OEUVRES / WORKS
The Broken Wall

Violaine Boutet de Monvel: *The Broken Wall*, your second solo show at Kamel Mennour, follows up on your exhibition *a plan of the soul*, for which you were awarded the 2018 Zurich Art Prize at the Museum Haus Konstruktiv. What are you presenting at the gallery?

Robin Rhode: I present three recent photographic ensembles from Haus Konstruktiv, along with older ones. They were all produced outside, against the same broken wall in the Johannesburg suburb of Westbury, in South Africa, where I grew up. I’ve also included a wall painting to echo the geometric tiling that appears in *Nigerian Sands* (2018). Manifesting this motif into the exhibition space allows the audience to have a stronger physical relationship to my work. It activates the surface of the gallery’s walls in a very subtle way, like a soft whisper blurring the notion of fictional space.

What is the process behind these photographic ensembles, in which performers playfully interact with figurative or abstract wall drawings in the making?

I’ve been working on this particular wall in Johannesburg for seven years. My team includes about fifteen persons now, mostly young people from the community. I always sketch and develop the concept behind each work beforehand. The notion of physical interaction between the performers and the wall drawings is crucial. From one photograph to the next, there is a transient, almost spiritual shift, when the drawing becomes alive, breaths, gets a heartbeat and develops a soul through the performers’ engagement with it.

The sequences of interactions that these works unfold, respectively, often read as if you were catapulting dancing bodies into drawing fields. What is your relationship to choreography and narration?

I’ve never formally studied choreography, but I have an immense appreciation for dance and performing arts. I come from a very gestural society, where the movement of the body speaks louder than words and conveys more than language. It breaks down communication barriers between cultures, especially those as complex as South Africa’s. Narration comes organically through drawing. Each mark carries a storyline, and each photograph is a steppingstone towards a broader narrative that extends beyond the picture frames.

Drawing and photography poetically encompass your performances here, which are both staged and documented. What importance do these two mediums have in your overall practice?

I consider here photography only in terms of capturing a wall drawing and the performance that animates it. Drawing is really at the core of my aesthetics. It is the central narrative towards which everything else gravitates. I currently feel the urge to make art with all the visual lexicons at my disposal and I flirt with many mediums to do so, but my ultimate wish is to draw, become an abstract painter and find inner peace in the process.

This show was titled after an essay by Sean O’Toole, in which he draws parallels between your work and Johannesburg. The city was shaped throughout the Apartheid era. Having relocated to Berlin, do you believe your practice still relates to the wall as a possible symbol of ethnic or political segregation?
My work has considerably evolved since I moved to Berlin, seventeen years ago. As a South African artist, I feel almost compelled to produce works that engage with identity politics or the issue of decolonization, which dominate the art scene in my home country. However, due to my geographical distance, I was led to embrace new forms of inspiration. Among them, colour theory, architecture and mathematics have been a breath of fresh air to me, away from the overly political, but I still use humour to poke fun at aspects of power.

Born in 1976 in Cape Town (South Africa), ROBIN RHODE lives and works in Berlin (Germany). His work was part of major solo and group exhibitions at a number of important museums around the world such as the Museum Haus Konstruktiv, Zurich; the Haus der Kunst, Munich; the Los Angeles County Museum of Art (LACMA); the Museum of Modern Art (MoMA), New York; the National Gallery of Victoria, Melbourne; the Hamburger Bahnhof - Museum für Gegenwart, Berlin; the Centre Pompidou, Paris; the Wexner Center for the Arts, Columbus; the Hayward Gallery, London. Furthermore he has participated at the 51st Venice Biennale, the Biennale of Sydney and the New Orleans Biennial. His work is part of various public collections: the Centre Pompidou, Paris; the Julia Stoschek Collection, Düsseldorf; LVMH Moët Hennessy – Louis Vuitton, Paris; the National Gallery of Victoria, Melbourne; the Solomon R. Guggenheim Museum, New York; the Museum of Modern Art (MoMA), New York; the Walker Art Center, Minneapolis. Robin Rhode was the eleventh winner of the internationally renowned Zurich Art Prize in 2018.
Robin Rhode  
- Nigerian Sands, 2018  
C-prints  
Overall: 185,8 x 305,4 cm  
Each: 56 x 70 cm  
- Mandala, 2018  
C-prints  
Overall: 122 x 305 cm  
Each: 56 x 70 cm  

View of the exhibition “The Broken Wall”, kamel mennour (28 avenue Matignon), Paris 8, 2019  
© Robin Rhode  
Photo, archives kamel mennour  
Courtesy the artist and kamel mennour, Paris/London
Robin Rhode
Bird on Wires, 2012-2013
C-prints
Overall: 87,2 x 258,4 cm
Each: 41,6 x 61,6 cm
View of the exhibition “The Broken Wall”, kamel mennour (28 avenue Matignon), Paris 8, 2019
© Robin Rhode
Photo. archives kamel mennour
Courtesy the artist and kamel mennour, Paris/London
Robin Rhode
Holy Key, 2016
C-prints
Overall: 130 x 288 cm
Each / Chaque: 62,6 x 92,6 cm
View of the exhibition “The Broken Wall”, kamel mennour (28 avenue Matignon), Paris 8, 2019
© Robin Rhode
Photo. archives kamel mennour
Courtesy the artist and kamel mennour, Paris/London
Robin Rhode
- *Three Nudes*, 2016
C-prints
Overall: 58,6 x 228 cm
Each: 58,6 x 72,6 cm
- *Frustum*, 2017
C-prints
Overall: 175,3 x 228 cm
Each / Overall: 55,1 x 72,6 cm
- *Delta*, 2018
C-prints
Overall: 58,6 x 305,4 cm
Each: 58,6 x 72,6 cm

View of the exhibition “The Broken Wall”, kamel mennour (28 avenue Matignon), Paris 8, 2019
© Robin Rhode
Photo. archives kamel mennour
Courtesy the artist and kamel mennour, Paris/London
Force of Circumstance

Il émane de l'art du Sud-Africain Robin Rhode une poésie particulière. À propos de ses œuvres, l'artiste évoque une « forme de théâtre » (a form of theatre), et plus encore une « sorte de cinéma vivant » (a kind of live cinema). Devant la succession des photographies, laquelle décompose une action (celle d'un corps et de dessins qui se dématérialisent peu à peu sur un mur), on songe en effet aux origines primitives du septième art dans les photogrammes d'Étienne-Jules Marey ou d'Eadweard Muybridge. Mais plus encore, la narration fragmentée, le profil des corps, le rapport qu'ils entretiennent avec le mur, tout cela nous renvoie à une tradition bien plus ancienne de l'image, celle, notamment, des peintures égyptiennes. Chez Robin Rhode, le mur est un écran ouvrant sur un autre monde, voire une infinie d'univers parallèles. Portes et fenêtres y sont un motif récurrent, ils permettent de pénétrer un espace en deux dimensions où les lois physiques et les rapports d'échelle qui régissent notre monde n'ont plus cours. Cet espace est bien celui du rêve, d'une projection onirique, de la matérialisation de pensées intimes à la dimension symbolique.

Au rez-de-chaussée de la galerie du Pont de Lodi, Holy Key (2016) montre les affres d'un personnage qui se débat avec une clé gigantesque. Tel Atlas portant le monde, et plus encore Sisyphe poussant quotidiennement son rocher, il tente désespérément de l’insérer dans une serrure aux dimensions hors normes, par laquelle filtre une éblouissante lumière, signe d’un monde meilleur dissimulé derrière le mur noir opaque. Chacune de ses tentatives inscrit l’empreinte de la clé sur la paroi. D’un point de vue métaphysique, l’œuvre nous évoque la difficulté qu’on éprouve parfois à trouver une place en ce monde. On pense alors à l’essai qu’Albert Camus consacra au mythe de Sisyphe : « Il faut imaginer Sisyphe heureux », conclut l’écrivain pour signifier que le héros grec, en dépit de son éternelle condamnation, demeure tout de même supérieur à son destin. Cette référence à la philosophie existentialiste en appelle une autre. L’exposition de Robin Rhode s’intitule « Force of Circumstance », d’après le livre La Force des choses (1963) de Simone de Beauvoir, dans lequel elle raconte ses mémoires. Existentialiste, l’art de Robin Rhode l’est assurément, de manière allegorique. Il met en scène une interaction entre des corps vivants, qui tentent de maîtriser les ressorts de leur destinée, et des objets inertes, à la fonction prédéfinie, mais que la magie de la chorégraphie et du dessin est susceptible de modifier poétiquement et irrémédiablement.

A very particular kind of poetry emanates from the work of South-African artist Robin Rhode. Rhode speaks in connection with his works about ‘a form of theatre’ and even more so of ‘a kind of live cinema’. Standing before a succession of photographs decomposing an action (that of a body together with drawings that gradually materialize and dematerialize on the wall), one does indeed think of cinema’s primitive origins, of Étienne-Jules Marey or Eadweard Muybridge. But even more so, the fragmented narration, the bodies in profile, the relationship between these and the wall, all recall a much older tradition of image making, that of the ancient Egyptians. In Rhode’s work, the wall is a screen opening onto another world, perhaps an infinity of parallel universes. Doors and windows are a recurrent motif, making it possible to penetrate a two-dimensional space where the proportions and the laws of physics underpinning our world are no longer valid. It is truly a space of dreaming, of oneiric projection, materializing intimate thoughts with symbolic dimensions.

On the ground floor space of the gallery on the Rue du Pont de Lodi, Holy Key (2016) shows a figure caught in the throes of a struggle with a gigantic key. Like Atlas with the world on his back, and even more like Sisyphus endlessly rolling his rock, he is desperately trying to insert it into an outsized lock, through which a blinding light is streaming: the sign of a better world beyond the opaque, black wall on which each of his attempts has left behind a trace of the key. From a metaphysical point of view, the work evokes the difficulty we sometimes have finding a place in this world. Albert Camus’ book The Myth of Sisyphus comes to mind. ‘We must imagine Sisyphus happy,’ Camus concludes the book by saying, meaning that the Greek hero, in spite of his eternal damnation, remains nonetheless superior to his destiny.

This reference to existentialist philosophy recalls another. The title of the exhibition, “Force of Circumstance”, has been taken from Simone de Beauvoir’s memoir La Force des choses (1963). Rhode’s work is without a doubt, in an allegorical way, existentialist. He stages an interaction among living bodies attempting to master the mechanism of their destiny along with that of inert objects with predefined uses, but which the magic of choreography and drawing can poetically, irremediably modify.

In the basement level space, Rhode reenacts in a new way a performance made in 2016 at the SCAD Museum of Art (Savannah College of Art and Design) in Georgia US. Objects painted black (chairs, a bicycle, a coat stand) are hung on the wall. The artist submerges his body in a bath full of ink, then takes hold of the objects to make them leave their trace. Robin Rhode’s work is shot through with an art of contrast, paradox, and antagonism—negative/positive, flatness/depth, abstraction/realism—where the power of thought and imagination lead us on a voyage from one extreme to another.
Robin Rhode
- *Holy Key*, 2016
  C-prints
  6 panneaux / 6 panels. 130 x 288 cm
- *Two Windows*, 2017
  Detail / Detail
  Peinture noire spray, acier, miroirs / Black spray paint, steel, mirrors. 100 x 95 x 12 cm
- *Untitled / Suitcase*, 2017
  Plastique, crayon à huile, corde / Plastic, oil crayon, rope. 70 x 45 x 25 cm

Robin Rhode
- *Untitled / Suitcase*, 2017
  Plastique, crayon à huile, corde / Plastic, oil crayon, rope
  70 x 45 x 25 cm
- *Holy Key*, 2016
  C-prints
  6 panneaux / 6 panels
  130 x 288 cm
Courtesy the artist and kamel mennour, Paris/London
Robin Rhode
- Untitled / Spring Mattress, 2016
  Métal, crayon à huile, corde / Metal, oil crayon, rope. 197 x 87 x 13 cm
- Two Windows, 2017
  Peinture noire spray, acier, miroirs / Black spray paint, steel, mirrors. 100 x 95 x 12 cm
- Untitled / Bathtub, 2017
  Peinture noire spray, acier / Black spray paint, steel. 170 x 75 x 45 cm
- Untitled / Chairs, 2016
  Bois, crayon à huile, corde / Wood, oil crayon, rope. 89 x 55 x 44 cm
- Untitled / Ladder, 2016
  Bois, crayon à huile, corde / Wood, oil crayon, rope. 195 x 55 x 12 cm
- Untitled / Bicycle, 2016
  Métal, crayon à huile, corde / Metal, oil crayon, rope. 180 x 108 x 50 cm
- Untitled / Coat Hanger, 2016
  Bois, crayon à huile, corde / Wood, oil crayon, rope. 190 x 55 x 55 cm
- Untitled / Table, 2017
  Bois, crayon à huile, corde / Wood, oil crayon, rope. 80 x 60 x 60 cm

Robin Rhode
- Untitled / Bicycle, 2016
  Métal, crayon à huile, corde / Metal, oil crayon, rope. 180 x 108 x 50 cm
- Untitled / Spring Mattress, 2016
  Métal, crayon à huile, corde / Metal, oil crayon, rope. 197 x 87 x 13 cm
- Two Windows, 2017
  Peinture noire spray, acier, miroirs / Black spray paint, steel, mirrors. 100 x 95 x 12 cm
- Untitled / Table, 2017
  Bois, crayon à huile, corde / Wood, oil crayon, rope. 80 x 60 x 60 cm
- Untitled / Bathtub, 2017
  Peinture noire spray, acier / Black spray paint, steel. 170 x 75 x 45 cm

Robin Rhode
- Untitled / Bathtub, 2017
Peinture noire spray, acier / Black spray paint, steel. 170 x 75 x 45 cm
- Untitled / Chairs, 2016
Bois, crayon à huile, corde / Wood, oil crayon, rope. 89 x 55 x 44 cm
- Untitled / Ladder, 2016
Bois, crayon à huile, corde / Wood, oil crayon, rope. 195 x 55 x 12 cm
- Untitled / Coat Hanger, 2016
Bois, crayon à huile, corde / Wood, oil crayon, rope. 190 x 55 x 55 cm
Robin Rhode
- *Untitled / Bathtub, 2017*
Peinture noire spray, acier / Black spray paint, steel 170 x 75 x 45 cm
Robin Rhode
- *Untitled / Chairs*, 2016
Bois, crayon à huile, corde / Wood, oil crayon, rope. 89 x 55 x 44 cm
Robin Rhode
- Untitled / Table, 2017
Bois, crayon à huile, corde / Wood, oil crayon, rope, 80 x 60 x 60 cm
Robin Rhode
- Untitled / Spring Mattress, 2016
Metal, crayon à huile, corde / Metal, oil crayon, rope, 197 x 87 x 13 cm
Robin Rhode
- Untitled / Bicycle, 2016
Métal, crayon à huile, corde / Metal, oil crayon, rope, 180 x 108 x 50 cm
ROBIN RHODE
Born in 1976 in Cape Town, South Africa. Lives and works in Berlin, Germany.

SELECTED SOLO EXHIBITIONS

(P) Performance

2017
“Force of Circumstance”, kamel mennour, Paris, France
“PATHS AND FIELDS”, Stevenson Gallery, Cape Town, South Africa
2016
“PRIMITIVES”, Tucci Russo Studio Per L’Arte Contemporanea, Turin, Italy
“Robin Rhode: The Moon is Asleep. SCAD Museum of Art, Savannah, Georgia, USA (P)
2015
“Arnold Schönberg’s Erwartung - A Performance by Robin Rhode”, Times Square, NYC, USA (P)
“Robin Rhode”, North Carolina Museum of Art, USA
“Drawing Waves”, The Drawing Center, NYC, NY, USA (P)
“Borne Frieze”, Lehmann Maupin, New York, NY, USA (P)
“Recycled Matter”, Stevenson Gallery, Johannesburg, SA (P)
“The Sudden Walk”, Kulturhuset / Stadsteatern Stockholm, Sweden (P)
2014
“Anima”, Braverman Gallery, Tel Aviv, Israel
“having been there”, Lehmann Maupin, Hong Kong
“TENSION”, Tucci Russo Studio Per L’Arte Contemporanea, Turin, Italy
“Robin Rhode: Animating the Everyday”, Neuberger Museum of Art, Purchase College, State
University of New York, Purchase, USA
“Robin Rhode: RHODE WORKS”, Kunstmuseum Luzern, Lucerne, Switzerland
2013
“The Call of Walls”, National Gallery of Victoria, Melbourne, Australia (P)
“Paries Pictus”, Stevenson Gallery, Cape Town, South Africa (P)
“Take Your Mind Off The Street/Paries Pictus”, Lehmann Maupin, New York, NY, USA (P)
2012
“Imaginary Exhibition”, L&M Arts Los Angeles, CA, USA2
2011
“Probables”, Fons Welters, Amsterdam, Netherlands (P)
“Let in the Outside”, Tucci Russo Studio Per L’Arte Contemporanea, Turin, Italy
“Variants”, White Cube, London, UK
2010
“Robin Rhode”, Los Angeles County Museum of Art, Los Angeles, CA, USA (P)
2009
“Robin Rhode: Catch Air”, The Wexner Center for the Arts, Columbus, OH, USA
2008
“Through the Gate”, White Cube, London, UK
“Promenade”, Tucci Russo Studio Per L’Arte Contemporanea, Turin, Italy
2007
“Walk Off”, Haus der Kunst, Munich, Germany (P)
“Robin Rhode”, Perry Rubenstein Gallery, New York, NY, USA
2006
“Robin Rhode”, Shiseido Gallery, Tokyo, Japan
“The Storyteller”, FRAC Champagne-Ardenne, France; earlier | gebauer, Berlin, Germany
2005
“Street Smart”, Rubell Family Collection, Miami, FL, USA
2004
“Robin Rhode”, Perry Rubenstein Gallery, New York, NY, USA (P)
“The Score”, Artists Space, New York, NY, USA (P)
“The Animators”, The Rose Art Museum, Brandeis University, Waltham, MA, USA
2000
“Fresh”, South African National Gallery, Cape Town, South Africa (P)
“Living in Public”, Market Theatre Galleries, Johannesburg, South Africa (P)

SELECTED GROUP EXHIBITIONS

2016
“Exchange”, Galerie Hans Mayer, Düsseldorf, Germany.
FOTO FOCUS BIENNIAL. 2016, Cincinnati, Ohio, USA.
“Post No Bills: Public Walls as Studio and Source”, Neuberger Museum of Art, Purchase College, State University of New York, Purchase, USA.
“Hybridizing Earth”, Discussing Multitude, 10th Busan Biennial, Busan, Korea.
“Rosebud Gallery, Brandeis University”, MA, USA.
“March Madness”, Shopkorn Gansevoort, NY, USA.

2015
“SCHEMA”, Stevenson Gallery, Cape Town, South Africa
“Making Africa. A Continent of Contemporary Design”, Guggenheim, Bilbao, Spain
“Drawing. The Bottom Line”, S.M.A.K., Gent, Belgium
“Re:Start”, Braverman Gallery, Tel Aviv, Israel
“GOLD”, Neuberger Museum of Art, Purchase College, State University of New York, Purchase, USA
“The Film Will Always Be With You: South African Artists On Screen”, Tate Modern, London
“ReVision I”, Mind Set Art Center, Taipei City, China
“All Of Us Have A Sense Of Rhythm”, David Roberts Art Foundation, London
“DRAWING NOW”. Albertina, Wien, Austria

2014
“Under the Skin”, Lehmann Maupin, Hong Kong, China.
“Broken”, Slapstick, Comedy und schwarzer Homor.
Sammlung Goetz im Haus der Kunst, Munich, Germany.
“Contemporary South African Art”, Yale University Art Gallery, New Haven, Connecticut, USA
“Fútbol: The Beautiful Game”, Los Angeles County Museum of Art, L.A, USA
“Bilder in der Zeit”, Sammlung Goetz im Haus der Kunst, Munich, Germany

2013
“Wall Works”, Hamburger Bahnhof Museum für Gegenwart – Berlin, Germany.
Hamburg, Germany
The Hayward Gallery, London, UK
“Framed”, Indianapolis Museum of Art, Indianapolis, IN, USA
2009
“Being in the World: Selections from the Ella Fontanals-Cisneros Collection”,
Cisneros Collection, Miami, FL, USA
“Dada South”, South African National Gallery, Cape Town, South Africa
“30 Seconds Off an Inch”, The Studio Museum in Harlem, New York, NY, USA
“Intimate Geographies”, Curated by Daniele Tilkin, Fundacion Marcelino Botin, Santander, ES
“The Moving Image: Scan to Screen”, Pixel to Projection, Part I, Orange County Museum of Art,
Newport Beach, CA, USA
“Silent Writings”, Espace Cultural Louis Vuitton, Paris, France
“Animated Painting”, Faulconer Gallery at Grinnell College, Grinnell, Iowa, USA; El Cubo at Centro
Cultural Tijuana, Tijuana, Mexico
2008
“VideoStudio Series: Psychogeography”, The Studio Museum in Harlem, New York, NY, USA
“Prospect.1 New Orleans”, The New Orleans Biennial, curated by Dan Cameron,
New Orleans, LA, USA
“Street Art, Street Life”, Bronx Museum Bronx, New York, NY, USA
“Walls in the Street”, Siemens Art Program, Belgrade, Serbia
“Currents: Recent Acquisitions”, Hirshorn Museum, Washington, DC, USA
“Art Focus International Contemporary Arts Biennale”, curated by Bernard Blistène and Ami
Barak, Jerusalem, Israel
“The Morning After: Videoworks from the Goetz Collection”, Weserburg Museum für moderne
Kunst, Bremen, Germany
“Geopoliticas de la Animación”, MARCO Vigo, Spain
“Sensory Overload: Light, Motion, Sound and the Optical in Art Since 1945”,
Milwaukee Art Museum, Milwaukee, WI, USA
“Stray Alchemists: Robin Rhode, Sterling Ruby, Matt Bryans, Amy Granat and Takeshi Murata”,
Ullens Center for Contemporary Art, Beijing, China
“Street Level: Mark Bradford, William Cordova, and Robin Rhode”, (touring) Institute of
Contemporary Art, Boston, MA, USA
Nasher Museum of Art at Duke University, Durham, NC, USA
Contemporary Arts Center, New Orleans, LA, USA
“For The Love of the Game”, Wadsworth, Hartford, CT, USA
“Robin Rhode”, Solo Presentation, Johannesburg Art Fair, Johannesburg, South Africa
2007
“C’est pas du Jeu” Centre Photographique d’Ile-de-France, Pontault-Combault, France
E-flux: VIDEO RENTAL, (touring) Fundação Calouste Gulbenkian, Lisbon, Portugal;
Centre culturel suisse, Paris, France Carpenter Center for the Visual Arts, Cambridge MA, USA
Arthouse Texas, Austin, TX, USA; Mucsarnok – Kunsthalle, Budapest, Hungary; KW Berlin, DE
Animated Painting, San Diego Museum of Art, San Diego, CA; USA
An Atlas of Events, Calouste Gulbenkian Foundation, Lisbon, Portugal
International Contemporary Art, Harn Museum of Art, Gainesville, FL, USA; Istanbul Museum of
Modern Art, Istanbul, Turkey
“Kunstpreis der Böttcherstraße in Bremen 2007”, Art Prize, Kunsthalle Bremen, Germany
“Cape 07”, Cape Town Biennial, Cape Town, South Africa
“Momentary Momentum: Animated Drawings”, Parasol Unit Foundation for Contemporary Art,
London, UK
“All About Laughter: The Role of Humour in Contemporary Art”, Mori Art Museum,
Tokyo, Japan
2006
Venice – Istanbul: Selections from the 51st International Venice Biennale, Istanbul Museum of Modern Art, Istanbul, Turkey
“Version Animée: Animation in Contemporary Art”. Centre pour l’image contemporaine, Geneva, Switzerland
“Street: Behind the Cliché”, Witte de With Center for Contemporary Art, Rotterdam, NL
“Out of Time: A Contemporary View”, Museum of Modern Art, NY, USA
“ars viva 05/06 – Identität/Identity”, KW Institute for Contemporary Arts, Berlin, Germany
Echigo Tsumari Triennale 2006, Echigo-Tsumari, Japan
“Human Game: Winners and Losers”, Stazione Leopolda, Florence, Italy
“Empieza el Juego”, La Casa Encendida, Madrid, Spain
“The Beautiful Game: Contemporary Art and Fútbol”, BICA, Brooklyn Institute of Contemporary Art, New York, NY
“Dak’Art”, Biennale de l’Art Africain Contemporain, Dakar, Senegal
“Collection in Context: Gesture”, The Studio Museum in Harlem, New York, NY
“Contemporary Masterworks: St. Louis Collects”, Contemporary Art Museum, St. Louis, MO
“mima Offsite: Animated Drawing”, Middlesborough Institute for Contemporary Art, Middlesborough, UK
“Personal Affects: Power & Poetics in Contemporary South African Art”, Contemporary Museum Honolulu, HI
biennale cuvée: World Selection of Contemporary Art, O.K. Center for Contemporary Art, Linz, Austria
2005
“Hidden Rhythms”, Museum Het Valkhof & Nijmegen, Netherlands
“New Photography ‘05”, Museum of Modern Art, New York, NY
“Sculpture in a Non-Objective Way (S.N.O.W.)”, Tucci Russo Studio per l’Arte Contemporaneo, Torre Pelice, Turin, Italy
“ars viva 05/06 Identität/Identity”, Kunsthalle Rostock, Kulturkreis der deutschen Wirtschaft, Berlin, Germany
“Art Circus”, Yokohama Triennial, Yokohama Museum of Art, Yokohama, Japan (P)
“Irreducible: Contemporary Short Form Video”, Miami Art Central, Miami, FL
“The Experience of Art”, Italian Pavilion, 51st International Venice Biennale, Venice, Italy
“I Still Believe in Miracles/Drawing Space (part 1)” Musée d’Art Moderne de la Ville de Paris/ARC, Paris, France (P)
“Attention a la marche (histories de getes)”, La Galerie, The Art Center of Noisy-Le-Sec, Paris, France
“Tres Escenarios”, Centro Atlántico de Arte Moderno (CAAM), Las Palmas, Spain (P)
“How Latitudes Become Forms”, Museum of Modern Art, Monterrey Mexico
“Upon Further Review; Looking at Sports in Contemporary Art”, The Bertha and Karl Leubsdorf Art Gallery at Hunter College, New York, NY8
2004
“Arte Contemporáneo”, Mexico City, Mexico (P)
“Dedicated to a Proposition”, Extra City Center for Contemporary Art, Antwerp, Belgium
“How Latitudes Become Forms”, Museo Tamayo Arte Contemporáneo, Mexico City, Mexico; Contemporary Art Museum, Houston, TX
“Adaptive Behavior”, New Museum of Contemporary Art, New York, NY, (P)
“MINE(D)FIELDS”, Kunsthaus Baselland, Muttenz/Basel, Switzerland and Stadtgalerie Bern
Tremor. Contemporary South African Art, Palais des Beaux Arts, Charleroi, Belgium
“Things you Don’t Know 2”, Home Gallery, Prague, Czech Republic
“Schizorama”, National Centre for Contemporary Art (NCAA), Russian Federation, Moscow, RU
“BUSTED: New Works by Felipe Dulzaldes and Robin Rhode”, New Langton Arts,
San Francisco, CA, USA
2003
“Making Space”, Platform Garanti Contemporary Art Center, Istanbul, Turkey
“How Latitudes Become Forms”, (touring) Fondazione Sandretto Re Rebaudengo per L’Art, Turin, Italy; Walker Art Museum, Minneapolis, MN, USA
“Things You Don’t Know 2”, Gallery K & S, Berlin, Germany
“Coexistence: Contemporary Cultural Production in South Africa”, The Rose Art Museum, Brandeis University, Boston, MA, USA
“Intersection”, RMIT Gallery, Melbourne, Australia
2002
“Survivre à l’apartheid: De Drum Magazine à Aujourd’hui”, Musee Maison Europenene de la Photographie and Le Studio – Yvon Lambert, Paris, France
Playtime: Video Art and Identity in South Africa, Museum Africa, Johannesburg, South Africa
Dislocation, Image and Identity in South Africa, Sala Rekalde, Bilbao, Spain
Shelf Life, Spike Island, Bristol, UK
2001
Shelf Life, Gasworks Gallery, London, UK
FNB Vita Art Prize, NSA Gallery, Durban, South Africa
Tour Guides of the Inner City, Market Theatre Galleries, Johannesburg, South Africa
Switch On/Off, Klein Karoo National Arts Festival, Oudtshoorn, South Africa
Light Sculptures, Klein Karoo National Arts Festival, Oudtshoorn, South Africa
Juncture, The Granary, Cape Town, South Africa; Studio Voltaire, London, UK
2000
Pulse: Open Circuit, NSA Gallery, Durban, South Africa
1999
Babel Tower–70 South African Artists, Johannesburg Civic Gallery, Johannesburg, SA
Softserve, South African National Gallery, Cape Town, South Africa
Visions of the Future: The World’s Largest Canvas, Civic Gallery to Sydney Olympic Games, Johannesburg, South Africa
Personal Concerns, Market Theatre Gallery, Johannesburg, South Africa
Truth Veils: The Inner City, Market Theatre Galleries, Johannesburg, South Africa
Channel: South African Video Art, Association for Video Art (AVA), Cape Town, South Africa
Unplugged IV, Market Theatre Galleries, Johannesburg, South Africa
1998
Human Rights Day Exhibition, Hillbrow Fort, Johannesburg, South Africa
Technikon Witwaterstrand Final Year Exhibition, Market Theatre Galleries, Johannesburg, SA
SELECTED BIBLIOGRAPHY
(S) Solo Exhibitions (G) Group Exhibitions
2016
TENSION. Text by Michele Robechechi. Interview by Andrea Bellini & Robin Rhode. Published by Hatje Cantz. Edited & designed by Rhodeworks & Tucci Russo Studio Per L’Arte Contemporanea
2015
Drawing. The Bottom Line. SMAK. Museum for Contemporary Art, Ghent. (G)
Edited by Philippe Van Cauteren and Martin Germann. (G)
2014
INTENZIONE MANIFESTA/MANIFEST INTENTION. (Il disegno in tutte le sue forme/Drawing in all its forms). Castello di Rivoli Museo d’Arte Contemporanea. (G)
5th MOSCOW BIENNALE OF CONTEMPORARY ART. BOLSHE SVETA MORE LIGHT. Ed. Catherine de Zegher (G)
My Joburg. Guide de la scène artistique. La maison rouge. Paris (G)
Stevenson. Robin Rhode. Paries Pictus. Stevenson Gallery Cape Town (S)
Robin Rhode: Bones. Published by Rhodeworks. Berlin
Stevenson. Trade Routes Revisited. A project marking the 15th anniversary of the second Johannesburg Biennale. Stevenson Gallery Cape Town & Johannesburg. (G)
Stoscheck, Julia. COLLECTION NUMBER FIVE: CITIES OF GOLD AND MIRRORS. Julia Stoschek Collection, Düsseldorf. (G)
Francioli, Marco. Iovane, Giovanni. Wuhrmann, Sylvie. Una finestra sul mondo. Da Dürer a Mondrian e oltre. Museo Cantonale d’Arte e Museo d’Arte, Lugano. (G)
de Zegher, Catherine. McMaster, Gerald. all our relations. 18th Biennale of Sydney. (G) 2011
Honey Luard ed. VARIANTS. White Cube. Text by Skye Sherwin. (S)
I promise to love you. Caldic Collectie. Kunsthal Rotterdam. (G)
Herford, Marta. THINGS ARE QUEER. Highlights der Sammlung UniCredit / Highlights of Art Collection UniCredit, Herford. (G) 2010
Grantham, Tosha. Darkroom: photography and new media in South Africa since 1950. Virginia Museum of Fine Arts and Visual Arts Center, Richmond; Birmingham Museum of Art, Birmingham. (G)
Fast Forward 2: Catalogue Raisonné of works in the Goetz Collection. Munich. (G)
Robin Rhode: Parabolic Bike. Published by Rhodeworks. Berlin
Manchanda, Catharina ed. Catch Air. The Wexner Center for the Arts, Columbus, OH. (S)
Honey Luard coordinated. Through the Gate. Text by Edith Hall & Ossian Ward. (S)
Fowle, K. ed. Stray Alchemists. Ullens Center for Contemporary Art, Beijing. (G)
Yee, Linda, ed. Street Art, Street Life. Aperture/Bronx Museum of the Arts, New York. (G)
2007
Kataoka, M. ed. All About Laughter: Humor in Contemporary Art. Mori Art Museum, Tokyo. (G)
MoMA. Highlights since 1980. Rebecca Roberts (ed.) (G)
Ashida, M. Casa Del Lago Juan José Arreola: Memoria de Exposiciones ’06, Mexico City. (G)
Bonami, F., M. L. Frisa and S. Tonchi, eds. Human Game: Winners and Losers. Fondazione Pitti Discovery, Florence (G)
Ha, P. ed. Contemporary Masterworks: Saint Louis Collects. Saint Louis Art Museum, USA (G)
Ileri, C. ed. Venice–Istanbul: A Selection from the 51st International Venice Biennale. Istanbul Modern, Istanbul (G)
Inéditos 2006. La Casa Encendida, Madrid. Madrid: Obra Social Caja. (G)
Okamura, T. ed. Robin Rhode. Shiseido Gallery, Tokyo. (S)
Schaffhausen, N. ed. Street: Behind the Cliché. Witte de With Center for Contemporary Art, Rotterdam (G)
Winter, J. ed. Animated Drawing. mima:offsite, Middlesbrough Institute for Modern Art, Middlesbrough, UK (G)

2005
ars viva 05/06 – Identität / Identity. Kunsthalle Rostock, Extra City – Center for Contemporary Art, Antwerp, and KW Institute for Contemporary Art, Berlin. Frankfurt am Main: Kulturkreis der deutschen Wirtschaft im BDI e.V. (G)
Pellegrin, J. ed. Attention à la marche (histories de gestes). La Galerie, Centre d’art contemporain, Noisy-le-Sec. (G)
S.N.O.W.: Sculpture in Non-Objective Way. Tucci Russo Studio per l’Arte Contemporanea, Torre Pellice, Italy (G)

2004

2003
Cisar, K. ed. Things You Don’t Know. K & S Gallery, Berlin, Germany. (G)
Vergne, P. ed. How Latitudes Become Forms. Walker Art Center, Minneapolis. (G)

2001

HONORS AND DISTINCTIONS

2014
Roy R. Neuberger Exhibition Prize, NY, USA

2011
Young Artist Award 2011, A.T. Kearney, Germany

2007
Winner, Illy Prize, Art Brussels, Brussels, Belgium

2006
Winner, W South Beach Commission, Art Positions at Art Basel Miami Beach, Miami, FL

2005
ars viva 05/06 Identität/Identity, Award, Berlin, Germany
2003
Artist-in-Residence, Walker Art Center, Minneapolis, MN
Artist-in-Residence, The Rose Art Museum, Brandeis University, Boston, MA
2001
Artist-in-Residence, Karl Hofer Gesellschaft (HDK) Berlin, Germany
Artist-in-Residence, Gasworks Gallery, London, UK
2000
Artist-in-Residence, South African National Gallery, Cape Town, South Africa

PUBLIC COLLECTIONS

Solomon R. Guggenheim Museum, New York, USA
The Museum of Modern Art (MoMA), New York, USA
Los Angeles County Museum of Art (LACMA), LA, USA
Collection of the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington DC, USA
The Studio Museum in Harlem, New York, USA
Pérez Art Museum Miami, Miami, FL, USA
Walker Art Center, Minneapolis, MN, USA
National Gallery of Victoria, Melbourne, Australia
Musée d’Art Moderne de la Ville de Paris, Paris, France
Julia Stoschek Collection, Düsseldorf, Germany
Goetz Collection, Munich, Germany
Nasjonalmuseet, Oslo, Norway
Centre Pompidou, Paris, France
Collection Frac Champagne-Ardenne, Reims, France
Louis Vuitton Moët Hennessey (LVMH), Paris, France
George Economou Collection, Athens, Greece
Nasjonalmuseet, Oslo, Norway
Marieluise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, NY, USA
Bard College, Annandale-on-Hudson, NY, USA
Milwaukee Art Museum, Milwaukee, Wisconsin, USA
Nasher Museum of Art at Duke University, Durham, NC, USA
Orange County Museum of Art, Orange County, CA, USA
The Rose Art Museum of Brandeis University, Waltham, MA, USA
Rubell Family Collection, Miami, FL, USA
gordonschachatcollection, Johannesburg, South Africa
Johannesburg Art Gallery, Johannesburg, South Africa
South African National Gallery, Cape Town, South Africa
BHP Billiton South African Art Collection, Johannesburg, South Africa