

Peter Oberloher

Bildhauerei

AdBK Nürnberg

Absolvent*innen 2023 / 2024



*1992 in Landshut

Klasse Lehanka



It took me about four hours to get from Rome to Florence. The FlixBus I took was 30 minutes late, but that was okay, because it was a pleasant temperature and I enjoyed being outside at night, especially before this long drive. The homepage of the Galleria dell' Accademia said the best time for a visit was early in the morning to avoid the crowd of visitors, but after my five minute walk from the bus station at Villa Costanza to the Piazza delle Belle Arti I became aware that I wasn't the only one who had read that advice.

I was still a bit dizzy from that alternation of reading and sleeping and listening to podcasts during the trip and my stomach made strange noises, but first I wanted to visit the Accademia before having breakfast.

After standing and waiting in line with all the other visitors who were here for the same purpose as me, I was finally allowed inside. It was the same air as nine years before. I try to focus on that which is between the volumes. The negative space. I think of a passage I must have read in a book, but I couldn't remember which one it was. "Das Aussehen der Welt würde für uns erschüttert, wenn es uns gelänge, die Zwischenräume zwischen den Dingen als Dinge zu sehen". Is it the architecture, the air which forces the same postures, the same gestures while wobbling around the statue. This apse is for ever in the same relation to the statue as the people visiting.

The room delivers the script for how to enter into a relationship with the center. The scenery is normative. There is no space for variation. I get carried away, take my obligatory selfies, swerve around people mounting fun-photos from their friends with the sculpture in the background, perceive the feeling of being part of a somehow ritual action.

I make my three or four rounds through the apse with my smartphone pressed against my chest. Which thoughts such a pose may allow and which not. Would such a posture hesitate?

It's almost 10 am, time for breakfast.

Peter Oberloher









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u. 1 – 10 Trying to be David 2023

Installation

MASSE VARIABEL

u. 1 3D-DRUCK, STAHL

u. 2 MULTIPLEX MEHRSCHICHTPLATTEN CNC GEFRÄST, STAHL

u. 4 – 5 AUSSTELLUNGSANSICHT

u. 6 ALUMINIUM-DRUCKPLATTEN (LITHOBLECHE) MASCHINELL GRAVIERT,
MDF-HOLZFASERPLATTEN SCHWARZ

u. 7 STAHL, FLÜGELSCHRAUBEN

u. 8 – 9 BILDSCHIRMAUFNAHME 14"04", IMAC, STAHL

u. 10 MDF-HOLZFASERPLATTEN GELASERT, STAHL

VITA:

2016 – 2023

BILDENDE KUNST (BILDHAUEREI)
PROF. MARKO LEHANKA,
PROF. MICHAEL SAILSTORFER
UND PROF. OTTMAR HÖRL
ADBK NÜRNBERG

SEIT 2022

STUDIUM
KUNSTGESCHICHTE / PHILOSOPHIE
GOETHE-UNIVERSITÄT FRANKFURT A.M.

2018

MEISTERSCHÜLER
BEI PROF. OTTMAR HÖRL

2013 - 2016

HOLZBILDHAUER
BERUFSFACHSCHULE FÜR
HOLZSCHNITZEREI UND SCHREINEREI
BERCHTESGADENER LAND

STIPENDIEN / PREISE:

2022

OSKAR-KARL-FORSTER STIPENDIUM

2015

PREIS DER DANNER-STIFTUNG

AUSSTELLUNGEN:

2022

DIE STÄRKE VON
DEINER BRUST LECKEN
PROJEKTRAUM BASIS E.V., FRANKFURT A.M.

2020

DER RIVER
ALTE BAUMWOLLSPINNEREI, LEIPZIG

2019

RROOOAAARR!
TIERGARTEN NÜRNBERG

GRENZLAND: BILDER
CEBB, SCHÖNSEE

NÜRNBERG BEI NACHT
CCA ANDRATX, MALLORCA

2018

ON SPACE
EDEL EXTRA, NÜRNBERG

GELD, DAS
AUSSTELLUNGSHALLE ADBK NÜRNBERG

2017

BEST OF
AEG NÜRNBERG

BOA JOHANNA
*GUIMARÃES NOC NOC,
GUIMARÃES, PORTUGAL*