

SPRÜTH MAGERS BERLIN LONDON

Thomas Demand

08/09/12 – 20/10/12

Monika Sprüth and Philomene Magers are pleased to present the first solo exhibition by Thomas Demand at the Berlin gallery. On display are the new film project and a group of current photographic works by the artist.

Pacific Sun (2012) is the central focus of the exhibition and is the artist's most elaborate and ambitious film project up to now. Already in several film works such as *Tunnel* (1999) or *Rolltreppe / Escalator* (2000), Demand concerned himself with complex constructions of reality by creating a temporal movement by means of tracking shots and animations within his paper models. The two-minute-long film *Pacific Sun* is based on a video clip on YouTube showing the footage of a surveillance camera from the dining room of a cruise ship during turbulent sea conditions. The pieces of furniture — tables, chairs, cabinets, cutlery, and even a sideboard — begin to move through the space from one side to the other, as if guided by an invisible force. Demand reconstructed the interior space and objects out of paper on a scale of 1:1 and, together with a twelve-member team of animators, reenacted the exact choreography of the incident and photographed every minimal movement of the objects. This gave rise to 2,944 images which were combined into a continuous film sequence. The neutralized design of the interior space directs the focus above all onto the physical dynamism as well as the falling movement of the individual objects. In spite of the spatial illusion, which does not convey an impression that the images are real, the viewer is nonetheless disoriented and unsettled by the temporal drama and the narrative course of an incipient catastrophe. Arising simultaneously in the viewer is a strange fascination with the complex choreography of the participating objects.

In addition to the film, Demand is presenting a series of photographs that make reference to press photos which are to some extent still a part of the most recent reportage. *Vault* (2012) is based on photographs of a strongroom concealed beneath the Paris gallery of the art dealer Guy Wildenstein, in which the police discovered more than thirty missing and embezzled paintings. In the photos published by the press, the pictures are leaned against walls and shelves in various stackings and reveal only their back sides, and thereby their objecthood. In his spatial view, Demand pointedly emphasizes the formal correspondence between the steel beams in the cellar storeroom and the hoarded pictures, which reveal themselves to be framings within framings. While the preliminary investigation of the gallery proceeds further, Demand's work may also be interpreted with regard to the current debate concerning the storage of extensive segments of the Gemäldegalerie in Berlin.

The photograph *Filiale* (2012) features a storage room in another form in its reference to the images conveyed by the media of empty shelves in the Schlecker shops throughout Germany. Demand extends his focus past this symbol of the bankruptcy of the Schlecker enterprise onto the social significance possessed by the image of missing commodities set against the background of the promises of the free market economy.

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In *Kontrollraum / Control Room* (2011), the artist turns his attention to the interior view of the control room of the atomic reactor Fukushima in Japan, shortly after the earthquake and the evacuation of the workers. In this tightly organized spatial structure, with its control buttons and display panels, the only indications of the catastrophe are the plastic ceiling segments which have become unfastened. The discrepancy between spatial, functional order and the intrusion of an uncontrollable force may be read as a metaphor for the fragility of the perception of reality in itself. Precisely this aspect of mutability, which becomes perceptible in situations before or after an event of far-reaching consequences, is characteristic of the works of Thomas Demand.

Thomas Demand pursues an ongoing interest in the media of sculpture, photography, and architecture, which he combines in his works in a complex manner. In his filmic and photographic works, he presents reduced iconographies of historically significant spaces and the events occurring in them, which insert themselves into cultural memory through images conveyed by the media. Proceeding from these visual patterns, the artist builds space-encompassing, original-sized models out of fragile materials such as paper or cardboard. He illuminates them with a clear, sharply focused handling of light and photographs them with a large-format camera; afterwards he destroys the models to save space, and thereby accentuates the ephemeral duration of the objects, which remains perceptible in the photographs. Demand's photographs, to which he assigns simple, generalized titles, actively challenge the memory of the viewer by reconstructing traces and indications of decisive and in some cases dramatic events. Thus motifs of his works have included the Oval Office of the American president (*Presidency*, 2008), the Stasi headquarters after they were stormed (*Büro / Office*, 1995), and the bathtub in which the German politician Uwe Barschel died (*Badezimmer / Bathroom*, 1997). In his photographs, he links historical events with the capacity of certain architectural works for representing social utopias and the endeavor to effect changes just as for announcing danger or menace. The artisanal precision of the models leaves the artificiality of the images always visible: As frozen still lifes, they develop varying perceptions of reality and leave the viewer space for his own interpreting and imagining.

Thomas Demand lives in Berlin and Los Angeles. He has presented his works during recent years in a variety of international solo exhibitions, such as at the Kunsthhaus Bregenz (2004), the Museum of Modern Art, New York (2005), the Serpentine Gallery, London (2006), the Hamburger Kunsthalle, Hamburg (2008), the Neue Nationalgalerie, Berlin (2009-2010), as well as the Museum Boijmans van Beuningen, Rotterdam (2010). This year he has realized, among others, extensive individual projects at Nottingham Contemporary, Nottingham, Kaldor Public Arts Projects #25, Sydney, and the Museum of Contemporary Art Tokyo; this last project is also on display at the Victoria Art Gallery, Melbourne. Moreover, *Pacific Sun* forms a part of this year's Toronto International Film Festival.

Sprüth Magers Berlin will also be concurrently presenting the solo exhibition *2* by Gary Hume.

For further information and press enquiries please contact Silvia Baltschun
(sb@spruethmagers.com).

Opening reception: 07.06.2012, 6 - 9 pm

Hours: Tue - Sat, 11 am - 6 pm

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Thomas Demand

Biografie / Biography

geboren / born 1964 in Munich, D
lebt und arbeitet / lives and works in Berlin, D

Ausbildung / Education

1987-1990 Akademie der Bildenden Künste, Munich, D
1990-1992 Staatliche Kunstakademie Düsseldorf, Düsseldorf, D
1993-1994 Goldsmith's College, London, GB

Auszeichnungen, Stipendien und Preise / Awards, Fellowships and Grants

2010-2011 Scholarship Getty Research Institute, Los Angeles
2003 Rencontres d'Arles Award
1998 DG-Bank Award for Artistic Photography
1997-1998 Schmidt-Rottluff Laureate for Fine Arts
1997 Villa Massimo, Rom (beginning of the scholarship 2003)
1997 Award of the Regional Capital of Munich for Photography
1996 Culture Laureate of the Association of German Industry
1996 Krupp von Bohlen Halbach Award for Contemporary Photography
1995 Kunstfonds, Bonn, D
1995 Scholarship of the Bavarian State for New York
1994 DAAD Foreign Exchange Scholarship, London
1993 Cité des Arts, Paris

Dauerhafte Installationen (Auswahl) / Selected permanent installations

2011
Metzler-Saal, Städel Museum Frankfurt, D

Einzelausstellungen (Auswahl) / Selected solo exhibitions

2012
Sprüth Magers, Berlin, D
'Animations', Des Moines Art Center, Des Moines, USA
'Model Studies', Esther Schipper, Berlin, D
Museum of Contemporary Art, Tokyo, JP (C)
'The Dailies', Sprüth Magers, London, GB
'The Dailies', Kaldor Public Art Project #25, Commercial Travellers' Association, MLC Centre, Sydney, AUS (C)
'Model Studies', Nottingham Contemporary, Nottingham, GB

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2011

PKM Gallery, Seoul, ROK (C)

'La carte d'après nature', Matthew Marks Gallery, New York, USA

2010

'La carte d'après nature', Nouveau Musée National de Monaco, Monaco, MC

'Nationalgalerie', Museum Boijmans van Beuningen, Rotterdam, NL (C)

2009

'Nationalgalerie', Neue Nationalgalerie, Berlin, D (C)

'Presidency. Embassy', MUMOK, Museum Moderner Kunst, Vienna, A

'Dailies', Centro Cultural Usina do Gasometro, Porto Alegre, BR

'Thomas Demand', Helga de Alvear, Madrid, E

2008

'Presidency', Monika Sprüth Philomene Magers, London, GB

'Camára', Fundación Telefónica, Madrid, E (C)

'Camera', Hamburger Kunsthalle, Hamburg, D

'Black Label', Center for Contemporary Art, Kitakyushu, J (C)

2007

'Processo Grottesco/Yellowcake', Fondazione Prada, Isola di Giorgio Maggiore, Venice, I (C)

Taka Ishii Gallery, Tokyo, J

303 Gallery, New York, USA

Salzburger Festspiele, Haus für Mozart, Salzburg, A

'L'esprit d'Escalier', Irish Museum of Modern Art, Dublin, IRL

2006

Serpentine Gallery, London, GB (C)

'Max Beckmann und Thomas Demand', Museum für Moderne Kunst, Frankfurt am Main, D (C)

'Tunnel', Musée d'Art contemporain, Montreal, CDN

Galerie Esther Schipper, Berlin, D

Regen Projects, Los Angeles, USA

2005

Victoria Miro Gallery, London, GB

Museum of Modern Art, New York, USA (C)

2004

'Phototrophy', Kunsthaus Bregenz, A (C)

German Pavillion São Paulo Biennale, São Paulo, BR (C)

303 Gallery, New York, USA

2003

Louisiana Museum of Modern Art, Humlebaek, DK (C)

Galeria Helga de Alvear, Madrid, E

Taka Ishii Gallery, Tokyo, J

Dundee Contemporary Arts, Dundee, GB (C)

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2002

Städtische Galerie im Lenbachhaus, Munich, D (C)
Castello di Rivoli, Turin, I (C)
SITE, Santa Fe, New Mexico, USA (C)
Hof, Schipper & Krome, Berlin, D

2001

Aspen Art Museum, Aspen, Colorado, USA (C)
De Appel Foundation, Amsterdam, NL (C)
Thomas Demand and Caruso/StJohn, Pallazzo Pitti, Florence, I
Art Pace, St. Antonio, Texas, USA (C)
'Report', Sprengel Museum, Hanover, D (C)
303 Gallery, New York, USA

2000

Fondation Cartier, Paris, F (C)
Victoria Miro Gallery, London, GB
Galerie Peter Kilchmann, Zurich, CH
Galerie Monika Sprüth, Cologne, D

1999

'Tunnel', Art Now 17, Tate Gallery, London, GB

1998

Kunsthalle Zürich, Zurich, CH (C)
Kunsthalle Bielefeld, Bielefeld, D (C)
303 Gallery, New York, USA
Galerie Monica de Cardenas, Milan, I
Schipper & Krome, Berlin, D

1997

Galerie Monika Sprüth, Cologne, D
Victoria Miro Gallery, London, GB
Centre d'Art contemporain de Vassivière en Limousin, F

1996

Galerie de l'Ancienne Poste, Calais, F (C)
Galerie Tanit, Munich, D
Max Protetch Gallery, New York, USA

1995

Victoria Miro Gallery, London, GB

1994

Galerie Tanit, Cologne, D

1992

Galerie Tanit, Munich, D

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Gruppenausstellungen (Auswahl) / Selected group exhibitions

2012

- 'Primer Acto', Museo Tamayo de Arte Contemporáneo, Mexico City, MX (current)
- 'Common Ground', 13th International Architecture Exhibition, Venice, I (current)
- 'Tales of the City', Gallery of Modern Art, Glasgow, GB
- 'Utopia/Dystopia: Construction and Destruction of Photography and Collage', The Museum of Fine Arts, Houston, USA
- 'German Photography 1960 – 2012: A Survey', Ben Brown Fine Arts, Hongkong,
- 'Lost Places', Kunsthalle Hamburg, D (current)
- 'Atelier + Küche = Labore der Sinne', Marta Herford, Herford, D (current)
- 'Making History', RAY 2012, Museum für Moderne Kunst, Frankfurt am Main, D
- 'An Orchestrated Vision', St. Louis Art Museum, St. Louis, USA
- 'Lifelike', Walker Art Center, Minneapolis; Blanton Museum of Art, Austin; New Orleans Museum of Art, USA
- 'Ashes and Gold. A World's Journey', Marta Herford, Herford, D
- 'Common Ground', 13th Venice Biennale, Venice, I

2011

- 'Photography Calling', Sprengel Museum, Hannover, D
- 'Die Erfindung der Wirklichkeit', Gallery of the Academy of Art, Düsseldorf, D
- 'Kunst macht Schule', Kunsthalle Darmstadt, D
- 'September 11', MoMA PS1, New York, USA
- 'Precarious Worlds: Contemporary Photography from Germany', Mildred Kemper Lane Art Museum, St. Louis, USA
- 'No substitute', Glenstone, Potomac, USA
- 'Photosensitive: Contemporary Photography from the Schaufler Schaufler Collection', Schauwerk Sindelfingen, D
- 'Two Collectors: Thomas Olbricht und Harald Falckenberg', Deichtorhallen, Hamburg, D
- '20 Years of Presence, MMK 1991-2011', MMK Museum für Moderne Kunst, Frankfurt am Main, D
- 'New Contemporary Galleries Featuring the John Kaldor Family Collection, Art Gallery of New South Wales, Sydney, AU
- Fondazione Prada_Ca' Corner della Regina, Venice, I
- 'Deutsche Börse Photography Prize, Ambika P3, London, GB
- 'Contemporary Magic: A Tarot Deck Art Project', Andy Warhol Museum, Pittsburgh, USA
- 'Things are Queer, Highlights der Sammlung UniCredit, Marta Herford Exposed: Voyeurism, Surveillance and the Camera', Walker Art Center, Minneapolis, USA

2010

- 'Realismus. Das Abenteuer Wirklichkeit. Courbet – Hopper - Gursky', Kunsthalle Emden, Emden, D Travelled to: Hypokulturstiftung, Munich, D; Kunsthalle Rotterdam, Rotterdam, NL
- 'The Mori Art Project', Tokyo, J
- 'The Walls are Talking: Wallpaper, Art and Culture', The Whitworth Art Gallery, Manchester, GB
- 'Täuschend Echt. Die Kunst des Trompe l'Œuil', Bucerius Kunstforum, Hamburg, D
- 'Global Design', Museum für Gestaltung, Zurich, CH
- 'Haunted: Contemporary Photography / Video / Performance', Solomon Guggenheim Museum, New York, USA
- 'Julia Stoschek Collection: I want to see how you see', Deichtorhallen Hamburg, Hamburg, D
- 'Voyeurism, Surveillance and the Camera since 1870', Tate Modern, London, GB; Travelled

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to: San Francisco Museum of Modern Art, San Francisco, USA
'Zu(m) Tisch. Meisterwerke aus der Sammlung Ludwig von der Antike bis Picasso, von Dürer bis Demand', Galerie Ludwig Schloß Oberhausen, Oberhausen, D
SITE Santa Fe Eight International Biennial, SITE Santa Fe, USA
'A Moving Plan B, Chapter One', Drawing Room, London, GB
'People meet in Architecture', Architecture Biennale, Venice, I

2009

2nd Bienal del fin del mundo, Ushuaia, RA
'Waiting for Video: Works from the 1960s to Today', National Museum of Modern Art, Tokyo, J
'Extended', Sammlung Landesbank Baden-Württemberg, ZKM Zentrum für Kunst und Medientechnologie Karlsruhe, Karlsruhe, D
'The Vague Terrain: Analogues of Places in Contemporary Photography', The FLAG Art Foundation, New York, USA
'15 Jahre Sammlung Wolfsburg. Gegen den Strich', Kunstmuseum Wolfsburg, Wolfsburg, D
'The DLA Piper Series: This is Sculpture', Tate Liverpool, Liverpool, D
'Incidental Affairs', Suntory Museum, Osaka, J
'Yellow and Green', MMK Museum für Moderne Kunst, Frankfurt am Main, D
'The Russian Linesman', The Hayward Gallery, South Bank Centre, London, GB
'Manipulating Reality', Fondazione Palazzo Strozzi, Firenze, I
Event Horizon, Walker Art Center, Minneapolis
'Slash: Paper Under the Knife', MAD Museum of Arts and Design, New York, USA
'MOCA'S First 30 Years', MOCA Museum of Contemporary Art, Los Angeles, USA
'Industrial. Light. Magic', Goethe Institut, New York, USA
'The Reach of Realism', MOCA Museum of Contemporary Art, North Miami, USA

2008

'Questioning History, The Past in the Present', Nederlands Fotomuseum, Rotterdam, NL
'Reality Check', The Metropolitan Museum of Art, New York, USA
'Don't Let Me Be Misunderstood', World Class Boxing, Miami, USA
'What You See Is What You Get', Centre national de l'audiovisuel, Luxemburg, LUX
'Untitled (Vicarious) Photographing the Constructed Object', Gagosian, New York, USA
11th Biennale Architecture, Belgian Pavillion, Venice, I
'Interieur / Exterieur, Wohnen in der Kunst', Kunstmuseum Wolfsburg, Wolfsburg, D
7th Gwangju Biennale, Gwangju, Korea
'Troubled Waters', Sempregalerie am Zwinger, Dresden, D
'Real. Fotografien aus der Sammlung der DZ Bank', Städel Museum Frankfurt, Frankfurt, D
'Spiegel Geheimer Wünsche', Kunsthalle Hamburg, Hamburg, D
'WAR&ART', Kyoto University of Art and Design, Kyoto, J
'The Same River Twice: Part 1', Institute of Modern Art, Brisbane, GB

2007

'I can only see things when I move', Kupferstich-Kabinett, Dresden, D
'The Office', Tanya Bonakdar Gallery, New York, USA
'If Everybody Had an Ocean: Brian Wilson, an Art Exhibition', Tate St. Ives, St. Ives, F
'Brian Wilson: une exposition artistique', Musée d'Art Contemporain, Bordeaux, F
'MUDAM Guest House 07', Musée D'Art Moderne Grand-Duc Jean, Luxemburg, LUX
Guggenheim Collection, National Gallery, Victoria, AUS
'FLASHCUBE', Leeum Samsung Museum, Seoul, ROK
'Reality Bites – Kunst nach dem Mauerfall', Stiftung Opelvillen, Rüsselsheim, D
'cross-border Fotografie und Videokunst', Kunstmuseum Stuttgart, Stuttgart, D
'From the Earth to the Moon: Metaphors for Travel (Part II)', Castello di Rivoli, Turin, I

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'Airs de Paris', Centre George Pompidou, Paris, F
'RAUM. Orte der Kunst', Akademie der Künste, Berlin, D
'Reality Bites', Mildred Lane Kemper Art Museum, St. Louis, USA
'Spectacular City', NRW-Forum Kultur und Wirtschaft, Dusseldorf, D
'mondi possibili', Galerie Sprüth Magers, Cologne, D
'all hawaii eNtrées / luNar reGGae', IMMA Museum of Modern Ireland, Dublin, IRL

2006

'Der Blaue Reiter im 21. Jahrhundert', Lenbachhaus München, Munich, D
6th Shanghai Biennale, Hyper Design, Shanghai, RC
'Spectacular City', Netherlands Architecture Institute, Rotterdam, NL
'Out of Place', The New Art Gallery, Walsall, GB
'Wrong', Galerie Klosterfelde, Berlin, D
'ArchiSculpture', Kunstmuseum Wolfsburg, Wolfsburg, D
Emanuel Hoffmann-Stiftung, Werkgruppen und Installationen, Kunstmuseum Basel, Basel, CH
'Werke aus der Sammlung Olbricht', Neues Museum Weserburg, Bremen, D
'Surprise, Surprise', Institute of Contemporary Arts, London, GB
'The Studio', The Hugh Lane Gallery, Dublin, IRL
'Constructing new Berlin', Phoenix Art Museum, Phoenix, USA
'Zwischen Wirklichkeit und Bild', National Museum of Modern Art, Kyoto / Osaka, J

2005

'Post Modellismus', Galerie Krinzinger, Vienna, A
'Zwischen Wirklichkeit und Bild', National Museum of Modern Art, Tokyo, J
'Thank you for the Music', Galerie Sprüth Magers, Munich, D
'Landscape in the new Millennium', Museum of Contemporary Art, Cleveland, USA
'Nach Rokytnik. Die Sammlung der EVN', Museum Moderner Kunst Stiftung Ludwig, Vienna, A
'Bidibidobidiboo', Fondazione Sandretto Re Rebaudengo, Turino, I
'Very early pictures', Luckman Gallery, Los Angeles, USA
'Multiple Räume: Park', Kunsthalle Baden-Baden, Baden-Baden, D
'Das verlorene Paradies', Opelvillen, Rüsselsheim, D
'Monuments for the USA', Wattis Institute for Contemporary Arts, San Francisco, USA
'Monuments for the USA', Gallery White Columns, New York, USA
'After the Fact', Tullie House, Carlisle, GB
'Kunst und Pressebild nach 1945', Kunstmuseum Basel, Basel, CH
'Paysages: Constructions & Simulations', Casino Luxembourg, Luxembourg, LUX
'Atlantic & Bukarest', Kunstmuseum Basel, Basel, CH

2004

'Prekärer Realismus zwischen Melancholie und Komik', Kunsthalle Wien, Vienna, A
'Die Zehn Gebote', Deutsches Hygiene-Museum, Dresden, D
'ARCHISculpture', Fondation Beyeler, Basel, CH
'Berlin/Moskau – Moskau/Berlin', Staatliches Historisches Museum, Moscow, RUS
'Memory and Landscape', La Casa Encendida, Madrid, E
'Jede Fotografie ein Bild', Pinakothek der Moderne, Munich, D
'Sculptural Sphere', Sammlung Goetz, Munich, D

2003

'The Office', The Photographers' Gallery, London, GB
'Adorno', Kunstverein Frankfurt, Frankfurt am Main, D

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'Berlin/Moskau – Moskau/Berlin', Martin-Gropius-Bau, Berlin, D
50. Biennale di Venezia, Venice, I
'Archive and Simulation', Centro Cultural de Bélem, Lisbon, P
'Zeitgenössische Deutsche Fotografie', Museum Folkwang, Essen, D
'Horizonte', museum franz gertsch, Burgdorf / Bern, CH
'La Photographie Allemande', Galerie Art & Public, Geneva, CH
'Imperfect Innocence', The Debra and Dennis Scholl Collection, Contemporary Museum
Baltimore and Palm Beach Institute of Contemporary Art, Lake Worth, USA
'Edén', Antiguo Colegio de San Ildefonso, Mexico City, MEX
'Re-Produktion 2', Galerie Georg Kargl, Vienna, A

2002

3rd Taipei Biennale, Taipei, SGP
Arts Museum, Taipei, SGP
'Andere Räume', Kunstverein Hamburg, Hamburg, D
'Screen Memories', Contemporary Art Center and Art Tower, Mito, J
'Balsam-Exhibition der Fussballseele', Helmhaus, Zurich, CH
'non-places', Frankfurter Kunstverein, Frankfurt am Main, D
'Pictures', Greene Naftali Gallery, New York, USA
'Trade', Nederlands Foto Instituut, Rotterdam, NL
'In Szene gesetzt', Museum für Neue Kunst and ZKM – Zentrum für Kunst und
Medientechnologie, Karlsruhe, D

2001

'La Natura della Natura Morta', Galleria d'Arte Moderna, Bologna, I
'Televisions', Kunsthalle Wien, Vienna, A
'Und keiner hinkt', Kurhaus Kleve, D; Travelled to: Kunsthalle Düsseldorf, Dusseldorf, D
'Ich bin mein Auto', Kunsthalle Baden-Baden, Baden-Baden, D
Connivence – 8. Biennale de Lyon, Lyon, F
'Trade', Fotomuseum Winterthur, Winterthur, CH
'Mirror's Edge', Tramway, Glasgow, IRL; Travelled to: Exhibition Hall, Charlottenborg, DK
'Inside House', Musée d'Art Moderne, Orléans, F
'Public Offerings', Museum of Contemporary Art, Los Angeles, USA
'Tempted to Pretend', Kunsthalle Kaufbeuren, Kaufbeuren, D
'Tracking', CCA Wattis Institute for Contemporary Arts, San Francisco, USA
'Big nothing', Kunsthalle Baden-Baden, Baden-Baden, D

2000

'Les rumeurs urbaines / Urban Rumours', FriArt, Fribourg, CH
'Vision and Reality', Louisiana Museum of Modern Art, Humlebæk, S
'Perfidy', La Tourette, L'Arbresle, F
'Mirror's Edge', Vancouver Art Gallery, Vancouver, CDN; Travelled to: Castello di Rivoli,
Turin, I
'Clip City / City Vision', Media City Seoul, Seoul, ROK
'Die scheinbaren Dinge', Haus der Kunst, Munich, D
'Négociations', CRAC Centre Regional d'Art Contemporain, Sète, F
'Deep Distance', Kunsthalle Basel, Basel, CH
'Cruce de Caminos / Crossroads', Comunidad de Madrid, Madrid, E
'Supermodel', MoCA Museum of Modern Art, North Adams, USA
'La forma del mondo / la fine del mondo', Padiglione d'Arte Contemporaneo, Milan, I
'Age of Influence', Museum of Contemporary Art, Chicago, USA

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1999

'Grosse Illusionen – Demand, Gursky, Ruscha', Kunstmuseum Bonn, Bonn, D
'Mirror's Edge', BildMuseet, Umeå, S
'Wohin kein Auge reicht', Deichtorhallen Hamburg, Hamburg, D
'Reconstructing Space', Architectural Association, London, GB
'Anarchitecture', De Appel Stichting, Amsterdam, NL
'Contemplating Pollock', Victoria Miro Gallery, London, GB
'Objects in the Rear Mirror ...', Galerie Max Hetzler, Berlin, D
'Kraftwerk Berlin', Aarhus Kunstmuseum, Aarhus, DK
'Children of Berlin', P.S.1, New York, USA
'53rd Carnegie International 1999/2000', Carnegie Museum of Art, Pittsburgh, USA
'Can you hear me?', 2nd Ars Baltica Triennial of Photography, Kiel, D

1998

'The End is The Beginning', Bricks & Kicks, Vienna, A
'Heaven', P.S.1, New York, USA
'View One', Mary Boone Gallery, New York, USA
'exterminating Angel', Galerie Ghislaine Hussenot, Paris, F
'Artificial', Museu d'Art Contemporani, Barcelona, E
'Vollkommen gewöhnlich', Kunstverein Freiburg, Freiburg, D
Citibank Photography Prize 97/98, The Photographers' Gallery, London, GB
11th Biennale of Sydney, Sydney, AUS
1. Berlin Biennale für zeitgenössische Kunst, Berlin, D
'Site Construction', South London Gallery, London, GB
DG Bank-Preis für künstlerische Fotografie, Kunstverein Frankfurt, Frankfurt am Main, D

1997

'Elsewhere', Carnegie Museum of Art, Pittsburgh, USA
'Stills: emerging photography in the 90's', Walker Art Center, Minneapolis, USA
'Positionen künstlerischer Photographie in Deutschland seit 1945', Berlinische Galerie im Martin-Gropius-Bau, Berlin, D
Kunstpreis Bremen und Kunstpreis Böttcherstraße, Bremen
'Demand / Ketter', Galerie Peter Kilchmann, Zurich, CH
'Transit', Ensba – École nationale supérieure des beaux-arts, Paris, F
'Une Minute Scenario', Le Printemps de Cahors / Fondation Cartier, Cahors, F
'The Set-Up: Demand, Crewdson, Morimura', Galerie Barbara Farber, Amsterdam, NL
'Defamiliar', Regen Projects, Los Angeles, USA
'Making it real', The Aldrich Museum of Contemporary Art, Ridgefield, USA
'Broken Home', Greene-Naftali Gallery, New York, USA
'The Spiral Village', Bonnefantenmuseum, Maastricht, NL

1996

'New Photography', Museum of Modern Art, New York, USA
'Campo 6: The Spiral Village', Galleria Civica d'arte contemporanea, Turin, I
'Raumbilder – Bildträume', Museum Folkwang, Essen, D
'Passion privée', Musée d'Art Moderne de la Ville de Paris, Paris, F
'Prospect 96', Kunstverein Frankfurt, Frankfurt, D
'Ritratti di interno', Studio la Citta, Verona, I
'Fotografia nell'arte tedesca contemporanea', Galleria Gian Ferrari, Milan, I
'Radical Images', Steiermärkisches Landesmuseum Joanneum, Graz, A

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1995

'le paysage retrouvé', Galerie Renos Xippas, Paris, F

'Ars Viva 1995 – Thomas Demand, Wolfgang Tillmanns, Barbara Probst und Jochen Lempert', Kunstverein Frankfurt, Kunsthalle Nürnberg, Anhaltinische Gemäldegalerie, Dessau, D

'Herbert Hamak, Thomas Demand et Stephen Dean', Galerie Renos Xippas, Paris, F

'Ulrich Meister und Thomas Demand', Galerie Christian Gögger, Munich, D

'Morceaux Choisis', Magasin-Centre National d'Art Contemporain de Grenoble, Grenoble, F

1994

'Scharf im Schauen', Haus der Kunst, Munich, D

1991

'Quellen und Ergänzungen', Galerie der Künstler, Munich, D

1990

'Gezweigt in sieben Mosigwellen', Galerie Löhrl, Mönchengladbach, D

(C) = Catalogue available

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Thomas Demand

Bibliographie / Bibliography

Bücher und Kataloge / Books and catalogues

2012

'Demand, Thomas', Tokyo: Kodansha.

'Demand, Thomas. The Dailies', London: Mack Publishing House.

'Demand, Thomas. Executive. Von Poll zu Presidency', Cologne: Walther König.

2011

Celant, Germano: 'Thomas Demand', Fondazione Prada_Ca', Corner della Regina, exhibition catalogue, pp. 209-217.

'Demand, Thomas. Model Studies', Madrid /London: Ivory Press.

Demand, Thomas/ Kittelmann, Udo (Ed.): 'Nationalgalerie. How German is it?', Berlin: Suhrkamp Verlag.

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