



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





ja ghost, 2025

17 mouthblown glass lamps, electric fixtures, control device
variable dimensions | 196 x 330 x 260 cm (approx) | each glass 70-80 x 30 x 30 cm



Installation view *many feel ashamed of their bodies, very few fee ashamed of their minds*, Pedro Cera, Madrid, 2025
Image courtesy of Pedro Cera | Photo Roberto Ruiz



tad ghost, 2025

11 mouthblown glass lamps, electric fixtures, control device
variable dimensions | 195 × 220 × 190 cm (approx) | each glass 70-80 × 30 × 30 cm



Installation view *many feel ashamed of their bodies, very few feel ashamed of their minds*, Pedro Cera, Madrid, 2025
Image courtesy of Pedro Cera | Photo Roberto Ruiz



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prickly mother without child, 2025

clay

148 × 29 × 28 cm

devious mother without child, 2025

glass

172,5 × 53 × 53 cm





Installation view *many feel ashamed of their bodies, very few feel ashamed of their minds*, Pedro Cera, Madrid, 2025
Image courtesy of Pedro Cera | Photo Roberto Ruiz



JK (just kidding), 2025

oil on linen

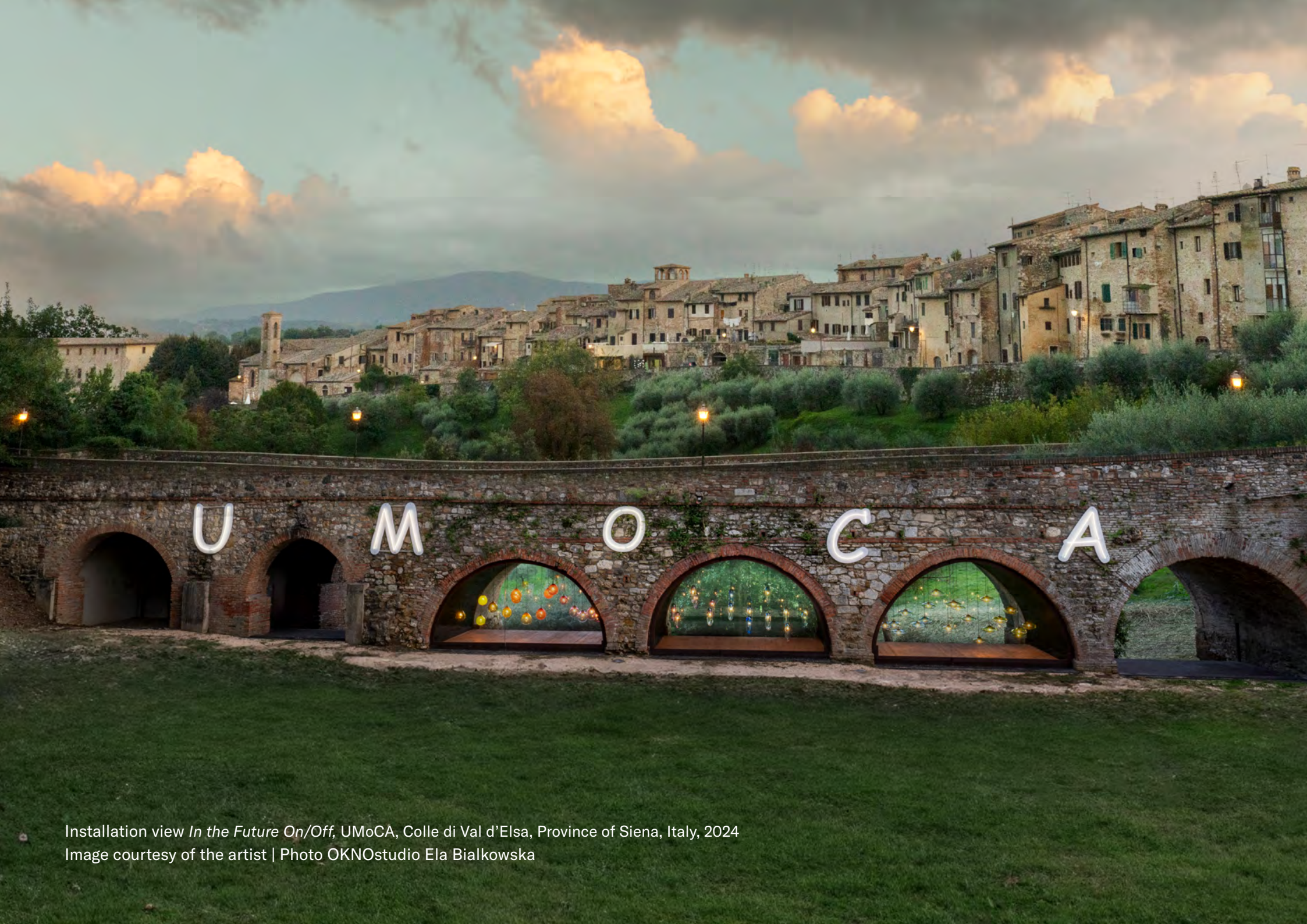
210 × 268 cm (overall)



F.CK (fuck), 2024

oil on canvas

210 × 362 cm (overall)



Installation view *In the Future On/Off*, UMoCA, Colle di Val d'Elsa, Province of Siena, Italy, 2024
Image courtesy of the artist | Photo OKNOstudio Ela Bialkowska



Installation view *In the Future On/Off*, UMoCA, Colle di Val d'Elsa, Province of Siena, Italy, 2024
Image courtesy of the artist | Photo OKNOstudio Ela Bialkowska



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



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Image courtesy of the artist



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



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



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



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

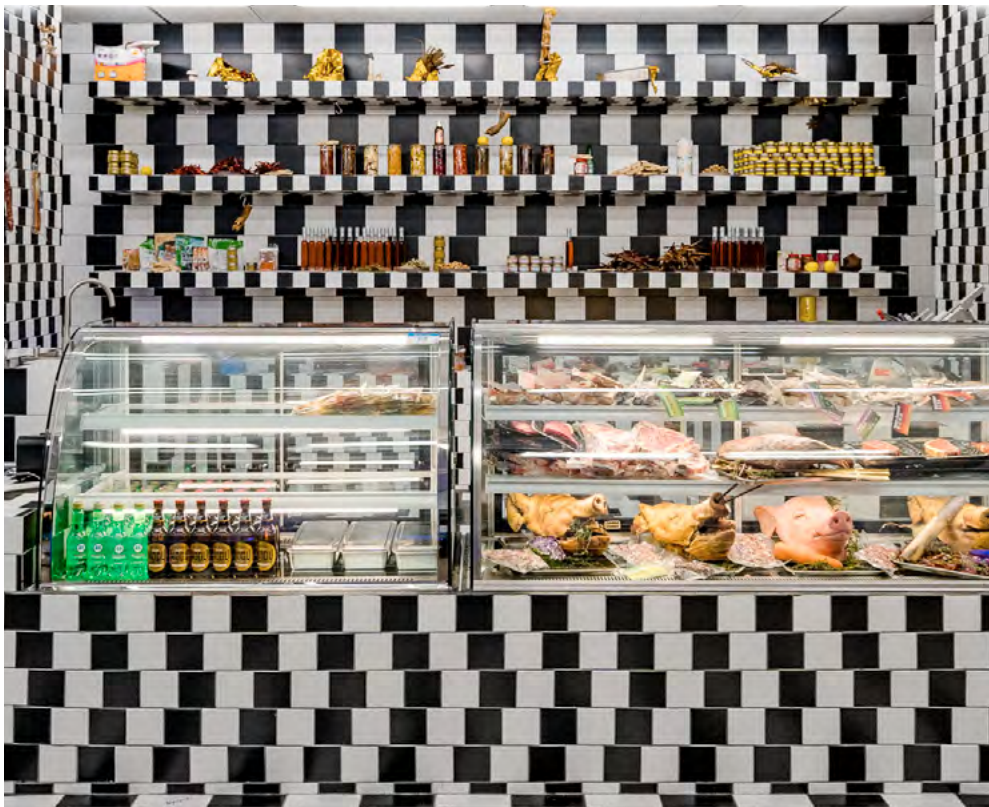
Blackbird's Rockbund Art Museum Butcher Shop, 2019

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.

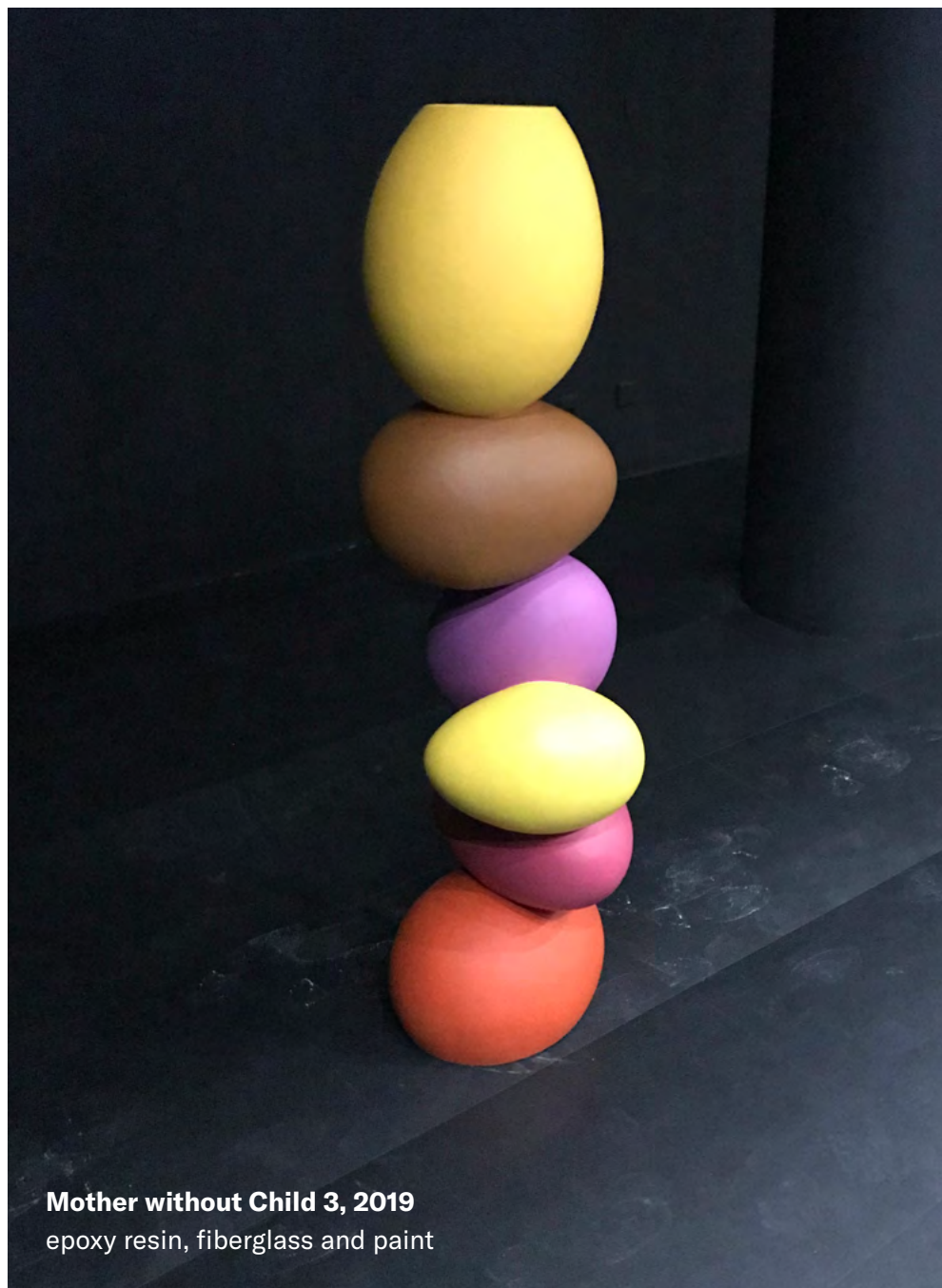
Entree

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

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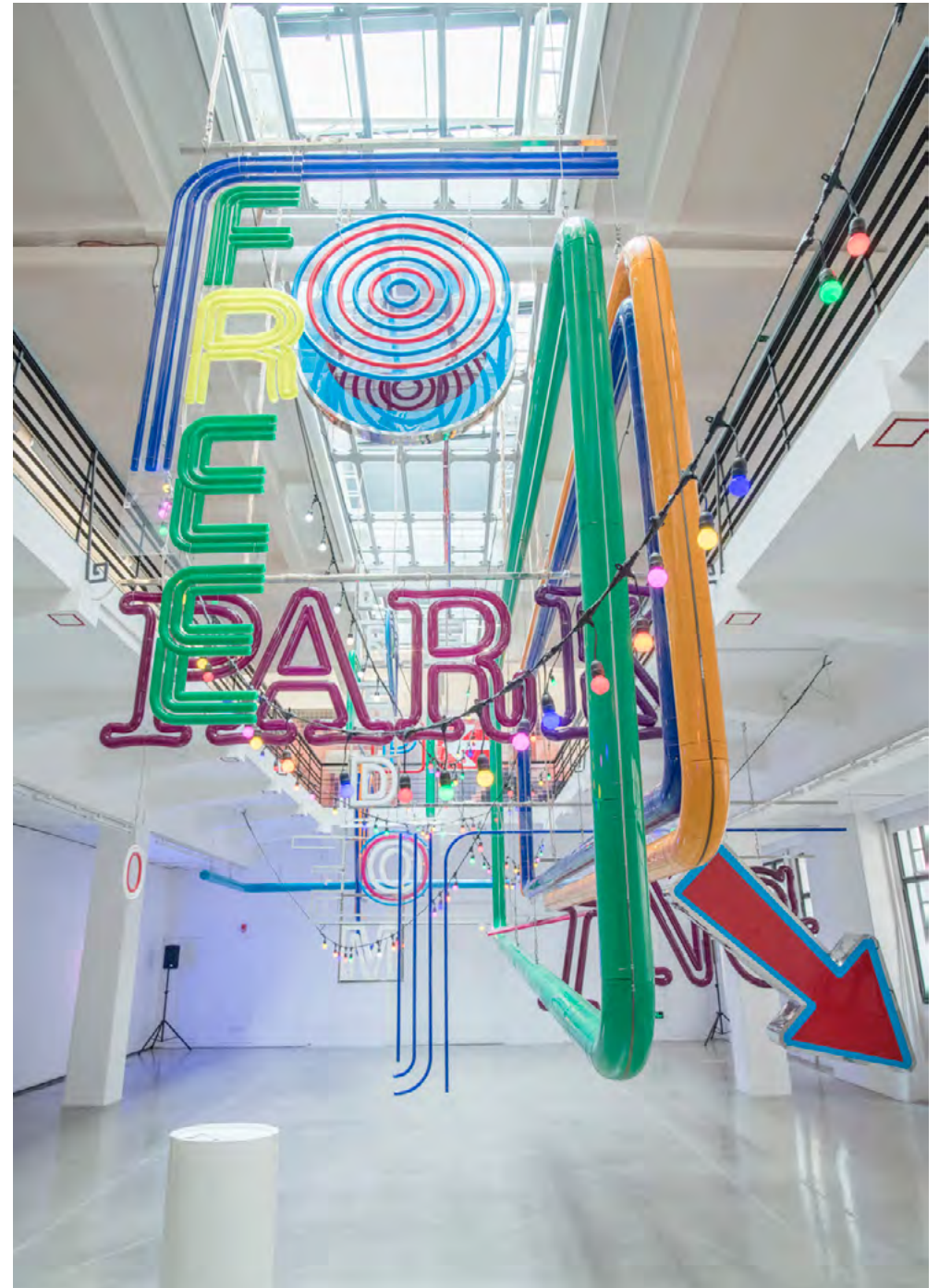
mobile phone camera assume the form of people. Up here looking down, there is the giddy feeling of having walked in on the gods. The signage plays on the banality of advertising free merchandise (Free Coffee Free Parking Freedom (plug & play version), 2018, Acrylic, LED, steel ropes, cables and micro-controller 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.

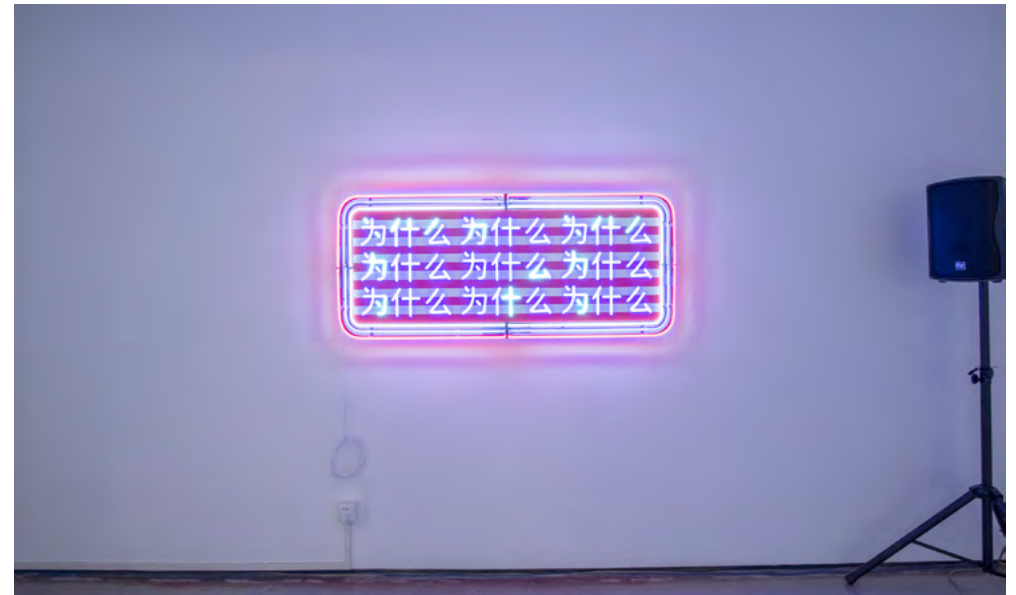
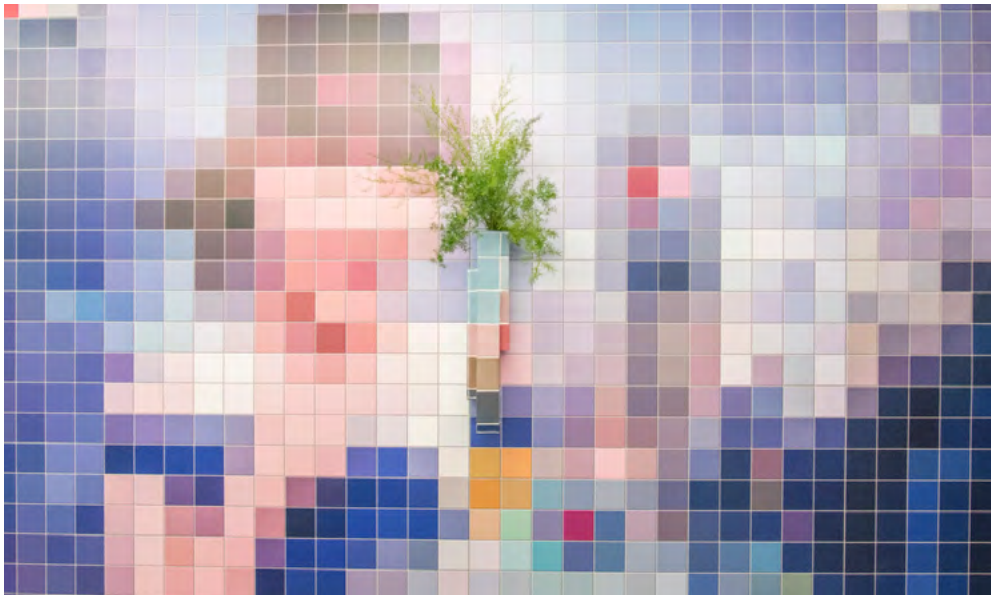
Walk down the stairs and wander into the main hall. The signage hangs right above your head, inducing mild vertigo and unease. A Chinese song plays. In the center of the room is a podium to support mobile phones, so their users can choose the mood music from their own song library (you can control the 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



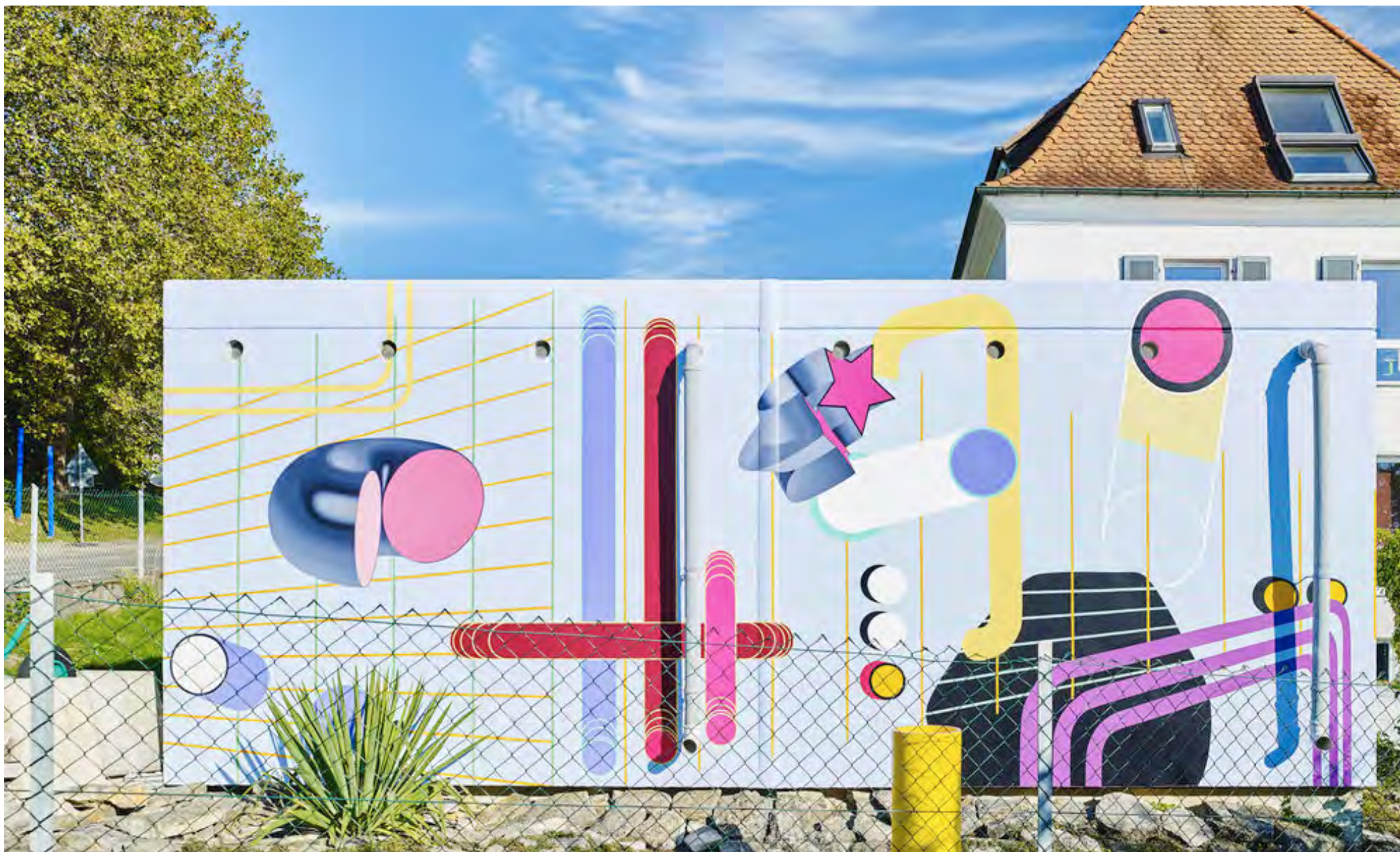
to select a work of their own choosing that they thought he might like, resulting in a multilayered spectrum that ranges from delicate works on paper to paintings, videos, sculptures and immersive installations. In exchange, Rehberger has sourced personalized gifts for each artist, which he has hidden 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



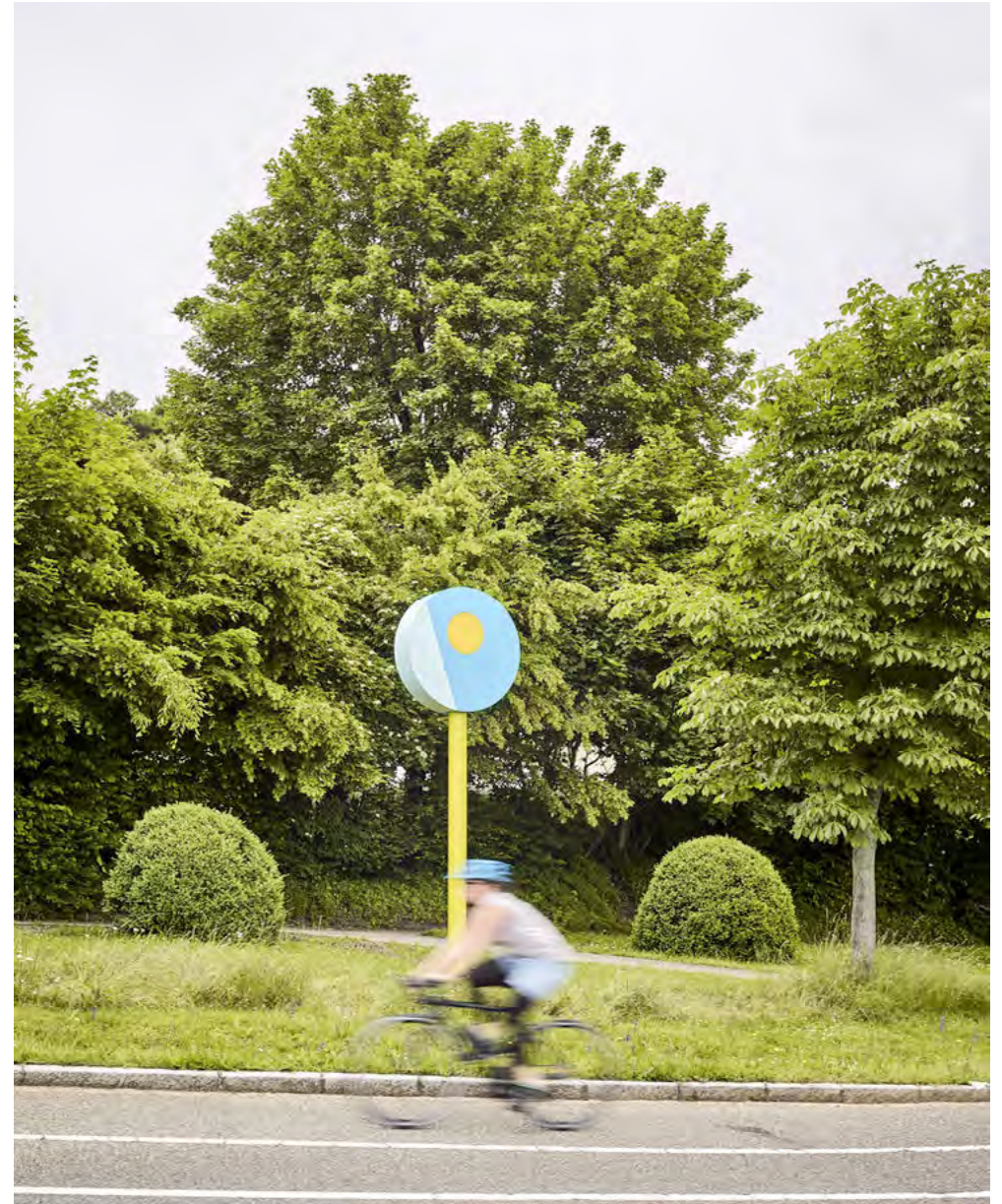
Exhibition view presently at neugerriemschneider, Berlin, 2016



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

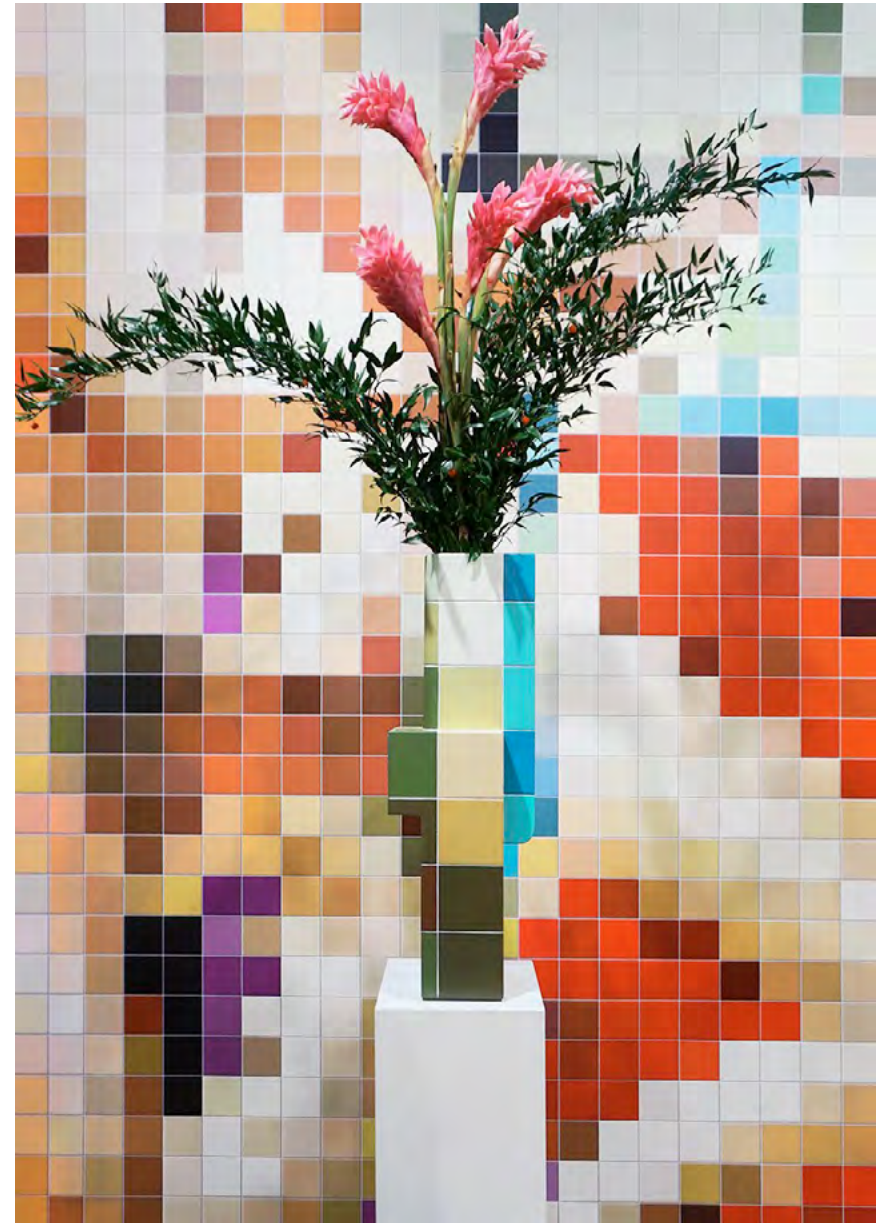
**Tobias Rehberger tiles pixelated pornographic landscape at
Art Basel Miami Beach
Designboom, July 12, 2015**

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

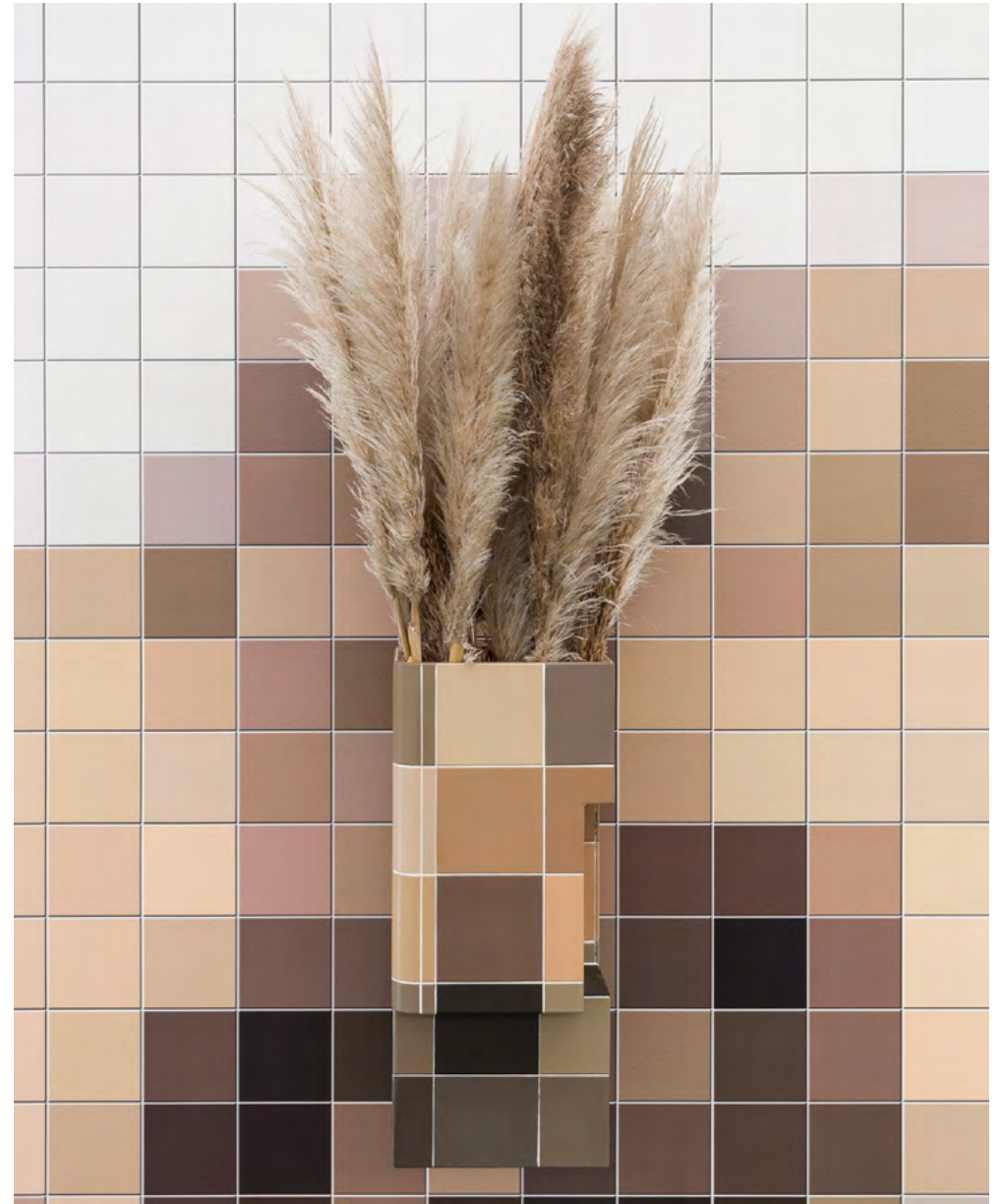


Exhibition view *On Shunga* at Galeria Pedro Cera, Lisbon, 2015



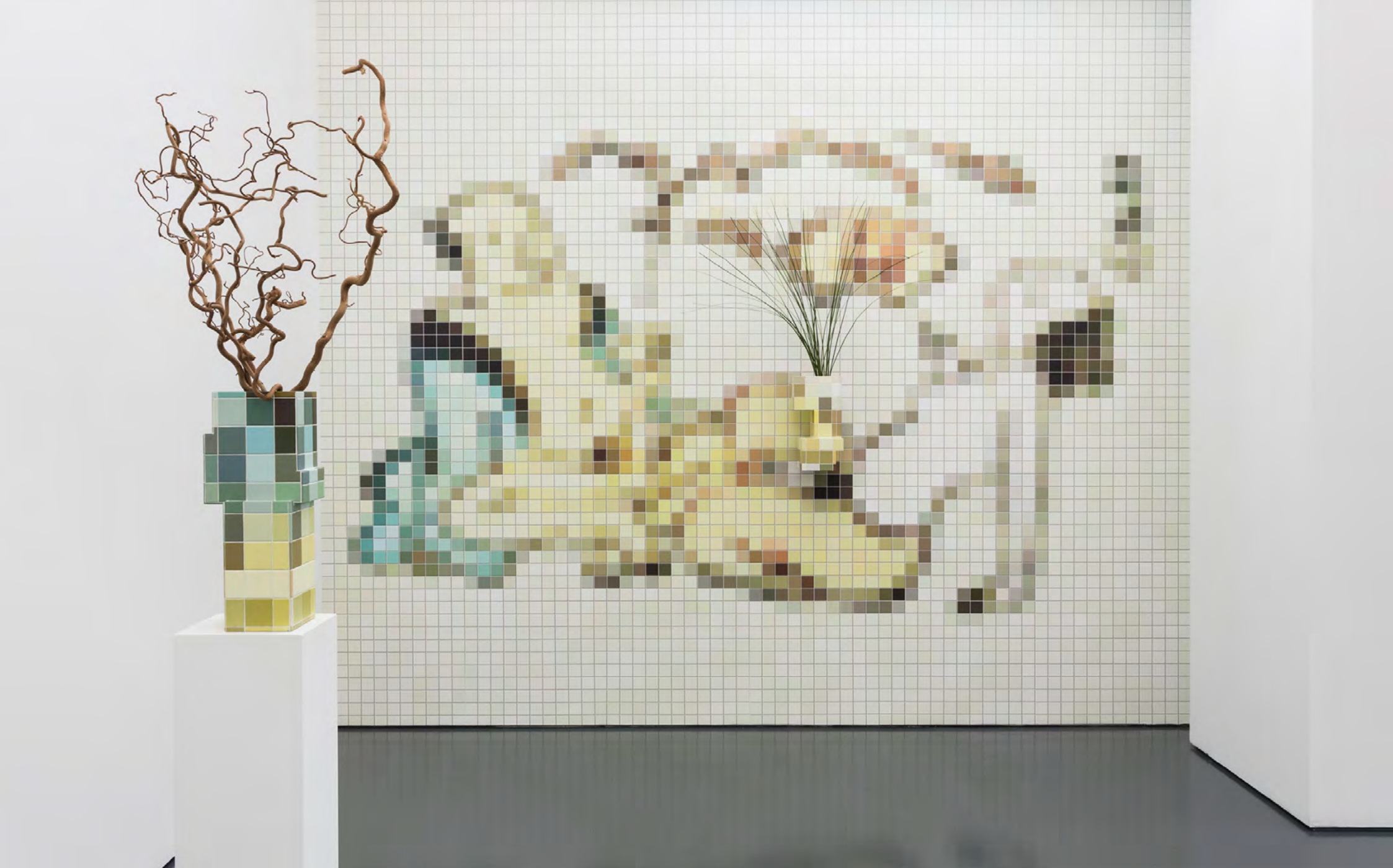
Meiji III, 2015

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



Meiji II, 2015

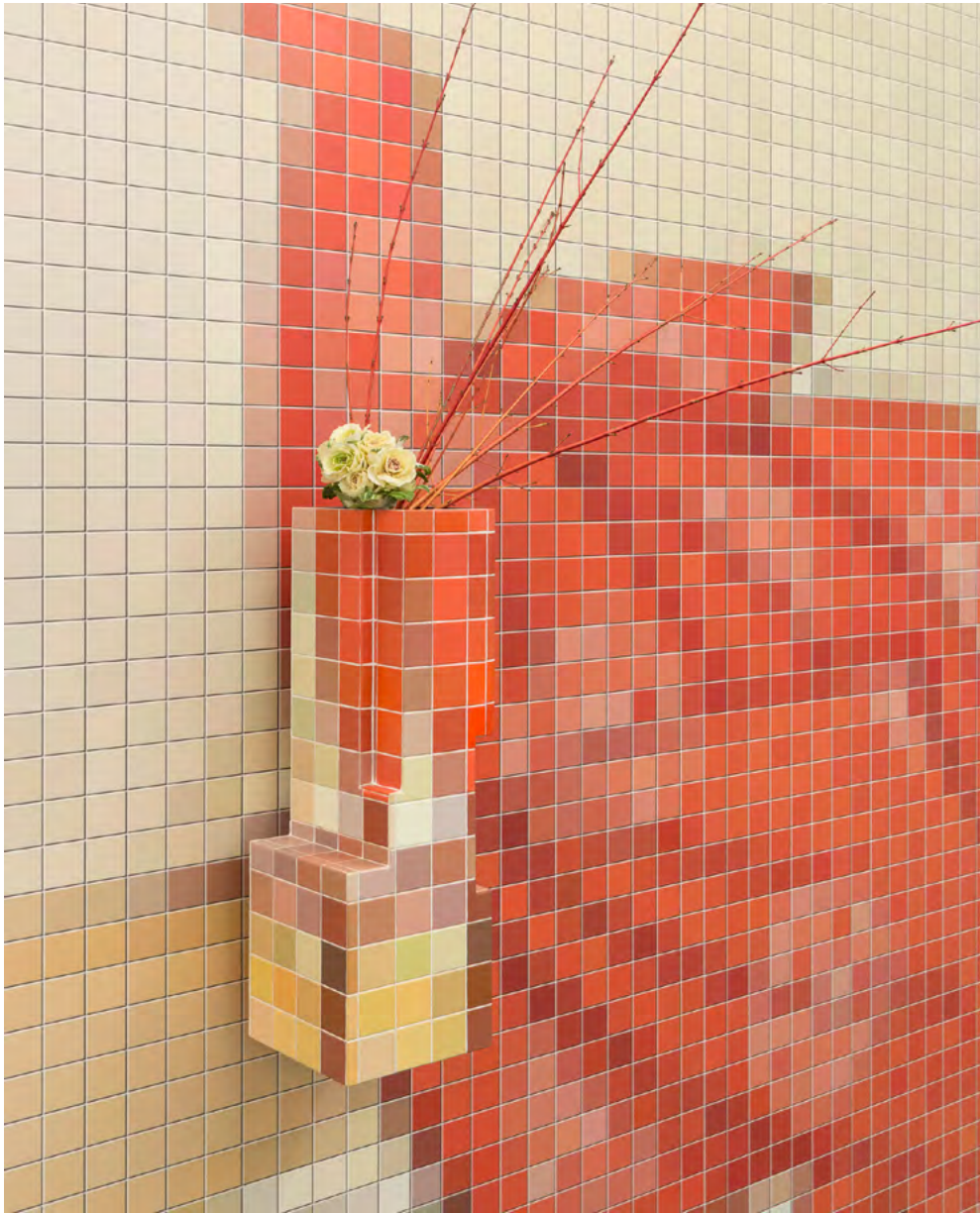
mdf, acrylic paint, joint compound, usb-stick
48 × 20,6 × 20,4 cm



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

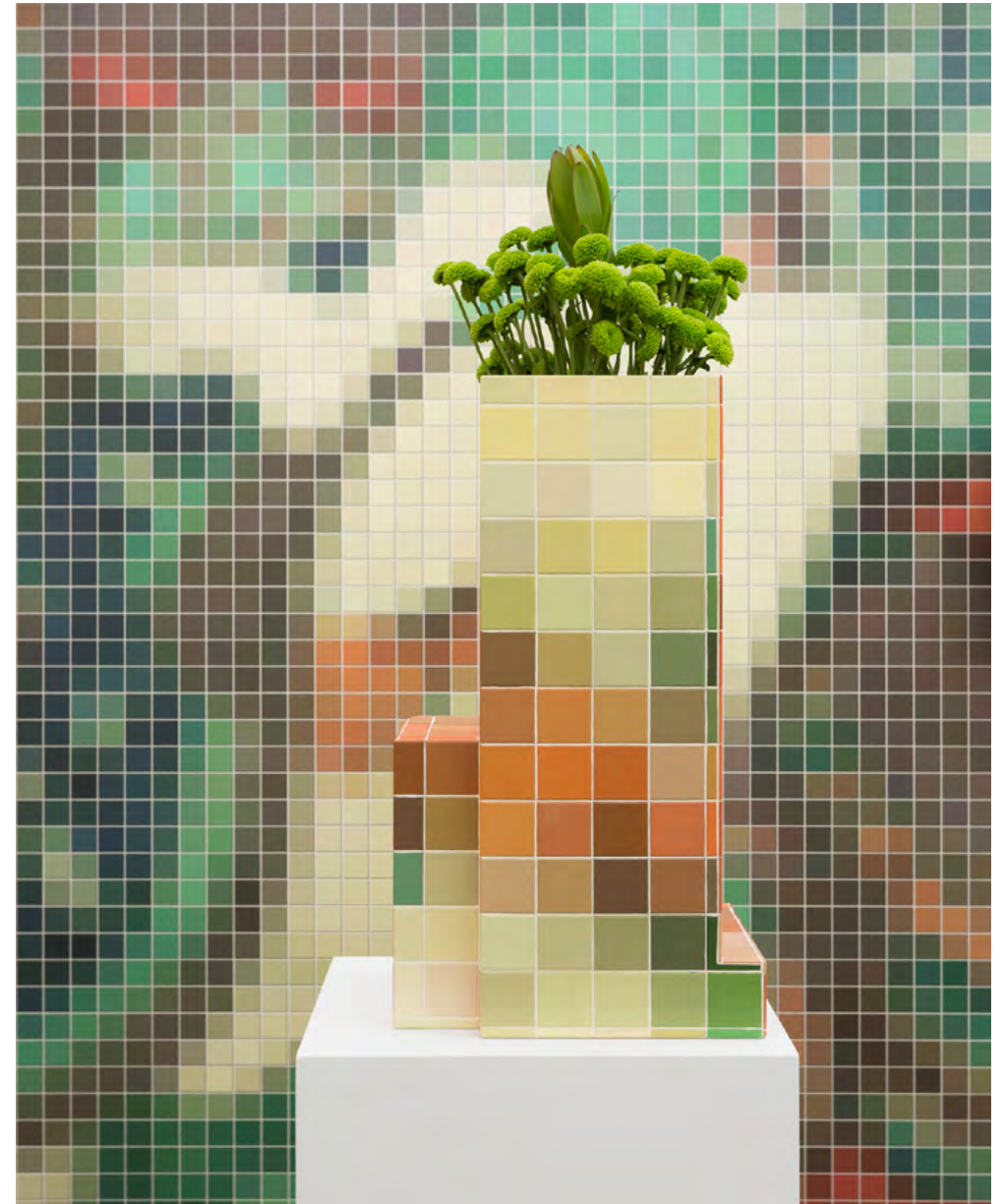


Exhibition view *On Shunga* at Galeria Pedro Cera, Lisbon, 2015



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

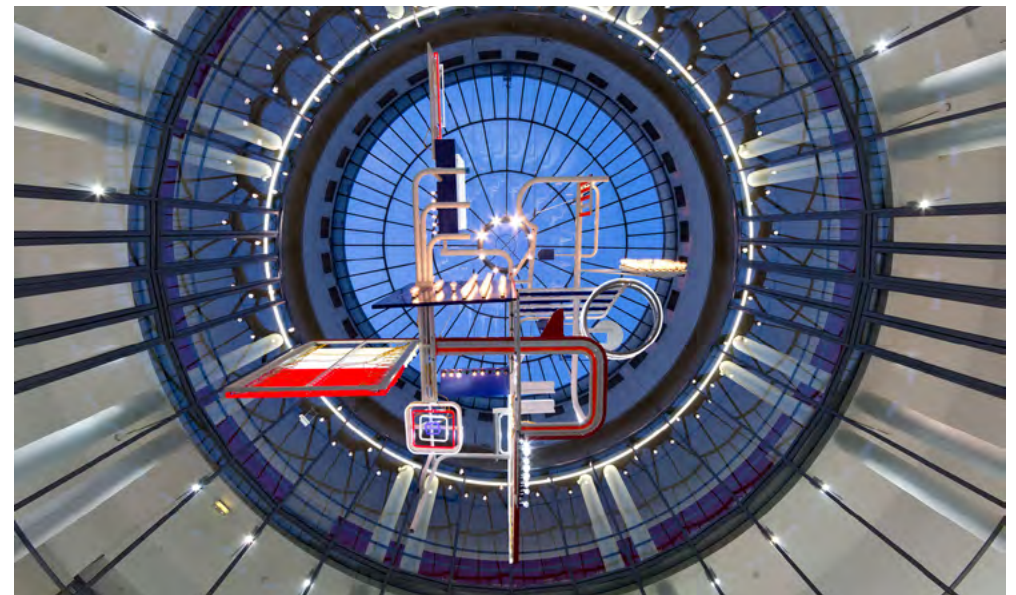
River Thames, London

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



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

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



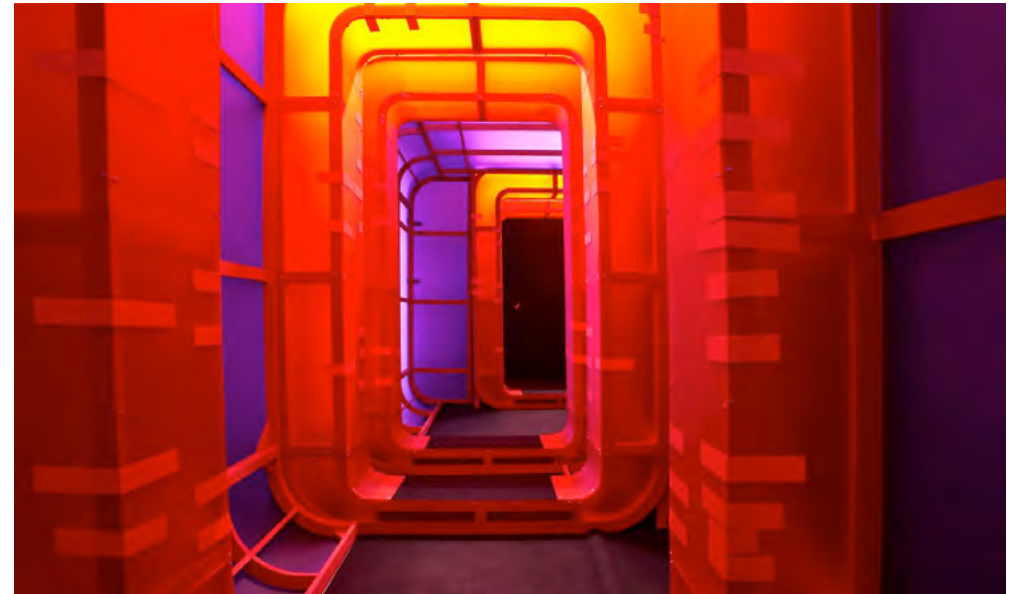
Installation view *The-Chicken-and-Egg-No-Problem Wall Painting* at
Stedelijk Museum, Amsterdam, 2008 | Photo Gert Jan van Rooij



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)

2026 *Positives of a daily death*, Micheline Sczwajcer, Antwerp, Belgium

2025 *many feel ashamed of their bodies, very few feel ashamed of their minds*, Pedro Cera, Madrid

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 unlikeliest 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

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

	<i>DIX-Preis 2001</i> , Kunstsammlung Gera – Orangerie, Gera, Germany		<i>Waiting Room – also?</i> Intervention 13, Sprengel Museum, Hannover, Germany
	Viafarini, Milan, Italy		Tobias Rehberger (with Dan Peterman), Kunsthalle Basel, Basel, Switzerland
	<i>Whenever you need me</i> , Westfälischer Kunstverein, Münster, Germany		<i>Stephen Prina/Tobias Rehberger</i> , Friedrich Petzel Gallery, New York
2000	<i>Nana</i> , neugerriemschneider, Berlin		<i>Brancusi</i> , neugerriemschneider, Berlin
	<i>Dusk</i> , Gió Marconi, Milan, Italy	1997	<i>Anastasia</i> , Friedrich Petzel Gallery, New York
	<i>The Sun from Above</i> , Museum of Contemporary Art, Chicago, USA		<i>Tobias Rehberger-Jorge Pardo</i> , <i>Garnish and Landscape</i> , Gesellschaft für Gegenwartskunst e.V. Augsburg, Germany
	<i>Jack Lemmon's Legs—And Other Libraries</i> , Friedrich Petzel Gallery, New York	1996	<i>Fragments of Their Pleasant Spaces (in My Fashionable Version)</i> , Galerie Bärbel Grässlin, Frankfurt, Germany
	<i>Seascapes and other portraits</i> , Frac Nord-Pas de Calais, Dunkerque, France		<i>Peue See e Faagck Sunday Paae</i> , Koelnischer Kunstverein, Cologne, Germany
	<i>Tobias Rehberger</i> , Galerie Ghislaine Hussenot, Paris		<i>Suggestions from the Visitors of the Shows #74 and #75</i> , Portikus, Frankfurt, Germany
1999	<i>Matrix 180. Sunny Side Up</i> , University of California Berkeley Art Museum and Pacific Film Archive, Berkeley, USA		<i>Fast nichts/almost invisible</i> , Ehemaliges Umspannwerk, Singen, Germany
	<i>Fragments of Their Pleasant Spaces (In My Fashionable Version)</i> , Galerie Bärbel Grässlin, Frankfurt, Germany	1995	<i>Cancelled Projects</i> , Museum Fridericianum, Kassel, Germany
	<i>Standard Rad, Ltd.</i> , Transmission Gallery, Glasgow, Scotland, UK		<i>Neun Skulpturen</i> , Produzentengalerie, Raum für Kunst, Hamburg, Germany
	<i>The Secret Bulb in Barry L.</i> , Galerie für zeitgenössische Kunst, Leipzig, Germany		<i>one</i> , neugerriemschneider, Berlin
	<i>The Improvement of the Idyllic</i> , Galería Heinrich Ehrhardt, Madrid		<i>Wo Man is Gout Loogy Luckie</i> , Hammelehle + Ahrens, Stuttgart, Germany
	<i>Holiday-Weekend-Leisure Time-Wombs</i> , Galerie Micheline Szwajcer, Antwerp, Belgium	1994	<i>Tobias Rehberger</i> , Galerie Luis Campana, Cologne, Germany
	<i>Standard Rad.LTD</i> , Transmission Gallery, Glasgow, Scotland, UK		<i>Tobias Rehberger</i> , Galerie & Edition Artelier, Graz, Austria
	<i>Nightprowler</i> , De Vleeshal, Middelburg, Netherlands		<i>Tobias Rehberger</i> , Goethe-Institut Yaounde, Kamerun
	<i>Holiday-Weekend-Leisure, Time-Wombs</i> , Galerie Micheline Szwajcer, Antwerp, Belgium	1993	<i>Rehbergerst</i> , Galerie Bärbel Grässlin, Frankfurt, Germany
1998	<i>The Improvement of the Idyllic</i> , Galería Heinrich Ehrhardt, Madrid		<i>Sammlung Goldberg/The Iceberg Collection</i> , Ludwig Forum für internationale Kunst, Aachen, Germany
	<i>Moderna Museet Projekt</i> , Moderna Museet, Stockholm, Sweden	1992	<i>9 Skulpturen</i> , Wohnung K. Koenig, Frankfurt, Germany
	<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		

1991	<i>Tobias Rehberger</i> , Forum der Stadtparkasse Frankfurt, Frankfurt, Germany		<i>Deep Distance Tender Touch</i> , Kunst und Kulturstiftung Opelvillen Rüsselsheim, Germany
1990	<i>Hochhäuser, Felsen, Rudis</i> , Berufsverband Bildender Künstler, Stapelhaus, Cologne, Germany		<i>Pulse of the Hinterland</i> , Xinjiang Art Museum, Urumqi, Xinjiang, China
	Group Exhibition (selection)		Museum grenzenlos Kunst-Design / Dunkerque-Krefeld, 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
2026	<i>The House That Jack Built</i> , Rirkrit Tiravanija, Pirelli HangarBicocca, Milan, Italy	2023	<i>Painting Nature</i> , Sammlung Grasslin, St. Georgen, Germany
	<i>Face to Face</i> , Studio Mercur 668, Baden-Baden, Germany		<i>The Bright Side of the Desert Moon</i> , Noor Light Art Festival, Riyadh
	<i>Wool. Silk. Resistance</i> , Museum Angewandte Kunst, Frankfurt, Germany	2022	<i>21 Years: A Story in Multiple Parts</i> , STPI Gallery, Singapore
2025	<i>Im Land der Motive brennt kein Licht mehr</i> , Sammlung Grässlin, St. Georgen, Germany	2021	<i>Crazy: La follia nell'arte contemporanea</i> , Chiostro del Bramante, Rome
	<i>Freischwimmen – Köpper in die Kunst!</i> , Kunstmuseum Wolfsburg, Germany		<i>Trauma : Shooting the Pulitzer & 15minutes'</i> , Daejeon Museum of Art, Korea
	<i>Time knows the answer to art</i> , Galleria Continua 20 Years in Beijing, Galleria Continua, Beijing	2020	<i>HochTief</i> , Galerie Bärbel Grässlin, Frankfurt am Main, Germany
	<i>Bienal de Pontevedra</i> , Museo Pontevedra, Spain		<i>Ein Museum auf Probe</i> , Villa Merkel, Galerien der Stadt Esslingen, Germany
	<i>Pom Pom Pompidou</i> , Tripostal, Lille, France		<i>Macht! Licht!</i> , Kunstmuseum Wolfsburg, Wolfsburg, Germany
	<i>New Releases, Old Friends</i> , STPI Singapur, Singapur		<i>A Little After The Millennium</i> , Gallery Batou, Seoul
	<i>Der Weg zum Konkreten erfordert den Umweg über die Abstraktion</i> , Galerie Intershop Leipzig, Germany		<i>Pop-up Art Parcours Ardez, Shifting</i> , Galeries Urs Meile Beijing-Lucerne, Ardez, Engadin, Switzerland
	<i>Allons</i> , MRAC Serignan, Serignan, France		<i>Amuse Bouche. The Taste of Art</i> , Tinguely Museum, Basel, Switzerland
2024	<i>Performance People</i> , LWL-Museum für Kunst und Kultur, Münster, Germany		<i>La Rivoluzione Siamo Noi-Collezionismo italiano contemporaneo</i> , XNL Piacenza Contemporanea, Piacenza, Italy
	<i>The Boundless Realm. The Future of Public Art</i> , Ennova Art Museum, Langfang, China	2019	<i>Thonet Re-imagined</i> , Schellmann Art, Munich, Germany
	<i>Paravanti</i> , Philipp Pflug Contemporary, Frankfurt a.M., Germany		<i>Inspiration is a Little Town in China - In Papier</i> , Haus am Waldsee, Berlin
	<i>Schöner Wohnen</i> , Galerie Bärbel Grässlin, Frankfurt a.M., Germany		<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</i>

- 2018 *Stedelijk Museum, Stedelijk Museum, Amsterdam*
The Art House Vol.1, The Art Hous, Abteistrasse 59, 20149 Hamburg, Germany
NCNDNT, neugerriemschneider, Berlin
Toy Bitches Fuck You. Galerie Kai Erdmann, Hanburg, Germany
DRIFT. Miradas cruzadas entre diseño y arte contemporáneo, MAC. Museo de Arte Contemporáneo Fundación Naturgy, A Coruna, Spain
Luci d'Artista 2018, Torino, Italy
LILIA & TULIPAN, Kunsthalle Lingen, Lingen, Germany
Sanguine/Bloedrood. Luc Tuymans on Baroque, Museum of Contemporary Art, Antwerp, Belgium
- 2017 *Revolution in Rotgelbbblau – 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
- 2015 *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
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		<i>Forever Young</i> , Kunsthalle Nürnberg, Nuremberg, Germany
	<i>Colección Jumex, In Girum Imus Nocte et Consumimur Igni</i> , Fundación Jumex Arte Contemporáneo, Mexico City, Mexico		<i>Results 2013</i> , Atelier Contemporary, Graz, Austria
	<i>Hôtel Dunkerque, Espace Expo 1, Frac/AP2</i> , Frac Nord-Pas-de-Calais, Dunkerque, France		<i>Display @</i> , Galerie Hussenot, Paris
	<i>Vom Großen und Ganzen. Die Sammlung Haus N – Teil 1</i> , Herbert Gerisch Stiftung, Neumünster, Germany		<i>Abendlandadieu vorkommnissen mal eine Fuge entgegenhalten</i> , Kunstverein Offenburg-Mittelbaden e.V., Offenburg, Germany
	<i>Ärger im Paradies / Trouble in Paradise</i> , Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany	2012	<i>Back to Earth. Von Picasso bis Ai Weiwei. Die Wiederentdeckung der Keramik in der Kunst</i> , Herbert-Gerisch-Stiftung, Neumünster, Germany
	<i>After Dark</i> , Musée d'art moderne et contemporain, Genève, Switzerland		<i>Other Voices, Other Rooms</i> , Wentrup Avlskarl projects, Copenhagen
	<i>Yes We're Open</i> , Gió Marconi, Milan, Italy		<i>The 9th Gwangju Biennale: 'Roundtable'</i> , Gwangju, South Korea
	<i>A Man Walks Into a Bar...</i> , me Collectors Room, Berlin		<i>Grenzgänge</i> , Villa Schöningen, Potsdam, Germany
	<i>Lichtparcours Braunschweig Auftakt</i> , Kunstverein Braunschweig, Braunschweig, Germany		<i>Neue Welten</i> , Industriehalle Christian Pless Strasse, Offenbach, Germany
2014	<i>Verzweigt – Bäume in der zeitgenössischen Kunst</i> , Altana Kultur Stiftung Museum Sinclair-Haus, Bad Homburg, Germany		<i>Power Flower</i> , Galerie Abtart, Stuttgart, Germany
	<i>M Home: Living in Space</i> , RedStar Macalline Art Project, Ullens Center for Contemporary Art, Beijing		<i>Façade 2012</i> , Middelburg, Netherlands
	<i>Plastic Age – Faszination und Schrecken eines Materials in Kunst und Wissenschaft</i> , ERES-Stiftung, Munich, Germany		<i>Extra Large: Monumental works from the Centre Pompidou Collection</i> , Grimaldi Forum, Monaco
	<i>Paradigm Store</i> , Howick Place, London		<i>Modelle für Morgen</i> , Künstlerhaus Wien, Austria
	<i>Scheinwerfer Teil 2</i> , Kunstmuseum Celle, Celle, Germany	2011	<i>30 Künstler / 30 Räume</i> , Kunsthalle Nürnberg, Nuremberg, Germany
	<i>Une Histoire. Art, Architecture et Design des Années 80 à aujourd'hui</i> , Centre Pompidou, Paris		<i>A Window on the World. From Dürer to Mondrian and beyond</i> , Museo d'Arte – Museo Cantonale d'Arte, Lugano, Switzerland
	<i>Colour me in</i> , Esbjerg Art Museum, Esbjerg, Denmark		<i>OUR MAGIC HOUR</i> , Yokohama Triennale 2011, Yokohama, Japan
	<i>Contretemps</i> , CaixaForum, Barcelona, Spain		<i>MMK 1991-2011: 20 Jahre Gegenwart</i> , Museum für Moderne Kunst, Frankfurt, Germany
	<i>Atelier Contemporary Graz zu Gast bei Hilger Next</i> , Galerie Hilger Next, Vienna, Austria		<i>En piste!</i> Domaine départemental de Chamarande, Chamarande, France
2013	<i>Zeichen, Sprache. Bilder. Schrift in der Kunst seit 1960</i> , Städtische Galerie Karlsruhe, Karlsruhe, Germany		<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

- Hirschfaktor. Die Kunst des Zitierens*, ZKM | Museum für Neue Kunst, Karlsruhe, Germany
- 2010 *Luci d'Artista*, Turin, Italy
- LOVE KILLS, Betting on the muse. Eine Ausstellung von von Florian Heinke und Sandra Mann*, Hanauer Landstrasse 136/5, Stock, Frankfurt, Germany
- En attendant Gogolf*, Chapelle du Genêteil, Centre d'art Contemporain rue du Général Lemonnier, Château-Gontier, France
- A Basic Human Impulse*, Galleria Comunale d'Arte Contemporanea di Monfalcone, Monfalcone, Italy
- Larger than Life – Stranger than Fiction, 11*, Triennale Kleinplastik Fellbach, Fellbach, Germany
- Gluck Happens*, Stadtische Galerie, Erlangen, Germany
- 25 + 25*, Kunstverein Wilhemshohe, Ettlingen, Germany
- Musée Bourdelle, Paris
- Art Cube, Istanbul
- 2009 *FAX*, Drawing Center and ICI Independent Curators International, New York, USA
- Just what it is...*, ZKM/Zentrum für Kunst und Medientechnologie Karlsruhe, Karlsruhe, Germany
- Licht!*, Gesellschaft für Gegenwartskunst e.V., Toskanische Säulenhalle im Zeughaus, Augsburg, Germany
- Entre deux actes–Loge de Comédienne*, Staatliche Kunsthalle Baden–Baden, Baden–Baden, Germany
- RETREAT*, KunstFort Asperen, Beesd, Netherlands
- Fare Mondi*, La Biennale die Venezia, 53. Esposizione Internazionale d'Arte, Venice Biennial, Venice, Italy
- Sechzig Jahre. Sechzig Werke*, Kunst aus der Bundesrepublik Deutschland von '49 bis '09, Martin–Gropius–Bau, Berlin,
- The Quick and the Dead*, Walker Art Center, Minneapolis, USA
- Instant Melancholia. Zum Abschied vom Polaroidfoto*, Raum 121, Frankfurt, Germany
- Modellstück*, arp museum Bahnhof Rolandseck, Remagen, Germany
- Extended. Sammlung Landesbank Baden–Württemberg*, ZKM/Zentrum für Kunst und Medientechnologie Karlsruhe, Karlsruhe, Germany
- KölnSkulptur 5*, Skulpturenpark Köln, Cologne, Germany
- Social Sculpture*, Whitechapel Gallery, London
- Yellow and Green*, Museum für Moderne Kunst, Frankfurt, Germany
- Miniaturen*, Galerie Bärbel Grässlin, Frankfurt, Germany
- Hellwach gegenwärtig. Ausblicke auf die Sammlung Marta Herford*, Marta Herford, Marta, Herford, Germany
- Updated Embrace!*, Denver Art Museum, Denver, USA
- Papier*, Galerie Bärbel Grässlin, Frankfurt, Germany
- 2008 *30x2 Sessel/Stühle*, Artelier Collection, Graz, Switzerland
- ...auf der Erbse... on peas...*, KUNST+PROJEKTE e.V. mit Galerie der Stadt Sindelfingen, Sindelfingen, Germany
- Interieur/Exterieur. Wohnen in der Kunst*, Kunstmuseum Wolfsburg, Wolfsburg, Germany
- October*, Pilar Corrias, London
- Tobias Rehberger et Michael Craig–Martin*, EIB Luxembourg, Luxembourg
- Versionen. Die Künstlerbibliothek*, Galerie für zeitgenössische Kunst, Leipzig, Germany
- My generation*, Kunstverein Familie Montez, Frankfurt, Germany
- Ricostruire con l'arte*, Fondazione Pier Luigi e Natalina Remotti, Camogli, Italy
- The Magic of the State*, Castillo/Corrales, Paris
- Holidays in the Sun*, Allgarve 2008, Antiga Lota, Portimão, Portugal
- Wouldn't It Be Nice... Wishful Thinking in Art and Design*, 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 I Museum für Neue Kunst, Karlsruhe, Germany <i>Natur – Zeitgenössische Kunst der Altana Kunstsammlung</i>, Museum Frieder Burda, Baden-Baden, Germany		
2007	<i>Winter Palace</i>, DeAteliers, Amsterdam <i>Signs and Messages from Modern Life</i>, Kate MacGarry Gallery, London Serralves Foundation Collection– Sculpture Museu, Serralves, Museu de Arte Contemporânea, Oporto, Portugal <i>Space for Your Future</i>, Museum of Contemporary Art, Tokyo <i>Wouldn't it be Nice... Wishful Thinking in Art and Design</i>, Centre d'Art Contemporain, Geneva, Switzerland <i>Tomorrow</i>, Artsonje Center, Seoul <i>Existencias</i>, MUSAC–Museo de Arte Contemporáneo de Castilla y León, León, Spain <i>La Citta Che Sale</i>, Museo d'Arte Contemporanea del Sannio, Benevento, Museo d'Arte Contemporanea Roma, Rome <i>Discorder in the House</i>, Vanhaerents Art Collection, Brussels <i>What a Great Space You Have</i>, Los Angeles, USA <i>Sculptor's & Drawing</i>, Aspen Art Museum, Aspen, USA <i>Spiegel</i>, Galerie Bärbel Grässlin, Frankfurt, Germany <i>Models for Tomorrow: Cologne</i>, European Kunsthalle, Cologne, Germany <i>Interieur/Exterieur</i>, Kunstmuseum, Wolfsburg, Germany <i>Dependence at Galerie Neu</i>, Galerie Neu, Berlin Galerie für Zeitgenössische Kunst, Leipzig, Germany Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, Germany	2006	<i>Design for Living</i>, Initial Access, Wolverhampton, UK <i>Sculpture Dialogue: Deutsche Bank</i>, Kunstverein Ludwigshafen, Ludwigshafen and Manheimer Kunstverein, Mannheim, Germany <i>Folkwang Atoll: Kunst & Energie</i>, Whitebox, Munich, Germany <i>Ordnung und Verführung</i>, Haus Konstruktiv, Stiftung für konstruktive und konkrete Kunst, Zurich, Switzerland <i>Franz West sense Franz West</i>, Centre d'Art Santa Mònica, Barcelona, Spain <i>Mapping the Studio</i>, Stedelijk Museum, Amsterdam H2 Zentrum für Gegenwartskunst im Glaspalast, Augsburg, Germany Kunst lebt! Die Welt mit anderen Augen sehen, Kunstgebäude Stuttgart, Stuttgart, Germany <i>Kunst und Fussball im Deutschen Bundestag</i>, Kunst-Raum im Deutschen Bundestag, Berlin <i>Anstosse Berlin: Kunst Macht Welt</i>, Haus am Waldsee, Berlin <i>Drive-In: Kutschen Oldtimer + Kunst</i>, Ludwig Forum für Internationale Kunst, Aachen, Germany <i>Mathilda is Calling</i>, Institut Mathildenhöhe, Darmstadt, Germany <i>Einmal Empire und zurück</i>, Westfälischer Kunstverein, Münster, Germany <i>HyperDesign</i>, Shanghai Biennale, Shanghai Art Museum, Shanghai, China <i>Faster! Bigger! Better!</i> Museum für Neue Kunst, Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany <i>Anonimous</i>, Schirn Kunsthalle, Frankfurt, Germany <i>Personal Affairs: Neue Formen der Intimität</i>, Städtische Museum Leverkusen, Leverkusen, Germany <i>ON/OFF</i>, Saarlandmuseum, Saarbrücken, Germany <i>Ordnung und Verführung</i>, Haus Konstruktiv, Zurich, Switzerland <i>Casa Aberta</i>, 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
Here Comes the Sun, Magasin 3 Stockholm Konsthall, Stockholm
Luna Park. Fantastic Art, Villa Manin Centre for Contemporary Art, Passariano, Italy
Post Notes, Midway Contemporary Art, Minneapolis, USA
Cohabitats, Galerie Ghislaine Husenot, Paris
Bidibidobidiboo, Fondazione Sandretto Re Rebaudeng, Turin, Italy
- 2004 *Suburban House Kit*, Deitch Projects, New York
Schöner Wohnen, kunst van heden voor alle dagen, BE-PART, Platform voor actuele kunst, Waregem, Belgium
Jorge Pardo. Tobias Rehberger, Galeria Graça Brandão, Oporto, Portugal
1. Internationale Biennale für zeitgenössische Kunst Sevilla, Sevilla, Spain
Delays and Revolutions, Albergo delle Povere, Palermo, Italy
Nizza Transfer, Kulturstiftung des Bundes/Städelschule, Frankfurt, Germany
70/90 Engagierte Kunst, neues museum, Staatliches Museum für Kunst und Design in Nürnberg, Nürnberg, Germany
Porträt ohne Antlitz. Abstrakte Strategien in der Bildniskunst, Kunsthalle zu Kiel, Kiel, Germany
Trafic d'influences: Art and Design, Collection Frac Nord-Pas de Calais, Tri postal, Lille, France
Braunschweig Parcours, Kultrinstitut Braunschweig, Braunschweig
- Garten Eden*, Galerie Bärbel Grässlin, Frankfurt, Germany
Werke aus der Sammlung Boros, ZKM-Museum für neue Kunst, Karlsruhe, Germany
- 2003 *Grazie*, Hochschloss, Stiftung Schloss Dyck, Jüchen, Germany
Plastik, Plüsch und Politik. Refkexe der 70er Jahre in der Gegenwartkunst, Städtuscge Galerie, Norhorn, Germany
Rehberger (space), Portikus im Leinwandhaus, Frankfurt, Germany
Add to it. Louise Lawler, Olafur Eliasson and Zumtobel Staff, Tobias Rehberger
Form-Specific, Moderna Galerija, Ljubljana
Micro-Utopias, 1ª Bienal de Valencia, Valencia, Spain
Cover Theory. Contemporary Art as Re-Interpretation, Officina della Luce. Ex Central Emilia, Piacenza, Italy
Soziale Fassaden U.A., Städtische Galerie im Lehnbachhaus und Kunstbau
Outlook, Internartional Art Exhibition, Athens
Italian Pavilion, Venice Biennale, Venice, Italy
braunschweig parcours 2004, Braunschweig, , Fachbereich Kultur Kulturinstitut, Braunschweig, Germany 2004
Dreams and Conflicts – The Viewer's Dictatorship, Biennale di Venezia, Venice, Italy
actionbutton, Hamburger Bahnhof, Berlin
- 2002 *Thisplay*, Colección Jumex, Mexico City
The Object Sculpture, The Henry Moore Institute, Leeds, UK
EU2, Stephen Friedman Gallery, London
do it, e-flux.com
40 Jahre Fluxus und die Folgen, Nassauischer Kunstverein und Projektbüro des Stadtmuseums Wiesbaden, Wiesbaden, Germany
Hossa. Arte Alemán del 2000, Centro Cultural Andratx, Mallorca, Spain
- 2001 *Come-in*, 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>Minim Denominador Común</i>, Sala Montcada de la Fundació la Caixa, Barcelona, Spain <i>Televisions, Kunst sieht fern</i>, Kunsthalle Wien, Vienna <i>Präsentation der Jahresgaben</i>, Westfälischer Kunstverein, Münster, Germany <i>New Heimat</i>, Frankfurter Kunstverein, Frankfurt, Germany <i>ads</i>, Galerie & Edition Artelier, Graz, Austria <i>Artificial Natural Networks</i>, de Verbeelding, Zeewolde, Netherlands <i>Frankfurter Positionen</i>, Portikus, Frankfurt, Germany <i>ambiance magasin</i>, Centre d'art contemporain, Meymac, France <i>Electrify me</i>, Friedrich Petzel Gallery, New York <i>Frankfurter Kreuz</i>, Schirn Kunsthalle Frankfurt, Frankfurt, Germany <i>Arbeit</i>, Kokerei Zollverein, Essen, Germany <i>Serigrafien 1994 – 2001</i>, Galerie Edition Stalzer, Vienna <i>Plug in</i>, Westfälisches Landesmuseum, Münster, Germany <i>Freestyle</i>, Works from the Collection Boros, Museum Morsbroich, Leverkusen, Germany	<i>more works about buildings and food</i>, Fundação de Oeiras, Hangar K7, Oeiras, Portugal <i>turas amuebladas– furnished paintings</i>, Galería OMR, Mexico <i>Project #0004</i>, Friedrich Petzel Gallery, New York <i>Berlin– Binnendifferenz</i>, Galerie Krinzinger, Vienna <i>Circles °2</i>, Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany <i>Art For a Better Life</i>, Lothringer13/Halle, Munich, Germany <i>Face-À-Face</i>, kunstpanorama, Luzern, Switzerland <i>Raumkörper</i>, Kunsthalle Basel, Basel, Switzerland <i>waiting</i>, mjellby konstgård, Halmstad, Sweden <i>ein/räumen – Arbeiten im Museum</i>, Hamburger Kunsthalle, Hamburg, Germany <i>Sensitive–Printemps de Cahors</i>, Fondation Cartier Pour L'Art Contemporain, Ville de Cahors, France <i>Skulptur als Möbel, Möbel als Skulptur, Objekte und Graphiken aus der Sammlung der Neuen</i>, Galerie Graz, Kloster Frohnleiten, Graz, Austria <i>Furnished Paintings</i>, Galería OMR, Rio de Janeiro, Brazil <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 Kemper Museum of Contemporary Art, Kansas City, USA <i>In Between</i>, Expo 2000, Hannover, Germany <i>What If</i>, Gillick, Moderna Museet, Stockholm
2000	<i>Hommage an Olle Baertling</i>, Kunsthalle Kiel, Kiel, Germany <i>The Sky is the Limit</i>, Taipei-Biennale, Taipei, China <i>Sammlung der Neuen Galerie Graz</i>, Kloster Frohnleiten, Graz, Austria <i>Micropolitiques</i>, MAGASIN–Centre National d'Art Contemporain, Grenoble, France <i>Finale di Partita</i>, Chiostro di Ognissanti, Firenze, Italy	1999 <i>Blown Away</i>, 6th International Caribbean Biennial, St. Kitts, Saint Kitts <i>Die Schule von Athen</i>, Municipality of Athens, Technopolis, Athens Museum Abteiberg, Mönchengladbach, Kunsthalle zu Kiel, Kiel, Germany <i>amAzonas Künstlerbücher</i>, Villa Minimo, Hannover, Germany <i>Further Fantasy</i>, kur. Von Yilmaz Dziewior, Elizabeth Cherry Contemporary Art, Tuscon, USA

	Kunsthalle Basel, Basel, Switzerland	Angeles	<i>Kunst fur Bundestagsneubauten</i> , Deutscher Bundestag, Berlin
	<i>Who, if not we?</i> , Elisabeth Cherry Contemporary Art, Tucson, Arizona, USA		<i>Kunst und papier auf dem Laufsteg</i> , Guggenheim Museum, Berlin
	<i>Ain't Ordinarily So</i> , Casey Kaplan, New York		<i>Lebensraum</i> (ARKIPELAG), Stockholm
	<i>Comfort Zone: Furniture by Artists</i> , PaineWebber Art Gallery, New York		<i>Manifesta2</i> , Luxembourg
	<i>Think Twice</i> , Galería OMR, Mexico		<i>Minimalisms 1</i> , Academie der Kunst, Berlin
	<i>German Open</i> , Kunstmuseum Wolfsburg, Wolfsburg, Germany		<i>Round About Waves</i> , Ujadowski, Castle, Warsaw
	<i>Tableaux et Sculptures</i> , Galerie Ghislaine Hussenot, Paris		<i>Weather Everything</i> , Galerie fur Zeitgenossische Kunst, Leipzig, Germany
	<i>kraftwerk BERLIN</i> , Aarhus Kunstmuseum, Denmark		(Collection 98), Galerie fur Zeitgenossische Kunst, Leipzig, Germany
	<i>Arte All'Arte, Arte Continua</i> , Colle di Val d'Elsa, Italy		___, 1994 <i>Untitled</i> , 1994 (<i>meet tim & burkhard</i>) <i>brancusi</i> , 1997, Grazer Kunstverein, Graz, Austria
	<i>zoom</i> , Sammlung Landesbank Baden-Württemberg, Stuttgart. Taveled to Museum Abteiberg, Mönchengladbach, Germany		<i>Exterminating Angel</i> , Galerie Hussenot, Paris
	Kunsthalle zu Kiel, Kiel, Germany	1997	<i>The Happy End of Franz Kafka's 'Amerika'</i> , Los Angeles, USA
	<i>Skulptur-Biennale 1999</i> , Münsterland, Germany		<i>Kunst Arbeit, Aus der Sammlung</i> , Southwest LB, Stuttgart, Germany
	<i>wonder world – notes for a solid collection, newsantandrea</i> , Savona, Italy		<i>M&M</i> , Fondazione Re Rebaudengo, Turin, Italy
	<i>les deux saules pleurers/cube without a corner-gerät</i> , Kunst-Werke, Berlin		<i>Heaven</i> , P.S.1, New York
	<i>amAzonas Künstlerbücher</i> , Villa Minimo, Hannover Art, Tuscon, Arizona, USA		<i>M&M</i> , Fondazione Sandretto Re Rebaudengo, Turin, Italy
	Galerie Andreas Binder, Munich, Germany		<i>Beyond the Auratic Object</i> , Philomene Magers, Cologne, Germany
	<i>de coraz(i)on</i> , Tecla Scala, Barcelona, Spain		<i>Time Out</i> , Kunsthalle, Nuremberg, Germany
	<i>Konstruktionszeichnungen</i> , Kunst-Werke, Berlin		<i>Frankfurt (M)–Kassel–Munster</i> , Galerie Bärbel Grässlin, Frankfurt, Germany
	<i>Das XX. Jahrhundert. Ein Jahrhundert Kunst in Deutschland</i> , Kupferstichkabinett, Berlin, Germany		<i>Truce: Echoes of Art in an Age of Endless Conclusions</i> , Site Santa Fe, Santa Fe, USA
1998	<i>Dad's Art</i> , neugerriemschneider, Berlin		<i>Assuming Positions</i> , Institute of Contemporary Art, London
	<i>Dramatically Different</i> , Magasin, Grenoble, France		<i>Future–Present–Past</i> , Biennale di Venezia, Venice, Italy
	Friedrich Petzel Gallery, New York		<i>Dieci Artisti Tedeschi per Verona</i> , Verona, Italy
	<i>Ain't Ordinarily So</i> , Casey Kaplan, New York		<i>Skulptur projekte in Münster '97</i> , Munster, Germany
	<i>Fuori Uso '98</i> , Associazione Culturale Arte Nova, Pescara, Italy		Gió Marconi, Milan, Italy
	<i>The Happy End of Franz Kafka's Amerika</i> , Works on paper Inc., Los Angeles		<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		
1996	<i>Home Sweet Home</i> , Deichtorhalle, Hamburg, Germany		
	<i>Heetz, Nowak, Rehberger</i> , Staedtisches Museum Abteiberg, Moenchengladbach, 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		
1995	<i>Regal, Regal</i> , Forum, Frankfurt, Germany		
	<i>Stäedelschule im BASF-Feierabendhaus</i> , 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		
		1994	<i>Stipendiaten der Frankfurter Kuenstlerhilfe e.V. Galerie ak</i> , 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
			<i>Galerie ak</i> , Frankfurt, Germany
			<i>WM-Karaoke</i> , Portikus, Frankfurt, 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
		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, vierteilige Ausstellungsreihe</i> , Kunstverein Ludwigsburg, Villa Franck, 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
			<i>Qui, Quoi, Ou?</i> , Musée d'Art Moderne de la Ville de Paris, Paris
		1991	<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

Kunstpreis Ökologie, 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 | 2001 | Beate Ermacora, <i>Olle Baertling, Retrospektive</i> , Kunsthalle Kiel |
| 2007 | Veit Loers, <i>Tobias Rehberger, Ummögliche Schönheit</i> , 10 Jahre, Skulpturen Park, Köln, pp. 144–149 | | Brehm, Margrit, Cherubini, Laura, Pace, Alessandra (conversation with), <i>Deaddies</i> |
| 2005 | <i>Extreme Abstraction</i> , Albright–Knox Art Gallery, Buffalo, New York, p. 78 | | <i>Tobias Rehberger</i> , Galeria d'Arte Moderna, Turin, Hrsg. Hopefulmonster |
| | Raimar Stange, <i>Artistic Data/Carriers– On the Artistic Work of Tobias Rehberger</i> , Ways of Living, Kettle's Yard, October 1 – November 20, 2005, pp. 38–42 | 2000 | Ermacora, Beate (Hrsg., pp. <i>Olle Baertling, Retrospektive</i> , Kunsthalle Kiel |
| | MUSAC–Museo de Arte Contemporáneo de Castilla y León, Colección, vol. 1, León, Spain, 2005, p. 544 | | Eccles, Tom, <i>Public Art Fund In Process</i> , Summer 2001, pp. 11–13 |
| | Ulrich Loock, <i>an ARQUITECTURA de Andrea Zittel</i> , Fundação de Serralves, Oporto, 2005 | | <i>ein/räumen</i> . Hamburger Kunsthalle, 2000 |
| 2004 | International Biennial of Contemporary Art of Seville, Sevilla 2004, pp 114–117 | 1999 | Peter Pakesch, <i>Raumkörper, Netze und andere Gebilde</i> , Kunsthalle Basel 38, 2000, Basel 2000 |
| | Katy Siegel and Paul Mattick, <i>Money</i> , Thames and Hudson, London, 2004 | | Burkhard Riemschneider and Uta Grosenick, <i>Art at the turn of the Millennium</i> , Taschen, 1999, pp. 418–421 |
| | Sabine Schwarz, <i>Tobias Rehberger. Werke aus der Sammlung Boros</i> , ZKM, Karlsruhe, 2004 | 1998 | <i>JP 005 (Model for a Film)</i> , Moderna Museet Stockholm |
| | Kulturinstitut, Braunschweig, 2004 | | <i>Tobias Rehberger</i> , Portikus, Frankfurt, Museum Fridricianum, Kassel, Cantz |
| | Hans-Joachim Müller, <i>Tobias Rehberger, The Joy of My Dreams/ 1</i> | | Francesco Bonami, <i>Tobias Rehberger, Cream. Contemporary Art in Culture</i> , Phaidon, London, 1998, pp. 336–339 |
| 2003 | <i>Somewhere Better Than This Place</i> , Contemporary Arts Center Cincinnati, pp. 172–175 | 1997 | <i>Kunst. Arbeit</i> , Sudwest LB, Stuttgart, pp. 58–59 and 152–153 |
| | <i>Coollustre – Weather Everything Dramatically Different</i> , Collection Lambert, Avignon | | |
| | <i>Grazie</i> , Stiftung Schloss Dyck, Jüchen, 2003 | | |
| 2002 | <i>treballant/ trabajando/ arbeitend</i> , Fundació la Caixa, Barcelona | | |
| | <i>...(whenever you need me)</i> , Westfälischer Kunstverein Münster | | |

Awards (selection)

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| 2016 | Goetheplakette der Stadt Frankfurt, Frankfurt, Germany |
| 2009 | Goldener Löwe, La Biennale di Venezia, 53. Esposizione Internazionale d'Arte, Venedig, Italy |
| | Hector Kunstpreis 2009, Kunsthalle Mannheim, Mannheim, Germany |
| | Hans-Thoma-Preis 2009, Bernau, Germany |
| 2007 | 1822-Kunstpreis, Frankfurt, Germany |
| 2003 | Karl-Ströher-Preis 2003. Tobias Rehberger, Museum für Moderne Kunst, |

Frankfurt, Germany
2001 Förderpreis zum Internationalen Preis des Landes Baden-Württemberg,
Staatliche Kunsthalle, Baden-Baden, Germany
Otto-Dix-Preis 2001, Kunstsammlung Gera – Orangerie, Gera, Germany

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