

**GALERIE KRINZINGER SEILERSTÄTTE 16 1010 WIEN**  
**TEL +43 1 513 30 06 FAX +43 1 513 30 06 33**  
**galeriekrinzinger@chello.at**

**ATELIER VAN LIESHOUT**  
**DER HAUSFREUND**

**Opening: November 24 , 2016, 7 pm**

**Duration: November 25 – January 21, 2017**

**Joep van Lieshout will be present at the opening and will be speaking about his works.**

Der Hausfreund is your most ambiguous friend. Like the postman, he comes around all too often, especially when you yourself are not around. A friend of different faces and functions – just like the multifaceted artworks of Dutch sculptor Joep van Lieshout at Galerie Krinzinger. Mimicking a domestic setting, the gallery shows a selection of Van Lieshout's recent artworks, which ask questions about destruction and renewal, coincidence and concept, minimalism and functionality.

In his sculptures, Van Lieshout explores the boundaries of both ethics and art. His sculptures enter into a discourse with functionality, with form and its language, questioning the position of the artist. He has a fascination for the power that objects, machines and systems wield over humanity, and the (ir)relevance of the individual in the face of this power.

Over the past three decades, Van Lieshout has established an oeuvre that explores the borders between sculpture, functional art and architecture, creating objects and installations, buildings and furniture, utopias and dystopias. In his early works, he set out to investigate the thin line between high art and mass-produced functional object, with series like *Untitled "Beer Crates"* (1987-1988), *Hard Edge* furniture (1989-1990) and *Soft Edge* furniture (1990-1995). A strong sense of coincidence, minimalism and nihilism pervades these artworks, paired with a strong focus on efficiency, on the process, on the concept.

These works were followed by the *Mobile Homes*, which not only focused on the nature of art and the position of the artist, but also touched on the position of the individual within society, and on ways to exist outside the system. This concept was taken even further in the project *AVL-Ville* (2001), where Van Lieshout declared a free state in the port of Rotterdam with a minimum of rules, a maximum of liberties, and the highest degree of autarky.

In his latest body of work, *CryptoFuturism* (2015-ongoing), Van Lieshout turns his view again at systems. He revisits the Italian Futurists a century later to look at resonances between emerging Fascist tendencies today, using his art to reveal the interplay between Utopia and destruction. Van Lieshout embraces emerging technologies from genetic manipulation to artificial intelligence and big data to draw parallels between the societal threats of the early 20th century and the perhaps graver circumstances we face today.

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The exhibition *Der Hausfreund* at Galerie Krinzinger shows a selection of works from *CryptoFuturism* series. This selection comprises sculptural pieces that symbolise the search for new guidance, referring to statues of leaders, emperors and deities – to eras when society was personified by a single individual or god.

These are paired with artworks that symbolize the struggle between material and machine, between man and machine, works that were created in an accidental and violent way, like the *Hydroform* sculptures. As part of *CryptoFuturism*, Van Lieshout has built a series of huge machines in order to destroy or recycle all possible materials. These machines were subsequently used to create sculptures by applying high pressure to both prepared materials and everyday objects, by exploring the limitations of the material, subjecting them to violence and chance.

These artworks are juxtaposed with the *Flatpack* series, in which Van Lieshout has reached a full circle. The *Flatpack* works show a return to the themes which were prevalent in his earliest works. Like its predecessors – the *Untitled "Beer Crates"*, *Hard Edge* and *Soft Edge* furniture series, the *Mobile Homes* and the *Free State of AVL-Ville – Flatpack* takes minimalism and modularity as its conceptual starting point, and gives it an ironic twist. It pairs the economic models underlying the production of cheap contemporary furniture to maximal, heavy brutalist aesthetics. Easy assembly with a user-friendly manual is out of the question here.

**Joep van Lieshout** (born in Ravenstein in 1963), lives and works in Rotterdam, the Netherlands. In 1995 he established Atelier Van Lieshout, a multidisciplinary studio in the field of contemporary art, design, and architecture.

**Selection of solo exhibitions:** Ruhrtriennale, DEU (2016), Joep van Lieshout SlaveCity, De Pont, Tilburg, NLD (2016), The Invisible Hand, Parc Tournay-Solvay, Brussels, BEL, curated by Natalie Kovacs, (2016), Slave City by Joep van Lieshout, Zuecca Project Space, Venice, IT, (2016), Monument at Alte Nationalgalerie, Berlin, DEU (2015), Power Hammer, GRIMM Gallery, Amsterdam, NLD (2015), AVL Mundo's Happy Industry, Museumpark, Rotterdam NLD, (2014), The Butcher I Marseille 2013', Friche Belle de Mai, Marseille, FRA (2013), Cradle to Cradle, Kunstverein, Ludwigsburg, DEU (2012), Installation Saucisson, Migros Museum, Zürich, CHE (2012), Infernopolis, Submarine Wharf, in association with Boijmans Museum and - Port of Rotterdam, SlaveCity, GEM, Den Haag, NLD (2011), Cradle to Cradle – Kunstraum Innsbruck, Innsbruck, AUT (2010), Atelier Van Lieshout, Museumsquartier Mumok, Vienna, AUT (2010), RDM in association with Boijmans Museum and - Port of Rotterdam, Rotterdam, NLD (2010), Motel Bochum', Cultural Capital of Europe, Bochum, (2010), Die Stadt der Sklaven, Museum Folkwang, Essen, DEU (2008), Der Disciplinator, Museum for applied arts, Vienna, AUT (2005)...

**Selection of group exhibitions:** Radical Seafaring, Parish Art Museum, Water Mill, New York, USA (2016), Domaine Du Muy, Parc de Sculptures Contemporaines, FRA (2016), Haar!, Centraal Museum, Utrecht, NLD (2016), Goshka Macuga, To the Son of the Man who ate the Scroll, Fondazione Prada, Milan, ITA, ta.bu. Maison Particuliere, Brussels, BEL (2016), Silence out Loud, Museum Kranenburgh, Bergen, NLD (2016), Object Oblige, Verbeke Foundation, Kemzeke, BEL (2016), The Humanoids, Miami Beach Convention Center, USA (2015), Artists as Architects, MARTA Herford, Herford, DEU (2015), Vienna For Art's Sake!, Winter Palace, Belvedere, Vienna, AUT (2015), Blast Furnace, AVL-Mundo, Rotterdam NLD (2015), bFutur Archaic, Grand-Hornu Images, Hornu, BEL (2015)...

**Exhibitions at Galerie Krinzinger:** *Der Hausfreund*, (solo, 2016/17), *Tempel* (solo, 2014), Atelier van Lieshout, *Das Leben*, (solo 2008), *'Zwang'*, (solo 2004), *'Politically Correct? Dutch!'*, (group 2002)