New Tribal Labyrinth offers a survey of works from the eponymous on-going project by Atelier Van Lieshout.

New Tribal Labyrinth reflects on our extremely advanced and complex society, in which over-consumption and limited raw materials play a crucial role. In AVL’s vision, this will lead to conflict and the subsequent emergence of a new world order, with groups of people organizing themselves in tribes instead of nation-states. This new tribal world will see a return to farming and industry - which currently both have been banished from our society - and a re-establishment of our relationship with materials which now has been lost.

A selection of works from New Tribal Labyrinth were presented in the exhibition Manufactuur at Grimm Gallery in 2012.
NEW TRIBAL LABYRINTH
ATELIER VAN LIESHOUT
NEW TRIBAL LABYRINTH

Published on the occasion of the dual exhibition Manufactuur / Slave City November 2012 - February 2013 at Grimm gallery in Amsterdam.

Dominic van den Boogerd
Tom Morton
# CONTENTS

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>p. 19</td>
<td>WAITING FOR THE BARBARIANS</td>
<td>Introduction by Tom Morton on Manufactuur.</td>
</tr>
<tr>
<td>p. 27</td>
<td>MANUFACTUUR</td>
<td>Images from the exhibition at GRIMM’s Frans Halsstraat gallery.</td>
</tr>
<tr>
<td>p. 84</td>
<td>HOME MADE</td>
<td>Dominic van den Boogerd on Atelier Van Lieshout’s New Industrial Revolution.</td>
</tr>
<tr>
<td>p. 95</td>
<td>THE NEW TRIBAL LABYRINTH SERIES</td>
<td>Works categorized by the three pillars: industry, farms and tribes.</td>
</tr>
<tr>
<td>p. 143</td>
<td>SLAVE CITY</td>
<td>Images from the exhibition at GRIMM’s Keizersgracht gallery.</td>
</tr>
<tr>
<td>p. 198</td>
<td>BIOGRAPHY</td>
<td>Education</td>
</tr>
<tr>
<td>p. 211</td>
<td>COLOPHON</td>
<td></td>
</tr>
</tbody>
</table>
WAITING FOR THE BARBARIANS
Released in springtime of Ronald Reagan’s first presidency, the 1982 fantasy film Conan the Barbarian opens with the words ‘That which does not kill us makes us stronger’ – a paraphrasing of a famous passage in Friedrich Nietzsche’s Twilight of the Idols (1888). Within minutes, the title character’s parents are put to the sword, and he is taken into slavery, where he spends his childhood and adolescence chained to the ‘Wheel of Pain’, a huge spoked mill he must push around the same circuit day after day, year after year, stopping only to eat and sleep. The Wheel’s purpose is to reduce the complex human subject to a simple biological battery, a power source to be slowly and inexorably depleted, but this experience does not break the Barbarian, but rather remakes him.

By the end of the sequence, his exertions have transformed him from a weedy kid into a muscular übermensch played by Arnold Schwarzenegger, the body builder, Late Capitalist action hero, and future Republican Governor of California. Soon, Conan is bought as a gladiator, wins his freedom in the arena, and begins the long and bloody journey from roving adventurer to king of the known world. Conan the Barbarian, like the American myth of Manifest Destiny, is a narrative in which increases in freedom, wealth and dominion walk hand in hand. Having escaped the mill, our hero never looks back.

A device very much like the ‘Wheel of Pain’ also appears in Atelier Van Lieshout’s new installation Manufactuur (2012). Here, we are presented with a seventeen-metre-long saw-mill, driven solely by human effort, that is located in a wooden ‘farm house’ that also contains handmade items of furniture, drawings, and sculptures. Part of AVL’s ongoing series New Tribal Labyrinth (2010-date), these works suggest a coming age in which industrial production, long in decline in the West, has made a comeback of sorts. In this sci-fi scenario, tribal groups in the former First World build their own mills, looms, forges and refiners, in an echo of their 19th century forebears. The sons and daughters of viral marketing experts and franchise coffee house baristas, the individuals that power Manufactuur’s sawmill inhabit a planet in which population growth, resource scarcity, and environmental depredation have made a reliance on early 21st century models of global trade untenable. Self-sufficiency is the watchword – must be the watchword – in such straightened times.

If the (post-apocalyptic) future of New Tribal Labyrinth is full of privations, not least a seeming absence of digital technology, it is by no means a wholly unhappy place. Unlike the ‘dark satanic mils’ of the Industrial Revolution, or the contemporary Foxconn factory complex in Shenzen, China, where ‘suicide nets’ have been installed beneath the workforce’s dormitory windows, Manufactuur is not a site of exploitation, or alienation. Rather, it is somewhere that celebrates, and even fetishizes, repetitive physical labour. Constructed from bare wooden planks like a sauna or a fashionable summer house, it is fitted with mirrors so that the workers operating the mill’s spokes might admire their glistening muscles as they strain and push, as though they were not labourers at all but pumped up gym rats, the descendants of Arnie himself. Equally, the nearby armchairs suggest the presence not of a tyrannical overseer, but rather of visitors who have dropped into the ‘farmhouse’ to enjoy the spectacle of healthy bodies exerting themselves for the betterment of the tribe - surely those who toil at the mill enjoy considerable prestige, even perhaps enviable sexual perks? Unusually for an industrial space, Manufactuur also plays home to several sculptures, which morph between anvils, funnels, and human heads. We might interpret them as folk icons, or perhaps monuments to the manufacturing process (the mastery of metal smelting and casting would, I imagine, give the tribe much cause to celebrate), or else perhaps simply as a reminder to the millworkers that labour may be expended not only in pursuit of our practical needs, but also in pursuit of the numinous.
The series *New Tribal Labyrinth* reflects on our extremely advanced and complex society in which overconsumption and limited raw materials play a crucial role. Atelier Van Lieshout suggests an alternative world order in which the new tribal society will see a return to a simple and self-sustaining way of life.

For the exhibition *Manufactuur* at Grimm, Atelier Van Lieshout transformed the gallery space into the interior of a manufacturing space. The usually white cube interior of the exhibition space is transformed with wooden boards and it houses solely handmade works from the *New Tribal Labyrinth* series, including a seventeen meter long sawmill that is powered by human muscle strength inside the attached treadmill.
Funnelhead Degas / 2012 / Bronze / 37 x 40 x 24 cm

Intelligence / 2012 / Bronze / 66 x 55 x 69 cm
Barbaar / 2012 / Aluminium / 70 x 30 x 58 cm
Everyone's Plough / 2012 / Metal, wood / 267 x 104 x 108 cm
Tribe / 2011 / Fiberglass / 90 x 90 x 250 cm
Donut / 2012 / Steel / 59 x 59 x 42 cm

Donut / detail
Model La Machine Celtificate | 2012 | Metal, wood, rope | 32 x 15 x 27 cm
La Machine Cellulaire / 2012 / Metal, wood, rope / 159 x 71 x 135 cm
Funnelhead / 2012 / Bronze / 50 x 68 x 30 cm

Broaching Machine / 2012 / Ink, pencil on paper / 40 x 30 cm
Maunufactuur

Cristal / 2012 / Fiberglass / 65 x 65 x 97 cm

Chain / 2008 / Woodblock print on canvas / 180 x 200 cm
56 ManuFuctuur

Saw Mill / 2011 / Ink, pencil on paper / 40 x 30 cm

Mondrian / 2012 / Steel, wood / 180 x 98 x 190 cm
Forging Hammer / 2013 / Ink, pencil on paper / 30 x 40 cm
Farm / 2011 / Ink, pencil on paper / 40 x 30 cm

Wervel / 2012 / Fiberglass / 90 x 90 x 256 cm
Funnhead / 2012 / Bronze / 44 x 38 x 40 cm
Funnelhead / 2012 / Bronze / H 47 x W 45 x D 30 cm

Gastronomy / 2012 / Ink, pencil on paper / H 40 x W 30 cm
Cow / 2011 / Fiberglass / 355 x 325 x 33 cm
Time line / 2010 / Ink, pencil on paper / 40 x 30 cm
Crisp / 2012 / Wood, spray paint / 71 x 66 x 77 cm

Blue Magic / 2012 / Wood, spray paint / 91 x 81 x 74 cm
Pudding / 2012 / wood, spray paint / 60 x 80 x 72 cm
Time Line / 2010 / ink, pencil on paper / 40 x 30 cm
Kissing Chair / 2012 / Wood, spray paint / 79 x 71 x 53 cm

Spinning Jenny / 2012 / Ink, pencil on paper / 40 x 30 cm
One of the central pieces in the 2012 installation, Maquette, in the Grimm Gallery is a more than seventeen-metre-long saw. This handmade tool is driven by muscle power. Depending on the desired power, between four and sixteen people can get onto a giant treadmill, which sets the saw in motion through a system of shafts and bands. Tree trunks, travelling along rails, can be converted into planks in this way. The treadmill is the saw’s motor, a central force which can also be hooked up to other machines. Everything in Maquette is homemade. It is a temple of craftwork and industriousness.

Like all of AVL’s works, Maquette is part of a group of artworks with a thematic connection; in this case the New Tribal Labyrinth, a series which has been steadily growing since 2010. The sculptures, machines, models and drawings in this group represent an alternative society in which industrial production has been restored. ‘The New Industrial Revolution’, Joep van Lieshout calls it. ‘Everything in our society which has to do with physical labour, with pollution, dirt and sweat has been relocated to Eastern Europe and Asia where wages are lower. What is left over in the western world are service providers, middle men, people who don’t produce anything concrete themselves.’ In New Tribal Labyrinth, I imagine how people in tribal communities reclaim production and re-invent the instruments of the industrial revolution. ‘The sawmill, the loom, the forge: AVL’s machines pay tribute to a lost industry. With its conversion of trees to planks, the saw is a symbol of cultivating the wilderness, or in other words, of ordering chaos. It is about a deeply human urge which is perhaps best described in Daniel Defoe’s Robinson Crusoe (1719). The novel is an account of a shipwrecked man who finds himself on an uninhabited tropical island where, in order to survive, he has to learn how to provide for himself. He builds a primitive house from the remains of the ship, he cultivates grain, learns pottery and goat breeding, designs a calendar. Crusoe, in his successes and fail-
ures, creates a culture which is a distant reflection of the European civilisation he was forced to leave behind. When he gets company in the form of Man Friday, he even writes a constitution and regulates trade: the ground figures of every economic system.2

If Robinson Crusoe is a parable of colonialism, written when the British Empire was on the ascendant, AVL’s New Tribal Labyrinth reflects the decline of the hyper-complex society of the western world. Our society is governed by rules and regulations, by laws, statutes, ordinances, guidelines and directives. Absolutely everything is regulated. Nevertheless, the rapid exhaustion of natural resources, the world population explosion (two billion more by 2050) and the climate change threatening agriculture are all left unimpeded. Despite of all the precautions and measures, we are heading for an ecological disaster.

The imaginary world of New Tribal Labyrinth returns to a more simple, self-sufficient way of life, without rules, close to nature. Heavy physical labour and deprivation, inextricably bound up with our high standard of living are no longer obscured or ‘outsourced’, as it is called, but regain a central role in our daily struggle to exist. The herocis of the body, now only manifest in sport (Sportopia, 2002) make a re-entry into our daily work. If it is up to AVL, we will all become self-sufficient and take care of our own needs like new Robinson Crusoes. AVL’s machines equip us for future survival.

The brand new sawing machine is a variant of Sawing Machine (1999), part of the renowned, alternative commune AVL-Ville (2001), which existed for a short time in the Rotterdam docks. The saw’s engine came from Joep van Lieshout’s Honda motorbike. The new saw runs on manpower. Both saws represent the same representation of man: the future belongs to homo faber, the maker, popular amongst anarchists and Marxists for good reason.

Herein lies a parallel with a trend which seems to have been taking shape in the western world since the global financial crisis of 2008: a growing realisation that the economy can no longer be based on the service sector alone. A sizeable financial sector has turned about to be too big a risk for the economy. The better things are on Wall Street, the worse this is for industry. Hence the revaluation of what has become known as the manufacturing industry. Hans Schenk, professor of Economics at the University of Utrecht, speaks of a ‘production revival’.3 Barack Obama, ministering angel of General Motors, champions a ‘renaissance in American manufacturing’. His new mantra is just three words long: Made In America.

Hampering the resurrection of the manufacturing industry in the west is the alarmingly high price of labour. Making goods by hand is barely remunerative. AVL’s unique chair designs, included in Manufactuur, make that clear. Because handcrafting only covers its costs when it takes as little time as possible, each chair has to be completed at top speed. Hence the coarse styling and crude finishing, qualities which we only used to see previously in products from developing countries. When you look at the chairs, you can almost feel the splinters.

There is an echo of the 19th century English Arts & Crafts Movement in AVL’s call for a rehabilitation of the self-produced. This movement, based on the ideas of writer and artist John Ruskin, had a great aversion to the cheap and nasty mass products spawned by industrialisation. Arts & Crafts extolled the simple beauty of objects crafted according to traditional methods. The idea was to reforge the links between art, handcraft and design. What’s more, art shouldn’t only be beautiful and useful but should also serve an improved society, social justice and good housing. William Morris, one of the movement’s leading lights, excelled in well-designed furniture and books, in stunning wallpaper and attractive cutlery. The irony was that his handsome designs were so expensive that only the rich elite could afford them.
Like the Arts & Crafts movement’s desire to protect traditional handicrafts from increasing mass production, AVL’s aim is to rehabilitate a languishing industry. An important element in New Tribal Labyrinth is AVL’s recreations of industrial machines, such as the refinery (Naphta Cracker, 2012) and the loom (La Machine Célibataire, 2012). These are hand-made, imaginative reconstructions of important technological inventions. Their designs are linked to their functions, without the machines being necessarily serviceable. Ruskin’s guidelines from his The Seven Lamps of Architecture (1849) are followed nevertheless: the ambition to carry out the work well regardless of the work itself, a preparedness to tackle problems, find solutions and learn from mistakes, the desire to experiment, an attention to detail, an eye for ornament. The sculptural machines have been designed by trial and error, without any preparatory sketches. It is a type of manufacturing in which thinking and doing have become one and the distance between designer, maker and user is as small as possible.

The synthesis between man and machine or rather, man as a will-less part of the system, is something AVL previously elaborated on in Slave City (2005-2009), an urban development plan for an imaginary city of 200,000 inhabitants, based on economic calculations. A selection of the extensive series of scale models, sculptures, tables and drawings, previously shown in the Folkwang Museum in Essen (2008) and the Winitzovod Centre for Contemporary Art in Moscow (2009), is now on display in Grimm’s second gallery space. Slave City warns what we can expect when the rationality of maximum profit is radically and consistently enforced without any moral scruples. The city has an extensive infrastructure of call centres, universities, brothels, health centres, slaughterhouses, power stations, farmland and museums. Within this infrastructure, man is reduced to a slave of the system, only suited to labour, a supplier of excrement for the production of bio-gas and organs for transplantation.

Slave City is a grotesque caricature of the Excel spreadsheet society, always chasing greater efficiency. It is strange that this morbid, urban nightmare is dedicated to self-sufficiency, sustainability and environmental awareness. This contradiction between positive and negative, between the logic of the system and the irrationality of its consequences, characterises much of AVL’s work.

Not only industry is disappearing from the western world, the same is true of agriculture, gardening, cattle breeding and fishing. Agriculture, once the foundation of the community and crucial to food production, has become segregated from our daily lives. The alternation of night and day has become completely irrelevant in the 24-hour economy of our cities. Vegetables and fruit are always available in the supermarkets, whatever the season. The advanced food industry has rendered us oblivious of the origin of our meals, of the dogged cultivation of the earth.

New Tribal Labyrinth contains several artworks which explore the typology of the farm. The prelude to this group of works is The Farm (2011), a hanging sculpture made of polyester. The work consists of scale models of various kinds of farms from different historical periods lumped together; types include the cave dwelling, the medieval brick noggin farm, the modern farm company of the post-war reconstruction period and the contemporary mega-stables. Future prototypes, such as an insect farm, are also included. Several of these have been or will be produced on a life-sized scale. The intention is that they will be joined together in due course through corridors, doors and tunnels to create a giant labyrinth. This will give rise to a journey through time and agricultural values such as self-sufficiency, family bands, the cultivation of nature and rituals.

The Hagioscoop (2012), temporarily on show on the Museumplein during the exhibition at Grimm, is based on a farm from the beginning of Christian era, with a nod to the Holy Family. It has been built in the form of a cross, with a kitchen, bedroom, workshop and stable. The interior can be viewed from the out-
side through small windows. The title references the peepholes in some Dutch churches through which lepers and prostitutes could view the Mess from the outside. The Hagioscoop shows a kind of household management which no longer exists in the western world, the kind of teamwork in which humans and animals live together in essential, perhaps even sacred, harmony with nature.

Insect Farm (2012), on the other hand, is a model of a futuristic farm. It is a high tech production unit made out of aluminium, suitable for farming insects. Eighty percent of the world’s population eats insects. Cinemas in Colombia don’t sell popcorn but roasted parsnip ants. Rice with boiled wasps is considered a delicacy in Japan. Around 1,400 types of insects are edible, including grasshoppers, caterpillars and mealworms. Because insects reproduce so quickly and don’t require much cultivation space, water or food, this lower animal species is a good alternative for meat and fish. Insects are rich in protein but also in fatty acids, vitamins and minerals. Entomophagy (eating insects) is the most efficient answer to the urgent issue of how to feed the growing world population without further harming the environment.

Agriculture and food production are themes which have already come up in AVL’s work. Pioneer Set (1999), for example, is a fully-equipped, pre-fabricated farm which fits into a shipping container, enabling its owner to support himself by starting a farm, including private home, stables, chicken coop and pigsty, at any desired location. The DIY farm appeals to the nostalgic and romantic longing to escape the constraints of our over-regulated society and return to the freedom of nature. Building on Pioneer Set, New Tribal Labyrinth reflects recent changes in our thoughts about agriculture and nutrition, summed up by Louise Fresco as ‘the shrinking paradise’. In her book Hamburgers in Paradise: Food in Times of Shortage and Abundance (2012), she writes that man’s ability to dominate nature has always been seen as a sign of power. It is the way man has been able to control his own fate. A good harvest was once considered a divine blessing, which should be evoked by repeatedly honouring the gods. In a secular society, god is replaced by technology. Irrigation systems mean that we are no longer dependent on the whims of the weather gods. Plagues of insects, that old testament divine wrath, can be simply treated with chemicals. The Industrial Revolution only accelerated and perfected our domination of nature. Heavy work was mechanised, meaning that more land could be cultivated and more food could be transported faster and for larger distances. Artificial fertilizers multiplied the yields; refrigeration and preserving techniques increased the shelf life and availability of food. All of this is profit.

According to Fresco, the flipside of this success are our sombre reflections on the ‘guilt’ of humans who have irreversibly interfered with planet earth’s ecosystem. Mega-stables produce fat and calorie-rich food by raising large numbers of animals with hormones and antibiotics. Thanks to the use of pesticides, crops are genetically modified and grown on ever larger scales. Greenhouses cause irreversible climate change and now that the fishing stocks have been decimated, fish is increasingly farmed for consumption. We have known about deforestation, lakes drying up, animal species threatened with extinction, melting icecaps and polluted rivers since the Club of Rome report in the 1970s. Fresco calls it the ‘new original sin’: ‘In the past we were sinners because we had been driven from paradise, now we are sinners because we were born in paradise.’

We try to alleviate some of the guilt by appreciating nature in a new and different way. Nature is no longer a primal force to be tamed, but something we should cherish and protect, which we should make space for by giving back fertile land. Keeping agriculture and nutrition as natural as possible is particularly important in a high-tech society, since everything that is natural is healthy and good. People like to point to the traditional farming communities presumed to be closer to
Mother Nature in this, but respect for nature in traditional farming communities is fundamentally different from its idealisation in modern cities. The farmer must extract the harvest by fertilising and irrigating agricultural land, and by heavy labour and the sweat of his brow, and by sometimes, literally, making sacrifices to higher powers. This respect for nature was born from necessity, from the fear of failed harvests and natural catastrophes.

The return to nature in New Tribal Labyrinth has thus a clear spiritual dimension. Not only do the requisite tools for cultivating the land turn up, such as the plough, (Everyone’s Plough, 2012), but also the idols meant to curry favour with the gods. Tribe (2011) and Block (2011), for example, are monochrome sculptures, both taller than a man, non-descript idols in which organic and geometric forms are combined. The fact the sculptures give the impression that they might serve as console table or item of furniture puts any too mystical claims for these totems of the future into perspective.

Whether these totems are going to protect us from ecological disasters remains to be seen. At the end of the day, artworks are only symbolic gestures which naturally cannot preclude the fact that our current lifestyles of ever increasing consumption will reach their limits. At a certain point, the growth will have to stop and the system will collapse. There are indications which point to a growing realisation of the need for self-sufficiency.5

A few people work together for the collective production of sustainable energy by using solar panels and windmills. These are corporations of limited size with local roots, they are based on trust, making it possible to grant each other assurances. Consumers become producers. It is as though the best of capitalism and communism have come together: everyone is an entrepreneur, everyone shows solidarity. Nowhere are these stimulating future scenarios better visualised than in New Tribal Labyrinth.

5. See the documentary Power to the people’, Tegenlicht, 8th October 2012
Atelier Van Lieshout’s alternative world order, inhabited by imaginary tribes, will see a return to farming and industry, which currently both have been banished from our society, and a re-establishment of our relationship with materials, which now has been lost. Rituals will be re-valued, and shall play an important role in society once more. The object in New Tribal Labyrinth can be divided amongst the three pillars of this new society: Industry, farms and tribes.
New Tribal Labyrinth - prologue

WWI / 2012 / Fiberglass / 415 x 350 x 330 cm
New Tribal Labyrinth - prologue

WWIII / 2011 / wood, metal / 1300 x 600 x 350 cm
Nasha Cracker / 2010 / 34w / 550 x 375 x 185 cm
Blast Furnace / 2013 / Construction

Blast Furnace / 2013 / Wood, metal / 1800 x 1000 x 1050 cm / Installation view at La Friche Belle de Mai, Marseille. Courtesy of Sextant et plus
New Tribal Labyrinth - Industry

Blast Furnace / 2013 / Wood, metal / 1800 x 1000 x 1050 cm / Installation view at La Friche Belle de Mai, Marseille. Courtesy of Sextant et plus.
Model Saw Mill / 2013 / Steel, artificial leather, wood / 174 x 47 x 24 cm

Strongman Slow Down Road / 2012 / Steel, fiberglass / 40 x 30 x 40 cm
New Tribal Labyrinth - Farms

Hagioscope / 2012 / Interior details
New Economic - Farms

Hagioscoop / 2012 / Fiberglass / 150 x 1000 x 350 cm

Hagioscoop / Interior detail
New Tribal Labyrinth - Farms

Insect Farm / 2012 / Aluminium / 700 x 210 x 300 cm and 400 x 210 x 300 cm.
New Tribal Labyrinth - Farms

Insect Farm / 2012 / Interior detail

Insect Experimental Breeder / 2012 / Wood, plexiglass / 280 x 70 x 160 cm
A Strong Plow / 2013 / Steel / 100 x 260 x 70 cm
New Tribal Labyrinth - Farms

Saw Mill Cheese Maker / 2013 / Wood, metal / 1750 x 494 x 295 cm / Installation view at the Gemeentemuseum Den Haag, The Hague

See M+B Cheese Maker / 2013 / Detail
The Farm / 2019 / Fiberglass / 170 x 150 x 170 cm
New Tribal Labyrinth - Tribes

Temple / 2012 / Laid / 600 x 300 x 150 cm
Temple / 2012 / Installation view and interior detail

Beeld / 2012 / Fiberglas / 90 x 90 x 310 cm
Monument / 2012 / Fiberglass / 220 x 205 x 431 cm

Mother and child / 2012 / Fiberglass / 120 x 75 x 130 cm
Untitled / 2012 / Fiberglass / 200 x 98 x 196 cm

Monument / 2012 / Fiberglass / 220 x 205 x 431 cm
New Tribal Labyrinth - Tribes

Panta Rhei / 2011 / Fiberglass / 145 x 140 x 340 cm

Shrine / 2012 / Fiberglass / 105 x 62 x 192 cm
New Tribal Labyrinth - Tribes

Eenling / 2011 / Fiberglass / 70 x 45 x 235 cm

Buffel / 2011 / Fiberglass / 222 x 100 x 90 cm
The gallery space on the Keizersgracht was entirely devoted to Atelier Van Lieshout’s utopian urban project Slave City (2005-2009). In Slave City views on ethics, nutrition, environmental protection, organization, management and markets are being questioned and re-interpreted. The works in the exhibition show a city equipped with a highly modern infrastructure of universities, health centres, shopping malls, brothels, abattoirs, museums and other services. The sinister downside is that all the inhabitants of this imaginary city are slaves of a system that only serves to maximize its profits.
Watertower / 2006 / Fiberglass / 65 x 65 x 192 cm
Gascircuit on pedestal / 2007 / Foam, plaster / 212 x 93 x 198 cm
Generator on pedestal / 2007 / Foam, plaster / 92 x 35 x 110 cm
Minimal Steel with Red Lights / 2008 / Steel / 107 x 107 x 290 cm
Luxury Female Brothel Cut Away / 2007 / Fiberglass, plaster / 213 x 34 x 6 cm
Luxury Male Brothel / 2007 / Fiberglass / 85 x 68 x 15 cm
Model Male Brothel schematic / 2006 / Fiberglass / 70 x 76 x 102 cm
Mini Modular Brothel 20 Units / 2006 / Wood, steel / 120 x 120 x 270 cm
Mini Modular Brothel / 2006 / Wood, sheet / 120 x 120 x 270 cm
Residents / 2006 / Ink on canvas / 86 x 66 cm
Calliope Unit 6 / Steel / 71 x 53 x 170 cm
The Butcher / 2007 / Ink on canvas / 97 x 88 cm
Selector / 2008 / Ink on canvas / 250 x 150 cm
Model (Response) / 2006 / Fiber glass / 93 x 100 x 155 cm
The Mall schematic / 2008 / Ink and acrylic on canvas / 169 x 188 cm

The Mall of Babel / 2008 / Wood, foam, fiberglass / 205 x 210 x 237 cm
Hospital on stand 2006 / Fiberglass, steel / 77 x 77 x 187 cm
JOEP VAN LIESHOUT

Lives and works in Rotterdam since 1987

EDUCATION

1963, Ravenstein

Academy of Modern Art, Rotterdam

AWARDS

1987

Villa Arson, Nice

Ateliers ’50, Haarlem

1980-1985

1985-1987

1991

1992

1995

1996

1998

2000

2004

2008

2010

2011

2012

2013

2014

2015

2016

2017

2018

2019

2020

SELECTED SOLO EXHIBITIONS

2013

The Butcher I Marseille 2013, Friche Belle de Mai, Marseille, France

Unlimited Solo Presentation, Art Basel, Basel, Switzerland

Furniture III, Carpenters Workshop Gallery, Paris, France

2012

Manufacturer / Slave City, GRMM Gallery, Amsterdam, The Netherlands

Blast Furnace, Carpenters Workshop Gallery, London, U.K.

Agricola Nova, Deritten Hectare, Heeswijk-Dinther, The Netherlands

WWII, Salone del Mobile, Milan, Italy.

Cradle to Cradle, Kunstverein, Ludwigsburg, Germany.

Installation Saucisson, Migros Museum, Zurich, Switzerland.

Atelier Van Lieshout, Tim Van Laere Gallery, Antwerp, Belgium.

Tribe, Distrito Cuktra, Madrid, Spain.

De Kanibaal, Villa Zebra, Rotterdam, The Netherlands.

New Tribal Labyrinth, Gio Marconi Gallery, Milan, Italy.


Crade to Cradle, Kunstraum, Innsbruck, Austria.

Atelier Van Lieshout, Jousse Entreprise, Paris, France.

Motel Bochum, Bochum, Germany.

Atelier Van Lieshout, Muumoi, Vienna, Austria.

Furniture II, Carpenters Workshop Gallery, London, U.K.

Crade to Cradle, Winzavod, Moscow, Russia.

Artscape, Galeria Vartai, Vilnius, Lithuania.


Schtim Aussichten, Kunsthalle Goppingen, Goppingen, Germany.

Atelier Van Lieshout, Tim Van Laere Gallery, Antwerp, Belgium.

Das Haus, Ludwig Forum für Internationale Kunst, Aachen, Germany.

Wellness Skull, Kunst in Öffentlichen Raum, Vienna, Austria.

Board Room, Sandretto Foundation, Turin, Italy.

Slave City, Atelier Van Lieshout, Albion, London, U.K.

Atelier Van Lieshout, Jousse Entreprise, Paris, France.

Das Leben, Galerie Krinzinger, Vienna, Austria.

Die Stadt der Sklaven, Museum Folkwang, Essen, Germany.

Atelier Van Lieshout, The Mall, Distrito Cukastro, Madrid, Spain.


Furniture, Carpenters Workshop Gallery, London, U.K.

The Technocrat, MACRO, Rome, Italy.

The Board Room, Hayward Gallery, London, U.K.

Male Slave University, Gallery Bob van Orsouw, Zurich, Switzerland.

Female Slave University, Gio Marconi, Milan, Italy.

Slave City, Tanya Bonakdar Gallery, New York, U.S.

Atelier Van Lieshout, Slave City, Tim van Laere Gallery, Antwerp, Belgium.

Atelier Van Lieshout, Central del Arte, Guadalajara, Mexico.

Atelier Van Lieshout, Oficina para Proyectos de Arte, Guadalajara, Mexico.

Atelier Van Lieshout, Distrito Cuktra, Madrid, Spain.

Happy Forest, Klotter-Müller Museum, Otterlo, The Netherlands.

Der Disciplinar, Museum für Angewandte Kunst, Vienna, Austria.


Horny Skeleton, Tim van Laere Gallery, Antwerp, Belgium.


Humans, Machines and Body Parts, Gio Marconi Gallery, Milan, Italy.

Atelier Van Lieshout, Zwang, Gallery Krinzinger, Vienna, Austria.

Atelier Van Lieshout, Der Technokrat, Sprengel Museum, Hannover, Germany.

Atelier Van Lieshout, Beaumont public Gallery, Luxembourg, Luxembourg.

Teutopia, Munich, Germany.

Humans, Machines and Body Parts, Tanya Bonakdar Gallery, New York, U.S.

Atelier Van Lieshout, André Simoens Gallery, Knokke, Belgium.

Atelier Van Lieshout, Sportopia, Le Rectangle, Lyon, France.

The Technocrat/The Educaster, Centre d’Art Contemporain, Brétegny-sur-Orge, France.

SM. Galerie Fons Welters, Amsterdam, The Netherlands.

Muscles, Stedelijk Museum, Schiedam, The Netherlands.

Atelier Van Lieshout, Galerie Bob van Orsouw, Zurich, Switzerland.

Magazzino d’Arte Moderna, Rome, Italy.

AVL Franchise, OpenGLichimuseum Middelheim, Antwerp, Belgium.

Camer Art Centre, London, U.K.

AVL-Ville, Rotterdam, The Netherlands.

Atelier Van Lieshout, Gio Marconi, Milan, Italy.

Jack Tilton Gallery, New York, U.S.

Atelier Van Lieshout, PST, New York, U.S.

Galerie Fons Welters, Amsterdam, The Netherlands.

AVL Equipment, Transmission Gallery, Glasgow, U.K.

AVL-Ville, Festspiele, München, Germany.

Museum of Contemporary Art, Miami, U.S.

USF Contemporary Art Museum, Tampa, U.S.

The Contemporary Arts Center, Cincinnati, U.S., Museum für Gegenwartskunst, Zurich.
Switzerland, Centre d’Art et de Culture, Genève, Switzerland. 1988

1998

- Gallery Rolf Ricke, Cologne, Germany. Gio Marconi, Milan, Italy. The Good, the Bad and the Ugly, Rabastens, France. The Good, the Bad and the Ugly, Le Parvis, Ilos/Terbes, France. Modular Multi-Frauen-Betten, Sprengel Museum, Hannover, Germany.

1999

- Galerie Fons Wüsters, Amsterdam, The Netherlands. FIAC, Paris, France.
- Beyond Liaisons, World Jewellery Museum, Seoul, South Korea. Art-O-Rama I Marseille 2013, Friche Belle de Ma, Marseille, France.

2000

- Hotel Stories, CODA, Apeldoorn, The Netherlands. Mirages (Three), F93, Montreuil, France.

2001

- Galerie Bob van Oursouw, Zurich, Switzerland.

2002

- Galerie Roger Pailhas, Paris, France.

2003

- Galerie Fons Wüsters, Amsterdam, The Netherlands.

2004


2005

- Galerie Roger Pailhas, Paris, France.

2006


2007

- Galerie Roger Pailhas, Paris, France.

2008


2009

- Galerie Roger Pailhas, Paris, France.

2010


2011


2012


2013


2014


2015


2016


2017


2018


2019


2020

Beyond Eden, Paul Klee Zentrum, Bern, Switzerland.
Shaping a space III, Mario Sequeira Gallery, Braga, Portugal.
Leibesübungen, Vanun and Lassen in der Kunst, Kunsthalle Göppingen, Germany.
Utopia Transfer, Kiscelli Museum, Budapest, Hungary.

Hymns for Demons, Tim Van Laere Gallery, Antwerp, Belgium.
The Paderborn Mystery. Temporal Power and Divine Might, Paderborn, Germany.
VIT (A) RITI, Verbale Foundation, Kemzeke, Belgium.
Shadows in Paradise, Fort Napoleon, Ostende, Belgium.
Dutch Design. Milk Gallery, New York, U.S.
Estuaries. Nantes, France.
Commitment, Cultureel centrum Strombeek, Mechelen, Belgium.
Timertime, Triennale, Milano, Italy.
Beyond Borders. Galerie Steir-Semler Beirut, Lebanon.
Shanghai Biennale, Shanghai, China.
Cities, architecture and society, 10th International Architecture Exhibition, Venice, Italy.
Biennale D’Art Contemporain du Havre, Le Havre, France.
Lese-Strategie, alternative dell' abitare, PAC, Milan, Italy.
Beaufort 2006, Bredene, Belgium.
Science and Fiction, Mirakian Museum, Tokyo, Japan.
Sammlung MArTha Herford, Martha Herford Museum, Herford, Germany.
De Poetziezomers van Wouto, Wouto, Belgium.
Bar Rectum, Art Basel, Switzerland.
Triennal Yokohama, Yokohama, Japan.
...O Luna Tu..., Macro museum d’Arte Contemporanea Roma, Rome, Italy.
Wintergasten, De Zonnichof, Amersfoort, The Netherlands.

Ecological Urbanism, Harvard University, Cambridge, U.S.
Down to Earth, Cultureel Centrum, Strombeek, Belgium.
The Cassini Cruise, APPR, Maastricht, The Netherlands.
Islands and Ghetto’s, NGKi Kunststram, Krauburg, Bethans...
1989

1990
Stedelijk Museum, Amsterdam, The Netherlands.

1991
Kunstverein Düsseldorf, Düsseldorf, Germany.

1992
Kunstverein Recklinghausen, Recklinghausen, Germany.

1993
Galerie Jack Tilton, New York, U.S.

1994
Ateliers ‘63, Palais des Beaux Arts, Brussels, Belgium.

1995
Dutch Design Café, MOMA, New York, U.S.

1996
De kunst van het verzamelen, Palais des Beaux-Arts, Brussels, Belgium.

1997

1998
Wiener Sécession, Vienna, Austria.

1999
Kunstverein Heinsberg, Heinsberg, Germany.

2000
Het Gemeentemuseum, Rotterdam, The Netherlands.

2001
Big Funnelman, Breda (A27), The Netherlands.

2002
Equilibrist, Emporia Shopping Centre, Malmö, Sweden.

2003
Worm, interior for Cultural centre, Rotterdam, The Netherlands.

2004
De Onkropper, artwork in public space, Rotterdam, The Netherlands.

2005
Pink Giant, Nieuwegein, The Netherlands.

2006
Man and his Monkey, public space, Apeldoorn, The Netherlands.

2007

2008
Van Eden, artwork in public space, Maastricht, The Netherlands.

2009
Museum het Kruihuis, Den Bosch, The Netherlands.

2010
L’Absence, artwork in public space, Nantes, France.

2011
France.

2012
Tuin van Eden, artwork in public space, Maastricht, The Netherlands.

2013
Hoeve Organus, Zuiderzeemuseum, Enkhuizen, The Netherlands.

2014
Carretera de Agua, Zaragoza, Spain.

2015
Kunstverein Guswitz, Guswitz, Germany.

2016
Museo Luigi Pecci, Prato, Italy.

2017
Negen, Witte de With, Rotterdam, The Netherlands.

2018
Stedelijk Museum, Amsterdam, The Netherlands.

2019

2020

2021

2022

2023

2024

2025
1998

The Good, The Bad & The Ugly, Walker Art Center, Minneapolis, U.S.

A3 Mobile, private mobile studio, Maarssen, The Netherlands.

Bath Units, Gelredome Stadium, Arnhem, The Netherlands.

Sanitary Units, (architect Rudy Ricciotti), Ancienne Abbaye de Montmajour, France.

Stylos Bookshop, Delft, The Netherlands.

Reception Unit, FRAC Haute-Normandie, Rouen, France.

1999


Staircase, (architect Rudy Ricciotti), Aureol, France.

Van Lieshout’s Bar, Westfälisches Landesmuseum, Münster, Germany.


1996

Library, Alliance Française, (in collaboration with Jeroen Thomas, O.M.A.), Rotterdam, The Netherlands.

Entrance, Gallery Fons Welters, Amsterdam, The Netherlands.

Catereria, Centraal Museum, Utrecht, The Netherlands.

Reception-unit, Museum für Gegenwartskunst, Zurich, Switzerland.

Information-unit, Peter Pfrister Art Consultancy, Aarberg, Switzerland.

CASTMobiel, CAST, Tilburg, The Netherlands.

1995


Bussing Stations, for the catereria of the Museum of Modern Art, New York, U.S.

Bar Bandol, (architect Rudy Ricciotti), Bandol, France.

Gallery-unit, Gallery Bob van Orsouw, Zurich, Switzerland.

Reconstruction of offices and roof, Alliance Française, (in collaboration with Jeroen Thomas, O.M.A.), Rotterdam, The Netherlands.

4 Containerbars for the Museumpark (in collaboration with Marc Schenden, Jeanne Gang, Klaar van der Lippe), Rotterdam, The Netherlands.

Bars, Sanitary-units, Wash-stands, Grand Palais, (O.M.A./Rem Koolhaas), Lille, France.

Sanitary-units, Centraal Museum, Utrecht, The Netherlands.


Reception-desk, De Paviljoens, Almere, The Netherlands.

Office-unit for Gallery Fons Welters (in collaboration with Klaar van der Lippe), Amsterdam, The Netherlands.

Reception-unit for Jack Tilton Gallery, New York, U.S.

10 sculptures for a technical school, Gouda, The Netherlands.

A conceptual work of art for the GGD, Spijkenisse, The Netherlands.

Reconstruction of an Industrial Monument, Amsterdam, The Netherlands.


COLLECTIONS


Stedelijk Museum, Amsterdam, The Netherlands.

Centraal Museum, Utrecht, The Netherlands.


Bonnefantenmuseum, Maastricht, The Netherlands.


Centrum Beeldende Kunst, Rotterdam, The Netherlands.

CAST, Tiburg, The Netherlands.


Interpolis, Tilburg, The Netherlands.


Caldic Collection, Rotterdam, The Netherlands.

Centre Pompidou, Paris, France.

FRAC Languedoc-Roussillon, Montpellier, France.

FRAC Rhône-Alpes, Lyon, France.

FRAC des Pays de la Loire, France.

FNAC, Paris, France.

Les Abattoirs, Toulouse, France.

M.A.C., Marseille, France.

Fondation 93, Montreuil, France.

Museum Folkwang, Essen, Germany.

Ludwig Forum, Aachen, Germany.

K20 K21 Kunstsammlung Nordrhein Westfalen, Düsseldorf, Germany.

Faikenberg collection, Hamburg, Germany.

Sammlung Essl, Klosterneuburg, Germany.

Sprengel Museum Hannover, Germany.

Collection Marta Herford, Herford, Germany.

Centre of Contemporary Art, Castello di Rivara, Turin, Italy.

Prada Foundation, Milan, Italy.

GAM, Turin, Italy.

MACRO, Rome, Italy.

MOMA, New York, U.S.

Walker Art Center, Minneapolis, U.S.

Hall collection, Connecticut, U.S.

Z33, Hasselt, Belgium.

Verbeke Foundation, Kemzeke, Belgium.

Belgacom, Brussels, Belgium.

Sammlung E VN, Vienna, Austria.

MAK, Vienna, Austria.

Museum für Gegenwartskunst, Zurich, Switzerland.

The Henry Moore Institute, Leeds, U.K.

Museo Würth La Rioja, Agoncillo, Spain.
Couple / 2011 / foam, polurea / 207 x 105 x 130 cm
COLOPHON

ATELIER VAN LIESHOUT
Keileweg 18
3029 BS Rhoon
The Netherlands
Phone: +31 (0)10 244 0971
Email: info@ateliervanlieshout.com
Website: www.ateliervanlieshout.com

GRIMM GALLERY
Frans Halsstraat 26
1072 JR Amsterdam
The Netherlands
Phone: +31 (0)20 6752665
Email: info@grimmgallery.com
Website: www.grimmgallery.com

PUBLISHER
Frame Publishers

AUTHORS
Dominic van den Boogerd
Tom Morton

PHOTOGRAPHY
Diederik den Dikkenboer
Ieanchristophe Leff
Frans van Lokven
Gert-Jan de Rooij

Trade distribution USA and Canada
Consortium Book Sales & Distribution, LLC.
34 Thirteenth Avenue NE, Suite 101
Minneapolis, MN 55413-1007
T +1 612 746 2600
T +1 800 283 3572 (orders)

Distribution rest of world
Frame Publishers
Laan der Hesperiden 68
1076 DX Amsterdam
The Netherlands
www.frameweb.com
distribution@frameweb.com

PRINTING
D’Print

EDITING
Eva Caster
Charlotte Martens
Rokejo Meijerink
Marloos van Rossum-Willems

GRAPHIC DESIGN
Sebastiaan Brandsen

TYPEFACES
Acid Type by Stephan Baum
Aaux Pro by Neil Summerour

© 2014 Frame Publishers, Amsterdam, 2014
All rights reserved. No part of this publication may be repro-
duced or transmitted in any form or by any means, electronic or
mechanical, including photocopy or any storage and retrieval
system, without permission in writing from the publisher.

Whilst every effort has been made to ensure accuracy, Frame
Publishers does not under any circumstances accept responsi-
bility for errors or omissions. Any mistakes or inaccuracies will
be corrected in case of subsequent editions upon notification
to the publisher.

The Koninklijke Bibliotheek lists this publication in the
Nederlandse Bibliografie, detailed bibliographic information is
available on the internet at http://picarta.pica.nl

Printed on acid-free paper produced from chlorine-free pulp.
TCF □
Printed in Singapore
987654321