

Background

September 2022

Short interview with Professor Tobias Rehberger**NFT: More than irrelevant digital images**

With his current work "Fairytales & Conspiracies", artist Professor Tobias Rehberger once again raises questions about authorship, originality and the value of art. To do so, he not only uses the technique of collage, but also blockchain technology. Professor Tobias Rehberger talks about his intentions in a short interview.

With your work "Fairytales & Conspiracies" you want to raise questions about authorship, originality and the value of art. To what extent does the title "Fairytales & Conspiracies" already take up this subject?

The title, of course, plays on the idea that many ideas - not only on the subject of authorship, but especially in art - are often denigrated as "fairytales" or as "conspiracies." Or perhaps not denigrated after all. Possibly there also are true elements to be found in a fairytale, or something about a conspiracy that has not been invented. My work taps into this wonderful spectrum of conflicting narratives and perspectives.

Unlike a physical artwork, a virtual artwork can be reproduced indefinitely. NFTs provide an artificial scarcity or uniqueness. Is this limitation relevant to the value of your work?

You can't necessarily say that. But the question is set up as a difficulty in this work. There are many different works, but each one is actually an individual work. So it's not as usual with an edition that there is an edition of one work. And yet some of these individual works are so similar that one can hardly distinguish them with the eye. And this small distinction is then guaranteed by the token, so to speak. That's what I find to be a really nice phenomenon.

One aspect of this is that the final decision about the artistic composition lies with the buyer. He chooses which configuration is "his original Rehberger". Does this decision make the buyer a co-author?

If it were so easy to answer, there would be no need to do such work. The beauty lies precisely in the fact that here a question, a discovery, and of course a problem is being validated in the thing itself.

In addition to the respective solid - i.e. the individual frame from a Liquid Poster as a digital image - a buyer also receives this solid as an A1 print on paper. Why this connection between the virtual and physical world?

There is this tension here as well. What is worth what and why? Not only in the economic sense. Love of the thought, love of the object, the verification of something is, of course, related to the verification of one's own self. Will we perhaps at some point only trust in our own existence if we find tokenized representations of ourselves? Problems everywhere that can be looked at directly through the making of art. Delightful...

How do you assess the potential of NFTs for art in general? Is it a fleeting trend or is blockchain-based art becoming established?

All together I would say: Of course, this has all been pretty hyped up in the last two years. Fueled by populist news of some selling prices of completely irrelevant digital images. But of course the blockchain will establish itself as a certification machine and it won't be the last manifestation of what we are now getting to see. Works of art will become possible that would not have come about without the technology.

Length: 3,000 characters (without spaces)

Professor Tobias Rehberger is happy to answer questions about his work "Fairytale & Conspiracies". To arrange an interview, please send an email to michael.schwengers@krakom.de.

The stock agency action press AG (Frankfurt am Main) is the publisher of the first five tokenization projects designed and curated by Tobias Rehberger.

All information about the project as well as image material can be found under the preview link www.fairytalesandconspiracies.art/press. Here you can log in with the password "f1i18y".

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About Professor Tobias Rehberger

Tobias Rehberger (Esslingen, 1966, lives and works in Frankfurt am Main) is one of the most outstanding contemporary German artists of world renown. Since 2001 he has been a professor at the Städelschule, one of Europe's most prestigious colleges of fine arts. For more than 30 years, he has been building a consistent body of work in which he subverts artistic ideals such as genius and authenticity. Using strategies from many other fields and disciplines, Tobias Rehberger questions the meaning of art and the future possibilities of art production. The objects he creates are versatile and can always be adapted to the context in which they are to function. In this way, Rehberger's work develops into an unpredictable and playful whirlpool of shapes and colors.

Current exhibitions by Professor Tobias Rehberger

Solo Shows

"I am me (except when I pretend I am her)"

Galleria Continua Beijing

Until January 20, 2023

"Tobias Rehberger"

Yuelai Art Musuem, Chongqing, China

Opening October 28, 2022

Group Shows:

"Sven Văth - It's easy to tell what saved us from hell"

Momem, Museum of Modern Electronic Music, Frankfurt / Main, Germany

Spatial Remix by Tobias Rehberger

Until October 30, 2022

"CRAZY"

Chiostro del Bramante, Rome, Italy,

Until January 8, 2023

"The Ability to Dream"

Galleria Continua, San Gimignano, Italy

Opening September 24, 2022

"Monochrome Multitudes"

Smart Museum of Art, Chicago, USA

September 22, 2022 - January 8, 2023

"The Voice of Things"

Highlights of the Centre Pompidou Collection Vol. II

Westbund Museum Project, Shanghai

Until February 5, 2023