



JARLTECH



T O B I A S
R E H B E R G E R

I N S T A L L A T I O N

F O R B I D D E N
I N H E A V E N ,
U S E L E S S
I N H E L L ,
B E T W E E N
H E A V E N
A N D H E L L

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J A R L T E C H
C A M P U S
U S I N G E N





F O R B I D D E N
I N H E A V E N ,
U S E L E S S
I N H E L L ,
B E T W E E N
H E A V E N
A N D H E L L

Tobias Rehberger's installation transforms the lobby of the company Jarltech into a transition area, one which gives the effect of a psychedelic suction, due to its tunnel-like painting. Viewed from the outside, the black-and-white concentric pattern covering the floor, the walls and the ceiling of the lobby exerts a hypnotic pull up the stairs towards the centrepiece of the installation, a two-piece neon sign.





A vibrant red sofa invites the viewer to sit down and contemplate the neon signage placed in the left rear corner of the room. Originally conceived by Rehberger as a unique piece, the neon arrangement is a visual interpretation of the line »Forbidden in Heaven and Useless in Hell« from Marilyn Manson's song »Four Rusted Horses«. Although at first glance the randomly flickering, flashing neon installation gives one the impression that it is malfunctioning, it has been meticulously planned to do so by the artist. As if conveying a secret message to the viewer, the word »cash« constantly reappears out of the seemingly visual chaos: a visual reference to Jarltech's core business, POS systems.







Tobias Rehberger with Jarltech-CEO Ulrich Spranger

Whether the aptly titled installation is the antechamber to heaven or to hell is the viewer's decision. Maybe one of the cheerfully smiling clowns, each portraying Jarltech's CEO Ulrich Spranger, knows the journey's destination while looking down from the ceiling lamps.





Tobias Rehberger
Paradise Bookshelf
 2009

Multiple:
 Wood, paint
 (12 copies + 2 artist's proofs)
 100 cm x 80 cm x 20 cm

Tobias Rehberger

- 1966 born in Esslingen/Neckar, Germany
- 1987–1992 Studies at the Staatliche Hochschule für Bildende Künste Städelschule, Frankfurt am Main
- 1999 Förderpreis zum Internationalen Preis des Landes Baden-Württemberg
- 2001 Dix-Preis of the Kunstsammlung Gera
- since 2001 Professorship at the Staatliche Hochschule für Bildende Künste Städelschule, Frankfurt am Main
- 2003 Karl-Ströher-Preis, Darmstadt
- 2009 Hans-Thoma-Preis of the state of Baden-Württemberg
 Golden Lion, 53. Venice Biennale
 Hector Kunstpreis of the Kunsthalle Mannheim
- 2016 Goetheplakette of the city of Frankfurt am Main

Selected solo exhibitions

- 2018 *Tobias Rehberger*, Museum of Contemporary Art Busan, Busan, ROK
- 2016 *Something else is possible*, Galerie Bärbel Grässlin, Frankfurt am Main, D
Presently, neugerriemschneider, Berlin, D
- 2015 *1661–1910 from Nagasaki, Meiji, Setti*, Fondation Beyeler, Riehen, CH
- 2014 *Home and Away and Outside*, Schirn Kunsthalle, Frankfurt am Main, D
- 2011 Museum Dhondt-Dhaenens, Deurle, B
Junge Mütter und andere heikle Fragen, ESSL Museum, Klosterneuburg, A
- 2008 *Das kein-Henne-Ei-Problem-Wandmalerei*, Museum Ludwig, Cologne, D
The-chicken-and-egg-no-problem wall-painting, Stedelijk Museum, Amsterdam, NL
- 2007 *On Otto*, Fondazione Prada, Milan, I
- 2005 *I die every day, 1 Cor. 15,31*, Palacio de Cristal, Museo Nacional Centro de Arte Reina Sofia, Madrid, E
- 2004 *Private Matters*, Whitechapel Gallery, London, GB
 Artsonje Center, Seoul, ROK
- 2002 *Prescrições, descrições, receitas e recibos*, Museu Serralves, Porto, P
Night Shift, Palais de Tokyo, Paris, F
Geläut – bis ichs hör, Museum für neue Kunst MNK, Karlsruhe, D
- 2001 *Do Not Eat Industrially Produced Eggs*, Staatliche Kunsthalle, Baden-Baden, D

»People go to a museum, look at a picture and then expect something to happen to them. I believe art should be treated less sacral. One should deal with it more naturally, even in everyday life. Why don't people just go to a museum and hang out, as if it were a café or a park? You don't have to stare at art all the time for it to have an effect.«

- 2000 *The Sun from Above*, Museum of Contemporary Art, Chicago, USA
Frac Nord-Pas de Calais, Dunkerque, F
- 1999 *Matrix 180. Sunny Side Up*, University of California Berkeley Art Museum and Pacific Film Archive, Berkeley, USA
- 1998 *Moderna Museet Projekt*, Moderna Museet, Stockholm, S
Kunsthalle Basel, Basel, CH
- 1996 *Suggestions from the Visitors of the Shows #74 and #75*,
Portikus, Frankfurt am Main, D
Peuè Seè e Faàgck Sunday Paàe, Kölnischer Kunstverein, Cologne, D
- 1995 *canceled projects*, Museum Fridericianum, Kassel, D
- 1994 Goethe-Institut Yaoundé, Cameroon
- 1992 *9 Skulpturen*, Apartment of Kasper König, Frankfurt am Main, D

Selected group exhibitions

- 2011 *OUR MAGIC HOUR*, Yokohama Triennale 2011, Yokohama, JP
- 2009 *Fare Mondi*, 53. Venice Biennale, Venice, I
Sechzig Jahre. Sechzig Werke. Kunst aus der Bundesrepublik Deutschland von '49 bis '09, Martin-Gropius-Bau, Berlin, D
- 2003 *Dreams and Conflicts – The Viewer's Dictatorship*,
50. Venice Biennale, Venice, I
- 1998 *manifesta2*, Luxembourg





Tobias Rehberger

Forbidden in Heaven, Useless in Hell, between Heaven and Hell

2017–2018

Installation with two neon signs

Neon signs:

Metal, neon fluorescent tubes, fittings, lighting

2 pieces: left piece: 208 x 219.9 x 13.5 cm

right piece: 206.7 x 224.7 x 13.5 cm

Installation:

Acrylic paint, lacquer, printed carpeting, powder-coated metal rails, couch (Moroso),

6 glass lamps laminated with digital prints, adhesive foil

approx. 5.67 x 5.59 x 11.23 m

Text: Tobias Rehberger; Photography, design, english translation: Jarltech Europe GmbH;

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