maab+ninadue

# AXEL LIEBER

MAAB Gallery
via Nerino 3, 20123 Milano

info@maabgallery.com
www.maabgallery.com

Empty Promises

Axel Lieber

L'artista berlinese Axel Lieber (Düsseldorf, 1960) ha immaginato, per la sua seconda mostra personale in galleria, un playground immaginario dove il visitatore è invitato a compiere un percorso tra oggetti enigmatici ed evocativi, talvolta smaterializzate apparizioni, che interrogano la percezione e mettono in scacco aspettative e luoghi comuni.
Empty Promises è non solo il titolo della mostra ma anche quello dell'installazione posta al centro della prima sala. Qui campeggia una nuda struttura lignea che ricorda quelle usate per sostenere i cartelloni pubblicitari, privata però della sua funzione e animata da una miriade di frammenti colorati. L'opera, se da una parte ammicca ironicamente al rigore costruttivista e minimalista, dall'altra ricorda che non è più il tempo delle grandi narrazioni o di un credo forte capace di supportare il mondo, mostrando invece che quel che rimane sono solo frammenti e promesse disattese.
Quel che sopravvive al naufragio contemporaneo delle idee forti e delle grandi narrazioni che hanno orientato le generazioni del secolo scorso, sono i vuoti simulacri che trovano un'eco nelle opere di Axel Lieber presenti in mostra, che sono rielaborate, metabolizzate e trasformate nella loro forma in modo da racchiudere allo stesso momento un richiamo al passato e uno sguardo disincantato sul mondo attuale. È così che l'artista fa magicamente apparire aloni colorati che si sprigionano da mensole in apparenza vuote, presenta complesse costruzioni di volumi compenetrati il cui profilo è accennato da esilissime strutture ricavate dalle scatole delle medicine o degli alimenti, scava filoni di pane che per metamorfosi diventano estranianti pantofole, tramuta felpe e indumenti nelle sembianze fantasmatiche di curiosi individui che occupano lo spazio della seconda sala, spettatori anch'essi oltre che opere in mostra. L'ambivalenza e la capacità di provocare diverse possibilità di lettura abitano queste opere, dove le stelle dell'universo sono in realtà bottoni, dove le cancellature con il pennarello aprono mondi, dove gli assemblages di ceramica, di cartone, di legno, sono galassie collassate, orizzonti degli eventi di un presente che è anche futuro e insieme passato.
Una nuova definizione dell'umano dall'infinitamente grande all'immensamente piccolo, sardonica, paradossale e visionaria, appare dalle opere in mostra, in cui il gioco e l'assurdo si mescolano all'utile e al familiare, avanzi di modi di pensare ormai desueti che attraverso le nuove forme date dall'arte di Axel Lieber aprono inediti spiragli di senso.

<u>Dati essenziali</u>

MAAB Gallery, Milano

Via Nerino 3 – 20123 Milano

Dal 14 marzo al 10 maggio 2024

Dal martedì al venerdì dalle 10.30 alle 18

# Empty Promises

AXEL LIEBER

For his second solo show at the gallery, the Berlin-based artist Axel Lieber (Düsseldorf, 1960) has conceived an imaginary playground where visitors are invited to follow a path among enigmatic, evocative objects, and sometimes dematerialised apparitions, which question perception and confound expectations and commonplaces.

Empty Promises is not just the title of the exhibition but also of the installation in the centre of the first room. It is dominated by a bare wooden structure reminiscent of the ones used to support advertising billboards, stripped, however, of its function and enlivened by a myriad of coloured fragments. While on the one hand the work nods ironically towards constructivist and minimalist rigour, on the other it reminds us that this is no longer the age of grand narratives or strong belief systems able to underpin the world, showing instead that what remains are just fragments and empty promises.

What survives the contemporary foundering of the powerful ideas and grand narratives that guided generations of people in the last century are empty simulacra. These find an echo in the works shown by Lieber, which are reworked, metabolised and modified in their form in such a way as to encapsulate at one and the same time a reference to the past and a disenchanted view of today's world.

And so the artist magically conjures up colourful auras, released from apparently empty shelves; he presents complex constructions of interlocking volumes, the profile of which is outlined by very delicate structures made from medicine or food packages; he hollows out loaves of bread which, through metamorphosis, become estranging slippers; he transmutes sweatshirts and other items of clothing into the ghostly semblance of curious individuals, who occupy the space of the second room – spectators themselves besides being works on display. Ambivalence and the ability to suggest various interpretive possibilities are intrinsic to these works, where the stars of the universe are actually buttons, where erasures with a felt-tip pen open up worlds, where assemblages of ceramic, cardboard and wood are collapsed galaxies, horizons of events of a present that is also future and past.

A new definition of the human – from the infinitely large to the incredibly small, sardonic, paradoxical and visionary – emerges from the works on show, where playfulness and the absurd combine with the useful and the familiar, remnants of now outmoded ways of thinking which, through the original forms offered by Lieber's art, open up new threads of meaning.

Hard Facts

MAAB Gallery, Milano

Via Nerino 3 – 20123 Milano

From March 14th to May 10th 2024

Open from Tuesday to Friday, 10.30 am – 6 pm



*Solo exhibition*

***Empty Promises***
MAAB Gallery, Milano, 2024



*Solo exhibition*

***Empty Promises***
MAAB Gallery, Milano, 2024



*Solo exhibition*

***Empty Promises***
MAAB Gallery, Milano, 2024



*Solo exhibition*

***Empty Promises***
MAAB Gallery, Milano, 2024

# TRA IL CASO E LA NECESSITÀ

ALBERTO BIASI, AXEL LIEBER, CHRISTIAN MEGERT, NAHUM TEVET

A cura di Gianluca Ranzi

La mostra, a cura di Gianluca Ranzi, raccoglie le opere di Alberto Biasi, Axel Lieber, Christian Megert e Nahum Tevet intorno al suggestivo tema del caso e della necessità, suggerito dal titolo del famoso libro del biologo francese Jacques Monod.
L'arte, il cinema, la letteratura sono le spie dell'esistenza del caso: esse mostrano come le biforcazioni (di esistenze, di possibilità, di eventi) siano continue e spesso impreviste. I molteplici casi che l'arte mette in scena danno luogo a mondi differenti, spesso divergenti, che confutano l'idea di un mondo unico rigidamente tenuto insieme dalla necessità. Monod sostiene infatti che è solo una visione d'insieme, che tenga uniti il caso e la necessità, che può spiegare l'evoluzione umana e quindi i suoi prodotti culturali. Gli artisti convocati per questa mostra hanno in comune, pur nella diversità delle rispettive ricerche e nella varietà dei loro esiti, un atteggiamento ambivalente che mostra da una parte la necessità della forma (Axel Lieber), della composizione (Nahum Tevet), del dinamismo (Alberto Biasi), dello spazio (Christian Megert), ma dall'altra innestano anche nelle loro opere un anticorpo, che potremmo chiamare un derivato del caso, che manda in frantumi l'ordine e la necessità di quella prima impostazione.

Nel caso di Alberto Biasi la dinamica ottico-percettiva delle sue opere si arricchisce di una molteplicità infinita di casi e sotto-casi, si complica e si apre alla variazione, non solo cromatica ma soprattutto percettiva, per cui non esiste più l'univocità del centro, ma un'inesauribile ricchezza di punti di vista, di fughe nello spazio e nel tempo, di ingegnosissime soluzioni tecniche e di sottili accorgimenti psicologici: macchine capaci di promuovere emozione interna ed esterna all'opera.

Per Nahum Tevet l'opera evidenzia una memoria che procede per frammenti e quasi si innesca a partire da una decostruzione degli oggetti, del loro senso così come della loro funzione. L'interazione tra forma, colore e spazio è anche il sintomo di una mentalità che è erede delle avanguardie storiche ma non ne è succube e il colore, qui e là, e il non-finito, servono ad alleggerire il senso di un progetto totale, a cancellare l'ideologismo attraverso la rimodulazione continua e il riadattamento.

Christian Megert usa la luce e il riflesso luminoso come un laser che segmenta, taglia e scompone lo spazio del quadro, allargandosi all'ambiente e alle dinamiche percettive dello spettatore. Lo specchio diviene il mezzo principe per moltiplicare identità multiple e formulare in libertà nuove e continue ipotesi

di modulazione spaziale. In questo modo elementi di complessa costruzione creano movimento attraverso il riflesso e la dinamica delle corrispondenze, anche per via di dissonanza.

Le installazioni e gli assemblages di Axel Lieber sono un viaggio ironico e surreale intorno al mondo degli oggetti quotidiani, che diventano rompicapi e calembours, sono miniaturizzati o ingigantiti, rintuzzati e decostruiti. Antropologia, scienza, humor e fantasia convivono nelle sue opere e suggeriscono infiniti mondi possibili, pongono continue sfide alla logica e costituiscono anche un irresistibile godimento per l'intelligenza.

Dati essenziali
MAAB Gallery, Milano
Via Nerino 3 – 20123 Milano
Dal 28 marzo al 17 maggio 2019
Dal lunedì al venerdì dalle 10.30 alle 18

# TRA IL CASO E LA NECESSITÀ

ALBERTO BIASI, AXEL LIEBER, CHRISTIAN MEGERT, NAHUM TEVET
Curated by Gianluca Ranzi

Comprising works by Alberto Biasi, Axel Lieber, Christian Megert and Nahum Tevet, the exhibition curated by Gianluca Ranzi focuses on the fascinating theme of chance, suggested by the title of the well-known book by the French biochemist Jacques Monod.
Art, cinema and literature are evidence of the existence of chance: they show how the bifurcations (of existence, opportunities or events) are continuous and often unforeseen.
The numerous possibilities that art presents give rise to different, often divergent, worlds that confute the idea of a single world held together by necessity. Monod argued that it is only a view of the whole picture that keeps chance and necessity together and can explain the evolution of humankind and hence its cultural processes. What the artists participating in this exhibition have in common is — despite the diversity of their respective practices and the variety of their output — an ambivalent attitude that demonstrates, on the one hand, the necessity of form (Axel Lieber), composition (Nahum Tevet), dynamism (Albert Biasi) and space (Christian Megert), but on the other inserts an antibody into their works. In a sense this is a derivative of chance and it shatters the order and necessity of their original formulation.

In the case of Alberto Biasi, the optic-perceptive dynamic of his works is enriched by an infinite multiplicity of cases and sub-cases. Thus it becomes more complicated and opens up to the variation not only of colour but also, and above all, of perception, so that, rather than exclusively the centre, there is an inexhaustible wealth of viewpoints, spatio-temporal perspectives, very ingenious technical inventions and subtle psychological devices: these are machines capable of promoting emotion that is both internal and external to the work.

For Nahum Tevet, the work reveals a memory that functions in fragments and is practically triggered off by the deconstruction of objects, with regard to both their meaning and their purpose. The interaction between form, colour and space is also a symptom of a mentality that is heir to the historical avant-garde movements but is not dominated by them, while here and there the colour and the *non-finito* serve to reduce the sense of an overall project and eliminate ideology through its continuous remodelling and readjustment.

Christian Megert uses light and reflection as a laser that segments, intersects and decomposes the picture space, expanding to the surrounding area

and the spectator's perceptive dynamics. The mirror becomes the principal means for propagating the multiple identities and freely formulating new, continuous hypotheses for spatial modulation. In this way, complexly constructed elements create movements through the reflection and dynamic of the correspondences, also by means of dissonance.

Axel Lieber's installations and assemblages are an ironical and surreal journey around the world of everyday objects, which become riddles and puns, are miniaturized or enlarged, held in check or deconstructed. Suggesting an infinite number of possible worlds, anthropology, science, humour and imagination coexist in his works, continuously challenging logic and also constituting an irresistible pleasure for the intelligence.

Hard Facts
MAAB Gallery, Milano
Via Nerino 3 – 20123 Milano
From March 28th to May 17th, 2019
Open from Monday to Friday, 10.30 am – 6 pm



*Group exhibition*

***Tra il caso e la necessità***
MAAB Gallery, Milano, 2019



*Group exhibition*

***Tra il caso e la necessità***
MAAB Gallery, Milano, 2019

primopiatto

AXEL LIEBER

MAAB Gallery presenta, per la prima volta a Milano, una mostra dell'artista tedesco Axel Lieber (Düsseldorf, 1960), una delle voci più originali del panorama contemporaneo in Europa, come testimoniano le mostre al Moderna Museet di Stoccolma (2010), al Centro per l'Arte Contemporanea Den Frie di Copenaghen (2012), alla Kunsterhaus Bethanien di Berlino e la sala permanente a lui dedicata dal Kunst Museum di Bonn inaugurata nell'ottobre di quest'anno.
La mostra, curata da Gianluca Ranzi, accoglie una selezione di opere realizzate da Axel Lieber negli ultimi dieci anni di attività con la sua prodigiosa perizia manuale, installazioni e assemblages che costituiscono un viaggio appassionato, ironico e surreale intorno al mondo di oggetti quotidiani quali sedie, tavoli, scarpe, scatole di cartone, sacchetti di carta, tazze da tè, zuccheriere, camicie. Nelle mani dell'artista essi diventano rompicapi e calembours, vengono miniaturizzati o ingigantiti come se uscissero da un sogno di Alice nel paese delle meraviglie, vengono rintuzzati e scarnificati occhieggiando sarcastici a Piet Mondrian e a Gerrit Rietveld, sono liberi di andare oltre il vincolo impostogli dalla loro funzione e dalla loro utilità pratica per scoprire in essi un'insospettabile e fantasiosa vena poetica e giocosa.
Allievo di Tony Cragg all'Accademia d'Arte di Düsseldorf (1978-85), già a partire dalla personale da Raucci e Santamaria nel 1992 a Napoli, Lieber mette a punto una ricerca poliedrica e interdisciplinare che con leggerezza e ironia spazia sui più diversi materiali e forme espressive, che ha fatto giocare insieme l'installazione, la scultura, la fotografia e il disegno. In particolare, l'ambito progettuale del design si presta qui a un'ironica demistificazione che parte anche dalla profonda ammirazione dell'artista per l'opera di Bruno Munari, che gli ha fornito un punto di partenza per un'incursione nel mondo del caso, del gioco e dell'inaspettato.
In questo modo antropologia, scienza, humor e fantasia abitano le opere di Axel Lieber, come ad esempio avviene in Domestic Molecule, che fonde la biologia molecolare a un servizio da tè, o in Drawing a Universe, in cui un universo interstellare appare magicamente su un foglio di carta manipolato dall'artista o in Screenplay Comicbox, dove le pagine di un fumetto acquistano il volume tridimensionale di una scultura che nasconde dentro di sé infiniti mondi possibili, con quell'apertura di senso e di nuova energia che anima anche Modern Architecture e gli Short Cuts, opere in cui mobili reali vengono pazientemente decostruiti e poi ricomposti in nuovi insiemi lillipuziani e de-figurati che sono sia sfide alla logica che un irresistibile godimento per l'intelligenza.

Dati essenziali

MAAB Gallery, Milano

Via Nerino 3 – 20123 Milano

Dal 24 gennaio al 23 marzo 2018

Dal lunedì al venerdì dalle 10.30 alle 18

primopiatto

Axel Lieber

The MAAB Gallery is presenting, for the first time in Milan, a show by the German artist Axel Lieber (Düsseldorf, 1960), one of the most original voices on the contemporary European scene, as has been demonstrated by his exhibitions at the Moderna Museet, Stockholm (2010), the Den Frie centre for contemporary arts, Copenhagen (2012), the Kunsterhaus Bethanien, Berlin, and the permanent room devoted to his work at the Bonner Kunst Museum which opened in October this year.
This present show, curated by Gianluca Ranzi, brings together a selection of works made by Axel Lieber over the past ten years and reveal all his prodigious manual dexterity: installations and assemblages that create an impassioned, ironical, and surreal journey around the world of such everyday objects as chairs, tables, shoes, cardboard boxes, paper bags, teacups, sugar bowls, and shirts. In the hands of the artist these become puzzles and puns: they are miniaturised or enlarged as though they had stepped out of a dream of Alice in Wonderland; they are repressed and flayed, with sarcastic backward glances to Piet Mondrian and Gerrit Rietveld; they are free to go beyond the limits imposed by their functions and their practical use in order to discover an unsuspected and imaginative poetic and playful vein. A pupil of Tony Cragg at Düsseldorf art college (1978-85), even from the time of his solo show at the Raucci e Santamaria gallery in Naples in 1992, Lieber has developed a multifaceted and interdisciplinary art that, with lightness and irony, ranges over the most diverse expressive materials and forms; with them he playfully brings together installations, sculpture, photography, and design. In particular, the planning aspect of design lends itself to an ironical demystification that derives from the artist's deep admiration for the work of Bruno Munari, which has supplied him with the starting point for an incursion into the world of chance, play, and the unexpected. In this way anthropology, science, humour, and fantasy all inhabit Axel Lieber's works, as can be seen, for example, in Domestic Molecule, a work which weds molecular biology to a tea service, in Drawing a Universe, in which an interstellar universe magically appears on a sheet of paper that has been manipulated by the artist, or in Screenplay Comicbox, where the pages of a comic book have the three-dimensional volume of a sculpture that hides within it an infinite series of possible worlds, including an opening out of meaning and a new energy that also animates Modern Architecture and Short Cuts; these are works in which real furniture is partially deconstructed and then reassembled into new, Lilliputian and defaced structures that are both a challenge to logic and an irresistible source of enjoyment for the intelligence.

Hard Facts

MAAB Gallery, Milano

Via Nerino 3 – 20123 Milano

From January 24th to March 23rd 2018

Open from Monday to Friday, 10.30 am – 6 pm



*Solo exhibition*

***primopiatto***
MAAB Gallery, Milano, 2018



*Solo exhibition*

***primopiatto***
MAAB Gallery, Milano, 2018



*Solo exhibition*

***primopiatto***
MAAB Gallery, Milano, 2018



*Solo exhibition*

***primopiatto***
MAAB Gallery, Milano, 2018

## PRESENTATION

Born in 1960 in Düsseldorf, Germany
Lives and works in Berlin, Germany and Stockholm, Sweeden

### Education and Teaching

**2016**
Member of the royal Academy of Fine Arts, Stockholm, Sweden

**2006-2007**
DAAD guest professor at bauhaus university Weimar, Germany
Public Art and new Artistic Strategies, MFA program

**2004-2005**
Guest professor with Inges Idee at bauhaus university Weimar, Germany
Public Art and new Artistic Strategies, MFA program

**1999-2016**
Workshops at the Art Academy of Malmö, Sweden and at several European Art Academies

**1995-1999**
Lecturer for sculpture at the Art Academy of Malmö, Sweden

**1992**
Founding of the group Inges Idee (Art in Public Space) with Hans Hemmert, Thomas Schmidt, Georg Zey

**1978-1984**
Staatliche Kunstakademie Düsseldorf, sculpture class, Master of Fine Arts

### Solo exhibitions (selected)

**2024**
*daily bread*, Taubert Contemporary, Berlino
*Empty Promises*, MAAB Gallery, Milano

**2022**
*Light in the Attic*, Galleri ping pong, Malmö

**2021**
*Kopf und Kragen*, Galerie Mark Müller, Zurich
*Asservatenkammer*, Hengesbach Gallery, Wuppertal

**2018**
*Illicit constructions*, Thomas Taubert Gallery, Berlin
*primo piatto*, MAAB Gallery, Milano

**2016**
*Teil und Ganzes*, Galerie Vincenz Sala, Berlin

**2015**
*SOLLBRUCHSTELLEN*. Hangesbach Gallery, Wuppertal

**2014**
*Pop up*, Galerie Dina Renninger, Munich
*Night on Earth*, Galerie Vincenz Sala, Paris
*Role models, schwarze löcher und andere Petitessen*, Galerie Mark Müller, Zürich
*Silent Movie*, Hengesbach Gallery, Berlin

**2013**
*Point of view*, Galleri Ping Pong, Malmø
*private architecture*, die Raum, Berlin
*WEITWINKEL*, Institut für moderne Kunst, Nürnberg

**2012**
*Silent Movie*, Hengesbach Gallery, Berlin

**2011**
*Geometrie und Alltag*, Hengesbach Gallery, Berlin
*Pari*, Galerie Vincenz Sala, Paris

**2009**
*Szenenwechsel*, Museum für Konkrete Kunst, Ingolstadt

**2008**
*Spelplan 2*, landskrona Konsthall, Landskrona
*Verderb und Gedeih*, loop-raum für aktuelle kunst, Berlin
*out of inside*, skulpturi.DK, Copenhagen

**2007**
“Draußen”, Galerie rolf Henegesbach, Köln, Germany
Dina4 Projekte, Munich, Germany

**2006**
Kabusa Konsthall, Kabusa

**2005**
Galleri Magnus Åklundh, Malmö,
Kunsthalle, Wintherthur

**2004**
*Karaoke*, Dina4 Projekte, München
*Feel Free*, Philip Feldman Gallery at PncA, Portland
*release*, Henry Art Gallery, Seattle

**2003**
*Verbraucher*, loop raum für aktuelle Kunst, Berlin
*25 Jahre Führerschein*, Galerie Mark Müller, Zürich
Galleri engström, Stockholm
Räume für neue Kunst rolf Hengesbach, Wuppertal
*release*, Art unlimited, Art Basel, Basel

**2002**
*elvis*, bremerhaven und ich”, Kunsthalle, Bremerhaven
*uppfyllelse*, Malmö Konsthall, Malmö
*beef Anatomico*, torreao, Porto Alegre
*Dieerfüllung*, Artunlimited, Artbasel, Basel

**2001**
Räume für neue Kunst rolf Hengesbach, Wuppertal

**2000**
*Zimmer mit Frühstück*, Galerie Mark Müller, Zürich
*FÅGel FiSK eller MitteMellAn*, Konstföreningen Aura, Lund
*Abnehmen*, loop - raum für aktuelle kunst, Berlin,
*basis und Überbau*, Kunstmuseum Villa Zanders, Bergisch-Glad- bach
Galleri engström, Stockholm
Galerie Schneiderei, Köln

**1999**
*Abstraktes Plastik,* Kunstverein, Bochum
Karlsruhe, Galerie Haus Schneider - with Jochem Hendricks
Ettlingen, Galerie Heinz-Martin Weigand - with Jochem Hendricks
Palais Thurn und Taxis, Künstlerhaus, Bregenz
Braunstein/Quay Gallery, San Francisco

**1998**
*UNDERGROUND*, Städtische Galerie, Bern
Räume für Neue Kunst Rolf Hengesbach, Wuppertal

**1997**
*Gross und klein ist beides unten*, lagerraum, Frankfurt am Main
*Private function in progress*, Kulturforum Alte Post, Neuss
*organische chemie*, Förderverein für aktuelle Kunst, Münster
*ich brauche keinen Winnebago*, Pavillon an der Volksbühne, Berlin

**1996**
*Make my day*, Galerie Vinzenz Sala, Bruxelles
*Pool*, Kunstmuseum, Heidenheim
*thousand island*, Galleri engström, Stockholm

**1995**
*Mellanrummet*, Konsthall Malmø, Malmö
*Heimarbeiten*, Kunstverein, Freiburg im Breisgau
Galerie terbrüggen, Heidelberg

**1994**
*im Aussendienst*, Galerie Schneiderei, Köln
*ordentliche Verhältnisse*, institut für moderne Kunst Schmidt bank Galerie, Nürnberg
*Skulpturen (u.a. mit 1 u. 3)*, Räume für neue Kunst rolf Hengesbach, Wuppertal

**1993**
Galerie Vincenz Sala, Berlin
*Daheim und unterwegs*, Dortmunder Kunstverein, Dortmund
Kunstverein Heinsberg, Heinsberg

**1992**
Galleria Raucci/Santamaria, Napoli

**1991**
Galerie Schneiderei, Köln
Neuer Berliner Kunstverein, Berlin
Berlin Galleri Wallner, Malmö

**1990**
Galleri Engström, Stockholm

**1989**
Galerie Christa Schübbe, Düsseldorf

**1988**
Stockholm, Galleri Engström
Malmø, Galleri Wallner

**1987**
Galerie Christa Schübbe, Düsseldorf
*Auswärtsspiel*, Künstlerhaus Bethanien, Berlin

**Group exhibitions (Selected)**

**2026**
*Smiling Back at You*, Zurich, Switzerland
*Idee + Raum*, Schloß Biesdorf, Berlin

**2025**
*Archistories, Staatlische Kunsthalle Karlsruhe, Kalrsruhe*
*Color in focus. Works from the Paul Ege Art Collection,* Paul Ege Art Collecrtion (PEAC), Freiburg
*SUSPENSE,* Hengesbach Gallery, Wuppertal
*Gärna avantgardistisk konst*, Schyls donation at RAVINEN, Båstad

**2023**
*Relief*, Loop, Berlin

**2022**
*ONEONONE*, Thomas Taubert Gallery, Berlin
*Sommarutställning 2022*, Gubbängstorget, Stockholm

**2021**
*Zu Einem Neuen Ganzen*, Loop, Berlin
*SCHAU….7*, Kunsthaus Kollitsch, Klagenfurt
*Long time no see,* Thomas Taubert Gallery, Berlin

**2020**
*XL/XS*, Galerie Vincenz Sala, Berlin
*A-Z. a memento*, Thomas Taubert Gallery, Berlin

*XXX die II.*, Galerie Mark Müller, Zürich
*Anziehend- Kunst, Kleider und textile Objekte*, Städtische Galerie, Paderborn

**2019**
*Tra il caso e la necessità*, MAAB Gallery, Milano,
*Blue is the Color of Your Eyes*, Moderna Museet Malmö, Malmö

**2018**
*OPEN SOURCE,* Flutgraben Atelierhaus., Berlin
*Standard Internationa. #5 Spatial Manifestation*, Glint, Berlin
*Aufzeichnen*, Galerie Vincenz Sala, Berlin
*whodunnit*, Thomas Taubert Gallery, Berlin
*Flashback*, MAAB Gallery, Padova,
*Berlinzulage*, Künstlerhaus bethanien, Berlin

**2017**
*reViSion*, new Presentation of the colllection, Kunstmuseum, Bonn
*DiSlocAtion 2017*, Hengesbach Gallery, Wuppertal

**2016**
*Tango them basel*, Galerie Mark Müller, Zürich
*Simple Dinge*, neue Galerie Dachau, Dachau
*Dubbel DutcH*, hangmen Projects, Stockholm
**2015**
*Minimal extensions - sixties versus contemporary*, Galerie Vincenz Sala, Paris

**2014**
*picks & pearls*, Galerie Møller Witt, Århus
*bearbeitungen des Wirklichen*, Galerie Vincenz Sala, Berlin

**2013**
*SPAceS*, Kunstraum Alexander bürkle, Freiburg im Breisgau
*Salonstücke-reloaded*, Villa Zanders, bergisch-Gladbach
*Within the World – the World Within*, Konsthall, landskrona
*Dobbel*, illums bolighus, copenhagen, Denmark
**2012**
*Woodstock*, Växjö Konsthall, Växjö
*only a part of*, Galerie Vincenz Sala, berlin
*20 YeArS*, Hengesbach Gallery, Berlin

**2011**
*OVERLAP – an exhibition on art & design*, Den Frie centre of contemporary Art, Copenhagen
Galerie Mark Müller, Zürich
*Simply the best*, loop – raum für aktuelle kunst, Berlin
*Schwarz war immer die Farbe der anderen*, Dina4 Projekte - Galerie Alexandra Sahe, Berlin

**2010**
*Berlin transfer*, berlinische Galerie, Berlin
*Site exercises*, Susan Hobbs Gallery, Toronto
*Modernautställningen 2010*, Moderna Museet, Stockholm
*Uch Wicht*, Kunstraum Potsdam, Potsdam
*Facon, plads og kulør*, rundetårn copenhagen
*Das Fundament der Kunst*, Gerhard Marcks Haus, Remhagen

**2009**
*Zeigen. eine Audiotuor durch berlin von Karin Sander*, Temporäre Kunsthalle, Berlin
*Das Fundament der Kunst - Die Skulptur und ihr Sockel seit Alberto Giacometti*, Städtische Museen Heilbronn, Heilbronn
*Vortexhibtion Polyphonica*, Henry Art Gallery, Seattle
*boDenStÄnDiG*, Kunstraum Alexander bürkle, Freiburg im Breisgau
*Ferne nähe / natur in der Kunst der Gegenwart*, Kunstmuseum, Bonn
*Spridd isolerad konst*, Kalmar Konstmuseum, Kalmar
*First choice*, Galerie Mark Müller, Zürich

**2008**
*As it Seems*, Susan Hobbs Gallery, Toronto
*Spelplan 2*, Landskrona Konsthall, Landskrona

**2007**
*Architektur-Kunst?*, Galerie reckermann, Köln
*Bodycheck*, 10. trienale Kleinplastik, Fellbach
*Hotel van de Velde*, Weimar

**2006**
*Globus Dei, Der ball und die Kunst*, Josef Albers Museum Quadrat, Bottrop
*Camp Kamp*, Kunsthalle Düsseldorf
*Faites vos jeux*, Kunstmuseum Siegen
Cobra Museum, Amsterdam
*Besökarna*, Västra Hamnen, Malmö
*Seitenwechsel*, Öffentlicher raum, Seitenwechsel, Hannover

**2005**
Kunstraum Alexander bürkle, Freiburg im Breisgau
*Faites vos jeux*, Akademie der Künste, Berlin
*Tapko-the Museum*, nordjyllands Kunstmuseum, Alborg
*Faites vos jeux*, Kunstmuseum liechtenstein, Vaduz
*Der HocKer der Schemel*, Mehrzweckhalle, Berlin
*Wer Visionen hat soll zum Arzt gehen*, Gesellschaft für Aktuelle Kunst, Bremen
*Berlin/Toronto Gallery exchange*, Loop – Raum für aktuelle Kunst, Berlin

**2004**
*EUROPEAN SPACE*, Sculpture Quadrennial, Riga

**2003**
*Kunsthistoriens lange naese no 1*, Kunsthal Charlottenborg, Copenhagen

**2002**
*Now is the time*, Dorsky curatorial Projects, New York
*Artists imagine architecture*, Institute of Contemporary Art, Boston
*September Horse*, Künstlerhaus bethanien, Berlin
*Reloop*, Loop - Raum für aktuelle kunst, Berlin

**2001**
*Bignothing*, Staatl.Kunsthalle, Baden-Baden
*Berlin-london 01*, ICA, London
*Achrochag*e, Galerie Schneiderei, Köln

**2000**
*Mysliwska*, Kunstraum Kreuzberg/bethanien, Berlin
*Engström light*, Galleri engström, Stockholm
*Temp, con inges idee*, Konsthall linköpings, Linköpings
*Wash & wear*, Kunsthaus Hamburg, Hamburg
*Randori*, Loop - Raum für aktuelle kunst, Berlin
*Book & body*, Konstmusem Ystads, Ystads

**1999**
*Die innenwelt der Außenwelt der innenwelt*, Salzburger Kunstverein, Salzbzrg
*Euro ride*, transmission Gallery, Glasgow
*Hitchcock*, Headlands center for the Arts, open House tirol, Kunsthalle, San Francisco
*Wash & wear*, Kubus, Düren; Leopold-Hösch-Museum, Hannover

**1998**
*Sehen sehen berlin 98*, Loop - Raum für aktuelle kunst, Berlin
*Heimat*, Kunstverein eislingen, Eislingen
*The Pineapple goes Goody bar*, Malmö
*M.i.e.l.*, Château d'Órion, Órion; Stadtgalerie, Bern; Stadtgalerie, Malmö

**1997**
*Holz*, nassauischer Kunstverein, Wiesbaden
*Fishing for shapes*, Künstlerhaus bethanien, Berlin
*Sitzen*, Hygienemuseum, Dresden
*Schuhwerk*, Neue Galerie, Dachau
*Privat absurdities*, Galerie Gebauer, Berlin

**1996**
*Auch wenn keiner was sagt, es wird gespielt*, Podewill, Berlin

*Noch nie gezeigt*, berlinische Galerie im Gropiusbau, Berlin
*Disneyland after dark*, Kunstamt Kreuzberg, Berlin
*Missing links*, Galerie Klaus Fischer, Berlin
*Northstate*, Galleri engström, Stockholm
*Efterårsudstillingen*, Kunsthal charlottenborg, Copenhagen
*Fishing for shapes*, Projektraum Voltmerstraße, Hannover
*Sternkarte*, Städtische Galerie, Bern

**1995**
*Under i Juni*, Galleri engström, Stockholm
*Disneyland after dark*, Konstmuseum Uppsala, Uppsala
*Synthetic Art*, iD Galerie, Düsseldorf; Galerie Klaus Fischer, Berlin
*Seid spontan*, Städtische Galerie Schwaz, Tirol
*internoii* ,Galleriaraucci/Santamaria, Napoli

**1994**
*Arthuts*, baltic Jubilee, Malmö
*Schnittstellen - 125jährige Jubiläumsausstellung*, Heidelberger Kunstvereins, Heidelberg
*Multiples,* NBK Berlin Galleri engström, Stockholm
*5 berliner Künstler zwischen objekt und Skulptur*, Galerie Diehl, Berlin

**1993**
*Privat*, Kunstwerke, Berlin
*A billion trash*, Gallerie Gruppe Grün, Bremen; Brandenburgische Kunstsammlungen, Cottbus
*Exchange 2*, Shedhalle, Zürich

**1992**
*Z.b.*, Galerie Schneiderei, Köln
*1986*, Galerie Vincenz Sala, Berlin
*InterVIEW*, the Artists Museum, Łódź; Saarland- Museum, Saarbrücken

**1991**
*CALCULI*, Neuer Berliner Kunstverein, Berlin

**1990**
Museum für das Fürstentum, Lüneburg
*Jetzt Berlin*, Konsthall Malmö, Malmö

**1989**
*Kunstpreis Junger Westen*, Kunsthalle Recklinghausen, Reck- linghausen
*Fußball in der Kunst*, leopold-Hoesch-Museum, Düren; Pfalzgalerie Kaiserslautern, Kaiserslautern

**1988**
*6 ricHtiGe*, Katakomben Monumentenstraße, Berlin

**1987**
*Haus Waende – memory*, Salon am Burgplatz, Düsseldorf

**1985**
*Ars viva/ farbige Plastik*, Frankfurter Kunstverein, Frankfurt am Main; Kunsthalle Wilhelmshaven, Wilhelmshaven; Kunstverein Flensburg, Flensburg; Skulpturen- Museum, Marl
*Die sich verselbstständigenden Möbel*, Von der Heydt Museum, Wuppertal
*Wiedereröffnung Haus Waende*, Altes Museum, Mönchenglad- Bach
*Sculpture now*, Wandelhalle Galerie Wintersberger, Köln
*ForumjungerKunst85*, Städtische Galerie, Wolfsburg; Kunstmuseum, Bochum

**1984**
Galerie Gugu Ernesto, Köln
*Haus Waende*, Münsterstr. 446, Düsseldorf
*Ars viva/ farbige Plastik*, Kölnischer Kunstverein, Köln
*Treppen*, Galerie Gugu ernesto, Köln
*Ausstellung der Förderpreisträger der Stadt*, Düsseldorf

**1983**
Wachsfabrik, Köln
*Kurt Schleuder-Giesser empfiehlt*, Münsterstr. 446, Düsseldorf

**1982**
Skulpturenpark Seestern, Düsseldorf

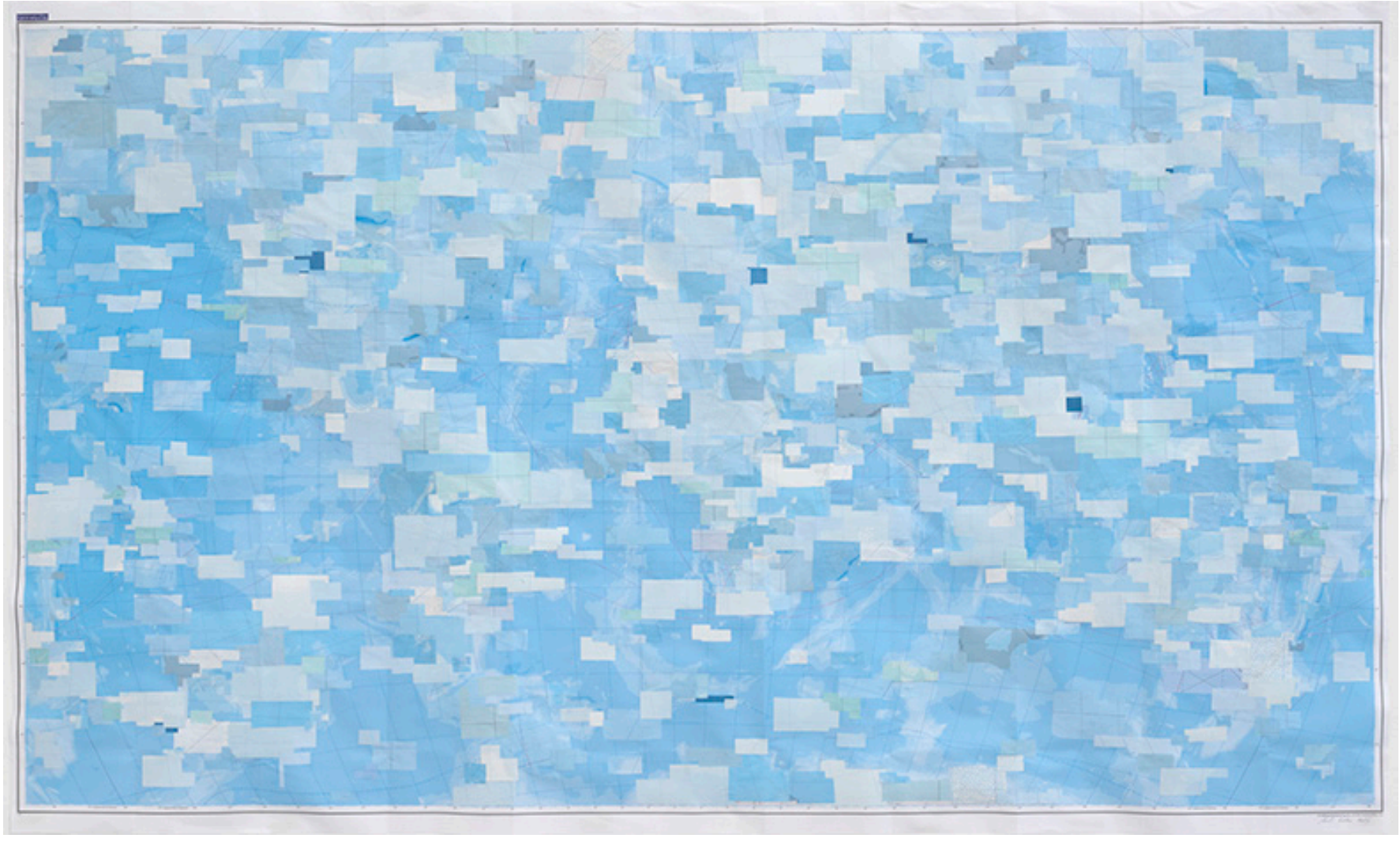
**Public Collections**
Henry Art Gallery, Seattle, USA
Berlinische Galerie, Berlin, Germany
Brandenburgische Kunstsammlungen, Cottbus, Germany
Bundesministerium des Inneren, Germany
IFA Institut (with Inges Idee), Germany
Moderna Museet, Stockholm, Sweden
Schyl Donation, Malmö Konsthall, Sweden
Konstmuseet, Göteborg, Sweden
Konstmuseum, Uppsala, Sweden
Statens Konstråd, Sweden
Museum für Konkrete Kunst, Ingolstadt, Germany
City of Copenhagen, Denmark
Kunstmuseum, Bonn, Germany
Kunstraum Alexander Bürkle, Freiburg im Breisgau, Germany



***Watercolors (4.2025)***, 2025
mappa del mondo, carte varie, colla
world map, various papers, glue
83 x 138 cm (32,68 x 54,33 in)



***Watercolors (4.2025)***, 2025
mappa del mondo, carte varie, colla
world map, various papers, glue
83 x 138 cm (32,68 x 54,33 in)



***Watercolors (4.2025)***, 2025
mappa del mondo, carte varie, colla
world map, various papers, glue
83 x 138 cm (32,68 x 54,33 in)



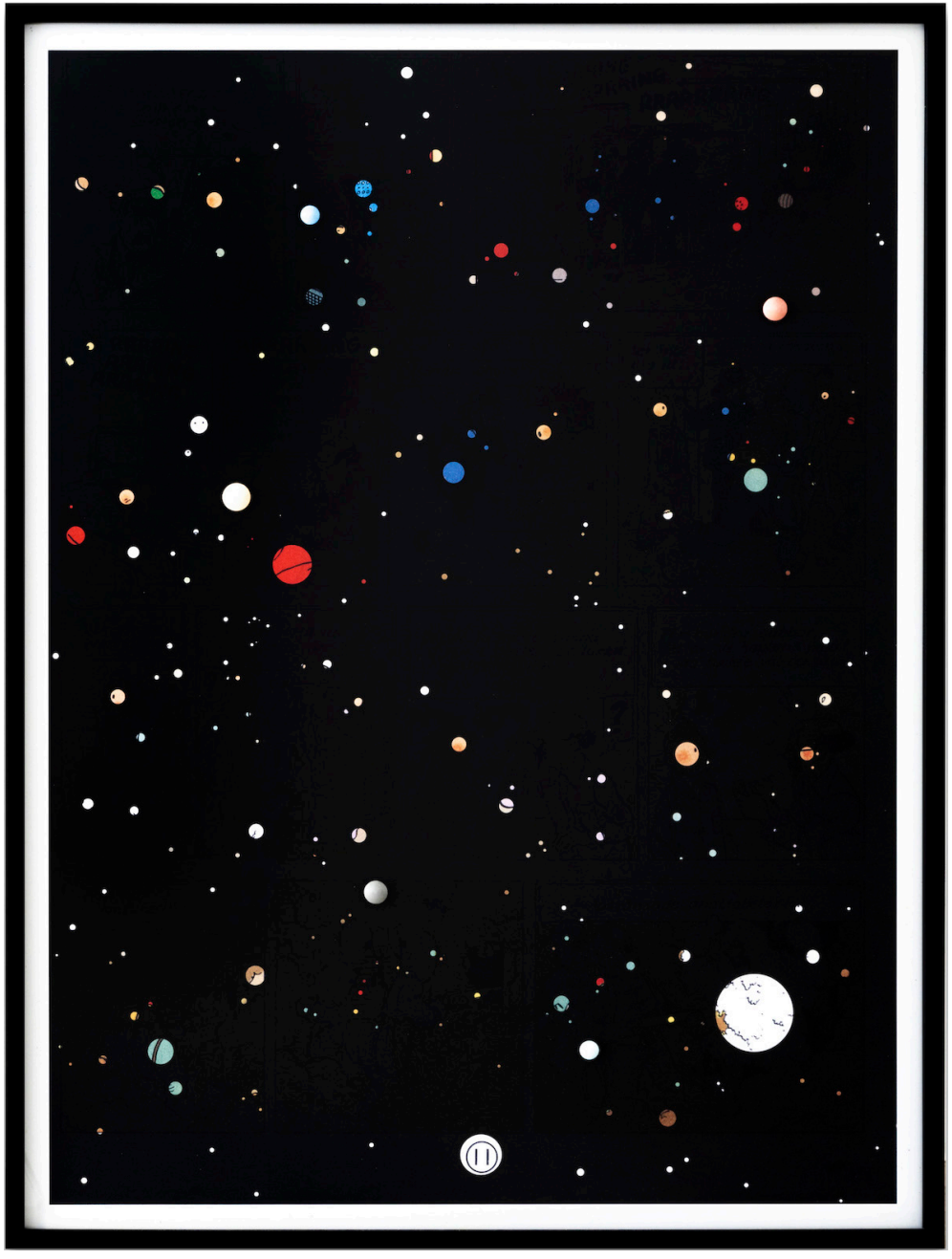
***Private Universe (Michelin_241205)***, 2024
mappa del mondo, pennarello indelebile
world map, permanent marker
82 x 143 cm (32,28 x 56,30 in)



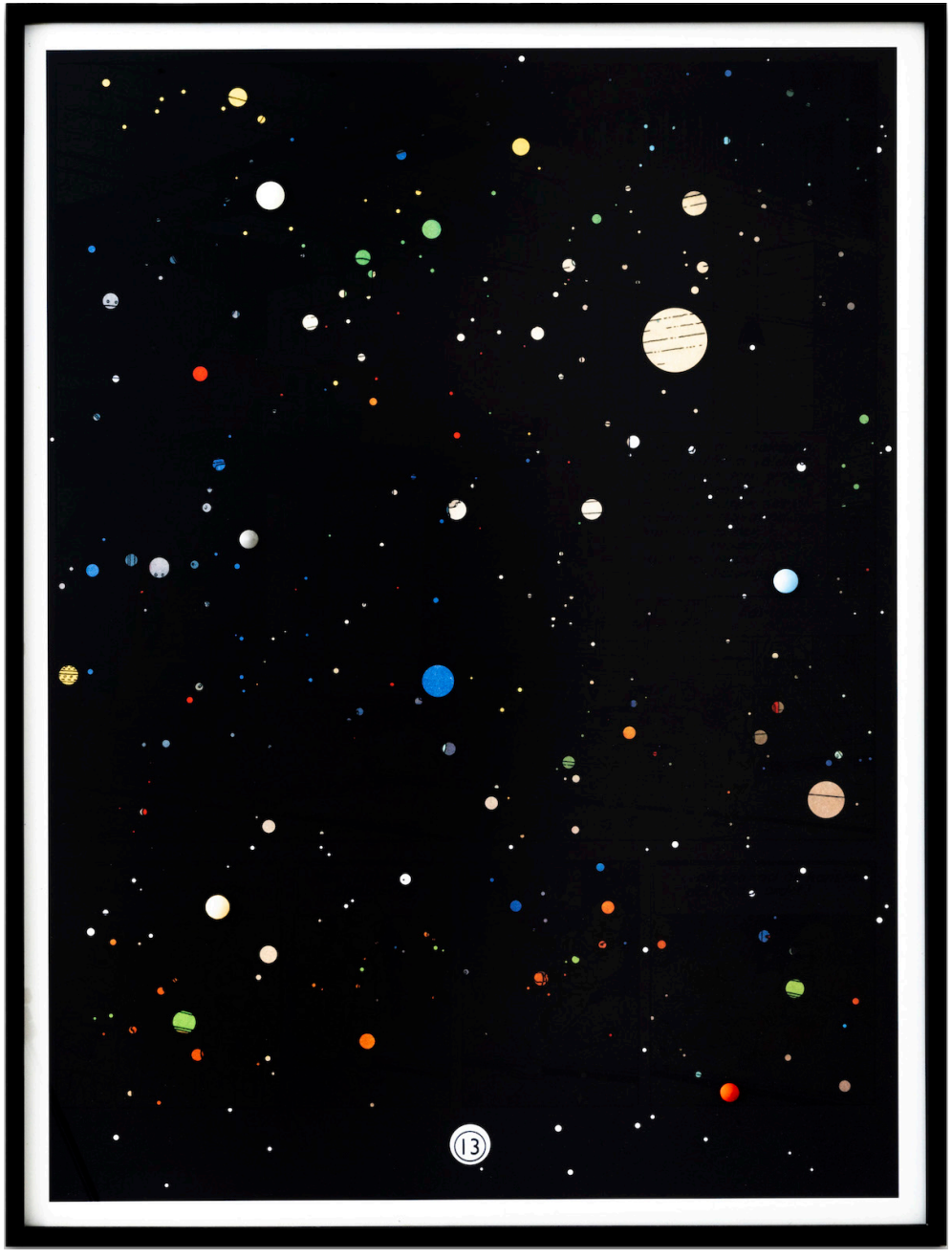
***Babel (Comicbox_200815)***, 2020
fumetti, stampa fine art, colore, cartone
comics, fine art print, color, cardboard
36,2 x 25,6 x 25,6 cm (14,25 x 10,08 x 10,8 in)



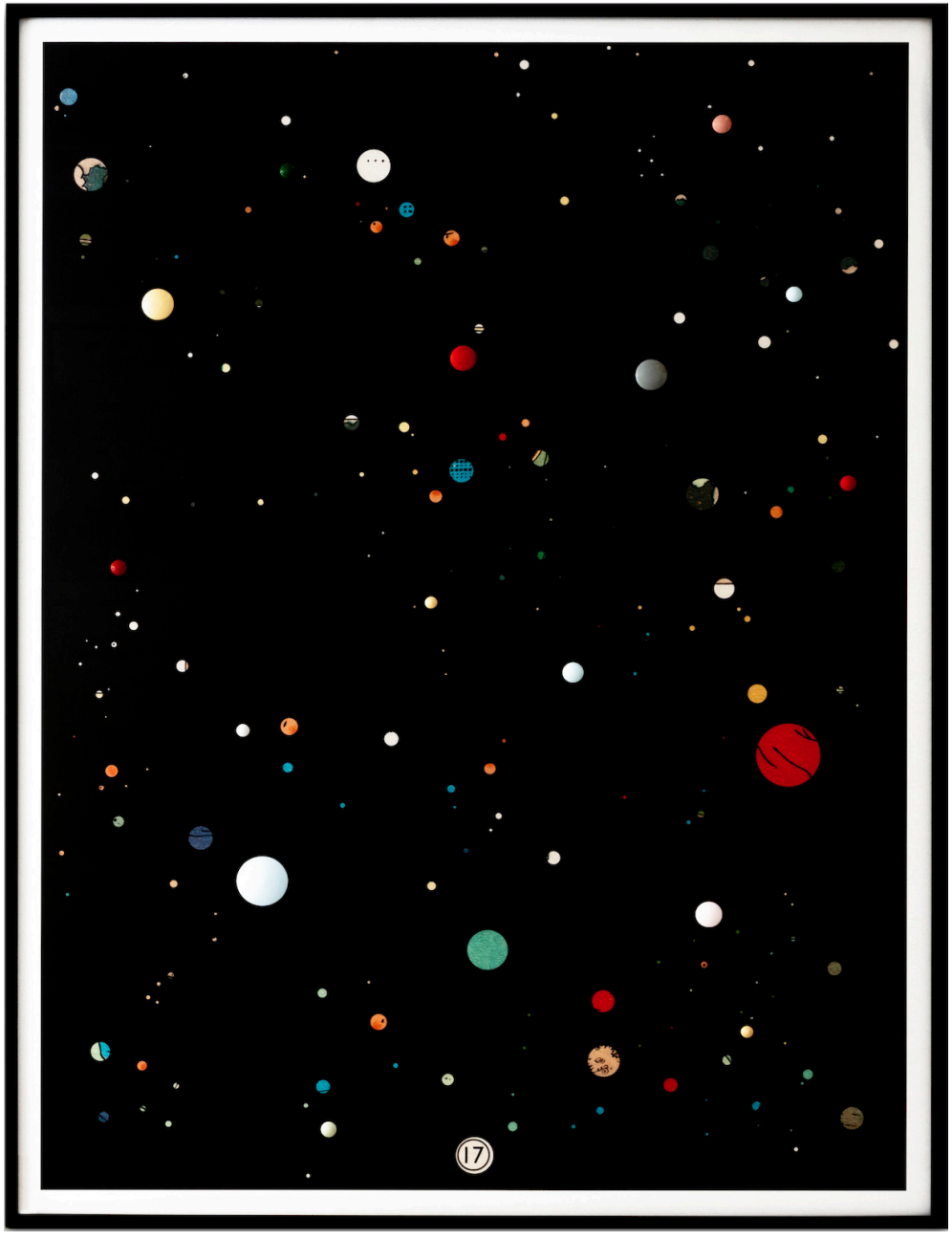
***Das einsame Herz (Lonley Heart)***, 2003
ceramica, porcellana
ceramic, porcelain
40 x 40 x 40 cm (15,79 x 15,79 x 15,79 in)



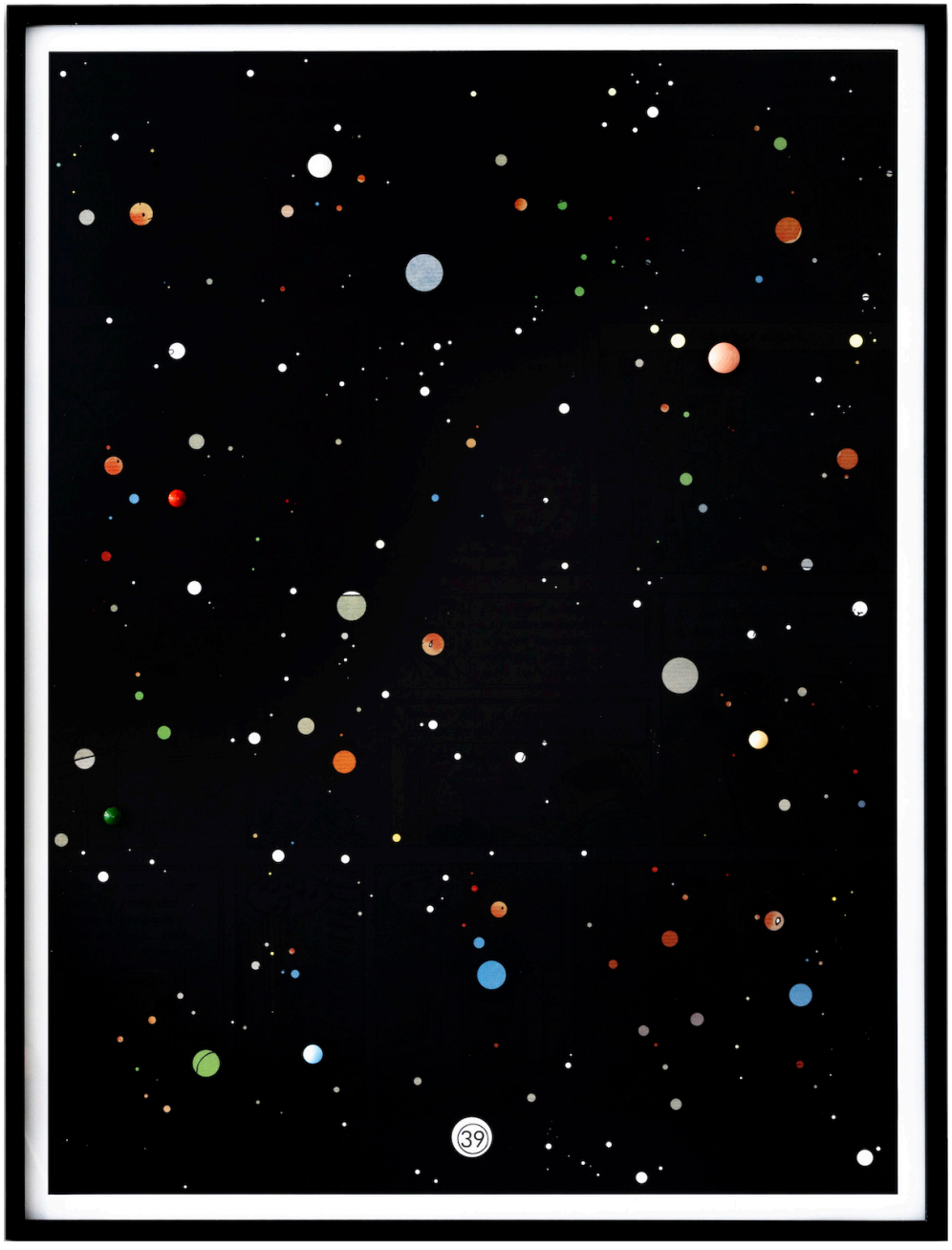
***Drawing a Universe (TinTin page 11)***, 2022
stampa fine art, cornice, legno, smalto
fine art print, frame, wood, enamel
81,5 x 61,5 cm (32,09 x 24,21 in)
ed. 1/2 + AP




***Drawing a Universe (TinTin page 13)***, 2022
stampa fine art, cornice, legno, smalto
fine art print, frame, wood, enamel
81,5 x 61,5 cm (32,09 x 24,21 in)
ed. 1/2 + AP




***Drawing a Universe (TinTin page 17)***, 2022
stampa fine art, cornice, legno, smalto
fine art print, frame, wood, enamel
121,5 x 91,5 cm (47,83 x 36,02 in)
ed. 2/2 + AP




***Drawing a Universe (TinTin page 39)***, 2022
stampa fine art, cornice, legno, smalto
fine art print, frame, wood, enamel
81,5 x 61,5 cm (32,09 x 24,21 in)
ed. 1/2 + AP



***Mein konstruktiver Alltag (House of Pain and Color 230912)***,
2023
cartone, legno
cardboard, wood
43 x 25 x 12,5 cm (16,93 x 9,84 x 4,92 in)



***Mein konstruktiver Alltag (2.4.2021)***, 2021
cartone, legno
cardboard, wood
110 x 87 x 35 cm (28,74 x 16,53 x 13 in)




***National Gallery No. 1***, 2018
mappa del mondo, pennarello indelebile
world map, permanent marker
82 x 142 cm (32,28 x 55,90 in)



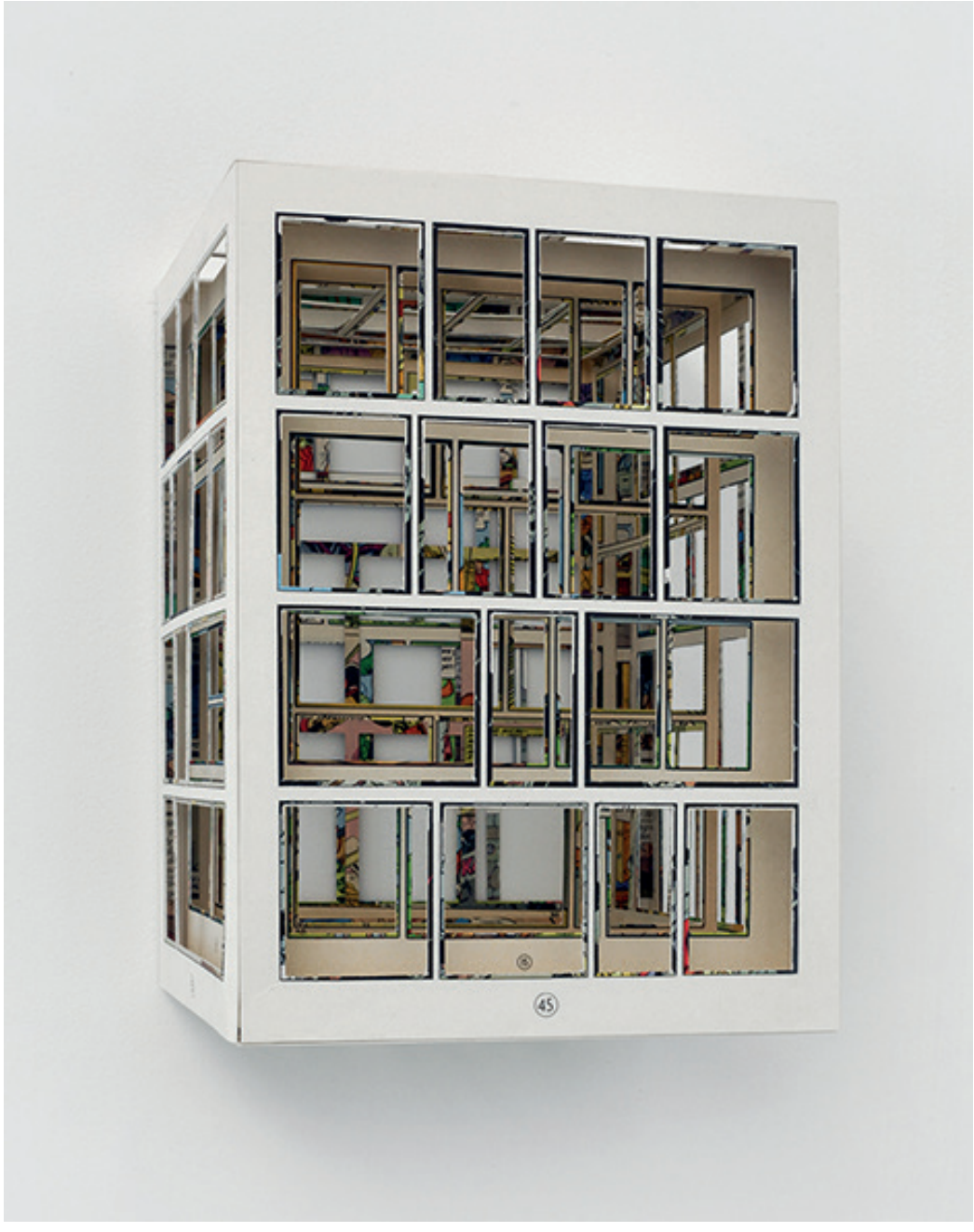
***National Gallery No. 3***, 2018
mappa del mondo, pennarello indelebile
world map, permanent marker
76,5 x 131,5 cm (30,1 x 51,7 in)



***Rotzlöffel***, 2021
legno, acciaio inox, smalto
wood, stainless steel, enamel
21 x 13 x 25 cm (8,27 x 5,19 x 9,84 in)



***Short cuts***, 2007-2009
frammenti di mobili
furniture fragments
dimensioni ambientali (variable sizes)



***Screenplay***, 2010
fumetti e cartone
comics and acrdboard
28,5 x 21 x 21 cm (11,22 x 8,72 x 8,72 in)



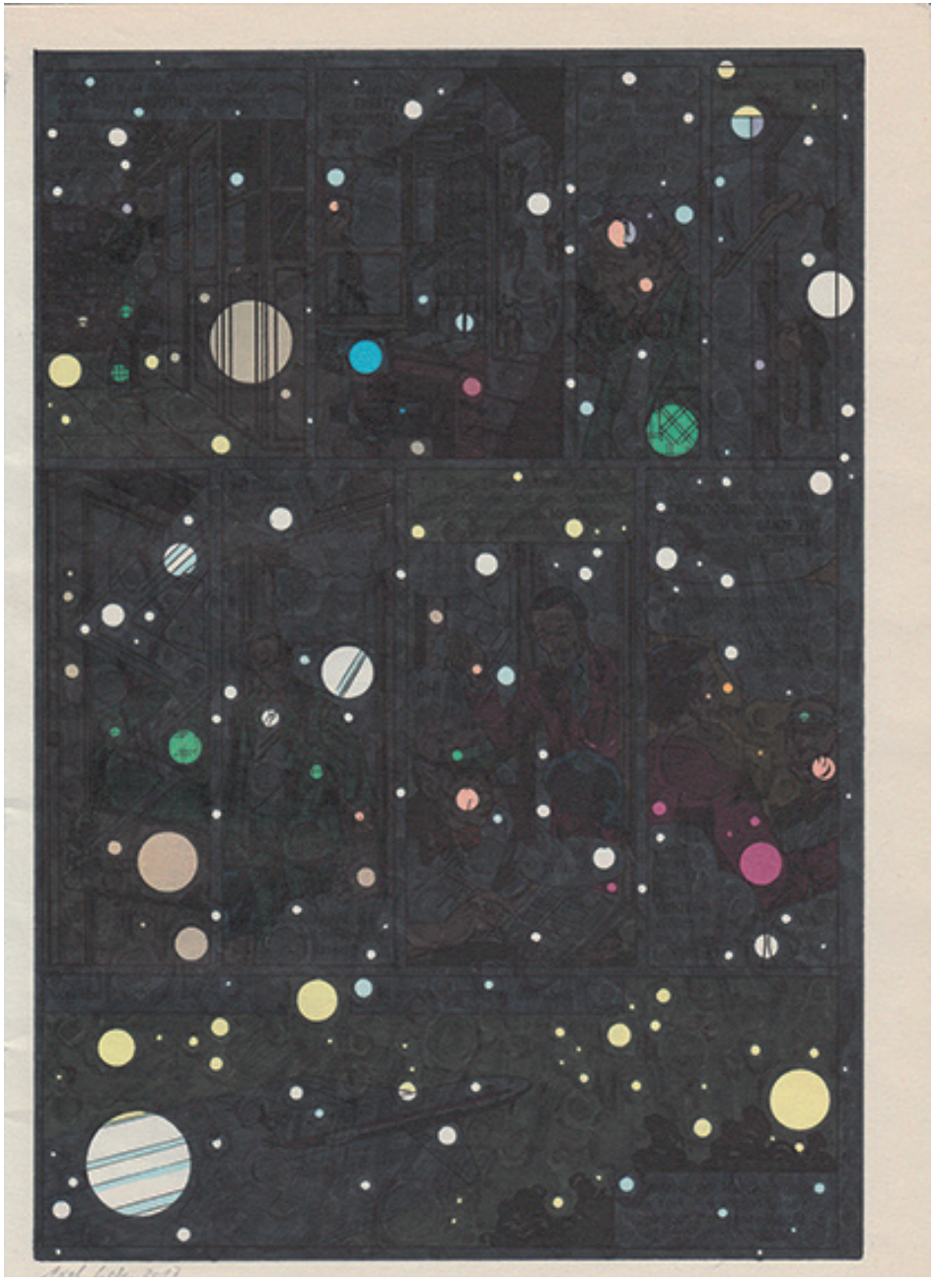

***Drawing a universe (page 7)***, 2015
fumetti e smalto
comics and enamel
30 x 22 cm (11,81 x 8,66 in)



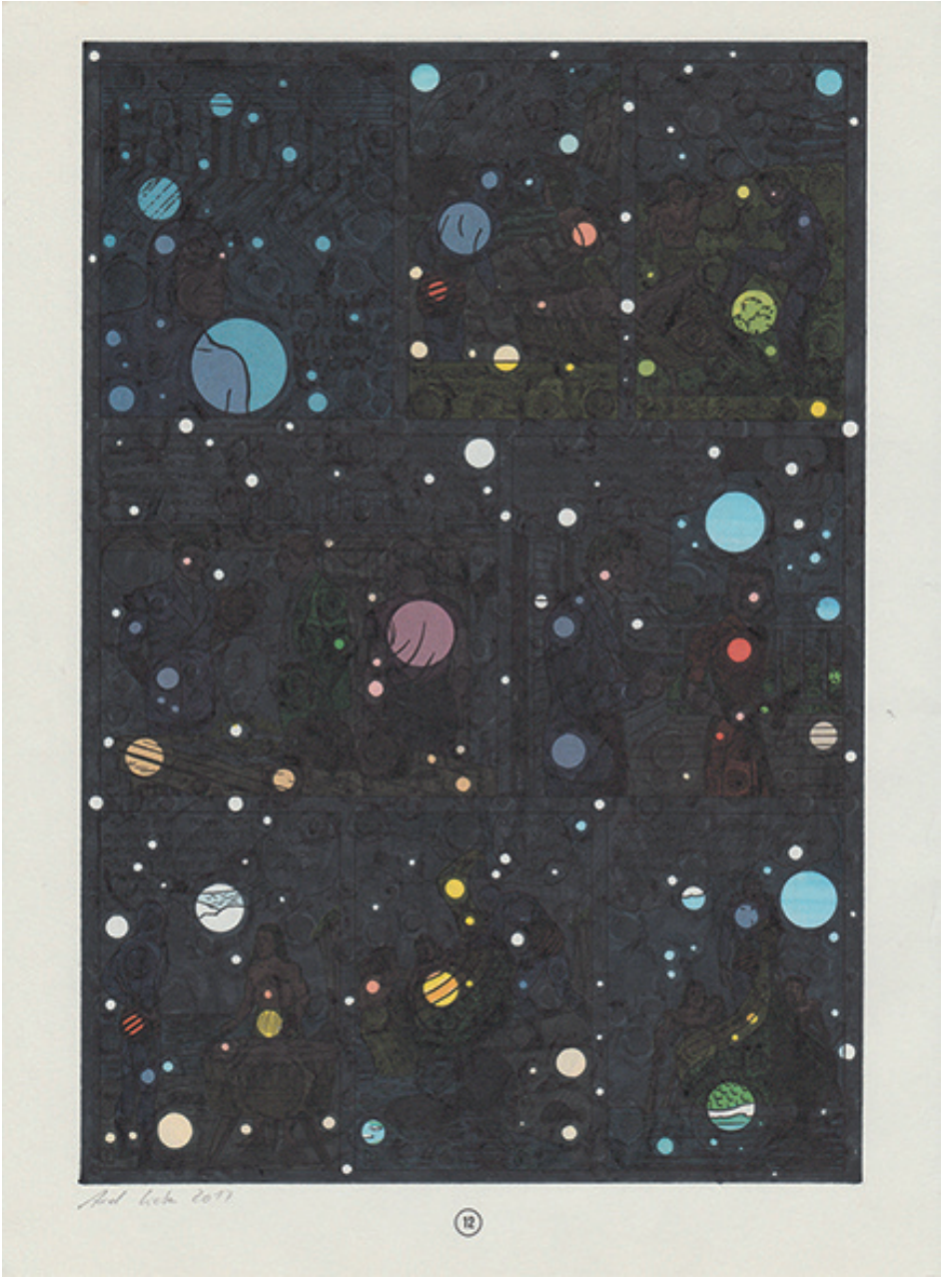

***Drawing a universe (page 36)***, 2017
fumetti e pennarello indelebile
comics and permanent marker
29,5 x 22 cm (11,61 x 8,66 in)



***Drawing a universe (page 11)***, 2017
fumetti e pennarello indelebile
comics and permanent marker
29 x 20,5 cm (11,41 x 8,07 in)



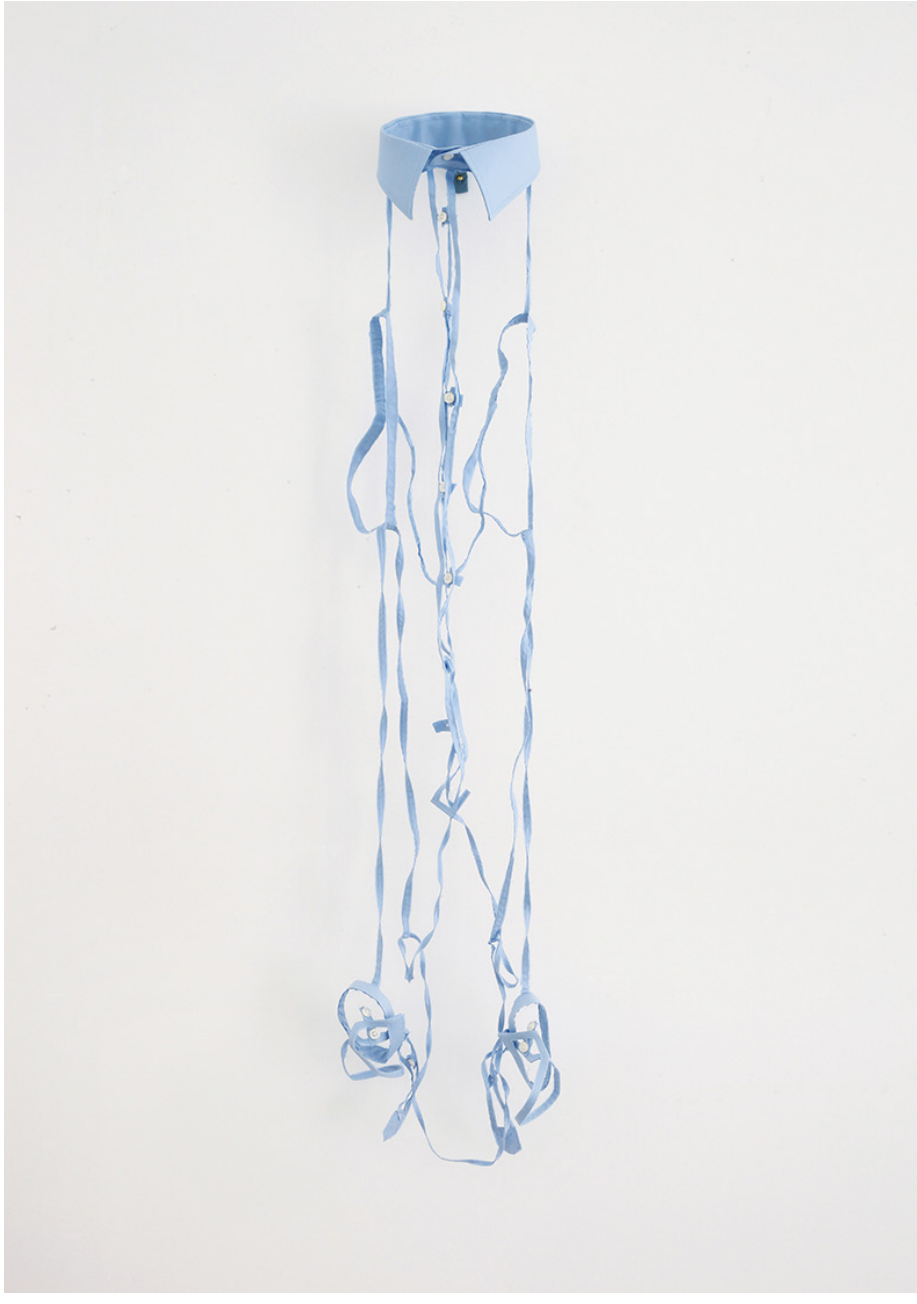
***Drawing a universe***, 2017
fumetti e pennarello indelebile
comics and permanent marker
29,5 x 21 cm (11,61 x 8,27 in)




***Drawing a universe (page 12)***, 2017
fumetti e pennarello indelebile
comics and permanent marker
29,5 x 21 cm (11,61 x 8,27 in)



***Without titled (shirt salmon red)***, 2016
camicia
shirt
118 x 28 x 18 cm (46,45 x 11,02 x 7,09 in)



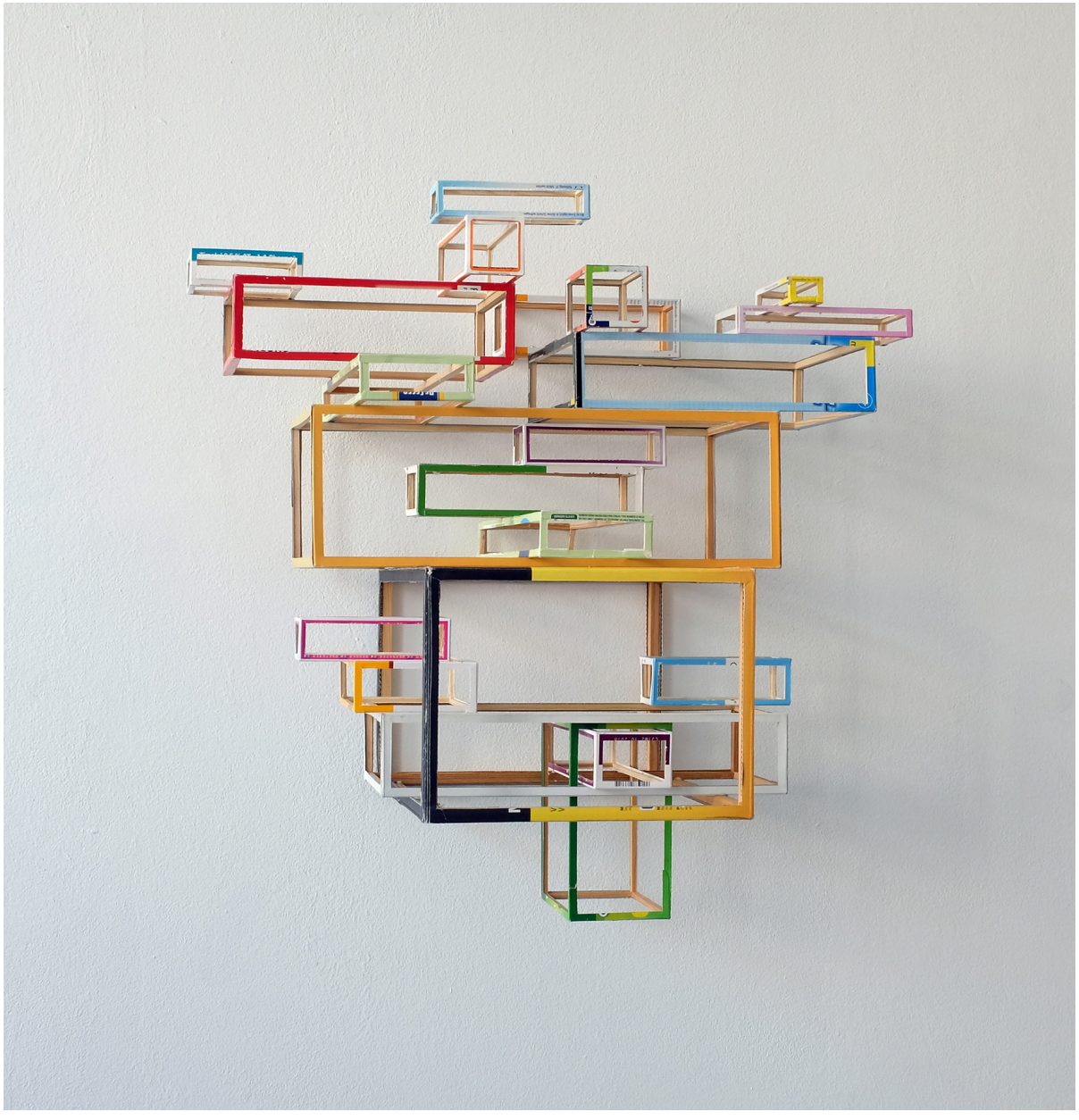
***Without titled (shirt light blue Paris)***, 2016
camicia
shirt
118 x 28 x 18 cm (46,45 x 11,02 x 7,09 in)



***Domestic molecule***, 2017
bronzo, nickel, vetro, metallo, porcellana
bronze, nickel, glass, metal, china
30 x 38 x 36 cm (11,81 x 14,96 x 14,17 in)



***Without words***, 2017
fumetti, pennarello indelebile e cartone
comics, permanent marker, cardboard
32,5 x 33 x 1,5 cm (12,79 x 12,99 x 0,59 in)

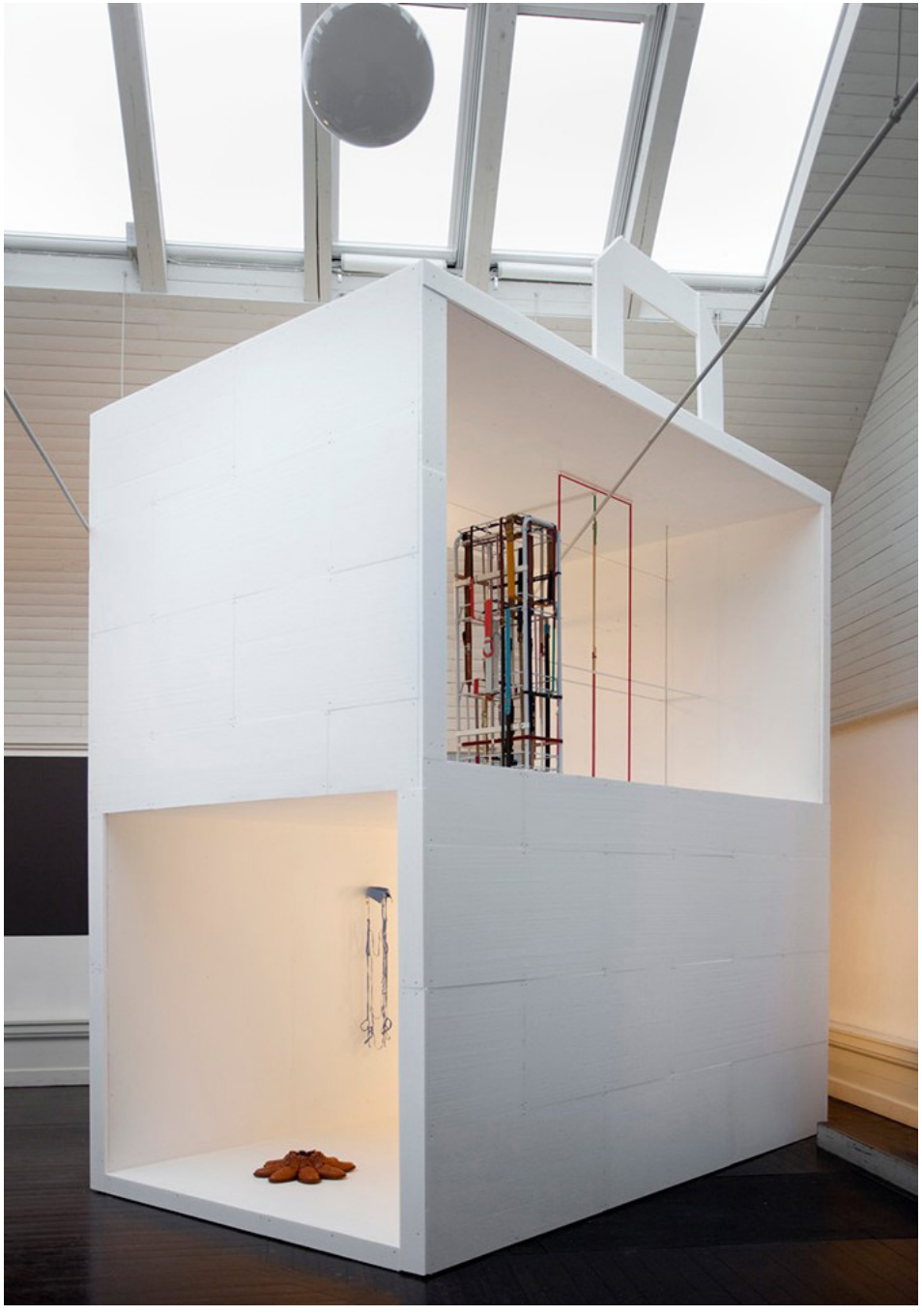


***Mein Konstuktiver Alltag (31.08.2018)*** , 2018
cartone e legno
cardboard and wood
52 x 54 x 29,5 cm (20,47 x 21,26 x 11,61 in)



*Group exhibition*

***Spaces***
Kunstraum Alexander Bürkle Freiburg, 2013



*Group exhibition*

***Overlap***
Den Frie Centre of Contemporary Art, Copenhagen, 2011



*Group exhibition*

***The Moderna Exhibition 2010***
Moderna Museet, Stockholm, 2010



*Group exhibition*

***Unlimited***
ArtBasel, Basel, 2002



*Solo exhibition*

***Elvis, Bremerhaven und Ich***
Kunsthalle, Bremerhaven, 2002



*Solo exhibition*

***Basis und Überbau***
Kunstmuseum Villa Zanders, Bergisch-Gladbach, 2000



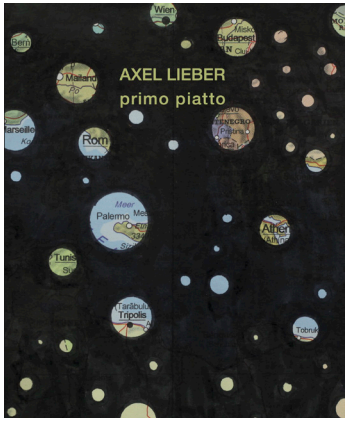
*Group exhibition*

***Hitchcock***
Headlands center for the Arts, open House tirol, Kunsthalle,
San Francisco, 1999



*Solo exhibition*

***Daheim und Unterwegs***
Dortmunder Kunstverein, 1993




**primopiatto**

Published on the occasion of the solo exhibition held at
MAAB Gallery, Milano, Italy
24 January – 23 March 2018
ed. MAAB Gallery
Language: Italian, English
Text by Gianluca Ranzi




**THE LONG WAY HOME**
**Sculptures and Installations 1989-2012**

2013
ed. Moderne Kunst Nürnberg
Language: German, English