

ALEXANDER REICHSTEIN

selected exhibitions & installations

FOR KIDS & ADULTS!



ALEXANDER REICHSTEIN (born 1957, Moscow) has lived and worked in Helsinki, Finland, since 1990, making art in different ways. He has been illustrating children books for international publishers, making sculptures and designing playgrounds, leading workshops and arranging happenings, building up temporary and permanent exhibitions and installations in a wide range of institutions from day care centers to prominent art museums. Reichstein's largescale exhibition projects balance on the edge between illusionism and elitist art, pop art and academic art, amusements for children and entertainment for aesthetes, while his playful interactive installations put viewers in touch with ancient myths and complex phenomena from cultural history. While Reichstein has changed the topics, concepts, media and style of his works over the years, he has remained faithful to his method, based on the active communication between art objects and viewers. The public has the chance to complete Reichstein's works conceptually and, sometimes, even physically. His artworks evolve like living organisms.



The magical transformations that occur at Reichstein's exhibitions are sometimes generated by hidden electric motors, compressors or computers, but more often by the energy of the viewers themselves, especially children. "The viewers can and must touch the exhibits, climb on them, explore them, build and rebuild them – in short, play with them," says Reichstein. An important feature of Reichstein's exhibitions is their mobility: they can be easily transported and installed. This has made it possible for museumgoers in Russia, Finland and many other countries to enjoy Reichstein's installations.

Alexander's work holds a special place in the artistic culture of Finland, where it was awarded the Finnish State Prize in 2008, the SLS prize in 2016, the Topelius Medal in 1999, and the Finlandia Junior Prize in 1997.





BESTIARIUM CONSTRUENDUM is an interactive exhibition based on a set of sculptured animal parts. Although quite large, these parts (bodies, legs, tails, heads, etc.) are light and easy to put together. By assembling the parts, visitors can create sculptures of ordinary animals or make up their own magical menagerie of fantasy creatures. It is possible to build creatures that are familiar from myths and fairytales (like the Minotaur, Pegasus or mermaids) or invent ones that have never been seen before. The sculptures in Bestiarium Construendum resemble the relics of antiquity. The colors and rough surfaces of the rather cumbersome sculptures convey the feeling of ancient cultures. However, they are supposed to be touched and played with. Visitors turn the exhibition into a performance, an ever-changing show. There is always something new being created: the possibilities are infinite.



Interactive exhibition,
2004.

Thirty-six parts.
Styrofoam, plywood,
papier mâché,
magnetic connectors.

Technical support:

Martin Hackenberg

Animation:

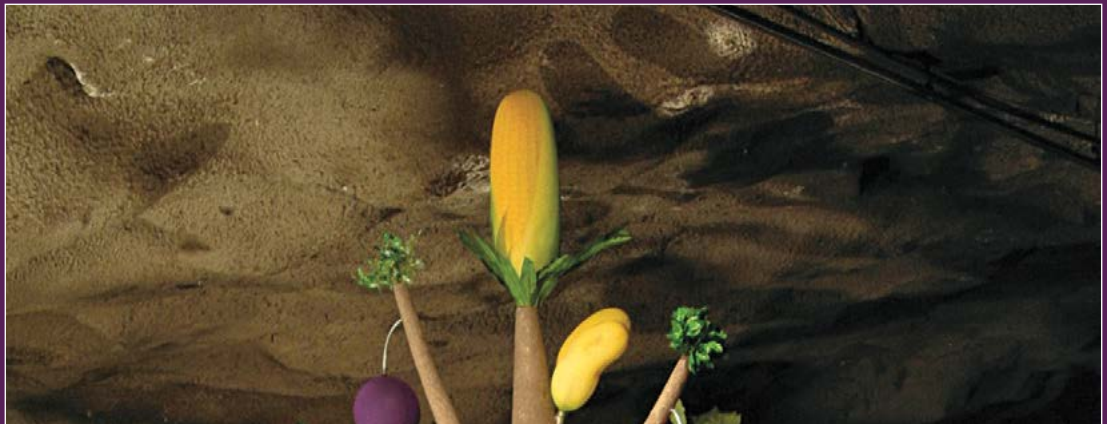
Alexander Reichstein

Music: Rami Eskelinen





FERTILITY FICTION reflects man's age-old dream of a magic plant that could produce enough food for all. Dozens of different kinds of fruit and vegetables grow on the branches of the huge tree of life: melons and carrots, bananas and cherries, potatoes and apples ripen to maturity and then wither, each to its own slow rhythm. The whole cycle of life happens right before one's eyes: birth, growth, death and rebirth. The tree is a reminder of both the fantastic promises made by Soviet pseudo-scientists in the not-so-distant past and the questionable merits of genetic engineering today.



Self-transforming sculpture, 2007.
Plywood, papier mâché,
pneumatic systems, hand-painted
inflatable balloons.
Technical support: Martin
Hackenberg
Music: Eerik Siikasaari



ALMA TERRA is a fantasy world that entices visitors to touch, climb and embrace it. Created for both children and adults, the object is a reflection on Mother Earth, whose children we all are, irrespective of our age and size. Alma Terra consists of a patchwork quilt beneath which there is a giant figure of a recumbent woman. Exhibition guests are invited to walk through the fields, rest in the soft forests of the valleys and touch the silk of the lakes. There are more than forty small soft toy cars, trains, planes, ships and houses to inspire play: to travel, to build, to perform, to invent stories. This project is also suitable for the visually impaired.



CLIMB AND PLAY!



Play installation, 2005.
Styrofoam, plywood,
foam rubber, cloth patchwork.
In collaboration with
Martin Hackenberg,
Vera Hlebnikova,
Kukka-Maaria Heikkinen,
Pekko Ulmanen







Christmas installation,
2010.
Styrofoam, wood, bricks.
Music: Für Alina
by Arvo Pärt



RECONSTRUCTING CHRISTMAS. The interest in forms that are fragmentary or broken was a starting point for this project. The form that is incomplete triggers certain processes in our brain, which force us to imagine the missing parts and create the illusion of a form completed and whole. The viewer's active role in the reconstruction process often leads to the perception that the incomplete form is even more fascinating than a perfect one. The empty space between the fragments seems to be charged with energy. Fragments of sculptures are placed in the exhibition space in such a way that they create an illusion of complete figures. The story of Christmas is so well known to adults and children alike that they can easily reconstruct the entire scene.





Exhibition project, 2000.

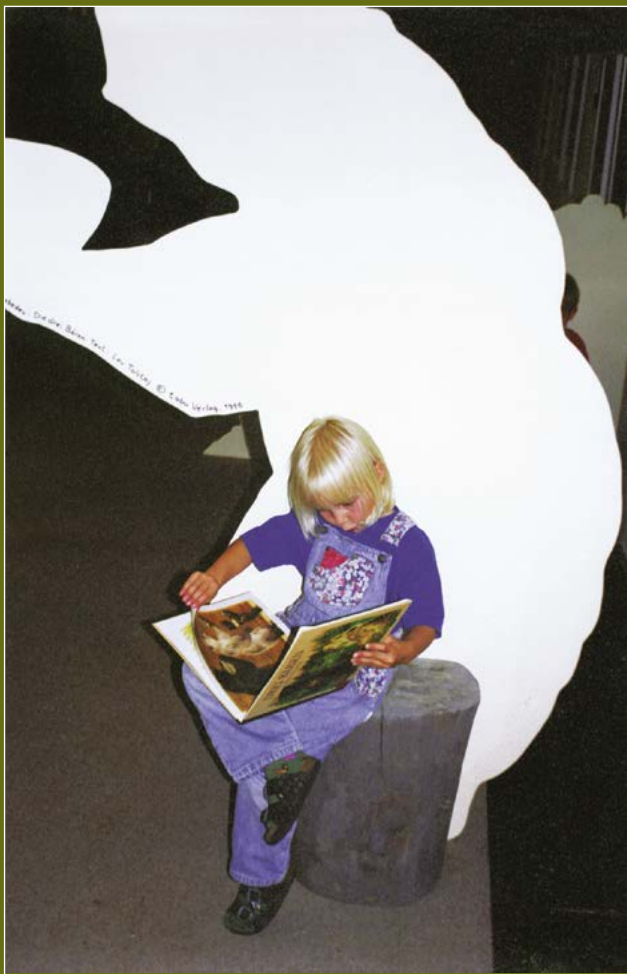
Wood, hand-painted plywood.

Included: two videos,
books and soft toys.

Carpenter: Martin Hackenberg

Commissioned by the International
Children's Library, Munich,
Germany.

READ AND PERFORM!

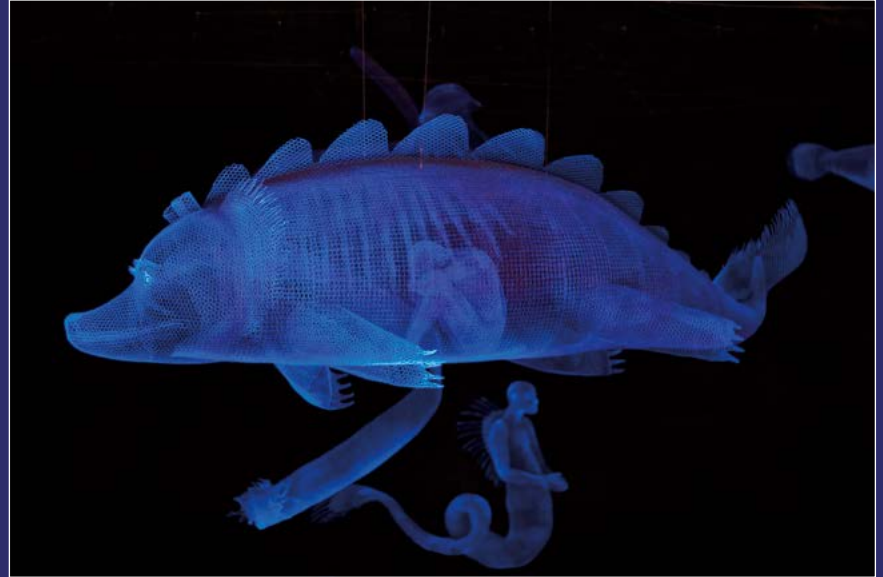


TEDDY BOOKS AND BOOK TEDDIES. This project promotes reading to children using bears as its main attraction. The project visualizes the bear's metamorphosis from a huge and dangerous wild animal to a nice soft toy and the most popular hero of children's books. The central object in the exhibition is the bear's house – a reference to the fairytale "Goldilocks and the Three Bears" – with three chairs of different sizes etc. But the whole house is a kind of library, built from bookshelves instead of logs, with a huge open book as the roof. The window is a screen where new bears appear all the time. There are also many bears of different styles and sizes standing around the house: they have come from pages of famous children's books. The original books are propped on tree stumps behind the bear images. Visitors are welcome to take any book and read it using the stump as a chair.

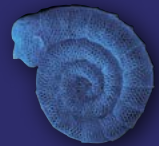




MARE NOCTURNUM is a sculpture installation reflecting myths of the sea and its monsters. It was inspired by images of fantasy creatures from old sea maps and engravings. Mermaids, Tritons, horses with fishtails etc. slowly circulate in a huge dark space. Made from wire mesh, these sculptures are semitransparent: a special lighting effect makes the sculptures glow and creates an illusion of being underwater, while magical music turns the installation into a meditation space. All the mechanical equipment used to rotate the sculptures is completely invisible.



Kinetic installation, 2002.
Sixteen sculptures of different size.
Wire mesh, fluorescent paint, UV light,
electric motor, 10-meter carousel structure.
Technical support: Martin Hackenberg
Music: Eerik Siikasaari







Interactive installation, 2007.

Plywood, foamrubber, felt,
wood, computer chip, sensor,
audio equipment.

Technical assistance:

Martin Hackenberg

Programming:

Michihito Mizutani

Felt: students of the Department
of Home Economics and Craft Science
of Helsinki University

Voice: Jonathan Lewis,

Maria Protassova

Murals and smaller art objects:

students of University
of Art and Design Helsinki

TALK TO THE EGG!

NEST is an interactive installation produced for the exhibition “Eläinten aika” (Age of Animals) at the Ateneum Art Museum in Helsinki. The nest is built from the trunks of young trees. It is quite large (2.6 meters in diameter) and soft, warm and safe inside. Kids are welcome to climb into the nest. One can hear breathing, snoring or knocking coming from inside the egg. If visitors touch the egg, it starts talking telling them stories and asking questions.

Nowadays NEST is a permanent installation in school Nr 109, Moscow (school’s principal Evgeny Yamburg)





Installation, 2009.
Hand-painted plywood.
Video:
Henri-Georges Clouzot
Music:
Francis Poulenc,
to texts by
Paul Eluard
Computer modeling:
Henrik Hackenberg
Construction:
Mihail Serstjuk
Commissioned by
Annantalo Art Center,
Helsinki.



PABLO & ALEXANDER: Playing with Picasso. When they look at it from a distance, visitors think they are seeing a huge, enlarged version of Picasso's painting "La Liseuse" (Girl Reading). However, the picture isn't there at all: it is a space filled with painted plywood boards that creates the illusion of the picture. It's possible to enter the "painting" just by stepping over the picture frame. Visitors (especially smaller ones) can explore narrow corridors, a second floor, "underground" passages, stairs and tunnels. Some surprises related to Picasso's work can be found inside: puzzles based on Picasso's paintings, mirrors with cubist self-portraits, a documentary about Picasso, an old telephone with Picasso's voice and, of course, Picasso himself, welcoming his guests. At the same time when seen from the outside, visitors of the installation become part of the artwork and are integrated into Picasso's painting.

STEP INSIDE!

Sculpture installation,
2010.

About 90 objects.

Natural stones, metal,
galvanizing.

Music:

Thomas Nguyen





PRIVACY. Several dozen stones are placed on the table or right on the floor: they look like islands in the ocean. Every island has only one inhabitant, one person sitting, lying or standing, reading, painting or writing, waiting and walking, playing or fishing, thinking and meditating. Each of us is in a way a separate island, and it is not easy to bring two islands together.

WITH THE STREAM is a similar project presenting a stream as a metaphor for life.



Sculpture installation,
2010.
21 objects.
Metal, galvanizing,
papier mâché.



MUTATIS MUTANDIS casts viewers in the role of active participants who transfigure the exhibit in the course of an ongoing performance. As co-creators, visitors fashion incredible images from the forms supplied by the artist. The exhibition itself consists of a monumental form reminiscent of a menhir and a set of anthropomorphic and zoomorphic parts resembling a Lego set. One can replace a human nose with a dog's, borrow eyes from a frog and attach wings, paws and a tail. The transition from humans to animals and various imaginary creatures is smooth and natural. With fragments of "ancient" sculptures scattered on the floor, the exposition resembles a ruin or an archaeological dig, and the performance itself, an attempt by scientists and conservators to reconstruct historic monuments from the wreckage.



BUILD AND REBUILD!



Interactive installation, 2011.
Styrofoam, plywood, wood, steel,
papier mâché, magnetic connectors.
Technical support: Martin Hackenberg
Animation: Alexander Reichstein
Music: Rami Eskelinen





AT HOME is an installation produced for the major exhibition "Carl Larsson: In Search of the Good Life" at the Ateneum Art Museum, Helsinki. Carl Larsson is one of Sweden's most beloved artists. The installation fills a large exhibition hall and functions independently for children and families inviting them to step inside the domestic circle and share the home life of the Larssons. Pictures of the interiors of the Larsson home "Lilla Hyttnäs" have been enlarged to fit the size of the walls and printed on hard semi-transparent boards in order to build real rooms from them: a dining room, studio, kitchen, bedroom, nursery etc.



Visitors can enter the rooms or peer from one room into another through doors and windows. Several hands-on activities happen in each room, from dressing up to doing housework and crafts of the period.

Interactive installation, 2012.
Plastic boards with color prints.
Rag rugs, clothes, books, toys, tools,
craft materials and other props.
Print: Kurtelius Media
Commissioned by the
Ateneum Art Museum, Helsinki.

THE FAIRYTALE WORLD OF RUDOLF KOIVU.

Rudolf Koivu (1890-1946) is one of Finland's best known illustrators. His skills and style stand out at their finest in his fairytale illustrations. Koivu created a whole fairytale world of his own. Incidentally, this world also reflects Koivu's personal character and fate.

Finnish forest with its mystical dimension was an important source of inspiration for Koivu. At the exhibition Koivu's forest-themed illustrations grow to the size of an actual forest, teeming with trolls and witches. Through the trees in the forest one can see a wondrous castle on a mountaintop in the distance beyond the river. Koivu's imagery of the underwater world appears (as video projections) on the water surface: amazing fish, mermaids, water fairies. Flying fairytale characters float about in the air.



ENTER!

Interactive installation, 2012.
Color prints on fabric and plastic boards.
Carpets, curtains, furniture, various props.
Animation and music included.
Print: Kurtelius Media
Commissioned by Retretti Art Center.



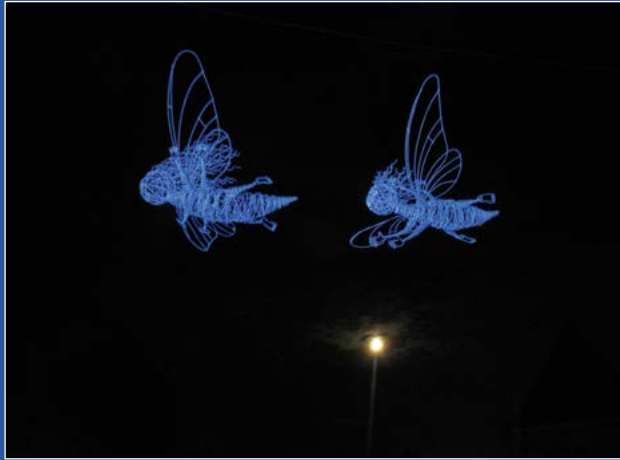
One can rest on the riverbank listening to the fairytales told by large seashells. There one realizes that the castle beyond the river is in fact a theater with a stage set and a curtain. Behind the curtain there are more elements from the world of fairy palaces: curtains, pillars, princesses, kings and, of course, a throne (visitors are welcome to sit on it). It is the kind of world that Koivu never got to know during his lifetime. It may reflect dreams Rudolf, a poor Finnish boy, got from seeing palaces and nobility in St. Petersburg, where he was actually born.

One could say that the exhibition design creates a stage which visitors can enter and assume the role of fairytale characters. They can suddenly become a poor orphan or a fat king, a cheerful fairy or a valiant knight, a beautiful princess or an ugly witch.





Sculpture installation,
2011 - 2018.
About 30 objects.
Steel wire, galvanizing,
paint, UV-light.
Sound:
Petri Laakso



METAMORPHOSES visualizes the changes a child undergoes as it matures. Here child development is correlated with insect metamorphosis. The characters of the installation are in consequence a cross between insects and children at different stages of their growth and development. Worm-like caterpillars come from eggs, they squirm as newborn babies do. They grow and get arms and legs and start running and playing around on branches like preschool children. They spread out their wings and fly away from home like teenagers. In UV light creatures glow by night like fireflies.

The installation is accompanied by sound effects: creatures laughing, crying and mumbling in an unknown language.



Interactive exhibition, 2013.
Mixed media.
Technical assistance:
Martin Hackenberg
Curator: Marina Maguidovich
Composer: Eerik Siikasaari
Exhibition texts:
Tapio Markkanen,
Viktor Abalakin,
Vladimir Surdin,
Nina Braguinskaya,
Darja Agapova

CREATE!

TWELVE MONTHS. The change of seasons is essential to our perception of the world. Even small children have their own seasonal experiences. That is why this exhibition has been designed as fully interactive. It invites both children and adults to join in. The exhibition is a non-stop workshop where anyone can produce something for the ever evolving display.

The central object is a huge tree with twelve rows of branches, representing the months of the year. The year tree rotates constantly in the center of the exhibition space. The space is divided into four areas, one for each season, with a workshop table in each of the four corners. Exhibition guests are then allocated a working area according to their birthday dates and produce small decorations that correspond to the month of the year they were born in. The guests then hang the completed decorations on the matching branches of the rotating tree thus adding to the display of the month they were born in. As the tree rotates guests observe the seasons passing by and changing.



There are lots of other activities at the exhibition as well.





LEVIATHAN. A metal sculpture of a sea monster 12m long, 2.5m high. Collects plastic rubbish and so helps to clean the ocean. Children feeding the monster with rubbish enter it through its gaping mouth.

Participatory art object, 2019.
Galvanised steel,
yarn, plastic rubbish.
Metal works: Kirsi Vahtera
Commissioned by the
Maritime Museum of Finland.





Permanent installation, 2010.
Reinforced colored concrete,
epoxy, natural sand.
3D-modelling: Varja Protassova
CNC-operating:
Martin Hackenberg
Carpentry: Mihail Serstjuk
Casting in concrete: Ari Väisänen

THE AMAZING SANDCAKES. This art piece is placed outside the day care building in the sandbox, the classic place of childrens' ceaseless creative work. Huge objects are shaped as simple geometrical forms, they are extremely heavy and firm, but look soft like cakes made of sand. Except for the cone all other objects may be used by children as safe working surfaces for their own creations.





Interactive audio
installation, 2015.
Music director:
Vladimir Rannev
Curator:
Maria Melnikova
Sponsorship:
White Nights
Rotary Club
Technical assistance:
European Museum
Technologies

SIT AND LISTEN!

CONCERTO FOR EIGHT CHAIRS is an interactive audio installation that makes it possible for visitors to spend time inside the music, feel as if they are part of it and become members of a chamber orchestra if only for a few minutes.

Eight chairs are placed on the lawn. The musicians are missing, but Mozart's Serenade in C Minor K. 388 is quietly playing. The signage on the music stand in front of each chair shows who should be playing there according to the strict rules of orchestra seating: the bassoonist, the cellist, the clarinetist or the violinists. If one sits on the clarinetist's chair, the clarinet will sound as loudly as if one were holding it in one's own hands. As one moves to the cellist's chair one finds out what she or he is playing at the moment according to the composer's score. And what happens if visitors sit on several chairs or all of them at once? Visitors can experiment ad libitum. One can feel like a proper conductor!

The project was created for general public without age restrictions. It has been specially adapted to the needs of the visually impaired.



TOPELIUS FAIRYLAND. Zacharias Topelius (1818-1898) was one of the most influential opinion leaders of his time. He is also considered to be the father of Finnish children's literature.

The exhibition explores the background of Topelius' "Läsning för barn" (Lukemisia lapsille, Reading for Children) stories, its publication and illustration details. It also recreates Topelius' fairytale scene as a gigantic magical playground for children. It opens with a "book wall" constructed from the covers of Topelius' books. Behind each cover is a secret chamber concealing a special object. This is a reference to the actual fairytale, to Topelius' beliefs and ideals, but one can also play with it. The huge book cover in the middle of the wall serves as the door leading visitors to the exhibition.

The exhibition itself is segmented into different themes, each one represented by a huge open book. Each book leads visitors to a different landscape: countryside, forest, sea, castle, desert or snowbound Lapland. Each opening is a collage: different styles of illustrations of different Topelius' editions are judiciously combined on a common background with respect for individual artwork and gratitude to individual artists whose beautiful creations have made this exhibition possible.



The exhibition is chock-full of fairytale props with which one can play. Small visitors can cook, go fishing, pick mushrooms, crawl in the castle cellar, rummage through a treasure chest, dress-up as princes and princesses, sell goods in the town market, recall the pranks they've been up to, indulge in exotic confectionery, warm themselves at the hearth of a Lapp "kota" hut, build snow castles and snowmen and converse with the Well of Truth.

Interactive installation, 2012.
Color prints on fabric and plastic boards.
Wooden boat, furniture, dishes and various props.
Printing and installation:
Janne Kurtelius
Sound design:
Petri Laakso
Props:
Ansa Alahuhta
Marianne Hopponen
Wardrobe:
Liza Gezenzweig
Evgenia Fiakinskaya
Commissioned
by the Päivälehti
Museum, Helsinki.



Installation
of wasted
books,
1994 - 2016.

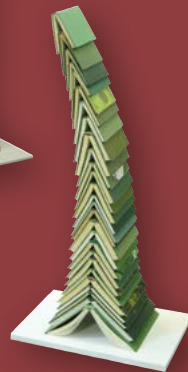


FOLLOW THE WAY!

AROUND THE BOOK. The book labyrinth takes up most of the room. It has been fashioned from books discarded by their former owners. Architecturally, the labyrinth resembles a ziggurat or a pyramid. The outcome is somewhat like a temple for worshipping books as objects printed on paper, for it is such books as these that are yielding a number of their functions to electronic information devices right before our eyes. The fall in demand for printed books has thus been reflected in people's willingness to discard titles they so recently coveted.

The other book-based artifacts in the exhibition (towers, spirals, arches, trees, little houses etc.) show the rich possibilities offered by books as building material. Whatever we produce from books, the viewer instantly perceives the artifacts as repositories of meanings and symbols entwined with the very nature of books. Thus, a book tower is transformed into a stairway to knowledge; a book arch into a cathedral portal; a book house, into a temple of science; and a book spiral into a whirlpool sucking the reader into its vortex. Meanwhile, a book tree reminds us of raw materials from which paper for printed books is usually manufactured.

The books were not harmed in any way during construction of the labyrinth. On the last day of the show, the book maze is to be dismantled, and visitors would be able to take home whichever books they like free of charge. Unclaimed book objects are to be packed up and eventually might be exhibited somewhere else.





LAST PARADE is a site-specific video installation that creates a wildlife reserve filled with rare animals and birds, where the shadows of endangered and threatened species march perpetually along the water edge. Animals walk in pairs just as they did when marching towards Noah's Ark but slowly fading away as their last parade ends.



Multichannel video
installation, 2016.
Animation: Tatyana Moshkova
Sound: Georgi Baranov
Commissioned by the
Moscow Polytechnic Museum.



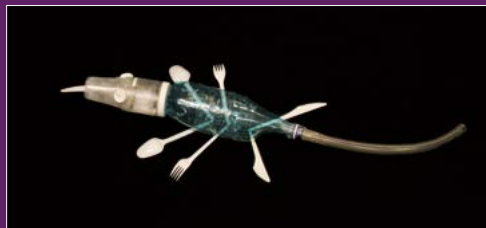
SHADOWS OF THE PAST. It would seem that old houses are still inhabited by shadows of those who once dwelt there. Ghostly silhouettes from different ages pass before viewers in an endless procession. Gentlemen in wigs march solemnly past, maids of honor mince about, servants carry refreshments, children at play dash by and revolutionary sailors escort an arrested man. The procession is following the intense rhythm of Shostakovich's music that conveys the dramatic feeling of the inexorable passage of time. Full of vicissitudes the history of the place is reflected in individual tragedies of human lives.

Video installation, 2013.
 Animation: Tatyana Moshkova
 Featuring an excerpt
 from Symphony No. 5
 in D minor, Op. 47,
 by Dmitri Shostakovich.
 Commissioned by the
 Gatchina Palace Museum.

Sculpture and light
installation, 2019.
Glowing frame
and plastic rubbish.
Commissioned
by the National
Museum of Finland.



ERUPTION. This installation is created in collaboration with the National Geographic TV Channel and the National Museum of Finland. The artwork constructed from plastic waste spills out of the National Geographic's glowing yellow frame. This exhibition portrays a possible future in which garbage evolves into awkward creatures and takes over. At the exhibition visitors are invited to consider our own use of plastic and ways in which we can make a change.





GHOSTLY GUESTS (a.k.a. THEY WERE HERE) brings people from other time and place to life. This installation maintains that people never truly disappear without a trace: they remain as long as we remember them and imagine them. Characters from the past wander in the park, meet each other in the street and enjoy fresh air on the balcony. Glowing almost immaterial bygone figures are displayed in a modern environment to be met by urban dwellers of today.

In UV light figures from bent wire sprayed with fluorescent paint come to life like some kind of ghosts. These translucent characters blend in with their environment in such a way that the backdrop of surrounding old buildings becomes part of the artwork. Stylized figures remind one of line drawings but are three-dimensional.

Sculpture installation,
2016 - 2019.
More than 50 sculptures.
Steel wire, galvanizing,
special paint, UV-light.

Music:
Johann Christian Bach
Johann Sebastian Bach
Ludovico Einaudi
Charles Ives
Sergei Prokofjev
Arvo Pärt
Alfred Schnittke
Moishej Vainberg



ALEXANDER REICHSTEIN

ARTISTIC AND PERSONAL MILESTONES

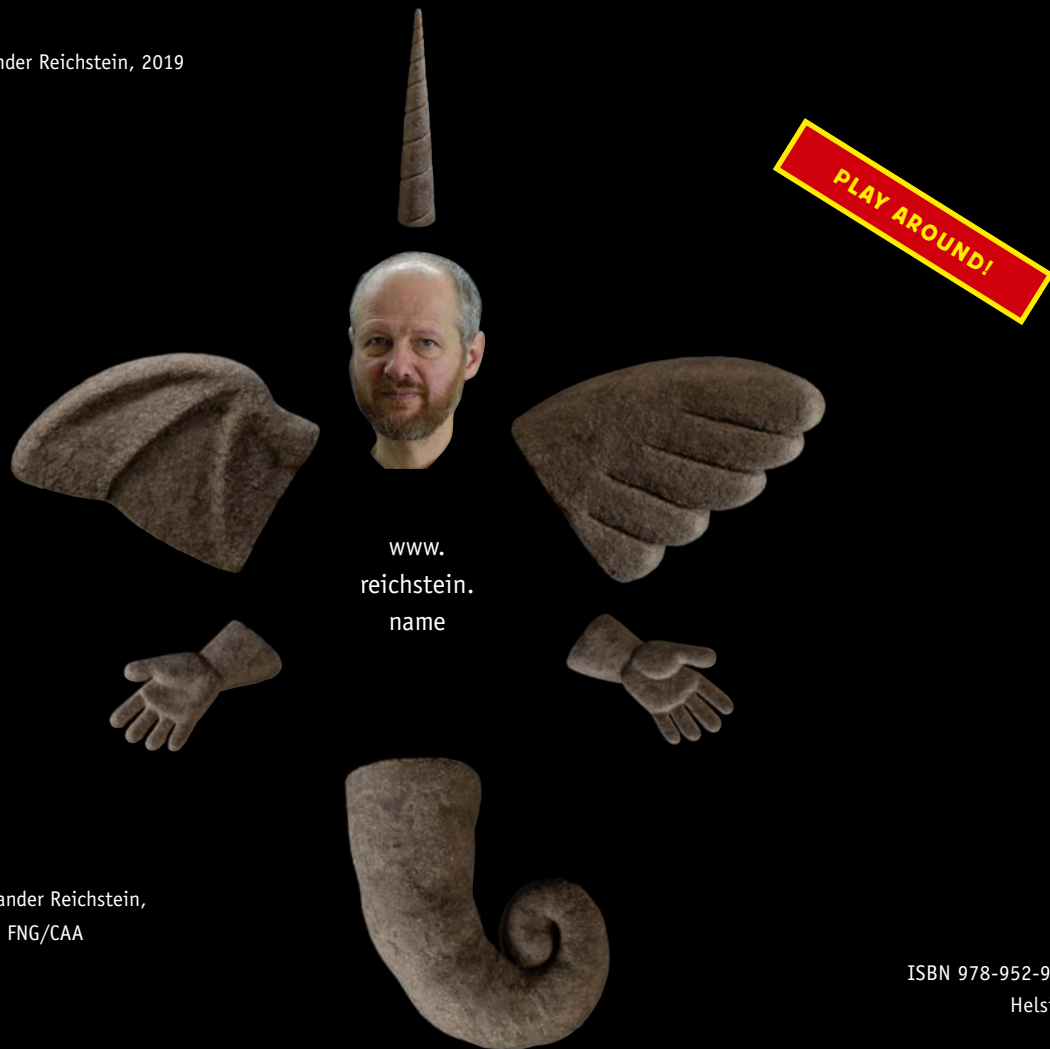
- 1957 · Born in Moscow to the philologists Elena Mikhelevich and Alexander D. Reichstein.
- 1974 · Graduates from Children's Art School No. 2 in Moscow.
- 1982 · Graduates with distinction from the Moscow Polygraphic Institute.
- 1974 - 1977 · Works as an artist at Soyuzmultfilm Studios, Moscow.
- 1977 - 1981 · Produces his first illustrations for Moscow publishing houses.
- 1981 · Marries Ekaterina Protassova. Later, the couple has two daughters, Varvara (1982) and Maria (1994).
- 1982 - 1985 · Art director at Iskusstvo publishing house.
- 1982 · Begins working as a book illustrator for such publishing houses as Iskusstvo, Kniga, Detskaya Literatura, Mysl' and Raduga.
- 1983 · Joins the Youth Association of the Union of Artists; in 1988, the Moscow branch of the Union of Artists. Starts taking part in art exhibitions.
- 1990 · Starts working in Helsinki. In Finland, becomes a member of Grafia, Illustrators in Finland and Association of Finnish Sculptors.
- 1991 · Six Russian Artists around the Book, National Museum, Stockholm.
- 1991 · Begins designing and implementing original projects involving group participation by children (Kalinka day care, Voipaala Art Center, Annantalo Arts Center etc.)
- 1991 - 1993 · Internship at the University of Art and Design Helsinki.
- 1992 · Begins working as visiting professor at the same University. Designs exhibition projects for children in collaboration with his students at his courses on museum pedagogy.
- 1997 · Starts collaborating as an illustrator and book designer with such renowned international publishers as NordSüd Verlag (Zürich), Neugebauer Verlag (Salzburg) and Grimm Press (Taiwan). Books designed and illustrated by Reichstein have been published in German, English, French, Italian, Chinese, Japanese, Korean and other languages.
- 1997 · «Gondwanan lapset» book by Alexis Kourous (Lasten Keskus, Helsinki) with illustrations by Reichstein is awarded the Finlandia Junior Prize.
- Late 1990s · Moves away from direct collaborations with children focusing instead on creating original interactive exhibition projects aimed at families. These projects are designed for recurrent exposition at different venues and locations and have traveled to many museums in Finland and abroad. Such projects as Void, Feather Island, Clockwork, Princess for One Day and The Fantastic Garden have been exhibited at the Mikkeli Art Museum, Kajaani Art Museum, Tikanoja Art Museum (Vaasa), Nordic House (Reykjavik), Voipaala Art Centre and Annantalo Arts Centre as well as the Library of the Finnish Parliament and other libraries. Many of these projects were collaborations with artist Vera Hlebnikova (Moscow) and engineer Martin Hackenberg (Helsinki).
- 1999 · Topelius Medal for the exhibition Höyhensaari (Feather Island).
- 2000 · Exhibition project «Paddington, Puh und Baloo» (commissioned by the International Youth Library, Munich). This exhibition has been displayed at more than thirty venues in Europe.
- 2003 · A series of books about Piglet Pete («Porosyonok Pyotr») written by Ludmila Petrushevskaya and illustrated by Reichstein are published by OGI (Moscow) and Tammi (Helsinki). In Russia Pete quickly becomes a favorite amongst young people and an internet meme.
- 2004 · Bestiarium Construendum, Amos Anderson Art Museum, Helsinki.
 - Mare Nocturnum, Retretti Art Centre, Punkaharju.
 - Creating concepts and designs for museum exhibitions (both temporary and permanent) becomes an important focus of Reichstein's work.
- 2005 · Tales and Truths, Meilahti Art Museum, Helsinki. In subsequent years this exhibition traveled to museums in Sweden, Germany, Spain, Portugal and Russia.
 - Alma Terra, Retretti Art Centre, Punkaharju.
- 2006 · Bestiarium Construendum, the Religious History Museum, St.Petersburg.
- 2007 · Reichstein's installation Nest is featured at the show «Age of Animals»,

- the Ateneum Art Museum, Helsinki, later exhibited at pARTner project Gallery, Moscow. Now on permanent display in school Nr.109, Moscow.
- Fertility Fiction, Retretti Art Centre, Punkaharju.
- 2007 - 2008 · Ihmeotuksia ja Ihmemuutoksia (Curious Creatures and Changes), a personal retrospective at the Art Museum Veturitalli, Salo and Kuntsi Museum of Modern Art, Vaasa. The exhibition is accompanied by publication of a monograph on the artist's work: Alexander Reichstein, «Ihmeotuksia ja Ihmemuutoksia» (Salo/Vaasa, 2007).
- 2008 · Awarded Finnish State Prize in Children's Culture for his exhibitions.
- 2009 · Hela livet förr i dagen (All of Life Long Ago) (with Anna-Clara Tidholm), Hälsingland Museum, Hudiksvall (Sweden).
- Bestiarium Construendum. Heureka The Finnish Science Center, Vantaa.
- 2009 - 2010 · Pablo & Alexander: Playing with Picasso, Annantalo Arts Center, Helsinki; the Central House of the Artist, Moscow; the Universe of Water Museum, St. Petersburg.
- 2010 · Privacy, MArt Gallery, St. Petersburg.
- Designs and illustrates Finnish and Russian editions of Grigory Oster, «Bad Advice» (Huviksi ja häitäksi, Helsinki; Vrednye sovety, Moscow, Astrel).
- 2011 · Voices (Sounding Square), audio installation at the Parade Ground of the Gatchina Grand Palace.
- Poems to the Touch, Anna Akhmatova Museum, St. Petersburg.
- Mutatis Mutandis, State Hermitage Museum, St. Petersburg.
- 2012 · Beyond Reality. The Fairytale World of Rudolf Koivu. Retretti Art Center, Punkaharju, Finland.
- 2012 - 2014 · At Home, installation featured at the exhibition of Carl Larsson, the Ateneum Art Museum, Helsinki. Ordrupgaard, Copenhagen, Denmark.
- 2012 - 2015 · Twelve months. Interactive exhibition. City Sculpture Museum, St. Petersburg. Finnish Clock Museum, Espoo. Villa Arttu, Hyvinkää.
- 2013 · The crazy world of the Kiljuset family. Pukstaavi, Sastamala, Finland.
- Adventures with Buratino. Samara literary museum.
- 2014 · Children's Day on the Palace Square in St. Petersburg.
- Shadows of the past. Video installation in the Gatchina palace, Russia.
- Bestiarium Construendum. The Polytechnic Museum, Moscow. National Art Museum of Sakha, Yakutsk. Perm Museum of Modern Art.
- 2015 · Topelius Fairyländ. Päivälehti museum, Helsinki.
- Bestiarium Construendum. Staatliches Museum für Naturkunde, Stuttgart. Landesmuseum Natur und Mensch, Oldenburg, Germany.
- «När månen skrattade» / «Kun kuu nauroi» book by Milena Parland (Schildts & Söderströms, Helsinki) illustrated by Reichstein was awarded the SLS prize.
- 2016 · Around the book. Together with N.Rakuzin. Anna Akhmatova museum, St. Petersburg.
- Fröbel & you - building set in a suitcase. Kindergarten museum, Helsinki.
- Fröbel's giant blocks. Kindergarten museum, Helsinki.
- 2016 - 2019 · Free Zoo / Last Parade. Video installation. The Polytech Festival, Moscow. Leeuwarden, Holland. Canary Wharf, London, UK.
- 2016 - 2019 · They were here. Glowing sculpture installation. LUX Helsinki. This project has been remarkably successful. It has been displayed at museums and light festivals (sometimes under the name Ghostly Guests) in Helsinki, Oulu, Jyväskylä, Espoo (Finland), Torun (Poland), Chartres (France), Riga (Latvia), Klaipeda (Lithuania), Jerusalem (Israel) etc.
- 2018 · À propos de l'eau. Permanent installation in the Cold Bath Pavilion, Pavlovsk, Russia.
- Metamorphoses. Bella Skyway festival, Torun, Poland.
- Boris Zahoder. Russian State Children's Library, Moscow.
- Légendes des pays du Nord. Palais Lumière, Evian, France.
- 2019 · Eruption. Installation in the National Museum of Finland, Helsinki. Leviathan. Maritime Museum of Finland, Vellamo, Kotka.
- Over Time, Art Museum Veturitalli, Salo.

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