NTS, BCR, and Kashmir.

Andreas Reihse is a renowned composer and performer of *music for artists* - for films, for plays, for performances, and for installations: among this are projects with Rosemarie Trockel, Hamish Morrow, Thea Djordjadze, Giles Round, Andreas Gursky, Frances Scholz/Mark von Schlegell, Mike Franz/Nadim Vardag, or Leiko Ikemura.

Activities over the last decade include an album production with Conrad Schnitzler (2012); the installation *Volkan* (House of Extravaganza, Stromboli, 2014); *Long Lines Andropov's Ears* – part of a project about *radical architecture* (2015); the *Entropie* OST with Isaac B. Trogdon (2015); *A&R* – a cross-media collaboration with Annika Henderson; *The General Line* – a performative series with Redmond Entwistle. Reihse co-curated and contributed to the album *Karl Marx 200!* (2019); among his ongoing collaborators are: Benjamin Walther – film music, installation pieces, performances e.g. with dancers Sigal Zouk or Tillmann Becker, and the theatre plays *Prometheus Nu* (*Betty Nansen Teatret* Copenhagen 2015), *Ich bin die Beute* (Theaterhaus Jena 2018), *Der Rest* (Theater Hof 2020), *Die Hamletmaschine* (Theater Hof 2022); Fette Sans – for a series of performative projects, or the *Agirica* OST; Dalia Neis – e.g. two surround audio pieces for cinema (Berlinale 2018), a NTS radio show, several releases on her label Wanda e.g. with Seda Mimaroglu, Fette Sans, Kiki Moorese, or the poetry artists compilation *Multiverse* (2021). Reihse produced music on several occasions for Sibylle Berg, incl. a performance with her and *p=p cooperation* at *re:publica#18*. Together with Thomas Winkler as *Periode* he has so far five releases, and also performs live. LXAR his project with Alex Paulick focusses on microtonal and/or multi speaker productions – e.g. the soundtrack for Heinz Emigholz's *Berlin Underground* (2021) or in 2022 an installation at *Periode*, an artist space co-ran by Reihse – in loose connection to his work at (now defunct) Image Movement Berlin, where he had curated over 200 events: performances, talks, screenings.

With Zaza Rusadze – as directors – he won the *muvi* Award at Oberhausen Short Film Festival in 2020. Together they worked on five more films for *Shared Campus Summer School* of the ZHdK, where Reihse taught (in 2020 and 2021).

Latest works with Kreidler include *2+2=22 [The Alphabet]* (2017) a film by Heinz Emigholz, the backbone of which is the band's recording for the album *ABC* in Tbilisi/Georgia, and the score for his film *The Last City* (2020). In 2019 the band collaborated with opera singer Asmik Grigorian for a show at Elbphilharmonie Hamburg hosted by Thea Djordjadze and Rosemarie Trockel. Kreidler's album *Spells and Daubs* was released in 2022, with an upcoming one in January 2024.

In his *leisure time* Andreas Reihse draws comics, writes for several media outlets and occasions about pop, art, and politics, and rides horses.

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