



Tobias Rehberger

German artist Tobias Rehberger (Esslingen, 1966) is a leading figure in the field of contemporary art today. Although rooted within the conceptual frame of sculpture, his works frequently “happen” on the intersection between what is traditionally considered visual art, design and architecture, challenging thus art’s conventional understanding, its classification, authenticity and the romantic notion of the artist. Moreover, making the subject of transformation a central theme of his practice, Rehberger’s work questions traditional modes of perception, awareness and temporality, creating a sense of transience, discontinuity and of ambiguity.

Works by Tobias Rehberger have been included in four editions of the Venice Biennale and exhibited – amongst others – at the Whitechapel Gallery in London, Stedelijk Museum in Amsterdam, and Museum Ludwig in Cologne, or the Rockbund Art Museum, Shanghai. In 2009 Rehberger was awarded the Golden Lion as best artist for his sculpture at the 53rd Venice Biennale. Tobias Rehberger teaches at the Städelschule in Frankfurt, where he also lives and works.

altruistic mother without a child, 2023

fiberglass, paint, drain hose, hardware

201 × 129 × 87 cm





Installation view *The Bright Side of the Desert Moon*, Noor Light Art Festival, Riyadh, 2023
Image courtesy of the artist



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Installation view *I do if I don't* at Kunstmuseum Stuttgart, Stuttgart, Germany, 2022
Image courtesy of Kunstmuseum Stuttgart | Photo Wolfgang Günzel



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Exhibition view *And the rest should be squandered* at Galeria Pedro Cera, Lisbon, 2019



Exhibition view *And the rest should be squandered* at Galeria Pedro Cera, Lisbon, 2019



AFTER THIS POINT VIOLATORS (FREE NOT AFRAID), 2016

metal, acrylic, neon tubes, electric fixtures

144 × 244 × 17 cm

Exhibition view *And the rest should be squandered* at Galeria Pedro Cera, Lisbon, 2019



Critics' Picks: Alberta Romano on Tobias Rehberger
Artforum, December 17, 2019
Alberta Romano

Working at the intersections between visual art, design, and architecture, Tobias Rehberger never forgets a dash of irony. For his third exhibition here, the German artist presents “mother without child,” 2019, a series of floor sculptures approximating huge empty vessels. Unlike his well-known “Portrait Vases” of the ‘90s, these new works bear no references to Rehberger’s artist friends and are not filled with flowers. Oversized, non-functional, and hollow, the “mother without child” sculptures are composed of what look like giant Easter eggs, rendered in fiberglass and epoxy and painted a variety of garish colors. The ovular forms, stacked and fixed together at curious angles, make seemingly precarious, human-scale totem poles. *Crooked, manly, short, chubby*: these are just some of the vases’ titular adjectives, all of which could also describe any ordinary person. Rehberger’s eerie sculptures look like aimless, wandering ghosts.

A large, flickering neon sign in shades of orange, purple, and red hangs in gallery’s window, reading: “After this point violators will be prosecuted.” As in Rehberger’s other neon works, the title of *AFTER THIS POINT VIOLATORS (FREE NOT AFRAID)*, 2016, contains conflicting perspectives, poking holes in our understanding of what it means to communicate. His sense of irony manifests in his use of bright, cheery hues to describe our truly desolate reality. Vases become functionless and gargantuan; a sparkling neon sign flashes threatening penal warnings. Rehberger knows that there is something broken in the system and has come to warn us of its looming presence.

manly mother without child, 2019

epoxy, fiberglass, paint

174 × 54 × 55 cm



crooked mother without child, 2019
epoxy, fiberglass, paint
197 × 77 × 115 cm



sketchy mother without child, 2019
epoxy, fiberglass, paint
181 × 76 × 96 cm



Exhibition view *And the rest should be squandered* at Galeria Pedro Cera, Lisbon, 2019



Exhibition view *And the rest should be squandered* at Galeria Pedro Cera, Lisbon, 2019

NOTHING HAPPENS FOR A REASON, 2019

acrylic on canvas

220 × 120 cm





If You Don't Use Your Eyes To See You Will Use Them To Cry

Ran Dian, May 2, 2019

Christopher Moore

Have a butchers

It's Cockney Rhyming slang: 'butcher's hook' = have a look. Hung on RAM's façade is a neon sign melding the Chinese and English words for butcher. Inside is the butchery, a tiled black and white jagged-stripy Delicatessen counter with a generous array of cold cuts and jellied offal (Blackbird's Rockbund Art Museum Butcher Shop, 2019, metal, paint, neon tubes, LED acrylic, and control system). Pig's heads ogle me. What do they want? Are they threatening or offering? I can't decide, can't refuse. 'To butcher' also means to massacre. In 2009 Tobias Rehberger was awarded the Golden Lion as best artist in the 'Making Worlds' exhibition at the 53rd Venice Biennale. He had a bar there. In Czechia, before the Christmas feast you are meant to starve yourself. If really you're famished, it is said you will see a golden pig and this is a sign of luck. According to the Chinese zodiac, 2019 is the year of the golden pig, which is particularly auspicious, particularly lucky. Because you eat what you kill. And you kill what you paint.

First Setting

Some things seem well established already but they bear repeating. Rockbund Art Museum (RAM) is located near the North of the Bund, close to the mouth of Suzhou Creek, a block from the Peninsula Hotel, in an area redolent of colonialism. RAM occupies the former Royal Asiatic Society building (1932-1933) one of China's first museums. The Art Deco building, designed by British architects Palmer and

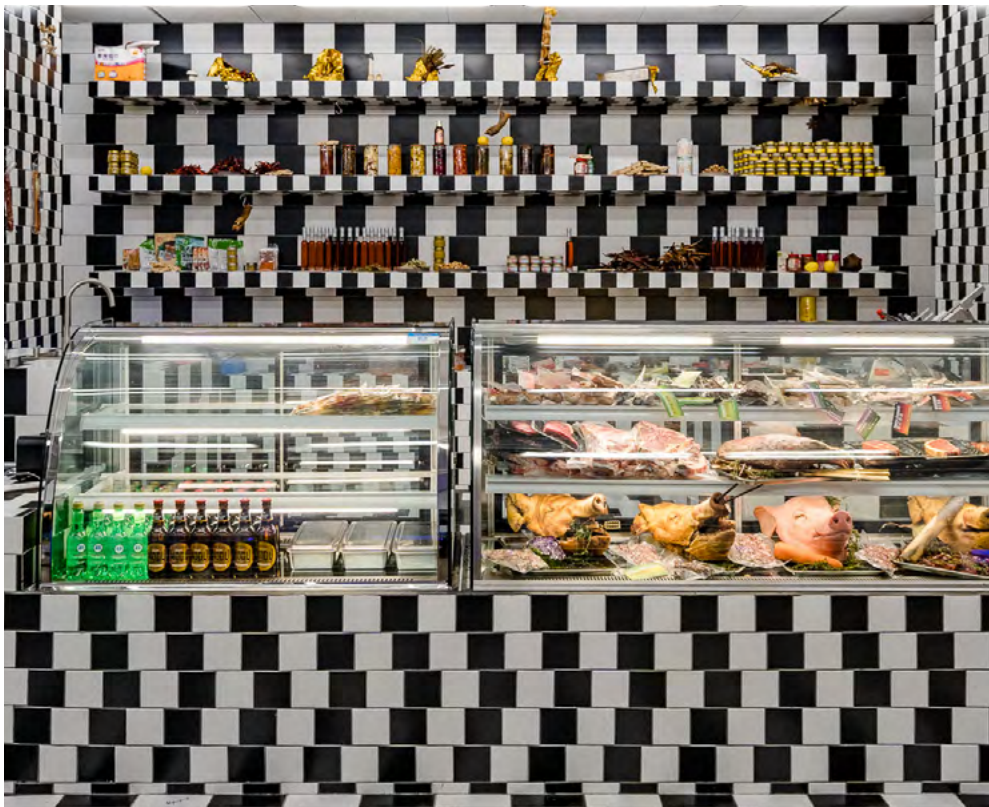
Blackbird's Rockbund Art Museum Butcher Shop, 2019

Installation view *If you don't use your eyes to see, you will use them to cry* at Rockbund Art Museum, Shanghai, China, 2019



Installation view *If you don't use your eyes to see, you will use them to cry* at Rockbund Art Museum, Shanghai, China, 2019

Turner, employs Chinese and Western stylistic elements. Restoration of the building began in 2007 as the cultural element of a wider commercial development project. David Chipperfield, the British minimalist architect renowned for his work on Berlin's Museum Island, was commissioned to oversee the renovation and reconfiguration. Since opening in 2010, almost uniquely among private museums in Shanghai, RAM has maintained an exceptionally consistent public exhibition and education programs, hosting dozens of high-profile exhibitions by artists, including Cai Guo-Qiang, Zeng Fanzhi, Song Dong, Ugo Rondinone, Philippe Parreno and now Tobias Rehberger.



Installation view *If you don't use your eyes to see, you will use them to cry* at Rockbund Art Museum, Shanghai, China, 2019

Tobias was born in 1966 in the postcard-perfect historical town of Esslingen am Neckar in Baden-Württemberg in Germany, not far from Stuttgart, home of Porsche and Mercedes cars. This is why he is a sweet gentle man with a bushy beard who likes cars and food. But back to pigs.

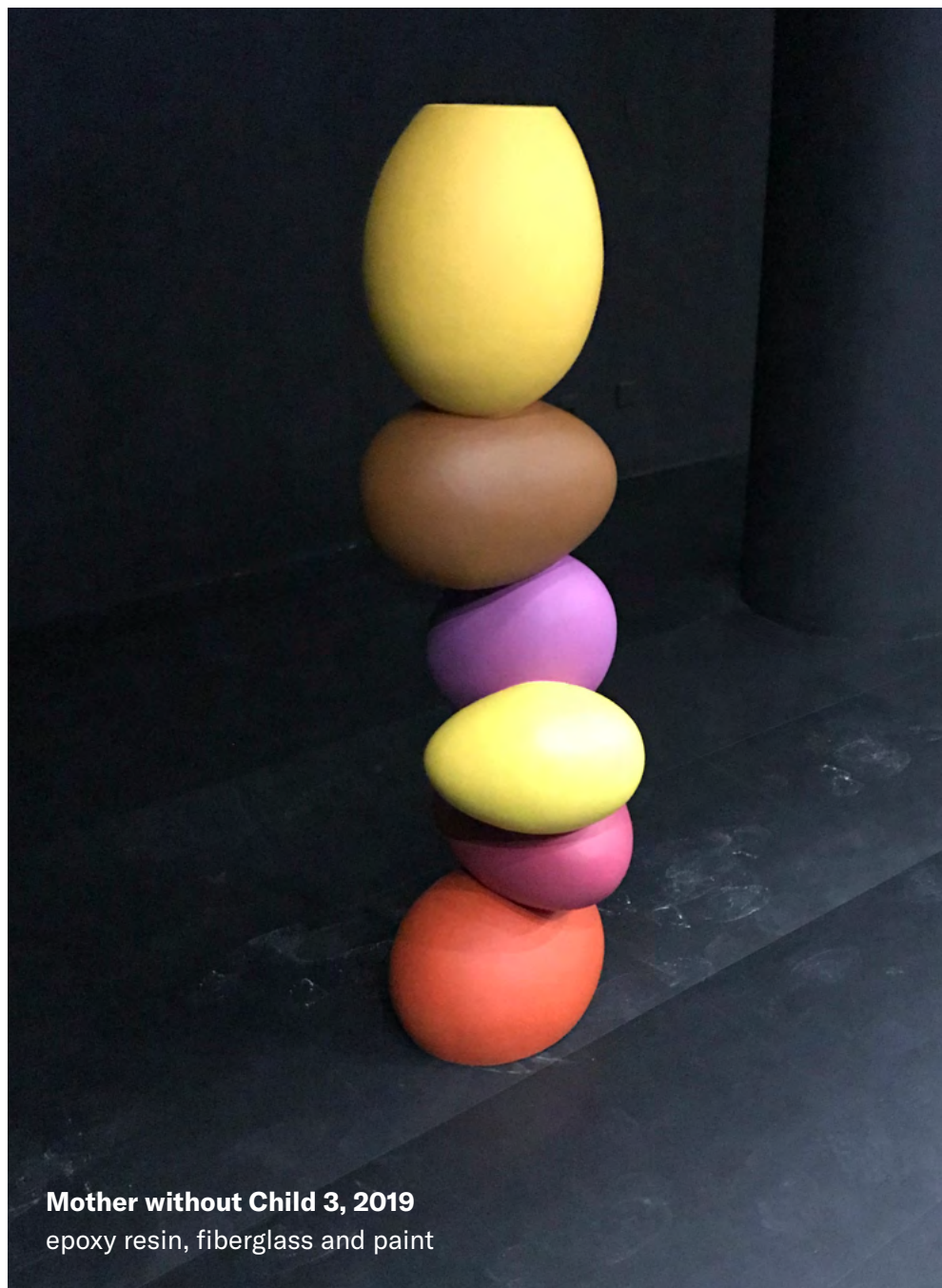
Entree

The ground floor – the café butchery – is an Amuse Geule. In German, a 'Gaumenfreude' –something to amuse the gums, to get the juices flowing! It gives a little taste of what the Chef is going to serve. Next course, next floor, up the narrow stairs.

Rehberger's somehow works work best in slightly claustrophobic spaces, sepulchral and cryptic. I first saw Rehberger's work in the flesh years ago when the Boros Collection opened in Berlin in a converted Second World War bunker. There were chandeliers of bands of colored Velcro tape, squiggle lines of color, as if drawn freely in space. The "Infections" series, which began in 2002, start as compositions made by his studio assistants with which Rehberger then intervenes with his own artistic editing but without adding materials. As the exhibition 'Menu' describes, this approach as a combination of "controlled chance" and "deferred authorship". At RAM similar Velcro sculptures hang before the long windows of the second floor foyer (Infections series, 2002-2019, Velcro, cable and lightbulb). There is a 'light touch' to these chandeliers, sculptures that illuminate, the space of the foyer but also understanding. Sculptures are traditionally thought of as matter in space, but these "Infections" transmit light, light from inside a drawing composed of swishes of color that curl through air, the two-dimensional colored bands transforming three dimensional space, relying on gravity and material tension to hold their curling forms. Of course, they are also held up by the very cables which powers the light – each element relies for existence upon the others.



Installation view *If you don't use your eyes to see, you will use them to cry* at Rockbund Art Museum, Shanghai, China, 2019



Mother without Child 3, 2019
epoxy resin, fiberglass and paint

Here We Are Now

From the foyer we enter a crowded room with dark grey walls and carpet. Inside is an opulent display of flowers in vases grouped on large grey plinths. The vases and flowers together form 'portraits' of colleagues and friends, representational but not literally (Vase Portraits series, 1997-2019, mixed media). Here there is a vase like a fat cigarette. There one with newspaper. This one has a Strelitzia stems and that one Peace Lilies. The vases are as diverse as the subjects, in shape and materials, including glass, wood, plastic and clay. Like friends, there are more permanent elements (the vases) and more ephemeral ones (the flowers – which eventually wilt and must be replaced, though always with the same type of flowers). There are portraits of Douglas Gordon, Rirkrit Tiravanija, Jorge Pardo, and Sam Taylor-Wood, who each completed the respective portraits representation of their specific relationships with Tobias, by choosing the flowers to be displayed in them. Together the portraits form a matrix of histories, connections and influences. And the smell! The room is heady with the perfume of all the flowers, their pollen floating around and making people sneeze, embodying artistic crosspollination and allergic reactions.

Conversation around the Second Course

Interspersed between the plinths are curious stele, alien yet familiar forms, mildly anthropomorphic somehow seductive sculptures composed of colored egg-like forms (Mother Without Child series, 2019, glazed ceramic). Like us, they are visitors too, come to look at the florist display, pay their respects. They form a link between us and the portraits, asking us to compare and measure. To move about and look from different angles, heights and perspectives. And where are we again? In a museum? A butchery? A boutique? A florist? A crypt? A church? What is a Madonna without a child? This is primal fear – to lose a child (your child!) in a museum, a shopping center...a womb.

This is much more than a merely poignant gesture. All portraits, sooner or later, become memento mori and museums and mausoleums are of course monumental too, along with all art, flickering attempts by humans to not forget, to still exist, to not be forgotten.

Tea Break

With a nod to Wim Delvoye's 'Cloaca' (2001) and more vigorously Duchamp's 'Fountain' (2017, a porcelain urinal laid on its back on the floor of a museum and signed "R.Mutt", a play on the German word for poverty, 'Armut'), on RAM's third floor there is a little teahouse. If you want to take tea though you first need to take the piss...in the little cubicle, after which the urine will be converted to water, to make your tea. It's almost quasi-religious. Almost, and quasi, but definitely ecological! (In the end you can start from behind, 2019, mixed media). The tea house is kind of Asian-esque, with bits of this tradition (some bamboo) and bits of that (a tatami mat). Interpretation has gone awry again, but something useful comes out of that too. Rehberger loves the mistakes, the misinterpretations, the mistranslations, the slippages and strange evolutions, because even errors in communication still involve communication, and it is the evolutionary errors that are creative. Adapt, or end up on a plate in the butchery. It gives pause for thought. Or as one says in German, 'abwarten und Tee trinken' – wait and see and drink tee.

Der vierte Gang (the fourth course) – but you can swap courses

So many people queuing, the line stretching down the stairs. I took the lift to the fifth floor mezzanine overlooking the main exhibition hall. You walk in and giant neon signs float tetris-like in the void, right in front of your face but just out of reach, with bright lights and bright colors. Some float like mobiles, their undulating polished metal backs reflecting the mezzanine level walls, which are covered in oversized pixelated abstract tableaus but which through the viewfinder of you



Pee, Tea, 2019

Installation view *If you don't use your eyes to see, you will use them to cry* at Rockbund Art Museum, Shanghai, China, 2019



Pee, Tea, 2019

Installation view *If you don't use your eyes to see, you will use them to cry* at Rockbund Art Museum, Shanghai, China, 2019

mobile phone camera assume the form of people. Up here looking down, there is the giddy feeling of having walked in on the gods. The signage plays on the banality of advertising free merchandise (Free Coffee Free Parking Freedom (plug & play version), 2018, Acrylic, LED, steel ropes, cables and micro-controller based system). Lights go on, lights go off. Music plays as we walk along the passage skirting the void. The tableaux are hard to see up close but gazing over void, through the jumble of signage, the walls on the opposite side are glimpsed.

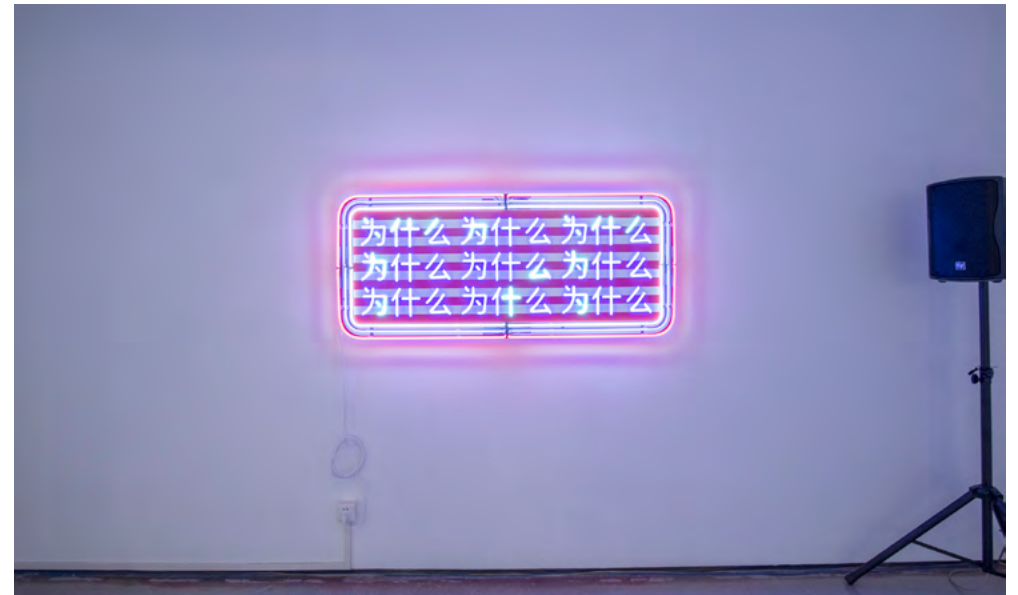
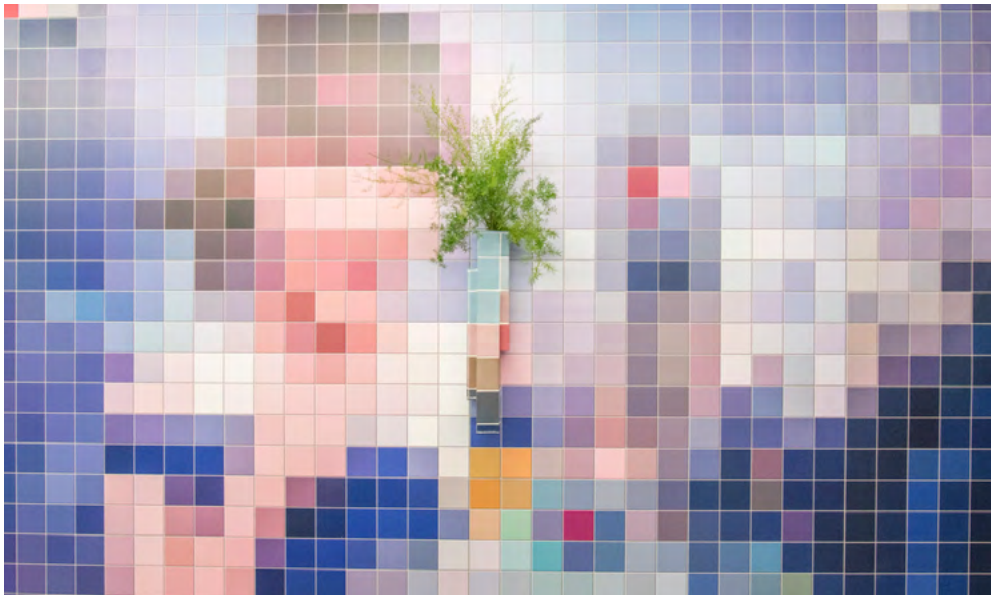
Walk down the stairs and wander into the main hall. The signage hangs right above your head, inducing mild vertigo and unease. A Chinese song plays. In the center of the room is a podium to support mobile phones, so their users can choose the mood music from their own song library (you can control the brightness and loudness of the hall too). It is engaging and kitsch at the same time (other people's libraries are always simultaneously fascinating and alienating). Visitors are enjoying the music or politely ignoring it but no one complains. In a sense, the signs for all those free things – coffee, parking, WiFi, whatever – have suddenly been given a voice, a purpose beyond their ordinary existence.

The pixelated tableaux are another matter though. They are playful and oppressive. At first they have a child-like charm, the joy of discovering the trick, something secret being revealed. It is the ordinary life of all of us now, ruled by our mobile devices, with commercial imagery broken down into traceable data binaries and convertible audience metrics to help you get that burnished tan and Fortnite skin. There is a sort of a battle going on here: Social Media vs Relational Aesthetics, with the former demanding attention and the latter asking why? Of course, most social media is called 'free' but the advertisements

Free Coffee Free Parking Freedom (plug & play version), 2019

Installation view *If you don't use your eyes to see, you will use them to cry* at Rockbund Art Museum, Shanghai, China, 2019





Installation view *If you don't use your eyes to see, you will use them to cry* at Rockbund Art Museum, Shanghai, China, 2019

keep on coming and social engagement becomes addictive, relentless, poisonous and finally terminal. Everyone's an entertainer, not for 15 minutes but forever, hooked on the next killer app. Here we are now. Don't be taken in by the fancy terms though. Rehberger always wants you to look for the errors and the dissonances that allow us to 'hack' the system, to get inside. The glitches are revealing, if only you look. (Pixel series, 2019, Digital print on self-adhesive photo paper / USB stick, wood, tiles, grout, and paint).

Cocktail hour

During the opening days of the exhibition, Blackbird also hosted a cocktail lounge on the 6th floor of RAM with opening times tied to coincide with sunset and sunrise in El Redomón, a place in Argentina, on the exact opposite side of planet to Shanghai, with time marked by a giant sun sculpture suspended from the glass atrium roof. (Forbidden in Heaven, useless in Hell, 2019, metal, paint, neon tubes, LED, acrylic, sockets, and bulbs). The bar recalls Rehberger's porcelain bar for Encounters at Art Basel Hong Kong in 2014 ('HOMEAWAY (Oppenheimer Drawings) which also shifted in meaning depending on the presence or absence of staff and guests. 'Forbidden in Heaven, useless in Hell' also reprises the themes that began in the Blackbird butchery and café and worked up through RAM's floors – fortuitous and accidental connections, human and physical, historical and cultural, linguistic and geographic, from artist friendships to cocktail mixes, drawing inspiration from arbitrariness.

Installation view *If you don't use your eyes to see, you will use them to cry* at Rockbund Art Museum, Shanghai, China, 2019





Exhibition view Yourself is sometimes a place to call your own at Museum of Contemporary Art Busan, South Korea, 2018
Photo David Berens



Exhibition view Yourself is sometimes a place to call your own at Museum of Contemporary Art Busan, South Korea, 2018
Photo David Berens



Something Else Is Possible, 2017
Permanent Installation, Suzu, Japan, 2017



Something Else Is Possible, 2017
Permanent Installation, Suzu, Japan, 2017

Tobias Rehberger “presently” at neugerriemschneider
***Mousse Magazine*, May 8, 2016**

Unifying a variety of participants and disciplines for targeted, purposeful collaborations has always been and remains an integral part of Tobias Rehberger’s artistic practice. For his first solo exhibition at neugerriemschneider in 1995, Rehberger invoked this ethos by creating portraits of each artist exhibited by the gallery, in the form of vases. Without sharing this concept with the artists, Rehberger asked each to send him a bouquet of their favorite flowers for the exhibition’s opening. The result was a kind of double portrait of each artist, achieved in Rehberger’s formal, often humorous, and fully unexpected adaptations that took on qualities of the Surrealist exquisite corpse. It is exactly this moment of intended coincidence that Rehberger seeks to attain in his collaborations, creating a forum for aesthetic disconnects and misunderstandings that have become increasingly uncommon in today’s hyper-stylized art world.

Tobias Rehberger’s exhibition “presently” is simultaneously an homage to and retrospective of his many artistic collaborations, bringing together many of those whom have accompanied him as friends, colleagues, and mentors. By inviting not only artists but also product designers, fashion designers, and musicians to rethink the concept of a group exhibition together with him, Tobias Rehberger reinforces his assertion that an artist does not have to be a solitary figure. For Rehberger, creativity is not fostered in a vacuum, but is the result of ideas, interactions, and coincidences. With “presently”, Rehberger enacts contemporaneity in the purest sense of the word—as shared time.

In the context of the exhibition, Tobias Rehberger asked his colleagues



to select a work of their own choosing that they thought he might like, resulting in a multilayered spectrum that ranges from delicate works on paper to paintings, videos, sculptures and immersive installations. In exchange, Rehberger has sourced personalized gifts for each artist, which he has hidden within corresponding handmade paper sculptures. Bearing Rehberger’s vividly colored, graphic aesthetic, the presents speak to significant historical influences. In this dynamic exchange, the artists’ works shed light on Rehberger himself while the presents subtly reflect on their recipients. Opening the possibility for others to participate in the dialogue he has initiated, Rehberger has created a second edition of each present in addition to the version



Exhibition view presently at neugerriemschneider, Berlin, 2016



Installation view *24 Stops*. *Rehberger-weg*, 2016 at Vitra Museum, Weil am Rhein, Germany
and Fondation Beyeler, Riehen, Switzerland, 2016



Installation view *24 Stops*. *Rehberger-weg*, 2016 at Vitra Museum, Weil am Rhein, Germany
and Fondation Beyeler, Riehen, Switzerland, 2016



Installation view *24 Stops. Rehberger-weg*, 2016 at Vitra Museum, Weil am Rhein, Germany and Fondation Beyeler, Riehen, Switzerland, 2016



Exhibition view *Something else is possible* at Galerie Bärbel Grässlin, Frankfurt, Germany, 2016

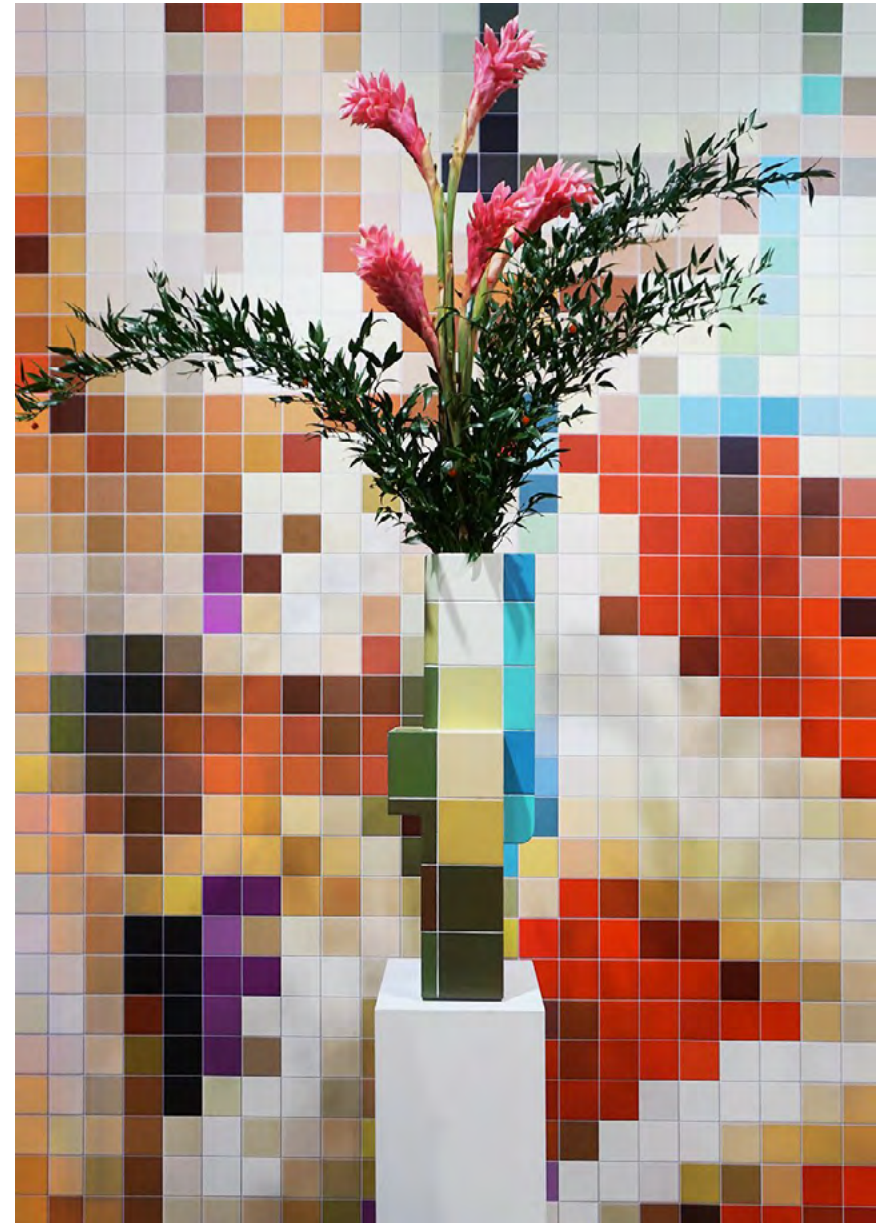
**Tobias Rehberger tiles pixelated pornographic landscape at
Art Basel Miami Beach
Designboom, July 12, 2015**

Within the mammoth convention center that hosts art basel miami beach, german artist tobias rehberger has installed a monumental installation and mural that subtly illustrates a vividly pornographic scene. presented for the fondation beyeler, '1661-1910 from nagasaki, meiji, setti' takes over the gallery booth with a sea of wallpapered mosaic tiles, each diversely colored and carefully positioned within the space. at close range, visitors experience an unrecognizable blur of saturated squares that canvas the three surrounding walls.

From this viewpoint, various objects placed around the room such as vases filled with flora, benches and a freestanding ashtray, seem to be integral components of the mural, correspondingly wrapped in the vibrant tile print. it is only when the viewer steps back, and perceives the installation from great distance or through a smartphone screen, that the blurred pixels reveal themselves as a large-scale pornographic landscape.

Originally created for the lower floor exhibition space at the fondation beyeler in switzerland, the installation depicts a series of sexually explicit scenes based off japanese erotic shunga drawings that become acutely clear when seen from afar. various sexual positions and postures are illustrated though the meticulous and calculated placement of monochrome colored faux-tiles, each separated by a thin 'grout' line that lends a realistic mosaic texture to the scene.

The three walls that make up the gallery booth each narrate a different erotic moment described by a sequence of figures engaging in various sexual acts. the added objects placed within the center of the room become elemental parts of the overall interior scheme, projecting shapes and colors in three dimensions away from the walls and amplifying the dynamism of



Exhibition view *1661-1910 from Nagasaki, Meiji, Setti* at Fondation Beyeler, Riehen, Switzerland, 2015 | Image courtesy of designboom



Exhibition view *1661-1910 from Nagasaki, Meiji, Setti* at Fondation Beyeler, Riehen, Switzerland, 2015

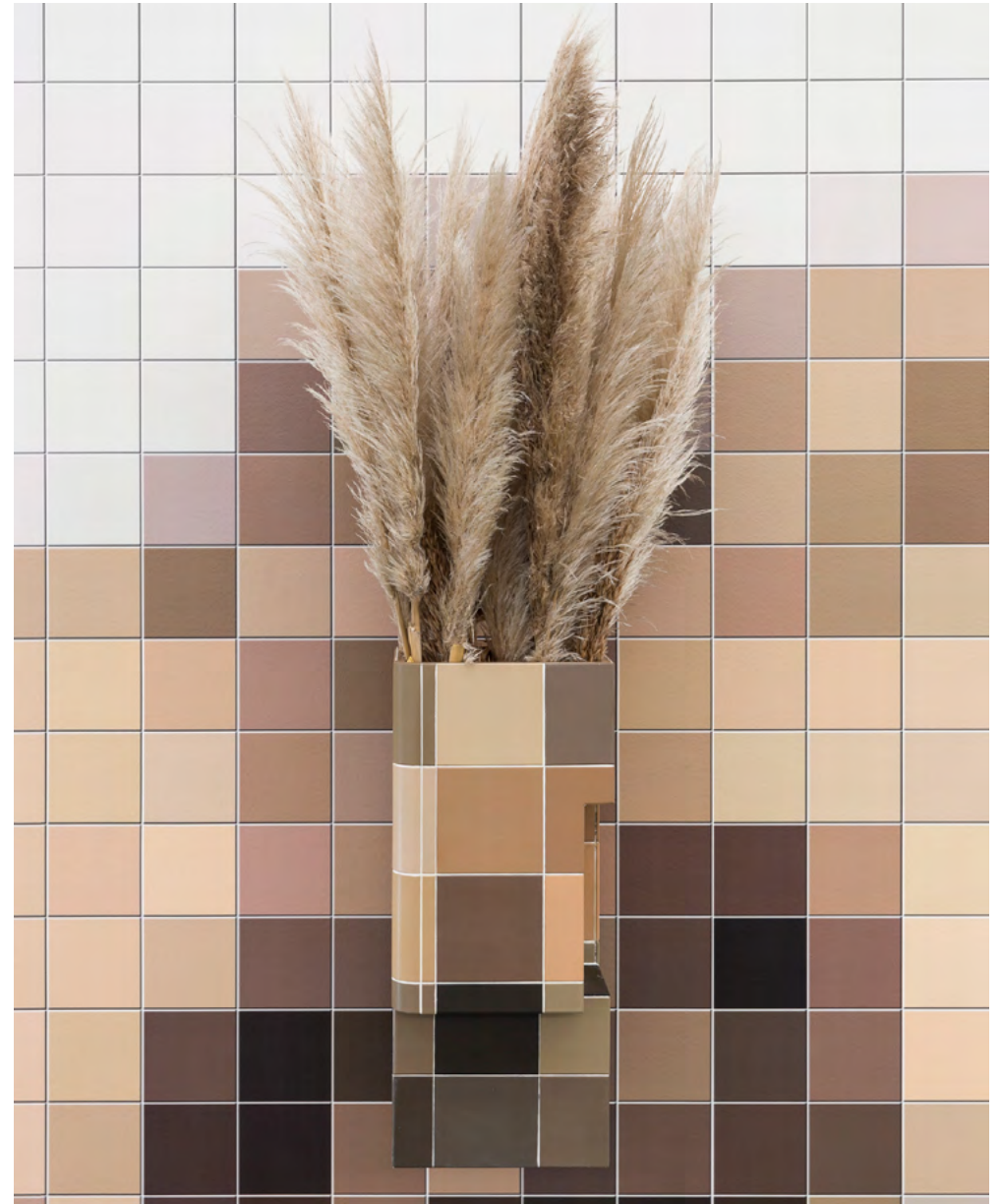


Exhibition view *On Shunga* at Galeria Pedro Cera, Lisbon, 2015



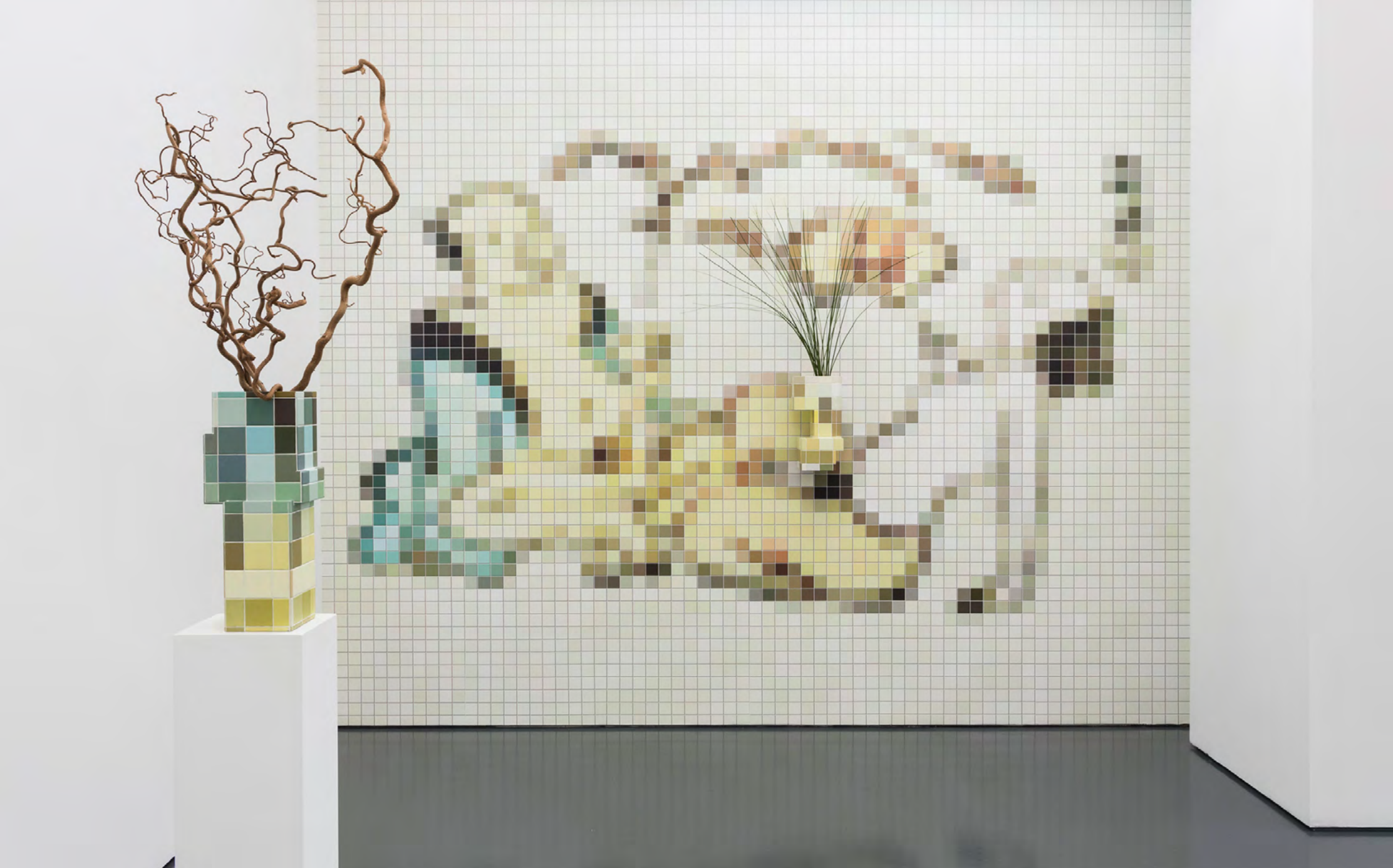
Meiji III, 2015

mdf, acrylic paint, joint compound, usb-stick
32,8 × 14,9 × 11,3 cm



Meiji II, 2015

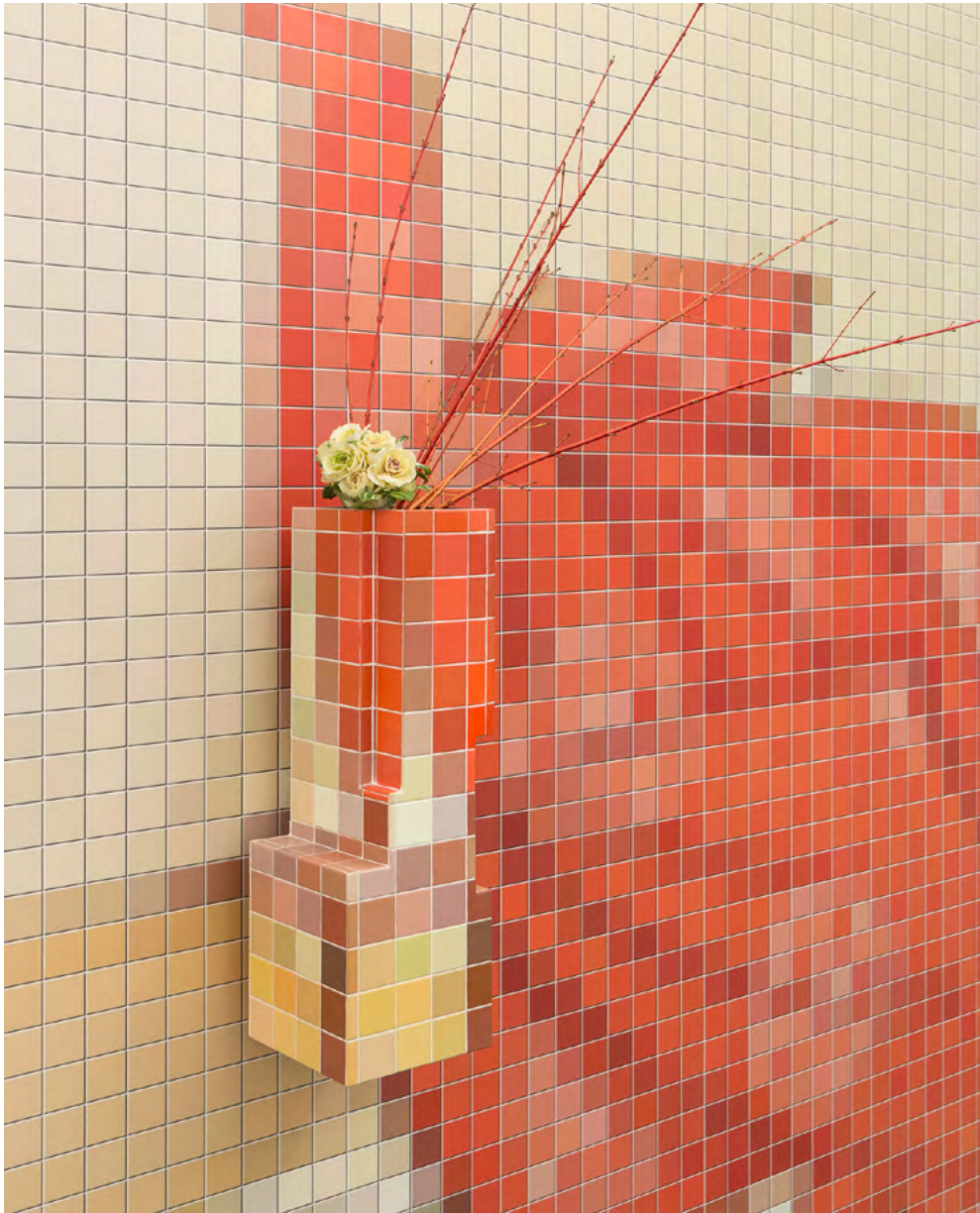
mdf, acrylic paint, joint compound, usb-stick
48 × 20,6 × 20,4 cm



Exhibition view *On Shunga* at Galeria Pedro Cera, Lisbon, 2015

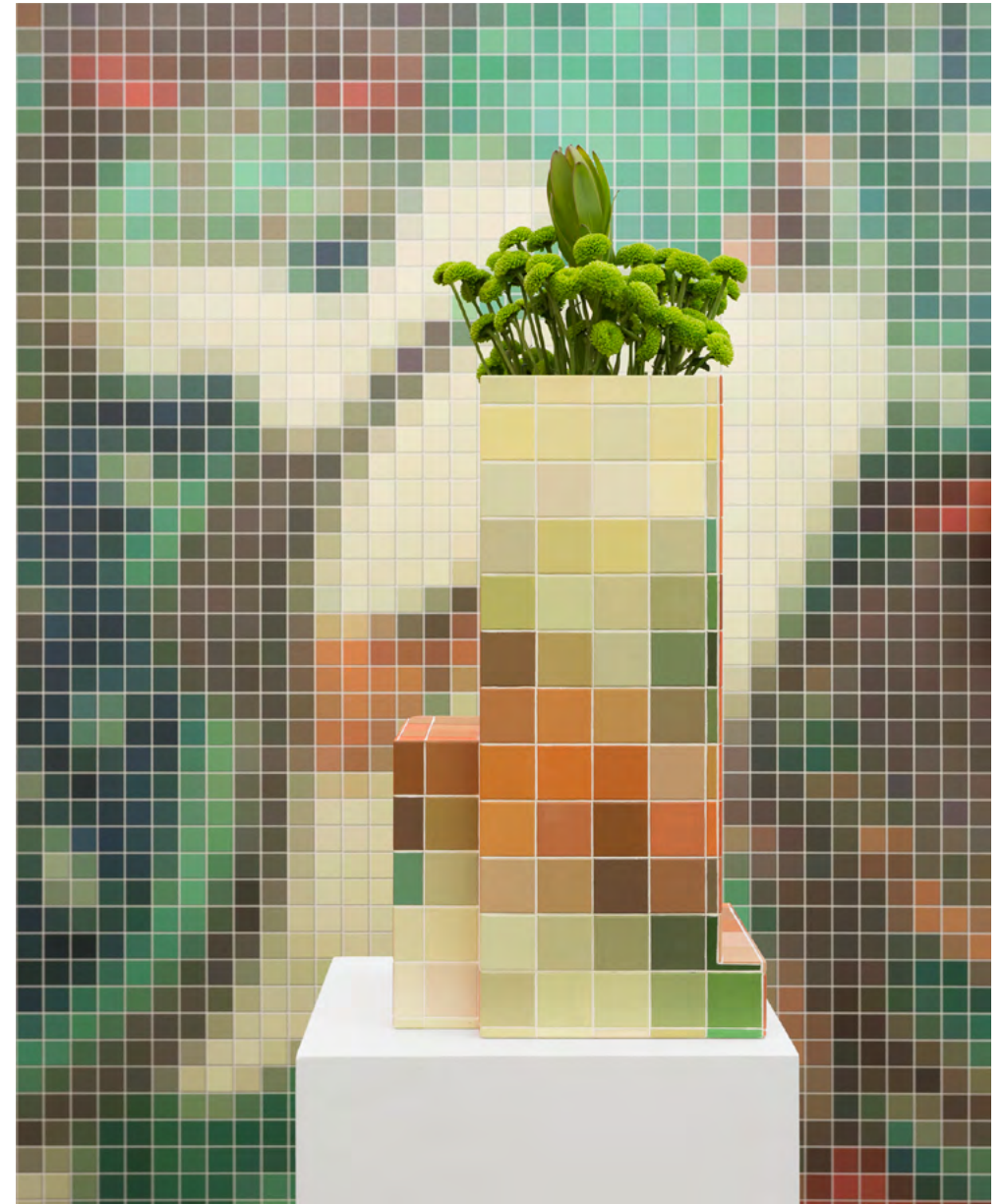


Exhibition view *On Shunga* at Galeria Pedro Cera, Lisbon, 2015



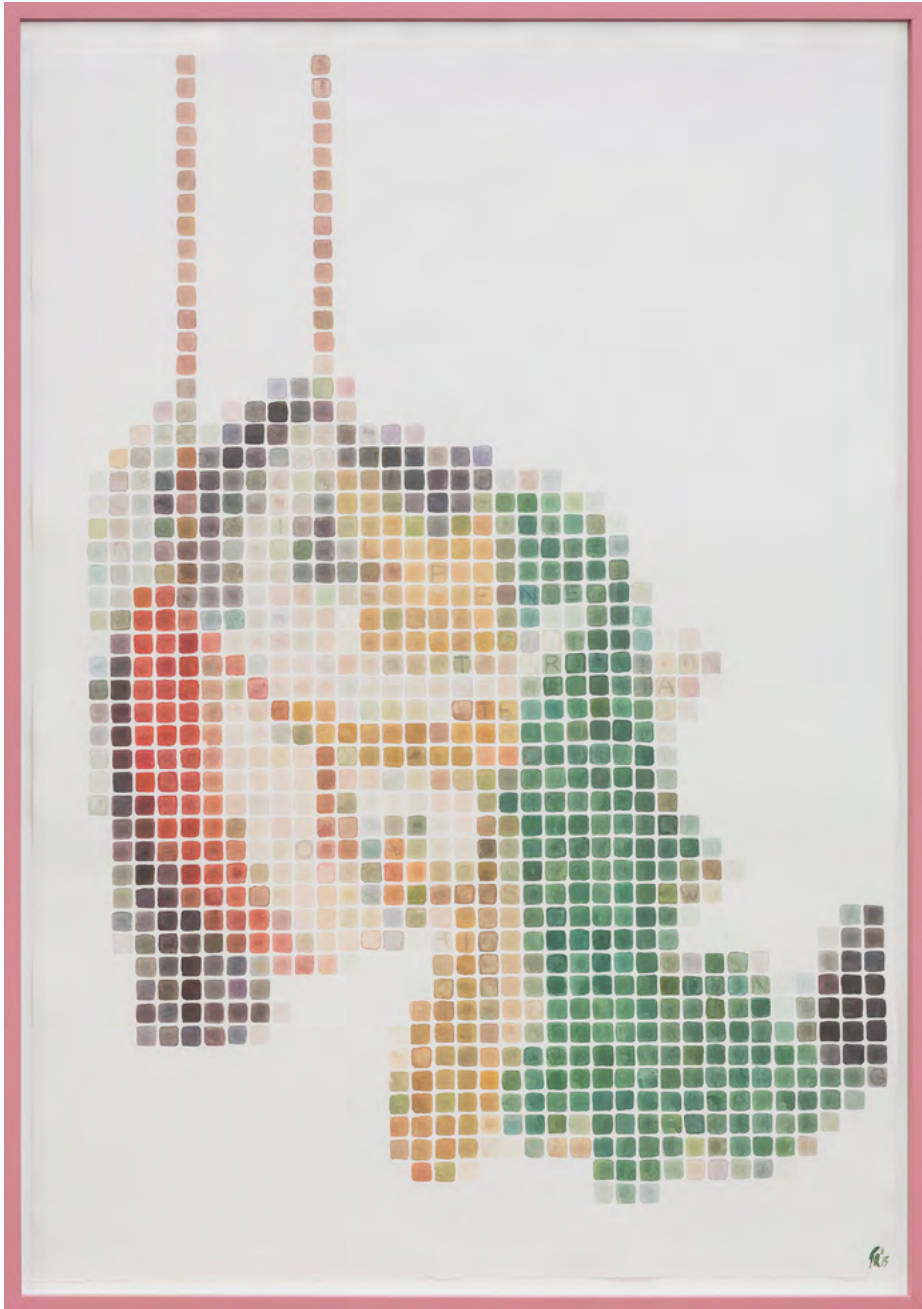
1750 II, 2015

mdf, acrylic paint, joint compound, USB-stick
62,4 × 21,6 × 20,6 cm



1750 / Utagawa Kunisada Chó Chidori 1836 II, 2015

mdf, acrylic paint, joint compound, usb-stick
58,1 × 22 × 33 cm



Girl penetrated on swing

watercolor on mold paper

107 × 76 cm | 112 × 81 cm (framed)



Dazzle Ship London, 2014

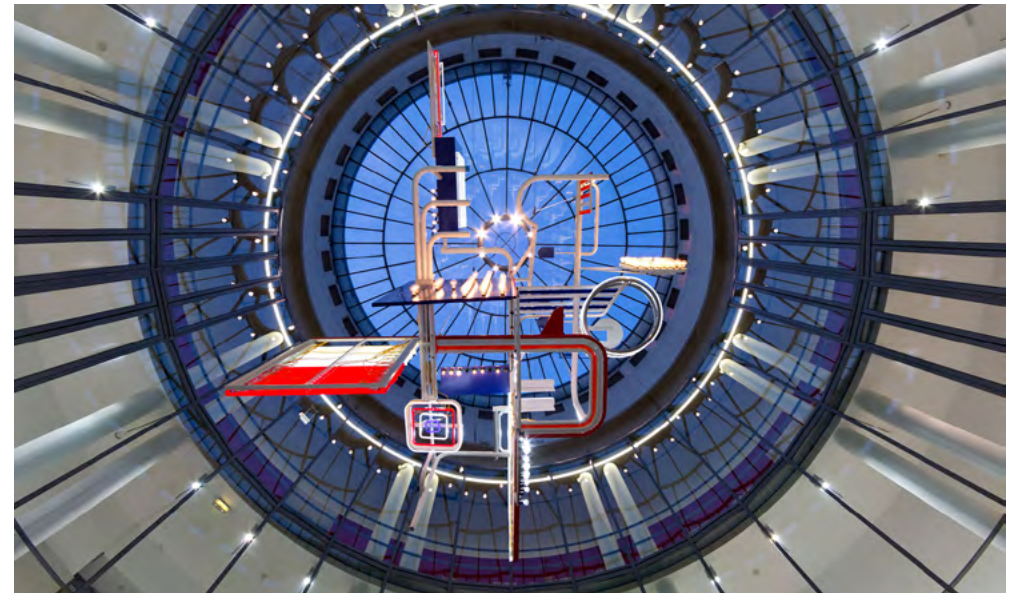
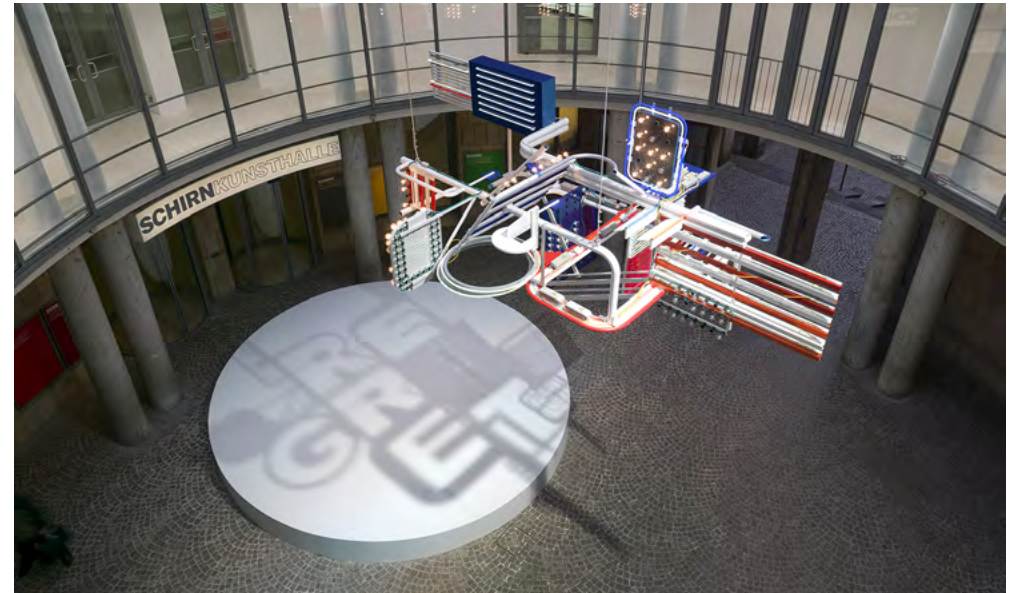
River Thames, London

Tobias Rehberger. Home and Away and Outside
Art Review, May 2014
Mark Rappolt

This is an exhibition that demands close inspection. Even though the first thing Tobias Rehberger does is fuck up your eyes. Inspired by the dazzle painting that adorned Allied naval ships during the First World War, and that aimed to make it difficult for enemy vessels to calculate distance and movement when attempting to fire, the German artist – who studied and lives here in Frankfurt – has decorated the entire first room (walls and floor) with black-and-white geometrical patterns, and then placed within this hectic space a number of sculptures, some of which are similarly adorned. Mirrors, some cracked, complete the look. The blinding effects of all this razzle-dazzle presently become even more problematic for the unwary visitor, as the works in the rooms that follow have been installed within a series of ramps, steps and troughs – it's as if the artist wants to trip you up. Just in case you don't get the message from the works themselves, you'll know by now that Rehberger is a master manipulator.

Just in case you don't get the message from the works themselves, you'll know by now that Rehberger is a master manipulator

Take the collection of vases he's selected, to which various of his artist friends – among them Rirkrit Tiravanija, Jorge Pardo and Sharon Lockhart – have been invited to add flowers, albeit without any knowledge of the receptacle into which they are to be placed. (Rehberger contributes blooms too.) These are presented as portraits, titled simply with the 'sitter's' name. The implication, presumably, is that the flowers tell us something about the character of the 'sitters' and that the vases tell us something about how Rehberger views his



subjects.

You presume that there is some truth in these portraits, but what do a collection of white and dark violet lupins tell us about Olafur Eliasson? Other than his preferred colours, forms and scents? And yet people constantly communicate in this way. Someone who buys a Philippe Starck gnome stool wants to tell us that they have a fantastic (albeit childlike) sense of humour. Whether they have one or not.

On the one hand we learn that objects tell a story; on the other how that story can be screwed around with, how an object can become something that it is not

On the one hand we learn that objects tell a story; on the other how that story can be screwed around with, how an object can become something that it is not. See also the cacophony of metal tubing of more-or-less-functioning neon elements, suspended in the museum's entry rotunda and casting a shadow (sometimes, depending on the light and your positioning) that spells out the work's title, *Regret* (2014), on the white plinth below it. There's an implication that people project themselves similarly.

Some sense of 'personality' is inescapably present in many of the objects in this show. There are sculptures that smoke, drip (water) or feature flickering neon tubes, and one equipped with empty speech bubbles (are we supposed to fill them in? you wonder) and a giant cartoon fist. Others seem simply to have wandered away from their obvious supports. Rehberger calls these 'handicapped sculptures', and an interest in the prosthetic, or how a form might

be extended, transformed or improved, also runs through the show. Literally in the *Prosthese* series (2000), in which the artist has created prosthetic arms, legs, knees, fingers, etc (using his own bodily measurements), with each plastic extremity adapted to give it an alternative function – the right arm ends in a ring (for lifting weights?), the right middle-finger in a bulbous growth (for pushing buttons?). Or in the atomised aspects of Michael Jackson throughout the show: a cuckoo clock that emits one of Jackson's trademark screams every 15 minutes (*Cuckoo M.J. IV*, 2012) and a timer in which measurements of minutes and hours are indicated by illuminated photographs of Jackson featuring the various looks he offered up during his career (*M.J. Timer*, 2010).

All this is a perfect reflection of the real world, in that it is geared to offer up an aesthetics and prosthetics for personality (the right clothes, the right phone; you could extend this to the projected personalities on Facebook and dating sites too). Not least in the final work of the exhibition, *Gu Mo Ni Ma Da* (2006), in which the artist Danh Vō (who studied under Rehberger) adapted sketches of the 11-metre-long yacht that his father built in order to enable his family to flee Vietnam in 1980, to provide the blueprints for a sculpture in the style of Rehberger. The boat, an angular mass that looks like it might manifest some kind of stealth technology, was built, but here it is presented as a photograph on the back wall. This is an essay in how objects express relationships – here that of father and son, student and teacher – but it's a twisted reflection of those relationships, like in a funfair's hall of mirrors, in which even the artist himself is in danger of being reduced to little more than a look. And it's this sense of daring that makes Rehberger's work stand out.



Exhibition view *Home and away and outside* at Schirn Kunsthalle Frankfurt, Germany, 2014



Exhibition view *Home and away and outside* at Schirn Kunsthalle Frankfurt, Germany, 2014



Exhibition view *Home and away and outside* at Schirn Kunsthalle Frankfurt, Germany, 2014



Exhibition view *Home and away and outside* at Schirn Kunsthalle Frankfurt, Germany, 2014



Installation view of *When I see the other side of heaven, it is just as blue*, Black Box lounge of Leeum at Samsung Museum of Art, Seoul, South Korea, 2012 | Photo Kim Dokyun



Installation view *MANNO/MANNA* at Bärbel Grässlin Gallery, 2012



Installation view *MANNO/MANNA* at Bärbel Grässlin Gallery, 2012



Exhibition view *Tobias Rehberger* at Museum Dhondt-Dhaenens, Deurle, Belgium, 2011



Exhibition view *Tobias Rehberger* at Museum Dhondt-Dhaenens, Deurle, Belgium, 2011



Slinky springs to fame, 2011

Oberhausen, Germany | Image courtesy of Meyer Riegger



My Noon, 2010

Project for Luci D'Artista Torino
(light sculpture that functions as a binary clock), Turin, Italy



Installation view *Laying Battery* at Galeria Pedro Cera, Lisbon, 2009



Holzgraben 12:45 - 17:25, 2008
acrylic glass, wood, metal, paint, epoxy
50 × 45 × 10 cm



Holzgraben 13:00 - 18:00, 2008
acrylic glass, wood, metal, fingerprint, ink
250 × 150 × 10 cm



Installation view *Laying Battery* at Galeria Pedro Cera, Lisbon, 2009

Holzgraben 9:30 - 13:45, 2008

acrylic glass, wood, metal, fingerprint, ink
230 × 135 × 10 cm





Infection 6B4, 2007
velcro, cable, lamp
118 × 70 × 60 cm



Infection 2L4, 2008
velcro, cable, lamp
105 × 30 × 40 cm



Infection 1S9, 2008

velcro, cable, lamp
70 × 80 × 90 cm



Infection 3U2, 2008

velcro, cable, lamp
120 × 100 × 85 cm



Installation view *Was du liebst, bringt dich auch zum weinen* at Biennale di Venezia, Palazzo delle Esposizioni Venezia, Venice, Italy, 2009 | Photo Wolfgang Günzel



Installation view *Was du liebst, bringt dich auch zum weinen* at Biennale di Venezia, Palazzo delle Esposizioni Venezia, Venice, Italy, 2009
 Photo Wolfgang Günzel



Installation view *Was du liebst, bringt dich auch zum weinen* at Biennale di Venezia, Palazzo delle Esposizioni Venezia, Venice, Italy, 2009 | Photo Wolfgang Günzel



Installation view *Fragments of Their Pleasant Spaces (In My Fashionable Version)* at Galerie Bärbel Grässlin, Frankfurt, Germany, 2009



Installation view *The-Chicken-and-Egg-No-Problem Wall Painting* at
Stedelijk Museum, Amsterdam, 2008 | Photo Gert Jan van Rooij



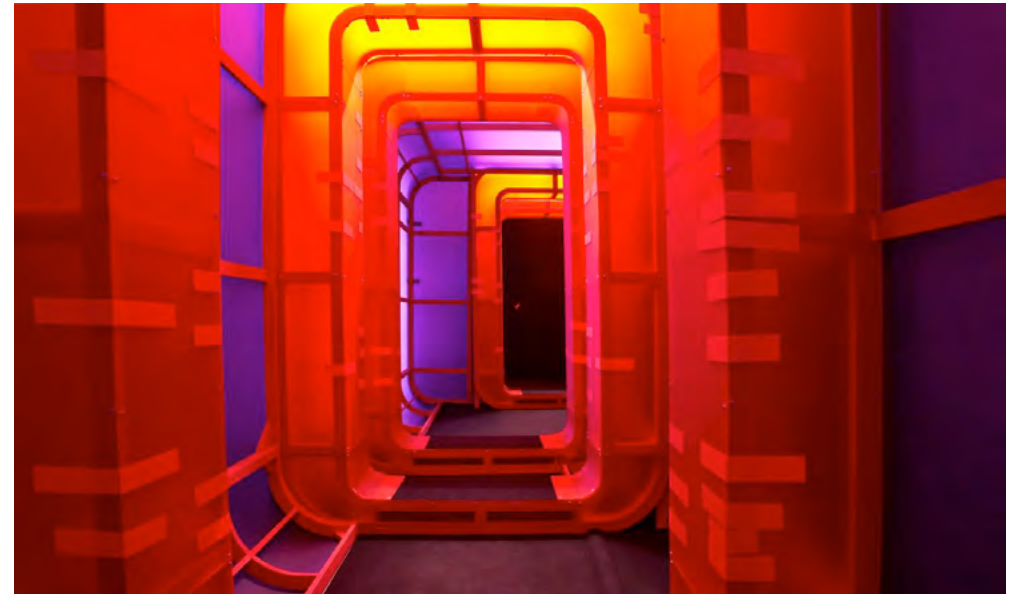
Installation view *The-Chicken-and-Egg-No-Problem Wall Painting* at
Stedelijk Museum, Amsterdam, 2008 | Photo Gert Jan van Rooij



Installation view *major problems in minor societies (handicapped sculptures)* at neugerriemschneider, Berlin, 2008



Installation view *On Otto* at Fondazione Prada, Milan, Italy, 2007 | Photo Wolfgang Günzel | Image Courtesy of Fondazione Prada



Installation view *On Otto* at Fondazione Prada, Milan, Italy, 2007
Photo Wolfgang Günzel | Image Courtesy of Fondazione Prada



Installation view / *I Die Every Day* at Palacio de Cristal, Reina Sofia Museum, Madrid, 2005



Installation view / *Die Every Day* at Palacio de Cristal, Reina Sofia Museum, Madrid, 2005



Instalation view *Adipöse Enkelin* at Lichtparcours Braunschweig, Germany, 2004



HZ1 Studio Window, 2004

MDF-Multiplex Sandwich, CNC milled, lacquer, perspex
130 × 180 × 7 cm

Exhibition view *Present Perfect* at Petzel Gallery, New York, NY, USA, 2005 | Image courtesy of Petzel Gallery

Exhibition view *Private Matters* at Whitechapel Gallery, London, 2004



Anderer, 2002

Installation view at Yokohama Triennale, Yokohama Museum of Art,
Yokohama, Japan, 2003

Image courtesy of Organizing Committee for Yokohama Triennale | Photo
KIOKU Keizo



Installation view *Geläut – bis ichs hör...*, at MKN-Museum für Neue Kunst, Karlsruhe, Germany, 2002 | Photo Wolfgang Günzel





Installation view *Night Shift*, Palais de Tokyo, Paris, 2002 | Photo Marc Damage



Installation view *Tsutsumu* at Expo 2000, Hannover, Germany, 2000



Installation view one at Neugerriemschneider, Berlin, 1995

Tobias Rehberger
 Born in Esslingen, Germany, 1966
 Lives and works in Frankfurt and Berlin, Germany

Education

1987–93 MFA at Hochschule für Bildende Kunst, Frankfurt, Germany

Solo Exhibitions (selection)

2025 Pedro Cera, Madrid (upcoming)
 o.T., Galerie Bärbel Grässlin, Frankfurt/Main, Germany
on top of surface – beneath some thought, neugerriemschneider, Berlin
 2024 *In the Future On/Off*, UMoCA, Colle di Val d'Elsa, Province of Siena, Italy
You can call it thunder, Platform L, Seoul
 2023 *Confusion In Theory And At Home*, Fosun Foundation Chengdu, China
Through the Back Side of My Eyes, GL Strand, Copenhagen
Wherever You Begin That's Where I Start. Wherever I Begin That's Where You Are, Yuelai Art Museum Chongqing, China
 2022 *I do if I don't*, Kunstmuseum Stuttgart, Stuttgart, Germany
 2020 *Truths that would be maddening without love*, Gallery Baton, Seoul
 2019 *And the rest should be squandered*, Galeria Pedro Cera, Lisbon
Ghost, Staatsarchiv, Zurich, Switzerland
Sometimes it's better than ever, Pilevneli Gallery, Istanbul
Haus am Waldsee, Berlin
Probegrube. New Landscapes show up in the unlikely places, Schauspiel Stuttgart, Oberer Schlossgarten, Stuttgart, Germany
If you don't use your eyes to see, you will use them to cry, Rockbund Art Museum Shanghai, China

2018 *Yourself is sometimes a place to call your own*, Museum of Contemporary Art, Busan, Korea
 2016 *Tous pour les femmes*, Galleria Gió Marconi, Milan, Italy
Something else is possible, Galerie Bärbel Grässlin, Frankfurt, Germany
 presently, neugerriemschneider, Berlin
 2015 *1661 - 1910 from Nagasaki, Meiji, Setti*, Fondation Beyeler, Basel, Switzerland
Tobias Rehberger. On Shunga, Galeria Pedro Cera, Lisbon
 2014 *Der Raum dazwischen und andere Verhältnisse*, Kunstverein Esslingen, Esslingen, Germany
Tobias Rehberger, Kunstraum Grässlin, St. Georgen, Germany
Das Kind muss raus, Galerie Urs Meile, Beijing
Home and Away and Outside, Schirn Kunsthalle, Frankfurt, Germany
Tobias Rehberger: The Moon in Alabama (Project 01), Permanente Installation im Bahnhofsviertel Münster, Germany
Wrap it up. Deutsche Bank Collection and recent works on paper, MACRO Museum, Rome
Dazzle Ship London, River Thames, London
 2013 *Tobias Rehberger. Bar Oppenheimer*, HôtelAmericano, New York
 2012 *When I See the Other Side of Heaven, It Is Just as Blue*, The Leeum Samsung Museum of Art, Seoul
Nest, Bloomberg SPACE, London
Tobias Rehberger. BAD. UGLY. OUT, Artelier Contemporary, Graz, Austria
MANNO/MANNA: Unseen works from the collection of the artist, Galerie Bärbel Grässlin, Frankfurt, Germany
The dancing school of shame, Galeria Heinrich Ehrhardt, Madrid
 2011 *buy buy me*, neugerriemschneider, Berlin, Germany
marsage, dsv Kunstkontor, Stuttgart, Germany
Tobias Rehberger, Museum Dhondt-Dhaenens, Deurle, Belgium
Junge Mütter und andere heikle Fragen, Essl Museum, Vienna
Obstinate Lighthouse, South Pointe Park, Miami Beach, USA

- 2010 *Flach*, Museum für Angewandte Kunst, Frankfurt, Germany
Tobias Rehberger, MAXXI Museo nazionale delle arti del XXI secolo, Rome
Beat me!, Gió Marconi, Milan, Italy
Minor problems in a major city, Akbank Sanat, Istanbul
- 2009 *Cuckoo Clock Shop*, Pilar Corrias Gallery, London
Kunstahle Mannheim, Mannheim, Germany
Galerie Bärbel Grässlin, Frankfurt, Germany
...my time is not your time, Kunstraum Innsbruck, Austria
I spent a lot of money on booze, birds and fast cars. The rest I just squandered, Musée Rochechouart, Rochechouart, France
Laying battery, Galeria Pedro Cera, Lisbon
Fragments of their pleasant spaces (in my fashionable version) – the winter Collection, Galerie Bärbel Grässlin, Frankfurt, Germany
- 2008 *I spent a lot of money on booze, birds and fast cars. The rest I just squandered*, Ghislaine Hussenot Gallery, Paris
major problems in minor societies, neugerriemschneider, Berlin
Die "Das-kein-Henne-Ei-Problem"-Wandmalerei, Museum Ludwig, Cologne, Germany
Tobias Rehberger, Galerie Micheline Szwajcer, Antwerp, Belgium
The Chicken-and-Egg-No-Problem Wall Painting, Stedelijk Museum, Amsterdam
Sceiß Nazis, Galería Heinrich Ehrhardt, Madrid
- 2007 *On Otto*, Fondazione Prada, Milan, Italy
- 2006 *Ah non, je ne fais plus ça*, Dépendance, Brussels
Seven Naked Hermann Hesse Fans and other Gems, Haunch of Venison, London
American Traitor Bitch, Friedrich Petzel Gallery, New York
Utterances of a quiet, sensitive, religious, serious, progressive, young man, who presumes from his deep inner conviction that he is serving a
- good cause*, Galerie Bärbel Grässlin, Frankfurt, Germany
Negatives of a Daily Death, Galerie Micheline Szwajcer, Antwerp, Belgium
- 2005 *I die every day. Cor.1 15,31*, Palacio de Cristal, Museo Nacional Centro de Arte ReinaSofia, Madrid
Nieder mit dem Imperialismus und andere Rahmen und Sockel. Entwürfe, Zeichnungen, Modelle, Hospitalhof, Stuttgart, Germany
Heaven's Gate 2, Galleria Gió Marconi, Milan, Italy
- 2004 *Half the Truth*, neugerriemschneider, Berlin
Private Matters, Whitechapel Gallery, London
Tobias Rehberger, Artsonje Center, Seoul
- 2003 *Tobias Rehberger. New Works*, Galerie Ghislaine Hussenot, Paris
"bitte danke", work by Tobias Rehberger from Sammlung Landesbank Baden-Württemberg, Galerie der Stadt Stuttgart, Stuttgart, Germany
Main Interiors, Galerie Micheline Szwajcer, Antwerp, Belgium
Die Zähne sind in Ordnung, aber das Zahnfleisch geht zurück, Galería Heinrich Ehrhardt, Madrid
- 2002 *Prescrições, descrições, receitas e recibos*, Museu de Serralves, Oporto, Portugal
Night Shift, Palais de Tokyo, Paris
Treballant/trabajando/Arbeitend, Fundació la Caixa, Barcelona
Deaddies, GAM–Galleria Civica d'Arte Moderna e Contemporanea, Turin, Italy
geläut – bis ichs hör, MKN–Museum für Neue Kunst, Karlsruhe, Germany
Mütter innen, von aussen, Galerie Bärbel Grässlin, Frankfurt, Germany
- 2001 *Tobias Rehberger ads*, Galerie & Edition Artelier, Graz, Austria
Do Not Eat Industrially Produced Eggs, Förderpreis zum Internationalen Preis des Landes Baden-Württemberg, Staatliche Kunsthalle, Baden-Baden, Germany
DIX-Preis 2001, Kunstsammlung Gera – Orangerie, Gera, Germany
Viafarini, Milan, Italy

2000	<i>Whenever you need me</i> , Westfälischer Kunstverein, Münster, Germany		
	<i>Nana</i> , neugerriemschneider, Berlin		
	<i>Dusk</i> , Gió Marconi, Milan, Italy		
	<i>The Sun from Above</i> , Museum of Contemporary Art, Chicago, USA		
	<i>Jack Lemmon's Legs—And Other Libraries</i> , Friedrich Petzel Gallery, New York		
1999	<i>Seascapes and other portraits</i> , Frac Nord-Pas de Calais, Dunkerque, France		
	<i>Tobias Rehberger</i> , Galerie Ghislaine Hussenot, Paris		
	<i>Matrix 180. Sunny Side Up</i> , University of California Berkeley Art Museum and Pacific Film Archive, Berkeley, USA		
	<i>Fragments of Their Pleasant Spaces (In My Fashionable Version)</i> , Galerie Bärbel Grässlin, Frankfurt, Germany		
	<i>Standard Rad, Ltd.</i> , Transmission Gallery, Glasgow, Scotland, UK		
1998	<i>The Secret Bulb in Barry L.</i> , Galerie für zeitgenössische Kunst, Leipzig, Germany		
	<i>The Improvement of the Idyllic</i> , Galería Heinrich Ehrhardt, Madrid		
	<i>Holiday-Weekend-Leisure Time-Wombs</i> , Galerie Micheline Szwajcer, Antwerp, Belgium		
	<i>Standard Rad.LTD</i> , Transmission Gallery, Glasgow, Scotland, UK		
	<i>Nightprowler</i> , De Vleeshal, Middelburg, Netherlands		
1997	<i>Holiday-Weekend-Leisure, Time-Wombs</i> , Galerie Micheline Szwajcer, Antwerp, Belgium		
	<i>The Improvement of the Idyllic</i> , Galería Heinrich Ehrhardt, Madrid		
	<i>Moderna Museet Projekt</i> , Moderna Museet, Stockholm, Sweden		
	<i>On the Desperate and Long Neglected Need for Small Events (with Anne Daems and Regina Möller)</i> , Office Tower Manhattan Project III, Roomade Office for Contemporary Art, Brussels		
	<i>Waiting Room – also?</i> Intervention 13, Sprengel Museum, Hannover, Germany		
1996	<i>Tobias Rehberger (with Dan Peterman)</i> , Kunsthalle Basel, Basel, Switzerland		
	<i>Stephen Prina/Tobias Rehberger</i> , Friedrich Petzel Gallery, New York		
	<i>Brancusi</i> , neugerriemschneider, Berlin		
	<i>Anastasia</i> , Friedrich Petzel Gallery, New York		
	<i>Tobias Rehberger-Jorge Pardo, Garnish and Landscape</i> , Gesellschaft für Gegenwartskunst e.V. Augsburg, Germany		
1995	<i>Fragments of Their Pleasant Spaces (in My Fashionable Version)</i> , Galerie Bärbel Grässlin, Frankfurt, Germany		
	<i>Peue See e Faagck Sunday Paae</i> , Koelnischer Kunstverein, Cologne, Germany		
	<i>Suggestions from the Visitors of the Shows #74 and #75</i> , Portikus, Frankfurt, Germany		
	<i>Fast nichts/almost invisible</i> , Ehemaliges Umspannwerk, Singen, Germany		
	<i>Cancelled Projects</i> , Museum Fridericianum, Kassel, Germany		
1994	<i>Neun Skulpturen</i> , Produzentengalerie, Raum für Kunst, Hamburg, Germany		
	<i>one</i> , neugerriemschneider, Berlin		
	<i>Wo Man is Gout Loogy Luckie</i> , Hammelehle + Ahrens, Stuttgart, Germany		
	<i>Tobias Rehberger</i> , Galerie Luis Campana, Cologne, Germany		
	<i>Tobias Rehberger</i> , Galerie & Edition Artelier, Graz, Austria		
1993	<i>Tobias Rehberger</i> , Goethe-Institut Yaounde, Kamerun		
	<i>Rehbergerst</i> , Galerie Bärbel Grässlin, Frankfurt, Germany		
	<i>Sammlung Goldberg/The Iceberg Collection</i> , Ludwig Forum für internationale Kunst, Aachen, Germany		
	<i>9 Skulpturen</i> , Wohnung K. Koenig, Frankfurt, Germany		
	<i>Tobias Rehberger</i> , Forum der Stadtparkasse Frankfurt, Frankfurt, Germany		

1990	<i>Hochhäuser, Felsen, Rudis</i> , Berufsverband Bildender Künstler, Stapelhaus, Cologne, Germany	2023	<i>Painting Nature</i> , Sammlung Grasslin, St. Georgen, Germany <i>The Bright Side of the Desert Moon</i> , Noor Light Art Festival, Riyadh <i>21 Years: A Story in Multiple Parts</i> , STPI Gallery, Singapore
	Group Exhibition (selection)	2022	<i>Crazy: La follia nell'arte contemporanea</i> , Chiostro del Bramante, Rome
2025	<i>Freischwimmen – Körper in die Kunst!</i> , Kunstmuseum Wolfsburg, Germany <i>Time knows the answer to art</i> , Galleria Continua 20 Years in Beijing, Galleria Continua, Beijing <i>Bienal de Pontevedra</i> , Museo Pontevedra, Spain <i>Pom Pom Pompidou</i> , Tripostal, Lille, France <i>New Releases, Old Friends</i> , STPI Singapur, Singapur <i>Der Weg zum Konkreten erfordert den Umweg über die Abstraktion</i> , Galerie Intershop Leipzig, Germany <i>Allons</i> , MRAC Serignan, Serignan, France	2021	<i>Trauma : Shooting the Pulitzer & 15minutes'</i> , Daejeon Museum of Art, Korea <i>HochTief</i> , Galerie Bärbel Grässlin, Frankfurt am Main, Germany
2024	<i>Performance People</i> , LWL-Museum für Kunst und Kultur, Münster, Germany <i>The Boundless Realm. The Future of Public Art</i> , Ennova Art Museum, Langfang, China <i>Paravanti</i> , Philipp Pflug Contemporary, Frankfur a.M., Germany <i>Schöner Wohnen</i> , Galerie Bärbel Grässlin, Frankfurt a.M., Germany <i>Deep Distance Tender Touch</i> , Kunst und Kulturstiftung Opelvillen Rüsselsheim, Germany <i>Pulse of the Hinterland</i> , Xinjiang Art Museum, Urumqi, Xinjiang, China <i>Museum grenzenlos Kunst-Design / Dunkerque-Krefeld</i> , Kunstmussen Krefeld, Haus Esters, Haus Lange, Germany <i>Dziuba and Friends</i> , Schmuckmuseum Pforzheim, Germany <i>Liebe Eintracht... ich bin verliebt</i> , Eintracht-Museum, Frankfurt a.M., Germany	2020	<i>Ein Museum auf Probe</i> , Villa Merkel, Galerien der Stadt Esslingen, Germany <i>Macht! Licht!</i> , Kunstmuseum Wolfsburg, Wolfsburg, Germany <i>A Little After The Millennium</i> , Gallery Batou, Seoul <i>Pop-up Art Parcours Ardez, Shifting</i> , Galeries Urs Meile Beijing-Lucerne, Ardez, Engadin, Switzerland <i>Amuse Bouche. The Taste of Art</i> , Tinguely Museum, Basel, Switzerland <i>La Rivoluzione Siamo Noi-Collezionismo italiano contemporaneo</i> , XNL Piacenza Contemporanea, Piacenza, Italy
		2019	<i>Thonet Re-imagined</i> , Schellmann Art, Munich, Germany <i>Inspiration is a Little Town in China - In Papier</i> , Haus am Waldsee, Berlin <i>New rollout Bauhaus Wallpaper</i> , Museumsquartier Osnabrück, Germany <i>On Flower Power. The Role of the Vase in Arts, Crafts and Design</i> , La Galleria Nazionale, Roma <i>Hybrid Sculpture. Contemporary sculpture from the collection of the Stedelijk Museum</i> , Stedelijk Museum, Amsterdam
		2018	<i>The Art House Vol.1, The Art Hous</i> , Abteistrasse 59, 20149 Hamburg, Germany <i>NCNDNT</i> , neugerriemschneider, Berlin <i>Toy Bitches Fuck You</i> , Galerie Kai Erdmann, Hanburg, Germany <i>DRIFT. Miradas cruzadas entre diseño y arte contemporáneo</i> , MAC. Museo de Arte Contemporáneo Fundación Naturgy, A Coruna, Spain <i>Luci d'Artista 2018</i> , Torino, Italy

- 2017 *LILIA & TULIPAN*, Kunsthalle Lingen, Lingen, Germany
Sanguine/Bloedrood. Luc Tuymans on Baroque, Museum of Contemporary Art, Antwerp, Belgium
Revolution in Rotgelbbrau – Gerrit Rietveld und die zeitgenössische Kunst, Marta Herford, Herford, Germany
Driven by GERMAN DESIGN, Qatar Museums Gallery Al Riwaq, Doha
SUR/FACE: Mirrors at the Museum Angewandte Kunst, Museum Angewandte Kunst, Frankfurt, Germany
Carsten Höller, Tobias Rehberger, Anri Sala & Rirkrit Tiravanija. Exquisite Trust (Blindly Collective Collaborations), STPI Singapore Tyler Print Institute, Singapore
Waiting. Between Power and Possibility, Hamburger Kunsthalle, Hamburg, Germany
VERMISST Der Turm der blauen Pferde von Franz Marc, Haus am Waldsee, Berlin
Islands, Constallations & Galapagos, Yokohama Triennale 2017, Yokohama, Japan
- 2016 *Presently*, Galerie Neugerriemschneider, Berlin
Under Arms: Fire & Forget 2, Museum für Angewandte Kunst, Frankfurt/Main, Germany
Sammlung Viehof. Internationale Kunst der Gegenwart, Deichtorhallen, Hamburg, Germany
Woher soll ich wissen, was ihr gefällt? Papierarbeiten aus der Sammlung Michael Loulakis, Nassauischer Kunstverein, Wiesbaden, Germany
Eine Geschichte. Zeitgenössische Kunst aus dem Centre Pompidou, Haus der Kunst, Munich, Germany
Solid Liquids. International Tendencies in Contemporary Sculpture, Kunsthalle Münster, Münster, Germany
BRD, Fahrbereitschaft, Haubrok Foundation, Berlin
doppelgänger, Torrance Art Museum, Los Angeles, USA
- 2015 *Tele-Gen. Kunst und Fernsehen*, Kunstmuseum Liechtenstein, Vaduz, Liechtenstein
Still, Produzentengalerie, Hamburg, Germany
After the After – Douglas Gordon & Tobias Rehberger, Museu d'Art Contemporani d'Eivissa, Ibiza, Spain
Übermorgenkünstler, Staatliche Kunsthalle Baden-Baden, Germany
Tele-Gen, Kunstmuseum Bonn, Bonn, Germany
Douglas Gordon & Tobias Rehberger. after the after, Museu D'Art Contemporani D'Eivissa, Ibiza, Spain
Wie leben? Zukunftsbilder von Malewitsch bis Fujimoto, Wilhelm Hack Museum, Ludwigshafen, Germany
Afinidades Electivas. Julia Samento Coleccionador, Electricity Museum, Tejo and Carmona e Costa Foundation, Lisbon
Transfer. Kunst aus Frankfurt in München, Rathausgalerie Kunsthalle, Munich, Germany
El Público, Centro Federico García Lorca, Granada, Spain
Maurizio Nannucci. Top Hundred, Museion, Bozen, Italy
Aussenhaut + Innensicht, Kunstverein KISS Kunst im Schloss Untergröningen, Abtsgmünd–Untergröningen, Germany
Spin-Off. Works from Sandretto Re Rebaudengo Collection, Centro de Arte Contemporaneo de Quito, Quito
Life in a Castle. Works from the Collection, Musée département d'art contemporain de Rochechouart, France
Colección Jumex, In Girum Imus Nocte et Consumimur Igni, Fundación Jumex Arte Contemporáneo, Mexico City, Mexico
Hôtel Dunkerque, Espace Expo 1, Frac/AP2, Frac Nord-Pas-de-Calais, Dunkerque, France
Vom Großen und Ganzen. Die Sammlung Haus N – Teil 1, Herbert Gerisch Stiftung, Neumünster, Germany
Ärger im Paradies / Trouble in Paradise, Kunst- und Ausstellungshalle

	der Bundesrepublik Deutschland, Bonn, Germany <i>After Dark</i>, Musée d'art moderne et contemporain, Genève, Switzerland <i>Yes We're Open</i>, Gió Marconi, Milan, Italy <i>A Man Walks Into a Bar...</i>, me Collectors Room, Berlin <i>Lichtparcours Braunschweig Auftakt</i>, Kunstverein Braunschweig, Braunschweig, Germany		<i>The 9th Gwangju Biennale: 'Roundtable'</i>, Gwangju, South Korea <i>Grenzgänge</i>, Villa Schöningen, Potsdam, Germany <i>Neue Welten</i>, Industriehalle Christian Pless Strasse, Offenbach, Germany <i>Power Flower</i>, Galerie Abtart, Stuttgart, Germany <i>Façade 2012</i>, Middelburg, Netherlands <i>Extra Large: Monumental works from the Centre Pompidou Collection</i>, Grimaldi Forum, Monaco <i>Modelle für Morgen</i>, Künstlerhaus Wien, Austria <i>30 Künstler / 30 Räume</i>, Kunsthalle Nürnberg, Nuremberg, Germany <i>A Window on the World. From Dürer to Mondrian and beyond</i>, Museo d'Arte – Museo Cantonale d'Arte, Lugano, Switzerland
2014	<i>Verzweigt – Bäume in der zeitgenössischen Kunst</i>, Altana Kultur Stiftung Museum Sinclair-Haus, Bad Homburg, Germany <i>M Home: Living in Space</i>, RedStar Macalline Art Project, Ullens Center for Contemporary Art, Beijing <i>Plastic Age – Faszination und Schrecken eines Materials in Kunst und Wissenschaft</i>, ERES-Stiftung, Munich, Germany <i>Paradigm Store</i>, Howick Place, London <i>Scheinwerfer Teil 2</i>, Kunstmuseum Celle, Celle, Germany <i>Une Histoire. Art, Architecture et Design des Années 80 à aujourd'hui</i>, Centre Pompidou, Paris <i>Colour me in</i>, Esbjerg Art Museum, Esbjerg, Denmark <i>Contretemps</i>, CaixaForum, Barcelona, Spain <i>Atelier Contemporary Graz zu Gast bei Hilger Next</i>, Galerie Hilger Next, Vienna, Austria		2011 <i>OUR MAGIC HOUR</i>, Yokohama Triennale 2011, Yokohama, Japan <i>MMK 1991–2011: 20 Jahre Gegenwart</i>, Museum für Moderne Kunst, Frankfurt, Germany <i>En piste!</i> Domaine départemental de Chamarande, Chamarande, France <i>Beziehungsarbeit</i>, Kunst und Institution, Künstlerhaus Wien, Vienna <i>Spiele im Park</i>, Villa Schöningen, Potsdam, Germany <i>Overlap – An Exhibition About Art and Design</i>, Den Frie Center of Contemporary Art, Copenhagen, Denmark <i>Car-culture – Medien der Mobilität</i>, ZKM I Medienmuseum, Karlsruhe, Germany <i>Hirschfaktor. Die Kunst des Zitierens</i>, ZKM I Museum für Neue Kunst, Karlsruhe, Germany
2013	<i>Zeichen, Sprache. Bilder. Schrift in der Kunst seit 1960</i>, Städtische Galerie Karlsruhe, Karlsruhe, Germany <i>Forever Young</i>, Kunsthalle Nürnberg, Nuremberg, Germany <i>Results 2013</i>, Atelier Contemporary, Graz, Austria <i>Display @</i>, Galerie Hussenot, Paris <i>Abendland adieu vorkommnissen mal eine Fuge entgegenhalten</i>, Kunstverein Offenburg-Mittelbaden e.V., Offenburg, Germany <i>Back to Earth. Von Picasso bis Ai Weiwei. Die Wiederentdeckung der Keramik in der Kunst</i>, Herbert-Gerisch-Stiftung, Neumünster, Germany		2010 <i>Luci d'Artista</i>, Turin, Italy <i>LOVE KILLS, Betting on the muse. Eine Ausstellung von von Florian Heinke und Sandra Mann</i>, Hanauer Landstrasse 136/5, Stock, Frankfurt, Germany <i>En attendant Gogolf</i>, Chapelle du Genêteil, Centre d'art Contemporain rue du Général Lemonnier, Château-Gontier, France
2012	<i>Other Voices, Other Rooms</i>, Wentrup Avlskarl projects, Copenhagen		

	<i>A Basic Human Impulse</i>, Galleria Comunale d'Arte Contemporanea di Monfalcone, Monfalcone, Italy <i>Larger than Life – Stranger than Fiction, 11</i>, Triennale Kleinplastik Fellbach, Fellbach, Germany <i>Gluck Happens</i>, Stadtische Galerie, Erlangen, Germany <i>25 + 25</i>, Kunstverein Wilhemshohe, Ettlingen, Germany Musée Bourdelle, Paris Art Cube, Istanbul		
2009	<i>FAX</i>, Drawing Center and ICI Independent Curators International, New York, USA <i>Just what it is...</i>, ZKM/Zentrum für Kunst und Medientechnologie Karlsruhe, Karlsruhe, Germany <i>Licht!</i>, Gesellschaft für Gegenwartskunst e.V., Toskanische Säulenhalle im Zeughaus, Augsburg, Germany <i>Entre deux actes–Loge de Comédienne</i>, Staatliche Kunsthalle Baden–Baden, Baden–Baden, Germany <i>RETREAT</i>, KunstFort Asperen, Beesd, Netherlands <i>Fare Mondi</i>, La Biennale die Venezia, 53. Esposizione Internazionale d'Arte, Venice Biennial, Venice, Italy <i>Sechzig Jahre. Sechzig Werke</i>, Kunst aus der Bundesrepublik Deutschland von '49 bis '09, Martin–Gropius–Bau, Berlin, <i>The Quick and the Dead</i>, Walker Art Center, Minneapolis, USA <i>Instant Melancholia. Zum Abschied vom Polaroidfoto</i>, Raum 121, Frankfurt, Germany <i>Modellstück</i>, arp museum Bahnhof Rolandseck, Remagen, Germany <i>Extended. Sammlung Landesbank Baden–Württemberg</i>, ZKM/Zentrum für Kunst und Medientechnologie Karlsruhe, Karlsruhe, Germany <i>KölnSkulptur 5</i>, Skulpturenpark Köln, Cologne, Germany <i>Social Sculpture</i>, Whitechapel Gallery, London <i>Yellow and Green</i>, Museum für Moderne Kunst, Frankfurt, Germany	2008	<i>Miniaturen</i>, Galerie Bärbel Grässlin, Frankfurt, Germany <i>Hellwach gegenwärtig. Ausblicke auf die Sammlung Marta Herford</i>, Marta Herford, Marta, Herford, Germany <i>Updated Embrace!</i>, Denver Art Museum, Denver, USA <i>Papier</i>, Galerie Bärbel Grässlin, Frankfurt, Germany <i>30x2 Sessel/Stühle</i>, Artelier Collection, Graz, Switzerland <i>...auf der Erbse... on peas...</i>, KUNST+PROJEKTE e.V. mit Galerie der Stadt Sindelfingen, Sindelfingen, Germany <i>Interieur/Exterieur. Wohnen in der Kunst</i>, Kunstmuseum Wolfsburg, Wolfsburg, Germany <i>October</i>, Pilar Corrias, London <i>Tobias Rehberger et Michael Craig–Martin</i>, EIB Luxembourg, Luxembourg <i>Versionen. Die Künstlerbibliothek</i>, Galerie für zeitgenössische Kunst, Leipzig, Germany <i>My generation</i>, Kunstverein Familie Montez, Frankfurt, Germany <i>Ricostruire con l'arte</i>, Fondazione Pier Luigi e Natalina Remotti, Camogli, Italy <i>The Magic of the State</i>, Castillo/Corrales, Paris <i>Holidays in the Sun</i>, Algarve 2008, Antiga Lota, Portimão, Portugal <i>Wouldn't It Be Nice... Wishful Thinking in Art and Design</i>, Museum für Gestaltung, Zurich, Switzerland <i>Freundliche Feinde</i>, Galerie für Zeitgenössische Kunst Leipzig, Germany <i>Ad Absurdum – Energien des Absurden von der klassischen Moderne zur Gegenwart</i>, Marta Herford, Herford, Germany <i>Mittsommernacht</i>, Galerie Bärbel Grässlin, Frankfurt, Germany <i>Vertrautes Terrain – Aktuelle Kunst in/über Deutschland</i>, ZKM Museum für Neue Kunst, Karlsruhe, Germany <i>Natur – Zeitgenössische Kunst der Altana Kunstsammlung</i>, Museum Frieder Burda, Baden–Baden, Germany

- 2007 *Winter Palace*, DeAteliers, Amsterdam
Signs and Messages from Modern Life, Kate MacGarry Gallery, London
Serralves Foundation Collection– Sculpture Museu, Serralves, Museu de Arte Contemporânea, Oporto, Portugal
Space for Your Future, Museum of Contemporary Art, Tokyo
Wouldn't it be Nice... Wishful Thinking in Art and Design, Centre d'Art Contemporain, Geneva, Switzerland
Tomorrow, Artsonje Center, Seoul
Existencias, MUSAC–Museo de Arte Contemporáneo de Castilla y León, León, Spain
La Citta Che Sale, Museo d'Arte Contemporanea del Sannio, Benevento, Museo d'Arte Contemporanea Roma, Rome
Discorder in the House, Vanhaerents Art Collection, Brussels
What a Great Space You Have, Los Angeles, USA
Sculptor's & Drawing, Aspen Art Museum, Aspen, USA
Spiegel, Galerie Bärbel Grässlin, Frankfurt, Germany
Models for Tomorrow: Cologne, European Kunsthalle, Cologne, Germany
Interieur/Exterieur, Kunstmuseum, Wolfsburg, Germany
Dependence at Galerie Neu, Galerie Neu, Berlin
Galerie für Zeitgenössische Kunst, Leipzig, Germany
Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, Germany
Design for Living, Initial Access, Wolverhampton, UK
- 2006 *Sculpture Dialogue: Deutsche Bank*, Kunstverein Ludwigshafen, Ludwigshafen and Manheimer Kunstverein, Manheim, Germany
Folkwang Atoll: Kunst & Energie, Whitebox, Munich, Germany
Ordnung und Verführung, Haus Konstruktiv, Stiftung für konstruktive und konkrete Kunst, Zurich, Switzerland
Franz West sense Franz West, Centre d'Art Santa Mònica, Barcelona, Spain
- Mapping the Studio*, Stedelijk Museum, Amsterdam
H2 Zentrum für Gegenwartskunst im Glaspalast, Augsburg, Germany
Kunst lebt! Die Welt mit anderen Augen sehen, Kunstgebäude Stuttgart, Stuttgart, Germany
Kunst und Fussball im Deutschen Bundestag, Kunst–Raum im Deutschen Bundestag, Berlin
Anstosse Berlin: Kunst Macht Welt, Haus am Waldsee, Berlin
Drive–In: Kutschen Oldtimer + Kunst, Ludwig Forum für Internationale Kunst, Aachen, Germany
Mathilda is Calling, Institut Mathildenhöhe, Darmstadt, Germany
Einmal Empire und zurück, Westfälischer Kunstverein, Münster, Germany
HyperDesign, Shanghai Biennale, Shanghai Art Museum, Shanghai, China
Faster! Bigger! Better! Museum für Neue Kunst, Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany
Anonimous, Schirn Kunsthalle, Frankfurt, Germany
Personal Affairs: Neue Formen der Intimität, Städtische Museum Leverkusen, Leverkusen, Germany
ON/OFF, Saarlandmuseum, Saarbrücken, Germany
Ordnung und Verführung, Haus Konstruktiv, Zurich, Switzerland
Casa Aberta, INHOTIM Centro de Arte contemporânea, Minas Gerais, Brazil
- 2005 *Extreme Abstraction*, Albright–Knox Art Gallery, Buffalo, USA
Present Perfect, Friedrich Petzel Gallery, New York
Arte all Arte 10, Poggiobonsi, Italy
Rauminszenierungen 2005, Schlosspark Wendlinghausen, Garten_Landschaft, Ost–Westfalen Lippe, Germany
Light Lab. Alltaegliche Kurzschluesse, Museion–Museo d'arte moderna e contemporanea, Bolzano, Italy

	<i>Here Comes the Sun</i>, Magasin 3 Stockholm Konsthall, Stockholm <i>Luna Park. Fantastic Art</i>, Villa Manin Centre for Contemporary Art, Passariano, Italy <i>Post Notes</i>, Midway Contemporary Art, Minneapolis, USA <i>Cohabitats</i>, Galerie Ghislaine Husenot, Paris <i>Bidibidobidiboo</i>, Fondazione Sandretto Re Rebaudeng, Turin, Italy	Rehberger <i>Form-Specific</i>, Moderna Galerija, Ljubljana <i>Micro-Utopias</i>, 1ª Bienal de Valencia, Valencia, Spain <i>Cover Theory. Contemporary Art as Re-Interpretation</i>, Officina della Luce. Ex Central Emilia, Piacenza, Italy <i>Soziale Fassaden U.A.</i>, Städtische Galerie im Lehnbachhaus und Kunstbau
2004	<i>Suburban House Kit</i>, Deitch Projects, New York <i>Schöner Wohnen, kunst van heden voor alle dagen</i>, BE-PART, Platform voor actuele kunst, Waregem, Belgium <i>Jorge Pardo. Tobias Rehberger</i>, Galeria Graça Brandão, Oporto, Portugal 1. Internationale Biennale für zeitgenössische Kunst Sevilla, Sevilla, Spain <i>Delays and Revolutions</i>, Albergo delle Povere, Palermo, Italy <i>Nizza Transfer</i>, Kulturstiftung des Bundes/Städelschule, Frankfurt, Germany <i>70/90 Engagierte Kunst</i>, neues museum, Staatliches Museum für Kunst und Design in Nürnberg, Nürnberg, Germany <i>Porträt ohne Antlitz. Abstrakte Strategien in der Bildniskunst</i>, Kunsthalle zu Kiel, Kiel, Germany <i>Trafic d'influences: Art and Design</i>, Collection Frac Nord-Pas de Calais, Tri postal, Lille, France <i>Braunschweig Parcours</i>, Kultrinstitut Braunschweig, Braunschweig <i>Garten Eden</i>, Galerie Bärbel Grässlin, Frankfurt, Germany <i>Werke aus der Sammlung Boros</i>, ZKM-Museum für neue Kunst, Karlsruhe, Germany	<i>Outlook</i>, Internartional Art Exhibition, Athens Italian Pavilion, Venice Biennale, Venice, Italy <i>braunschweig parcours 2004</i>, Braunschweig, , Fachbereich Kultur Kulturinstitut, Braunschweig, Germany 2004 <i>Dreams and Conflicts – The Viewer's Dictatorship</i>, Biennale di Venezia, Venice, Italy <i>actionbutton</i>, Hamburger Bahnhof, Berlin
		2002
		<i>Thisplay</i>, Colección Jumex, Mexico City <i>The Object Sculpture</i>, The Henry Moore Institute, Leeds, UK <i>EU2</i>, Stephen Friedman Gallery, London <i>do it</i>, e-flux.com <i>40 Jahre Fluxus und die Folgen</i>, Nassauischer Kunstverein und Projektbüro des Stadtmuseums Wiesbaden, Wiesbaden, Germany <i>Hossa. Arte Alemán del 2000</i>, Centro Cultural Andratx, Mallorca, Spain
		2001
2003	<i>Grazie</i>, Hochschloss, Stiftung Schloss Dyck, Jüchen, Germany <i>Plastik, Plüsch und Politik</i>. Refkexe der 70er Jahre in der Gegenwartkunst, Städtuscge Galerie, Norhorn, Germany <i>Rehberger (space)</i>, Portikus im Leinwandhaus, Frankfurt, Germany <i>Add to it</i>. Louise Lawler, Olafur Eliasson and Zumtobel Staff, Tobias	<i>Come-in</i>, Institut für Auslandsbeziehungen, Stuttgart, Germany <i>Print Publisher's Spotlight</i>, TRANS>editions, Barbara Krakow Gallery, Boston, USA <i>Comfort: Reclaiming Place in a Virtual World</i>, Cleveland Center for Contemporary Art, Cleveland, USA <i>Kunst zwischen Vision und Alltag</i>, Wilhelm-Hack-Museum, Ludwigshafen, Germany <i>Painting at the Edge of the World</i>, Walker Art Center, Minneapolis, USA <i>Mínim Denominador Común</i>, Sala Montcada de la Fundació la Caixa,

	Barcelona, Spain		<i>Face-À-Face</i> , kunstpanorama, Luzern, Switzerland
	<i>Televisions, Kunst sieht fern</i> , Kunsthalle Wien, Vienna		<i>Raumkörper</i> , Kunsthalle Basel, Basel, Switzerland
	<i>Präsentation der Jahresgaben</i> , Westfälischer Kunstverein, Münster, Germany		<i>waiting</i> , mjellby konstgård, Halmstad, Sweden
	<i>New Heimat</i> , Frankfurter Kunstverein, Frankfurt, Germany		<i>ein/räumen – Arbeiten im Museum</i> , Hamburger Kunsthalle, Hamburg, Germany
	<i>ads</i> , Galerie & Edition Artelier, Graz, Austria		<i>Sensitive-Printemps de Cahors</i> , Fondation Cartier Pour L'Art Contemporain, Ville de Cahors, France
	<i>Artificial Natural Networks</i> , de Verbeelding, Zeewolde, Netherlands		<i>Skulptur als Möbel, Möbel als Skulptur, Objekte und Graphiken aus der Sammlung der Neuen</i> , Galerie Graz, Kloster Frohnleiten, Graz, Austria
	<i>Frankfurter Positionen</i> , Portikus, Frankfurt, Germany		<i>Furnished Paintings</i> , Galería OMR, Rio de Janeiro, Brazil
	<i>ambiance magasin</i> , Centre d'art contemporain, Meymac, France		<i>Against Design</i> , Institute of Contemporary Art, University of Pennsylvania, Travelled to Palm Beach Institute of Contemporary Art, Museum of Contemporary Art, San Diego, USA
	<i>Electrify me</i> , Friedrich Petzel Gallery, New York		Kemper Museum of Contemporary Art, Kansas City, USA
	<i>Frankfurter Kreuz</i> , Schirn Kunsthalle Frankfurt, Frankfurt, Germany		<i>In Between</i> , Expo 2000, Hannover, Germany
	<i>Arbeit</i> , Kokerei Zollverein, Essen, Germany		<i>What If</i> , Gillick, Moderna Museet, Stockholm
	<i>Serigrafien 1994 – 2001</i> , Galerie Edition Stalzer, Vienna	1999	<i>Blown Away</i> , 6th International Caribbean Biennial, St. Kitts, Saint Kitts
	<i>Plug in</i> , Westfälisches Landesmuseum, Münster, Germany		<i>Die Schule von Athen</i> , Municipality of Athens, Technopolis, Athens
	<i>Freestyle</i> , Works from the Collection Boros, Museum Morsbroich, Leverkusen, Germany		Museum Abteiberg, Mönchengladbach, Kunsthalle zu Kiel, Kiel, Germany
2000	<i>Hommage an Olle Baertling</i> , Kunsthalle Kiel, Kiel, Germany		<i>amAzonas Künstlerbücher</i> , Villa Minimo, Hannover, Germany
	<i>The Sky is the Limit</i> , Taipei-Biennale, Taipei, China		<i>Further Fantasy</i> , kur. Von Yilmaz Dziewior, Elizabeth Cherry Contemporary Art, Tuscon, USA
	<i>Sammlung der Neuen Galerie Graz</i> , Kloster Frohnleiten, Graz, Austria		Kunsthalle Basel, Basel, Switzerland
	<i>Micropolitiques</i> , MAGASIN-Centre National d'Art Contemporain, Grenoble, France		<i>Who, if not we?</i> , Elisabeth Cherry Contemporary Art, Tucson, Arizona, USA
	<i>Finale di Partita</i> , Chiostro di Ognissanti, Firenze, Italy		<i>Ain't Ordinarily So</i> , Casey Kaplan, New York
	<i>more works about buildings and food</i> , Fundação de Oeiras, Hangar K7, Oeiras, Portugal		<i>Comfort Zone: Furniture by Artists</i> , PaineWebber Art Gallery, New York
	<i>turas amuebladas– furnished paintings</i> , Galería OMR, Mexico		<i>Think Twice</i> , Galería OMR, Mexico
	<i>Project #0004</i> , Friedrich Petzel Gallery, New York		<i>German Open</i> , Kunstmuseum Wolfsburg, Wolfsburg, Germany
	<i>Berlin– Binnendifferenz</i> , Galerie Krinzinger, Vienna		<i>Tableaux et Sculptures</i> , Galerie Ghislaine Hussenot, Paris
	<i>Circles °2</i> , Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany		
	<i>Art For a Better Life</i> , Lothringer13/Halle, Munich, Germany		

	<i>kraftwerk BERLIN</i>, Aarhus Kunstmuseum, Denmark <i>Arte All'Arte, Arte Continua</i>, Colle di Val d'Elsa, Italy <i>zoom</i>, Sammlung Landesbank Baden-Württemberg, Stuttgart. Taveled to Museum Abteiberg, Mönchengladbach, Germany Kunsthalle zu Kiel, Kiel, Germany <i>Skulptur-Biennale 1999</i>, Münsterland, Germany <i>wonder world – notes for a solid collection, newsantandrea</i>, Savona, Italy <i>les deux saules pleurers/cube without a corner-gerät</i>, Kunst-Werke, Berlin <i>amAzonas Künstlerbücher</i>, Villa Minimo, Hannover Art, Tuscon, Arizona, USA Galerie Andreas Binder, Munich, Germany <i>de coraz(i)on</i>, Tecla Scala, Barcelona, Spain <i>Konstruktionszeichnungen</i>, Kunst-Werke, Berlin <i>Das XX. Jahrhundert. Ein Jahrhundert Kunst in Deutschland</i>, Kupferstichkabinett, Berlin, Germany	
1998	<i>Dad's Art</i>, neugerriemschneider, Berlin <i>Dramatically Different</i>, Magasin, Grenoble, France Friedrich Petzel Gallery, New York <i>Ain't Ordinarily So</i>, Casey Kaplan, New York <i>Fuori Uso '98</i>, Associazione Culturale Arte Nova, Pescara, Italy <i>The Happy End of Franz Kafka's Amerika</i>, Works on paper Inc., Los Angeles <i>Kunst fur Bundestagsneubauten</i>, Deutscher Bundestag, Berlin <i>Kunst und papier auf dem Laufsteg</i>, Guggenheim Museum, Berlin <i>Lebensraum (ARKIPELAG)</i>, Stockholm <i>Manifesta2</i>, Luxembourg <i>Minimalisms 1</i>, Akademie der Kunst, Berlin <i>Round About Waves</i>, Ujadowski, Castle, Warsaw <i>Weather Everything</i>, Galerie fur Zeitgenossische Kunst, Leipzig, Germany	(Collection 98), Galerie fur Zeitgenossische Kunst, Leipzig, Germany ___, 1994 <i>Untitled</i>, 1994 <i>(meet tim & burkhard) brancusi</i>, 1997, Grazer Kunstverein, Graz, Austria Exterminating Angel , Galerie Hussenot, Paris 1997 <i>The Happy End of Franz Kafka's 'Amerika'</i>, Los Angeles, USA <i>Kunst Arbeit, Aus der Sammlung</i>, Southwest LB, Stuttgart, Germany <i>M&M</i>, Fondazione Re Rebaudengo, Turin, Italy <i>Heaven</i>, P.S.1, New York <i>M&M</i>, Fondazione Sandretto Re Rebaudengo, Turin, Italy <i>Beyond the Auratic Object</i>, Philomene Magers, Cologne, Germany <i>Time Out</i>, Kunsthalle, Nuremberg, Germany <i>Frankfurt (M)–Kassel–Munster</i>, Galerie Bärbel Grässlin, Frankfurt, Germany <i>Truce: Ecchoes of Art in an Age of Endless Conclusions</i>, Site Santa Fe, Santa Fe, USA <i>Assuming Positions</i>, Institute of Contemporary Art, London <i>Future–Present–Past</i>, Biennale di Venezia, Venice, Italy <i>Dieci Artisti Tedeschi per Verona</i>, Verona, Italy <i>Skulptur projekte in Münster '97</i>, Munster, Germany Gió Marconi, Milan, Italy <i>Garnish and Landscape</i>, Gesellschaft fur Gegenwartskunst, Augsburg, Germany <i>Rooms with a View: Environments for Video</i>, Guggenheim Museum, New York <i>Gort! Da!</i>, Villa Merkel, Esslingen, Germany <i>Campo 6, The Spiral Village</i>, Bonnefanten Museum, Maastricht, Netherlands <i>Home Sweet Home</i>, Deichtorhalle, Hamburg, Germany 1996 <i>Heetz, Nowak, Rehberger</i>, Staetisches Museum Abteiberg, Mönchengladbach, Germany

	<i>Campo 6</i>, Fondazione Sandretto Re Rebaudengo per l'Arte, Galleria Civica d'Arte Moderna di Torino, Turin, Italy <i>nach weimar</i>, Kunstsammlungen zu Weimar, Weimar, Germany <i>Alle Neune</i>, ACC Galerie, Weimar, Germany <i>Manifesta 1</i>, Rotterdam, Netherlands <i>almost invisible/fast nichts</i>, Umspannwerk Singen, Singen/Hohentwiel, Germany <i>Dites-le avec des fleurs</i>, Galerie Chantal Crousel, Paris <i>Something changed</i>, Helga Maria Klosterfelde, Hamburg, Germany <i>Der Umbau Raum</i>, Kuenstlerhaus Stuttgart, Germany <i>Cruise</i>, Friedensallee 12, Hamburg, Germany <i>Kunst in der Neuen Messe Leipzig</i>, Leipzig, Germany <i>Zum Gebrauch bestimmt</i>, Galerie Sophia Ungers, Cologne, Germany		<i>Die Bücher der Künstler: Publikationen und Editionen seit den sechziger Jahren in Deutschland</i>, International touring exhibition of the IFA Institut für Auslandsbeziehungen, Berlin
1995	<i>Regal, Regal</i>, Forum, Frankfurt, Germany Städelschule im BASF-Feierabendhaus, Ludwigshafen/Lindenau-Museum, Altenburg, Germany <i>Bed & Breakfast</i>, Ifor Evans Hall, London <i>filmcuts</i>, neugerriemschneider, Berlin <i>Villa Werner</i>, Offenbach, Germany <i>... kommt mit seinen Gaben</i>, Museum Abteiberg, Moenchengladbach, Germany <i>Alles was modern ist</i>, Galerie Baerbel Graesslin, Frankfurt, Germany		1993 <i>Backstage</i>, Hamburger Kunstverein, Hamburg, Germany <i>Backstage</i>, Kunstmuseum Luzern, Lucerne, Switzerland <i>Es ist eine Zeit hereingebrochen, in der alles moeglich sein sollte</i>, vierteilige Ausstellungsreihe, Kunstverein Ludwigsburg, Villa Franck, Germany
1994	Stipendiaten der Frankfurter Kuenstlerhilfe e.V. Galerie ak, Frankfurt, Germany <i>WM Karaoke</i>, Portikus, Frankfurt and London <i>Men's World</i>, Künstlerkreis Ortenau, Kunstverein Offenburg-Mittelbaden, Offenburg, Germany <i>Stadt/Bild</i>, Karmeliterloster, Frankfurt, Germany Galerie ak, Frankfurt, Germany <i>WM-Karaoke</i>, Portikus, Frankfurt, Germany		1992 <i>Dealing with Art</i>, Kuenstlerwerkstatt Lothringer Straße, Munich, Germany <i>SS.SS.R</i>, Galerie Baerbel Graesslin, Frankfurt, Germany <i>Spielhoelle, Aesthetik und Gewalt</i>, Universitätsbibliothek Frankfurt, Frankfurt, Germany 1991 <i>Qui, Quoi, Ou?</i>, Musée d'Art Moderne de la Ville de Paris, Paris <i>Zwischen Duerer und Holbein</i>, Staedelschule Frankfurt, Germany <i>Give Me a Hand Before I Call You Back</i>, Galerie Bleich-Rossi, Graz, Austria <i>Virtuosen vor dem Berg</i>, Galerie Bärbel Grässlin/Ehrhardt, Frankfurt, Germany <i>Tobias Rehberger, Arbeitsamt Aalen – Dienststelle Schwäbisch Gmünd</i>, Schwäbisch Gmünd, Germany 1990 <i>Kunststudenten stellen aus</i>, Bonner Kunstverein, Bonn, Germany <i>Kunstpreis Ökologie</i>, AEG Hausgeräte, Nuremberg, Germany
			Publication and Catalogues (selection)
		2022	Ulrike Groo , <i>Tobias Rehberger "I do if I don't"</i>, Kunstmuseum Stuttgart, DCV, Berlin, 2022
		2007	Veit Loers, <i>Tobias Rehberger, Ummogliche Schonheit</i>, 10 Jahre,

- | | | | | |
|------|--|------|--|--|
| | Skulpturen Park, Köln, pp. 144–149 | | | Ermacora, Beate (Hrsg.), pp. <i>Olle Baertling, Retrospektive</i> , Kunsthalle Kiel |
| 2005 | <i>Extreme Abstraction</i> , Albright-Knox Art Gallery, Buffalo, New York, p. 78 | | | Eccles, Tom, <i>Public Art Fund In Process</i> , Summer 2001, pp. 11–13 |
| | Raimar Stange, <i>Artistic Data/Carriers– On the Artistic Work of Tobias</i> | 2000 | | <i>ein/räumen</i> . Hamburger Kunsthalle, 2000 |
| | <i>Rehberger</i> , Ways of Living, Kettle's Yard, October 1 – November 20, 2005, pp. 38–42 | | | Peter Pakesch, <i>Raumkörper, Netze und andere Gebilde</i> , Kunsthalle Basel 38, 2000, Basel 2000 |
| | MUSAC–Museo de Arte Contemporáneo de Castilla y León, Colección, vol. 1, León, Spain, 2005, p. 544 | 1999 | | Burkhard Riemschneider and Uta Grosenick, <i>Art at the turn of the Millennium</i> , Taschen, 1999, pp. 418–421 |
| | Ulrich Loock, <i>an ARQUITECTURA de Andrea Zittel</i> , Fundação de Serralves, Oporto, 2005 | 1998 | | <i>JP 005 (Model for a Film)</i> , Moderna Museet Stockholm |
| 2004 | International Biennial of Contemporary Art of Seville, Sevilla 2004, pp 114–117 | | | <i>Tobias Rehberger</i> , Portikus, Frankfurt, Museum Fridricianum, Kassel, Cantz |
| | Katy Siegel and Paul Mattick, <i>Money</i> , Thames and Hudson, London, 2004 | | | Francesco Bonami, <i>Tobias Rehberger</i> , Cream. Contemporary Art in Culture, Phaidon, London, 1998, pp. 336–339 |
| | Sabine Schwarz, Tobias Rehberger. <i>Werke aus der Sammlung Boros</i> , ZKM, Karlsruhe, 2004 | 1997 | | <i>Kunst. Arbeit</i> , Sudwest LB, Stuttgart, pp. 58–59 and 152–153 |
| | Kulturinstitut, Braunschweig, 2004 | | | |
| | Hans-Joachim Müller, <i>Tobias Rehberger</i> , The Joy of My Dreams/ 1 | | | Awards (selection) |
| 2003 | <i>Somewhere Better Than This Place</i> , Contemporary Arts Center Cincinnati, pp. 172–175 | 2016 | | Goetheplakette der Stadt Frankfurt, Frankfurt, Germany |
| | <i>Coollustre – Weather Everything Dramatically Different</i> , Collection Lambert, Avignon | 2009 | | Goldener Löwe, La Biennale di Venezia, 53. Esposizione Internazionale d'Arte, Venedig, Italy |
| | <i>Grazie</i> , Stiftung Schloss Dyck, Jüchen, 2003 | | | Hector Kunstpreis 2009, Kunsthalle Mannheim, Mannheim, Germany |
| 2002 | <i>treballant/ trabajando/ arbeitend</i> , Fundació la Caixa, Barcelona | 2007 | | Hans-Thoma-Preis 2009, Bernau, Germany |
| | <i>...(whenever you need me)</i> , Westfälischer Kunstverein Münster | 2003 | | 1822-Kunstpreis, Frankfurt, Germany |
| | <i>No Return</i> , Sammlung Haubrok, Städtisches Museum Abteiberg, Mönchengladbach, pp. 85, 154–155 | | | Karl-Ströher-Preis 2003. Tobias Rehberger, Museum für Moderne Kunst, Frankfurt, Germany |
| | Müller Irene, <i>Tobias Rehberger im Museum für neue Kunst/ZKM, Karlsruhe</i> , Kunstbulletin No. 7–8, 2002, p. 64 | 2001 | | Förderpreis zum Internationalen Preis des Landes Baden-Württemberg, Staatliche Kunsthalle, Baden-Baden, Germany |
| 2001 | Beate Ermacora, <i>Olle Baertling, Retrospektive</i> , Kunsthalle Kiel | | | Otto-Dix-Preis 2001, Kunstsammlung Gera – Orangerie, Gera, Germany |
| | Brehm, Margrit, Cherubini, Laura, Pace, Alessandra (conversation with), <i>Deaddies</i> | | | |
| | <i>Tobias Rehberger</i> , Galeria d'Arte Moderna, Turin, Hrsg. Hopefulmonster | | | Public Collections (selection) |
| | | | | Centre Pompidou, Paris, France |

Le Musée d'Art moderne et contemporain de Strasbourg, Strasbourg, France
Fonds National d'Art Contemporain (FNAC), Paris, France
Fonds Regional d'Art Contemporain Nord Pas De Calais (FRAC), Dunkirk, France
Kunsthalle Bielefeld, Bielefeld, Germany
Kunsthalle Hamburg, Hamburg, Germany
Kunsthalle Mannheim, Mannheim, Germany
Kunstmuseum Wolfsburg, Germany
Museum of Modern Art (MMK), Frankfurt, Germany
Museum Angewandte Kunst Frankfurt, Germany
Museum Abteiberg, Mönchengladbach, Germany
Museum Ludwig, Cologne, Germany
Pinakothek der Moderne, Munich, Germany
Institut Für Auslandsbeziehungen, Stuttgart, Germany
MARTa Herford, Herford, Germany
Sammlung der Bundesrepublik Deutschland, Germany
Städel Museum, Frankfurt, Germany
Skulpturen Park Köln, Cologne, Germany
Center for Art and Media (ZKM), Karlsruhe, Germany
Galerie Für Zeitgenössische Kunst (GfzK), Leipzig, Germany
The Stedelijk Museum, Amsterdam, Netherlands
Universalmuseum Joanneum, Graz, Austria
Magasin III (Museum for Contemporary Art), Stockholm
Moderna Museet, Stockholm
Museu Serralves (Museu de Arte Contemporânea de Serralves),
Oporto, Portugal
Museo de Arte Contemporáneo de Castilla y León, León, Spain
Museo Nacional Centro De Arte Reina Sofia, Madrid, Spain
Museo de Arte Moderno y Contemporáneo de Santander y Cantabria,
Santander, Spain
Museo Nazionale Delle Arti Del XXI Secolo (MAXXI), Rome

Galleria Civica d'Arte Moderna e Contemporanea (GAM), Turin, Italy
Hirshhorn Museum and Sculpture Garden, Washington D. C
Berkeley Art Museum, Berkeley, USA
City of Miami Beach, USA
Centro de Arte Contemporânea Inhotim, Brazil
Museum of Contemporary Art Busan, Busan, Korea
Art Sonje Center, Seoul
Museum of Contemporary Art, Tokyo
The Land Foundation, Chiang Mai, Thailand