

NEW TRIBAL
LABYRINTH

ATELIER VAN LIESHOUT

FRAME

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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.

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Dominic van den Boogerd
Tom Morton

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

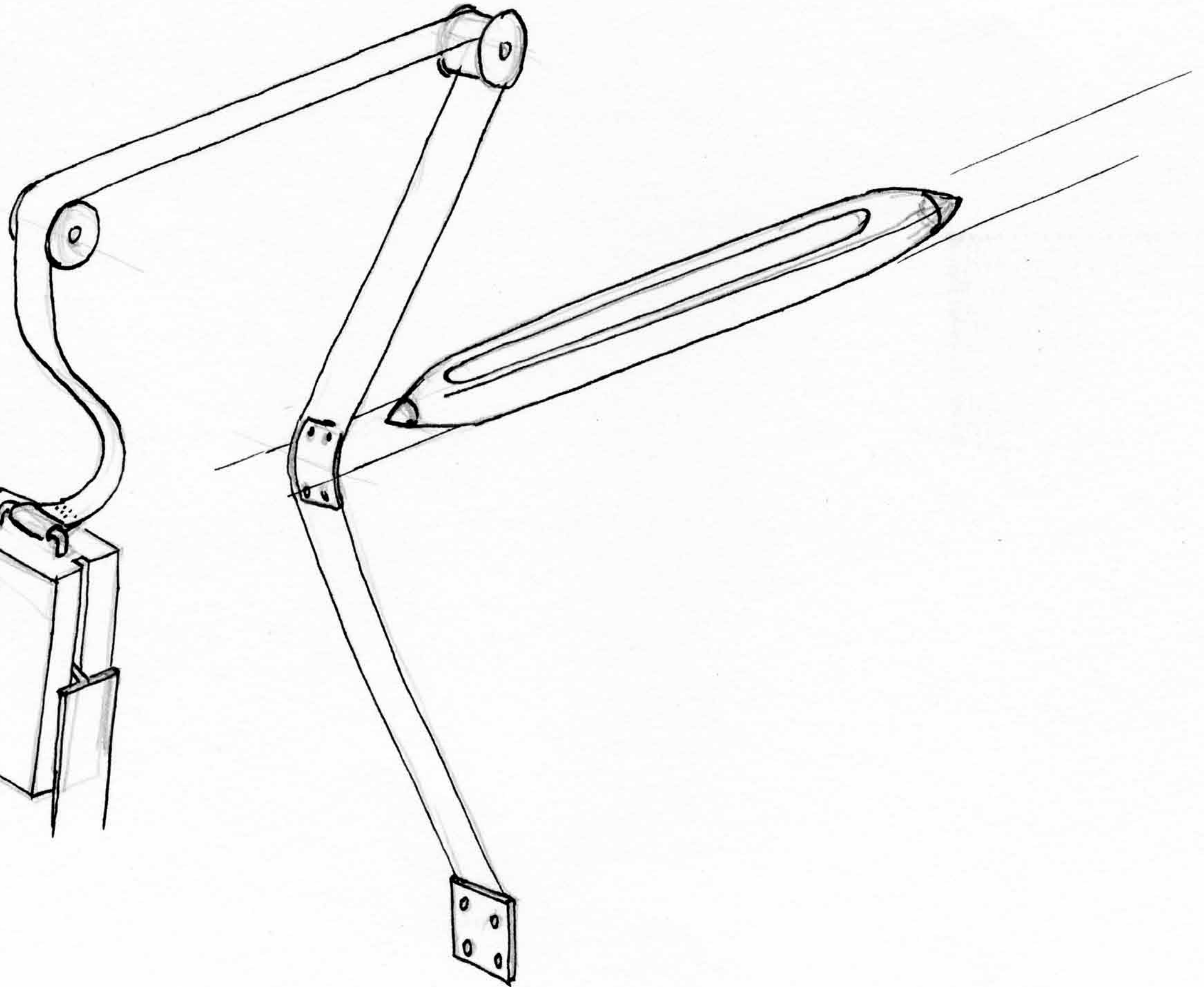
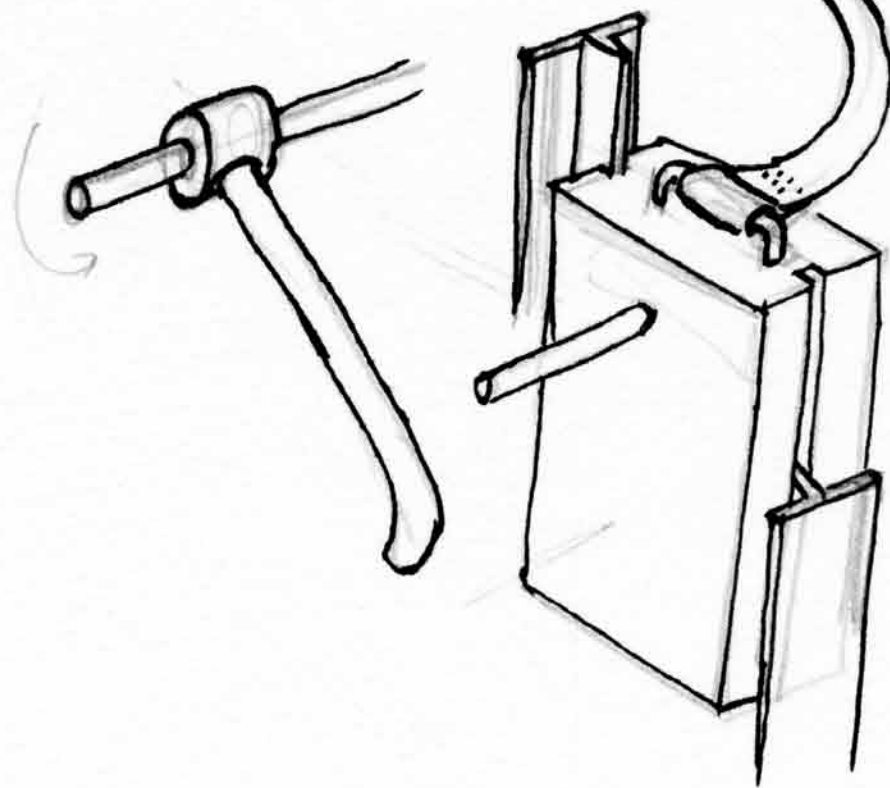


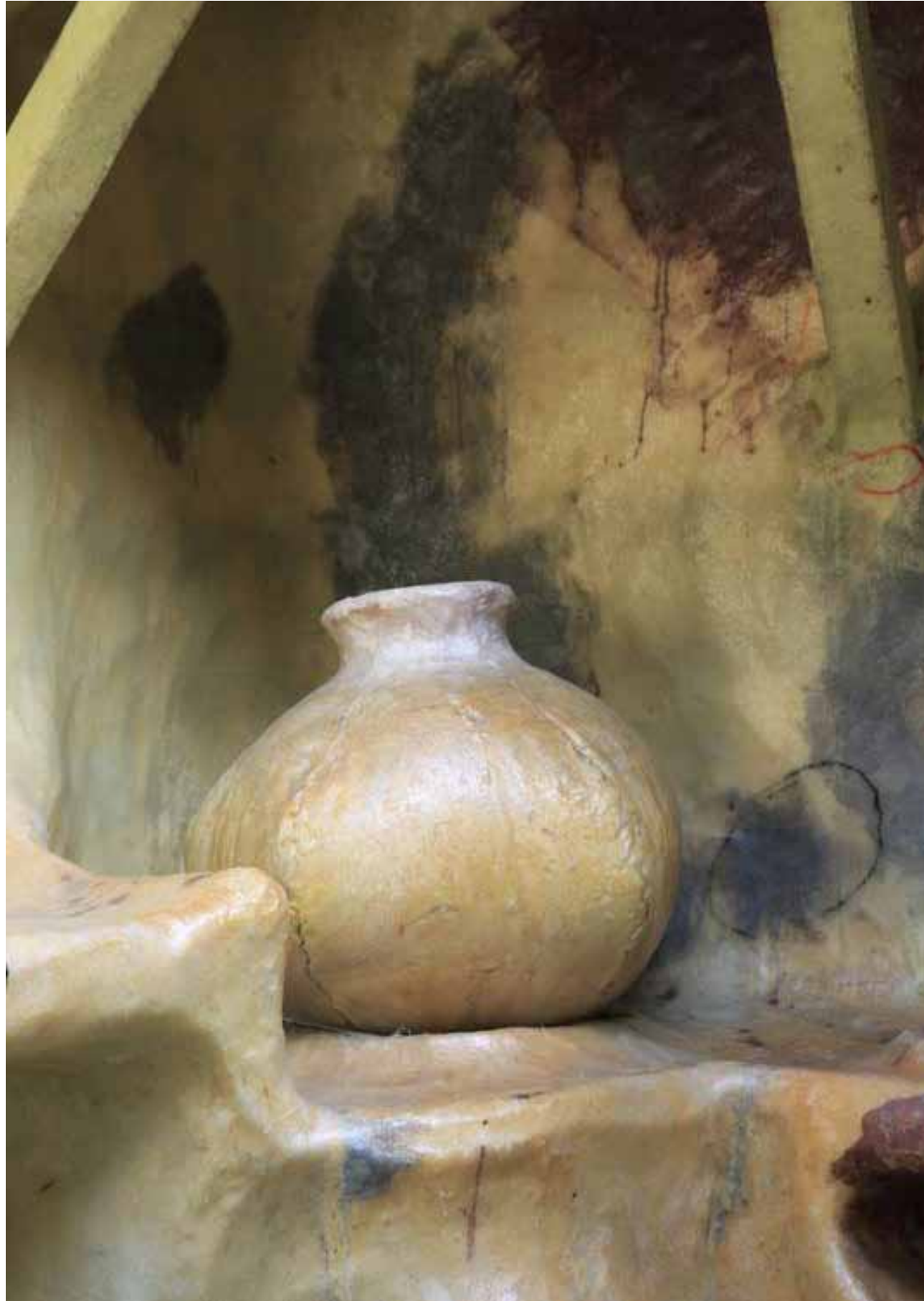
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WAITING FOR THE BARBAR- IANS

Tom Morton
on *Manufactuur*



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.

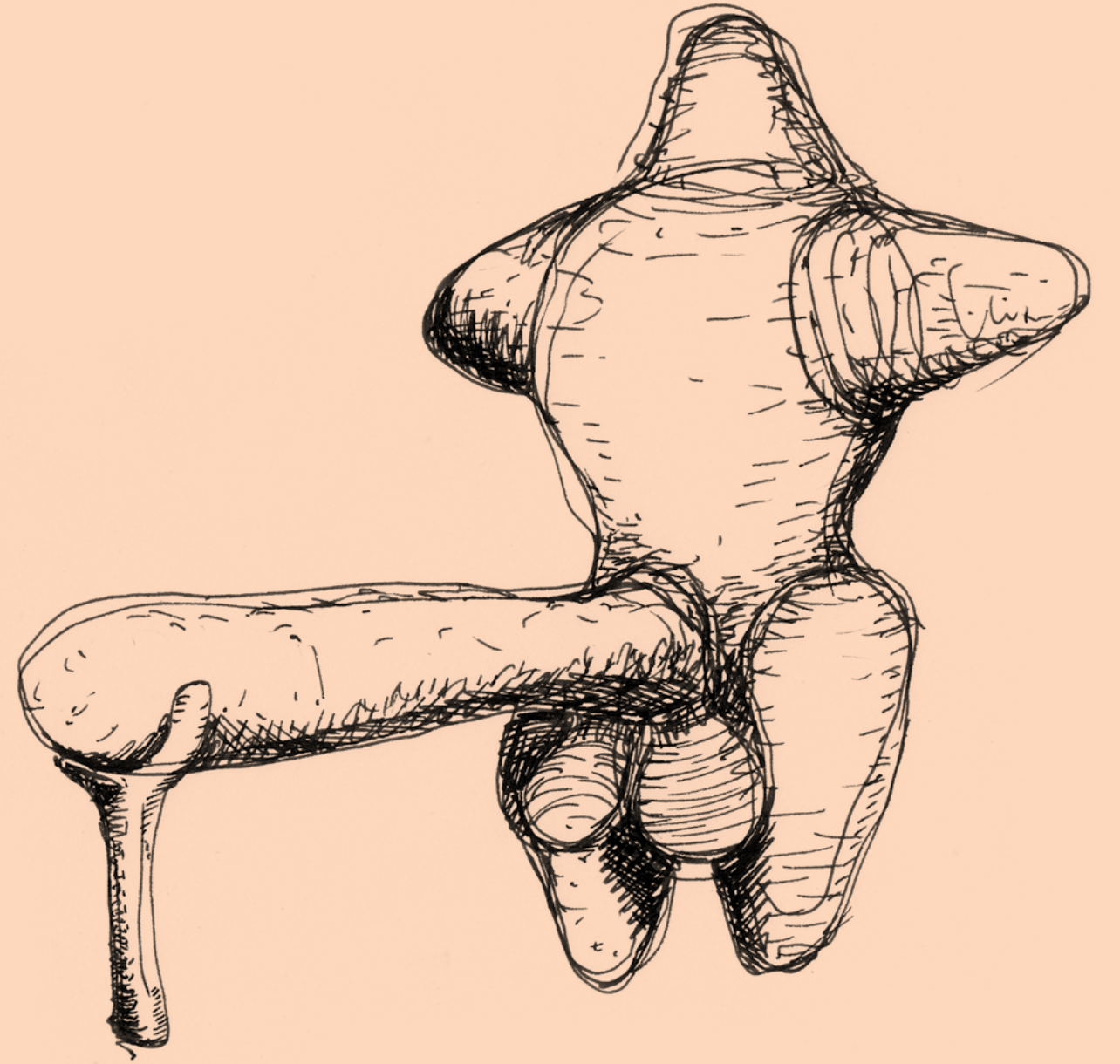
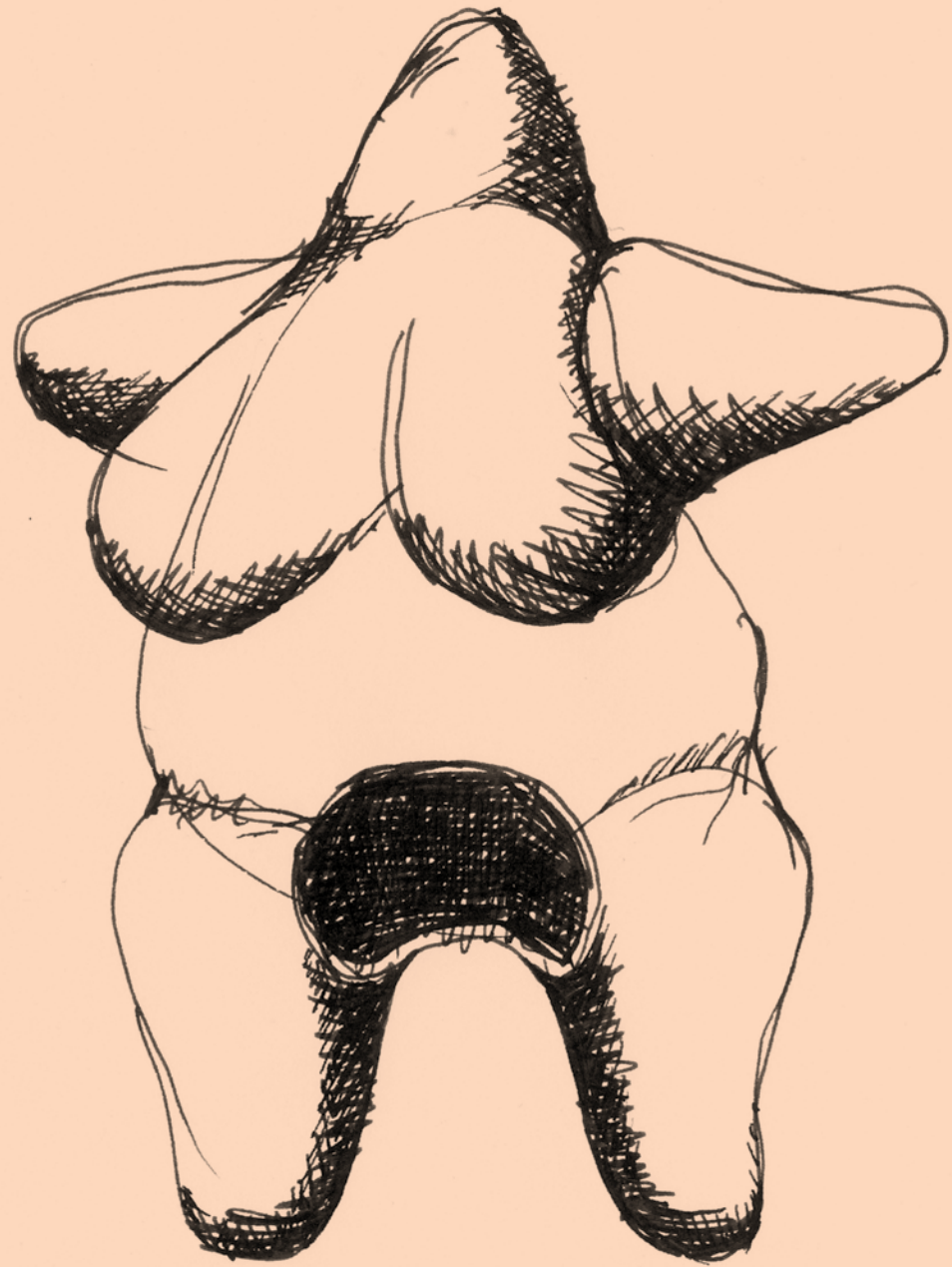
A device very much like the 'Wheel of Pain' also appears in Atelier Van Lieshout's new installation *Manufactuur* (2012). Here, we are presented with a seventeen-metre-long sawmill, driven solely by human effort, that is located in a wooden 'farm house' that also contains handmade items of furniture, 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 refineries, in an echo of their 19th century forebears. The sons and daughters of viral marketing experts and franchise coffee house barristas, 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

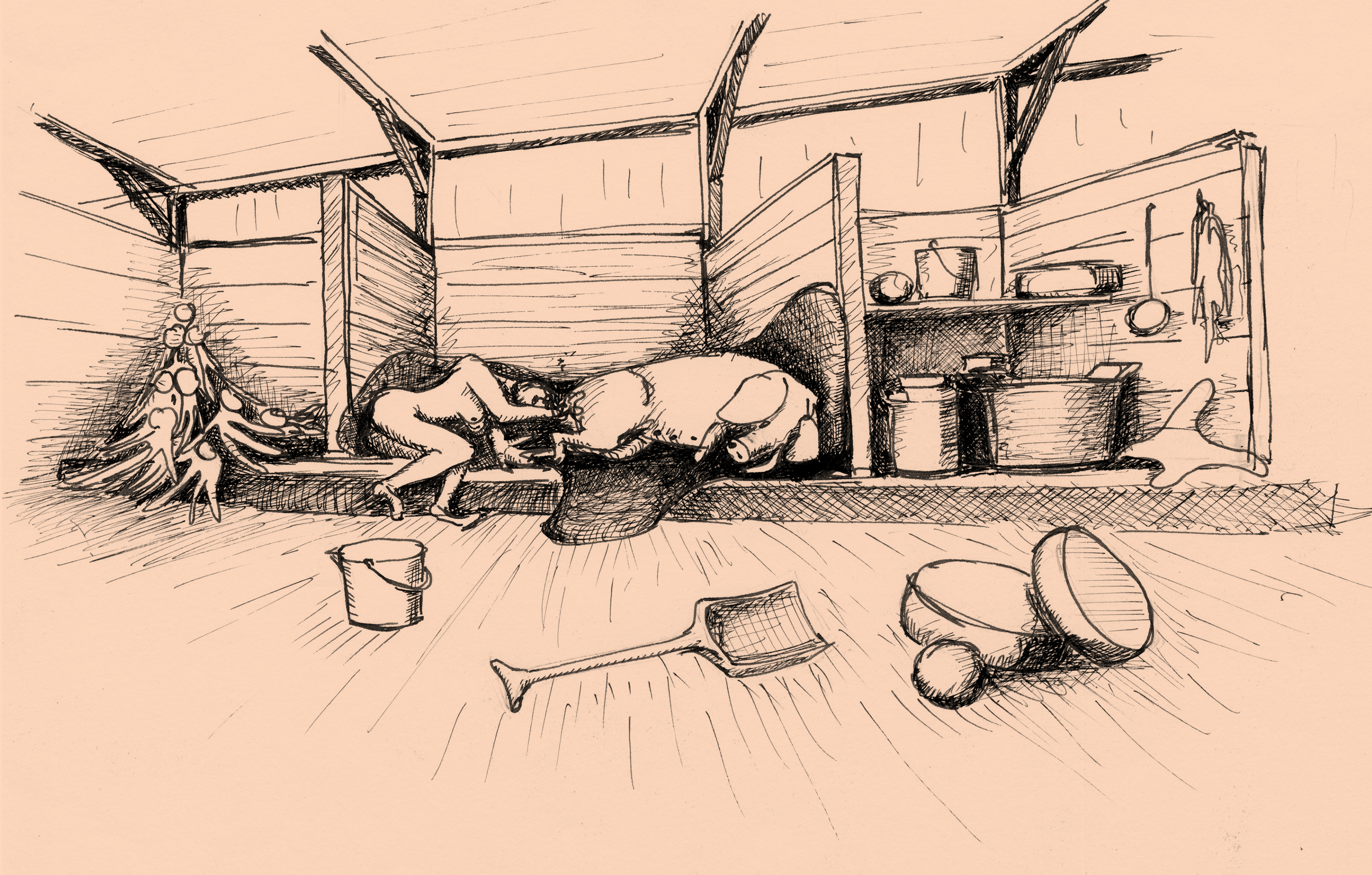


trade untenable. Self-sufficiency is the watchword - must be the watchword - in such straightened times.

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 mills' of the Industrial Revolution, or the contemporary Foxconn factory complex in Shenzhen, 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.







GRIMM GALLERY

FRANS HALSSTRAAT 26

NOV 2012 - FEB 2013

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.

MANUFACTUUR

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.













Funnelhead Degas / 2012 / Bronze / 37 x 40 x 24 cm

« *Intelligence* / 2012 / Bronze / 66 x 55 x 69 cm





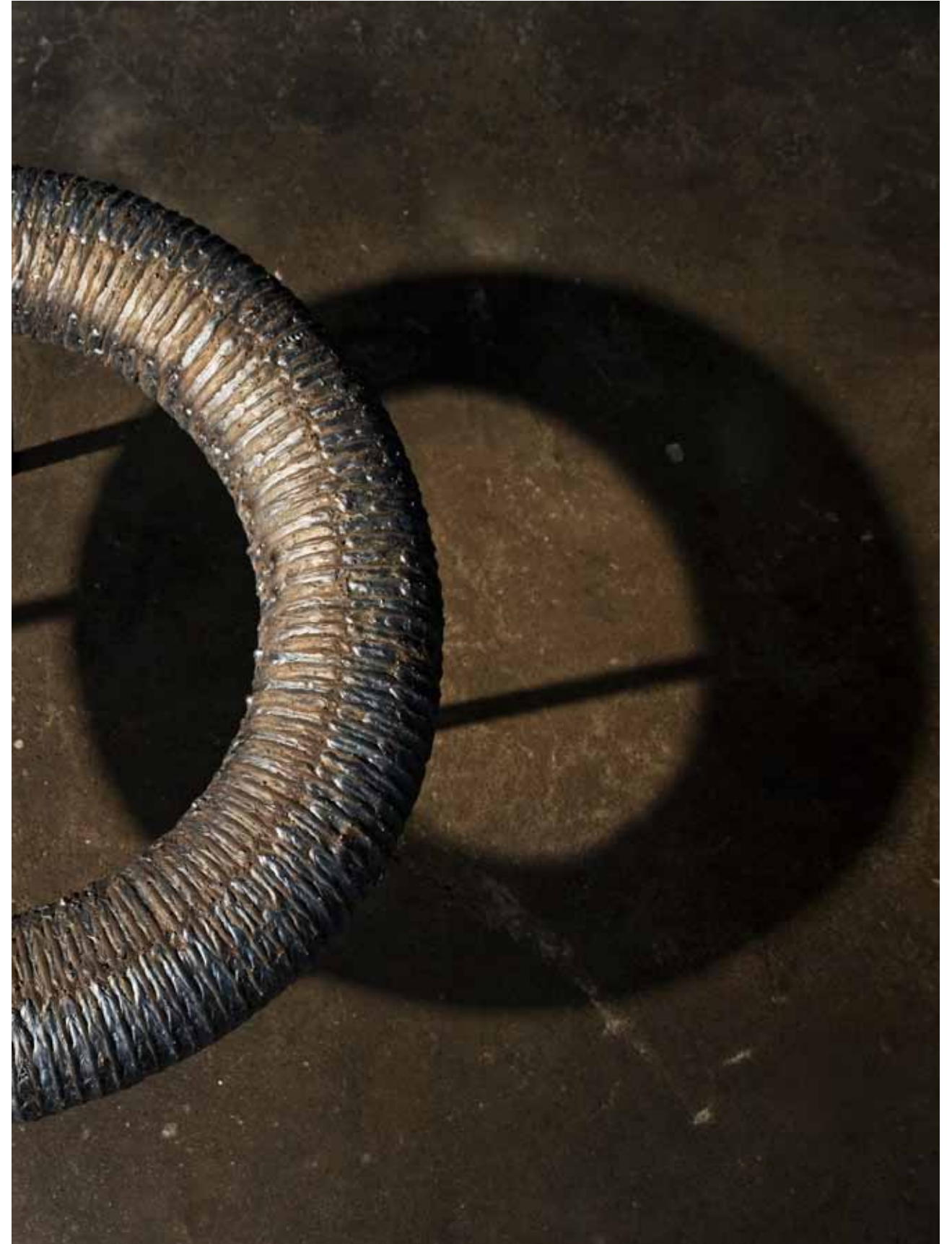
Everyone's Plough / 2012 / Metal, wood / 267 x 104 x 108 cm





Donut / 2012 / Steel / 59 x 59 x 42 cm

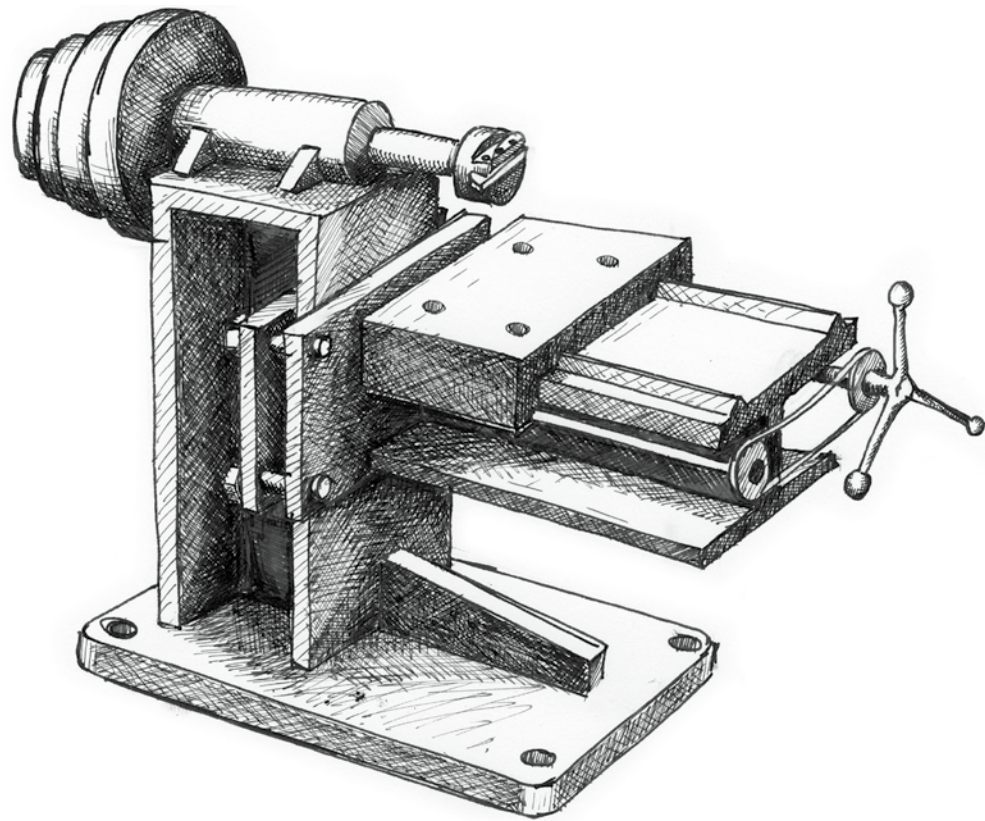
› *Donut / detail*







La Machine Celibataire / 2012 / Metal, wood, rope / 159 x 71 x 135 cm



Funnelhead / 2012 / Bronze / 50 x 68 x 30 cm

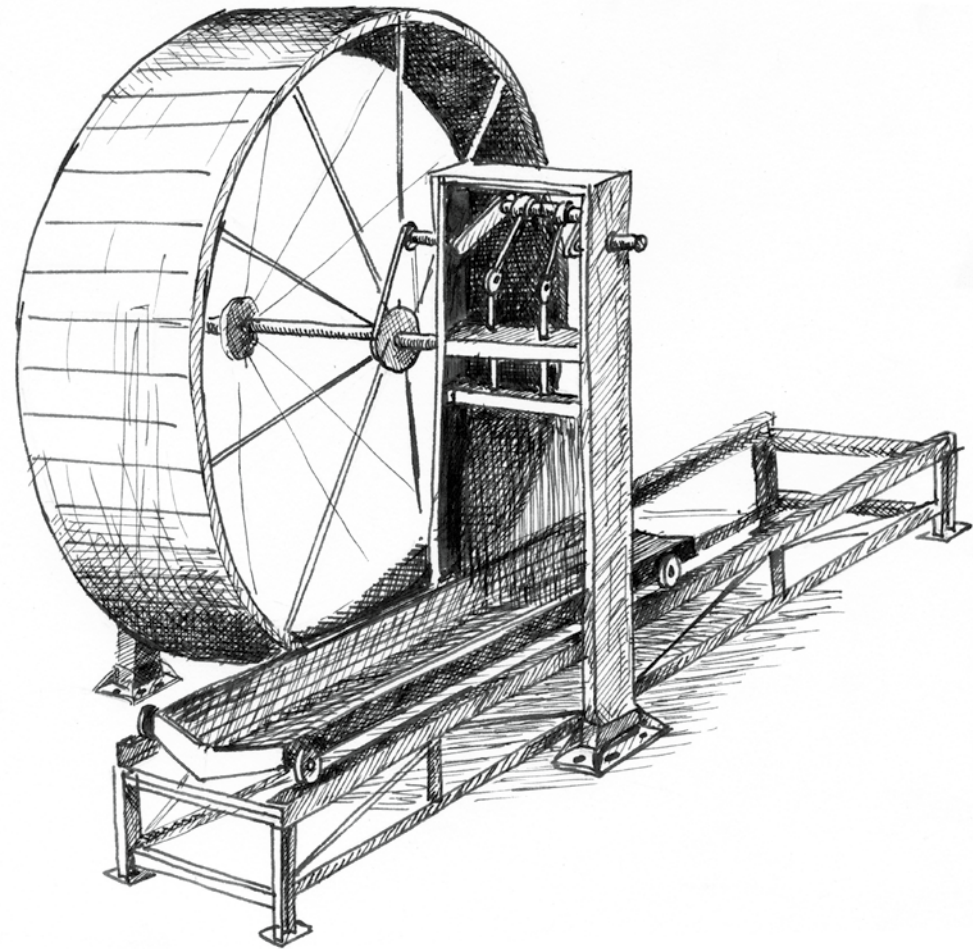
› *Broaching Machine* / 2012 / Ink, pencil on paper / 40 x 30 cm



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

› *Chain* / 2008 / Woodblock print on canvas / 180 x 200 cm

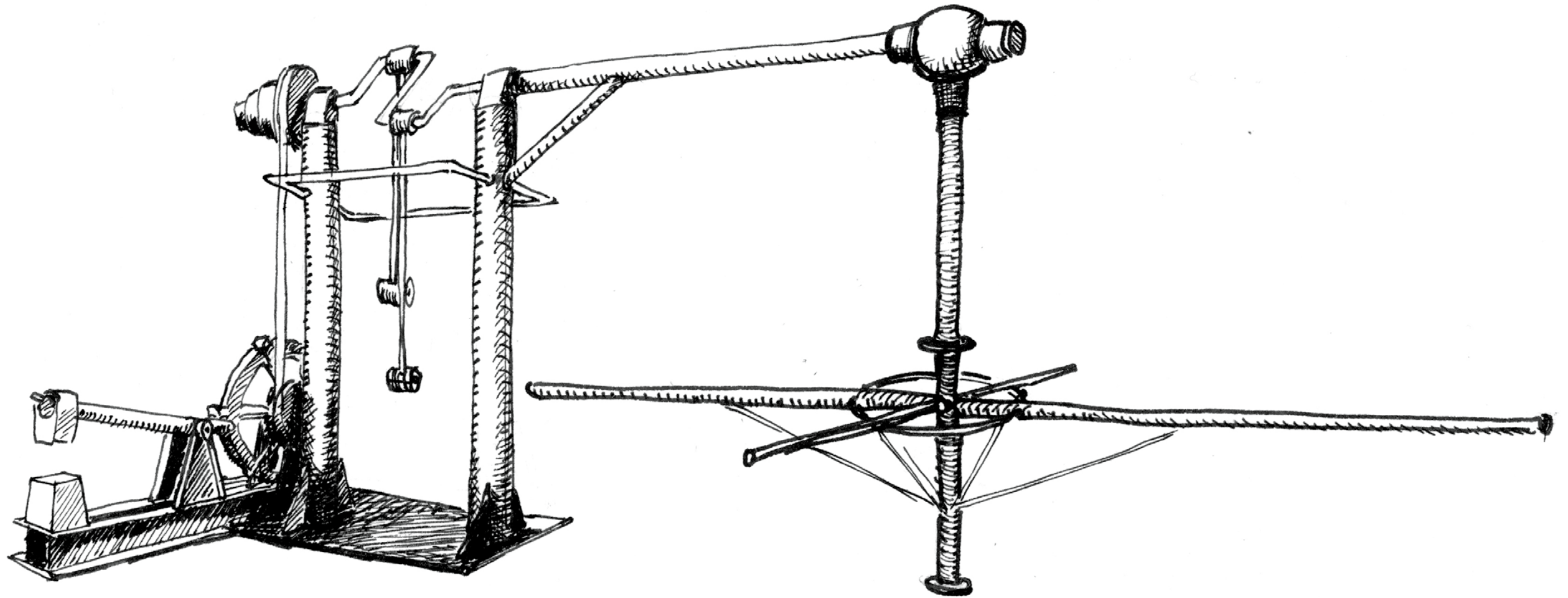


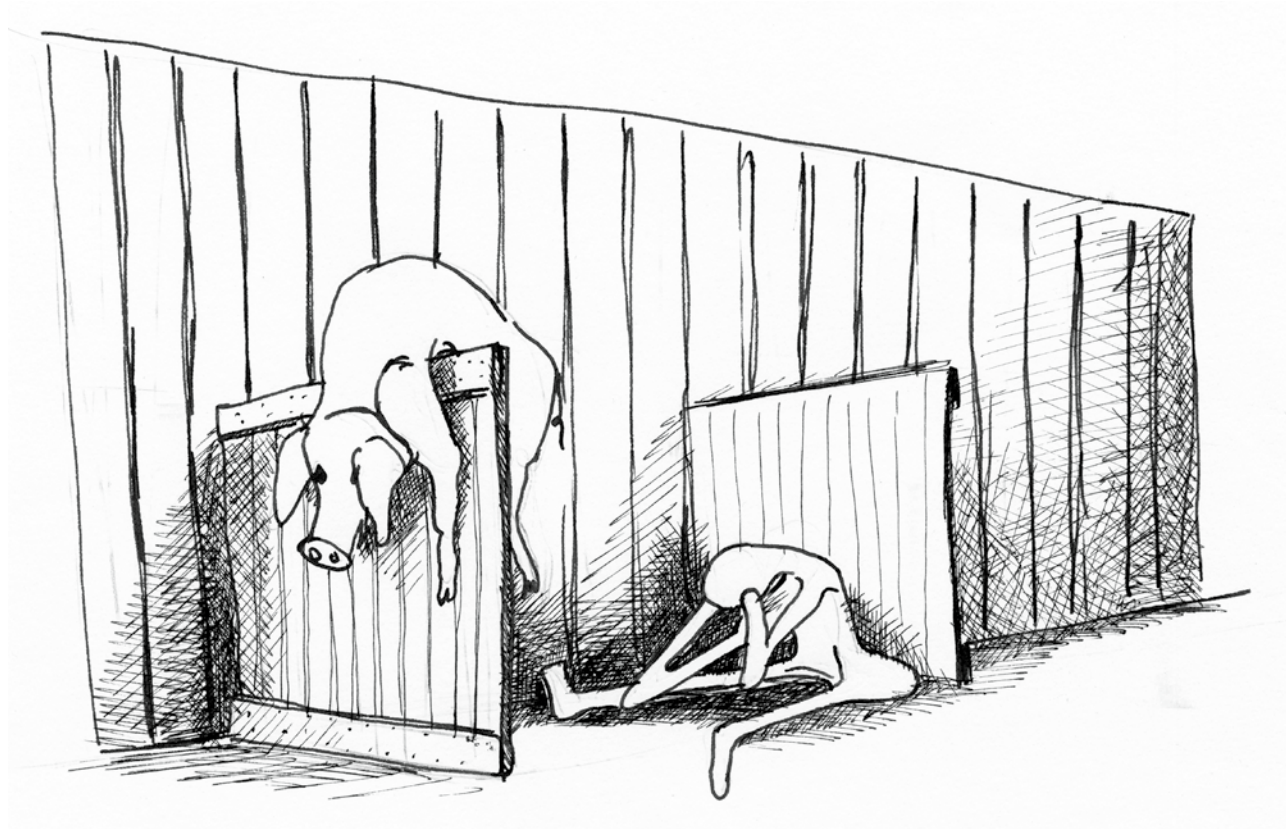


Saw Mill / 2011 / Ink, pencil on paper / 40 x 30 cm

› *Mondriaan / 2012 / Steel, wood / 180 x 98 x 190 cm*







Farm / 2011 / Ink, pencil on paper / 40 x 30 cm

› *Wervel* / 2012 / Fiberglass / 90 x 90 x 256 cm



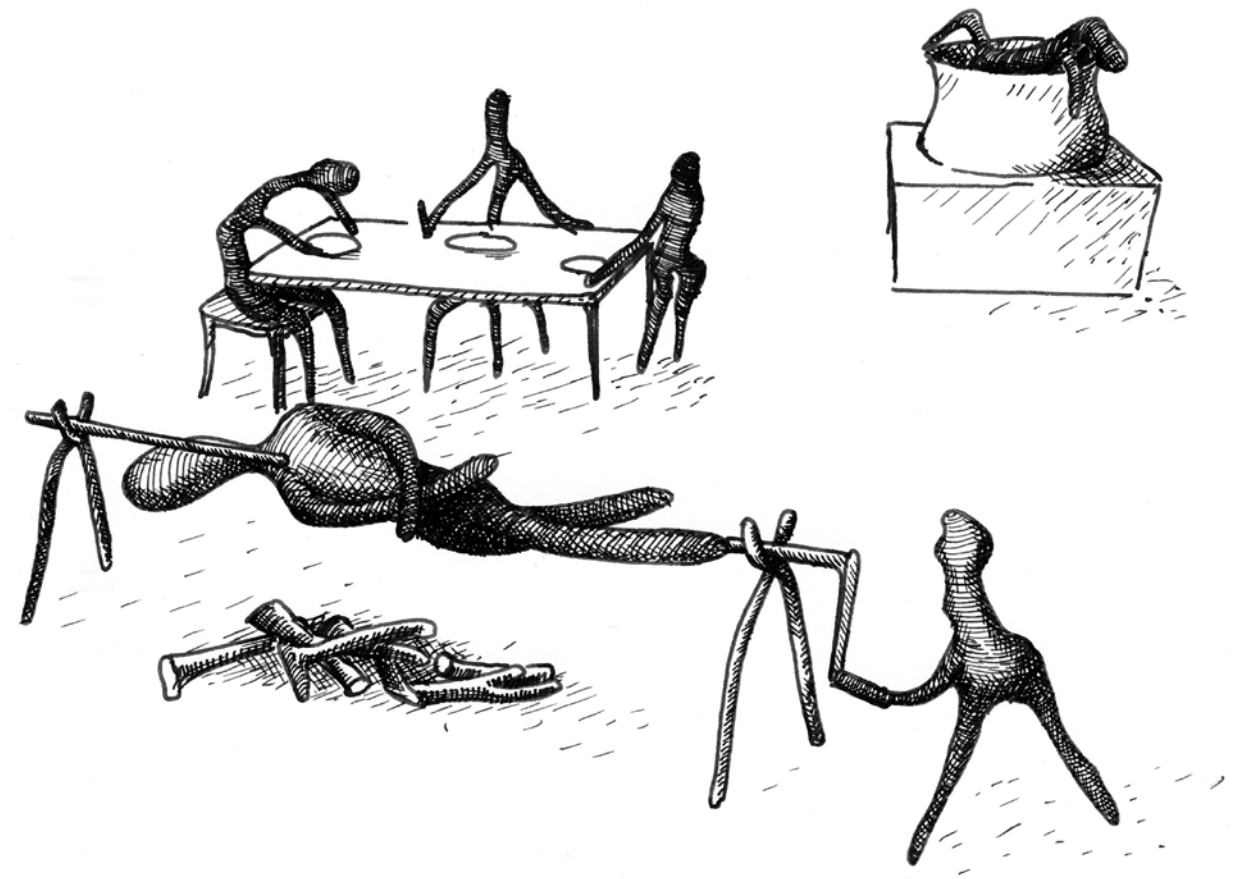


Funnelhead / 2012 / Bronze / 44 x 38 x 40 cm



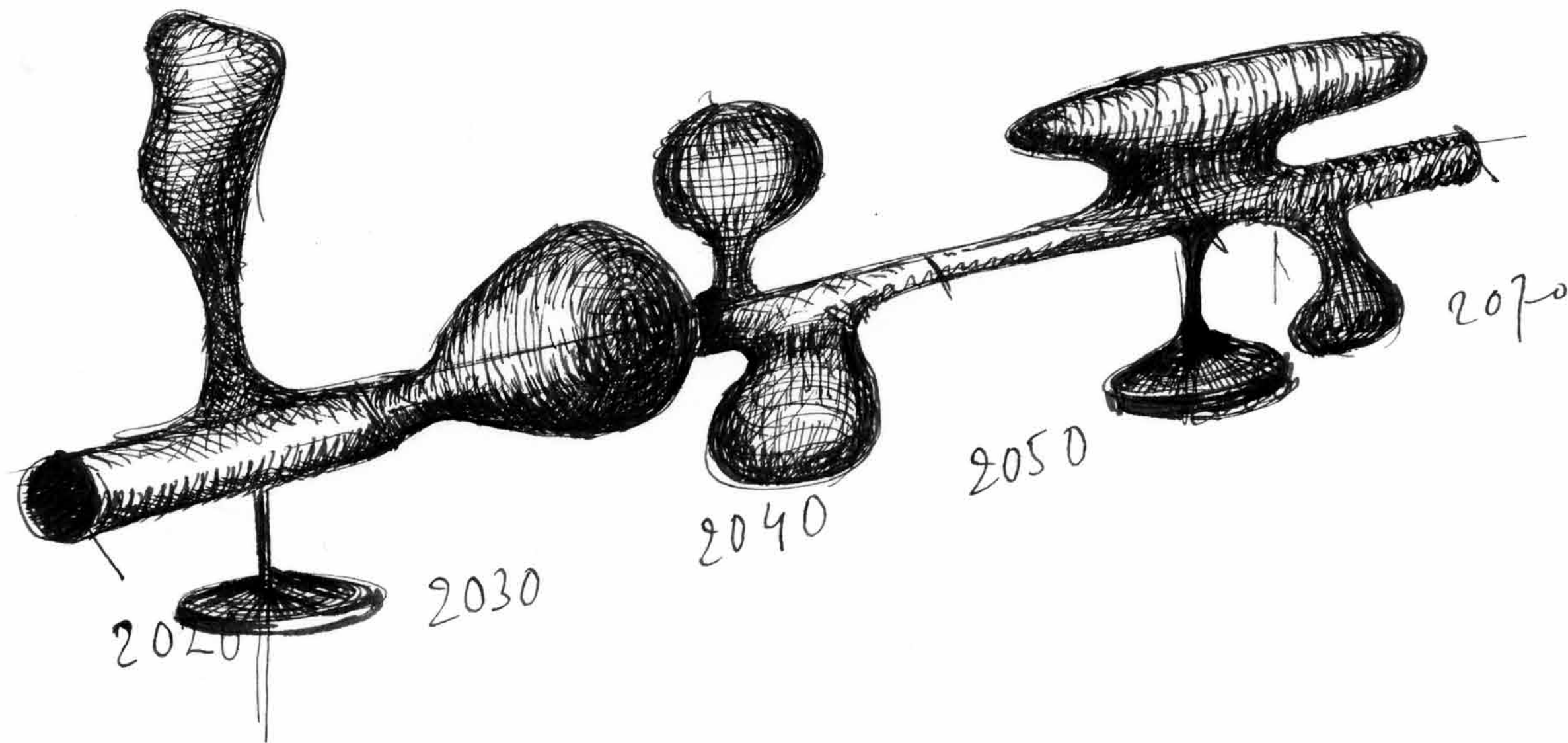
Funnelhead / 2012 / Bronze / 47 x 45 x 30 cm

› *Gastronomy* / 2012 / Ink, pencil on paper / 40 x 30 cm





Cow / 2011 / Fiberglass / 315 x 120 x 183 cm





Capri / 2012 / Wood, spray paint / 71 x 66 x 77 cm

› *Blue Magic / 2012 / Wood, spray paint / 91 x 81 x 74 cm*

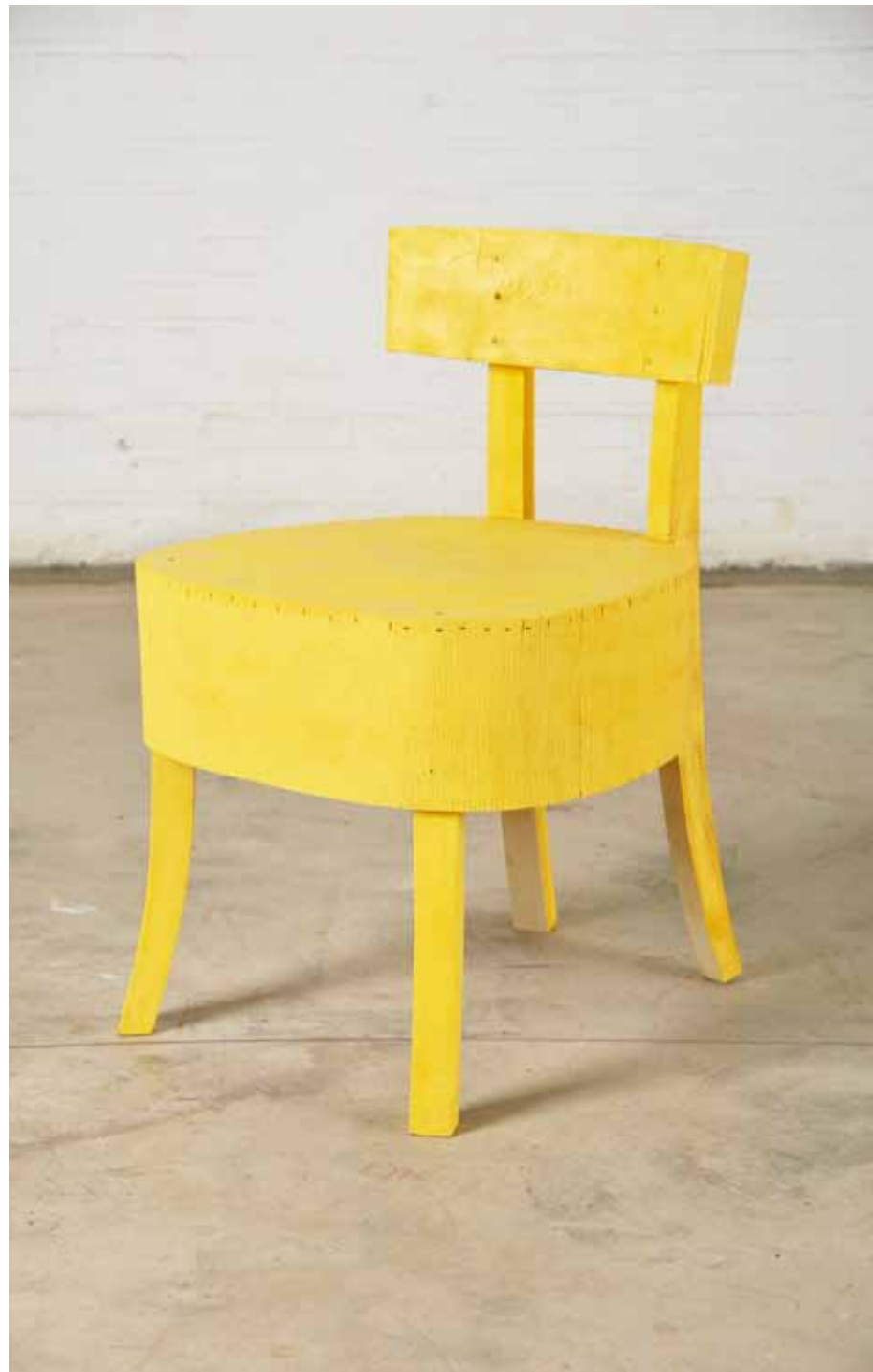




Naturel / 2012 / Wood / 80 x 59 x 77 cm

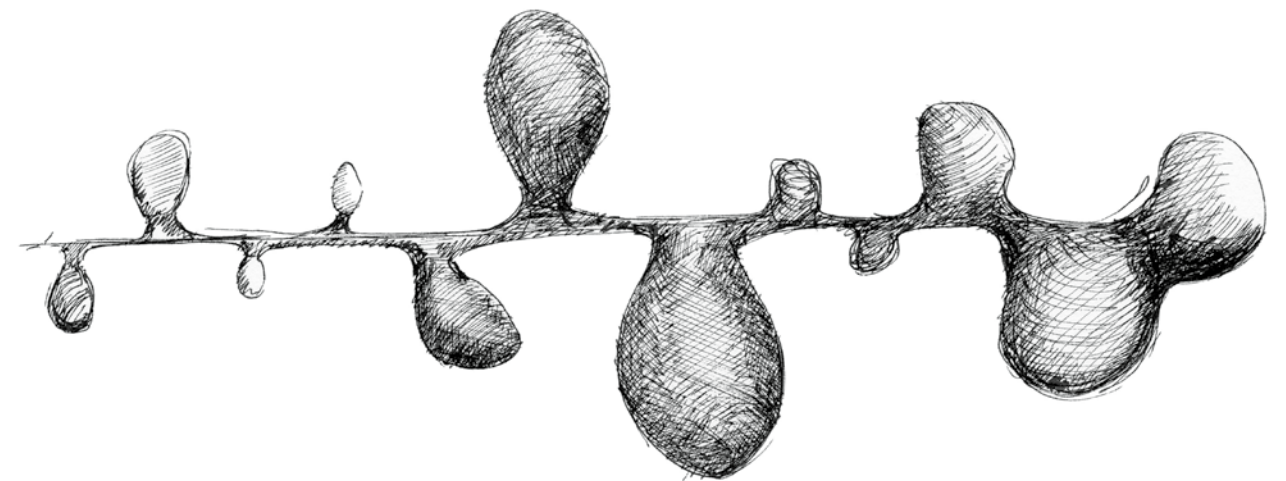
› *Naturel* / 2012 / Construction

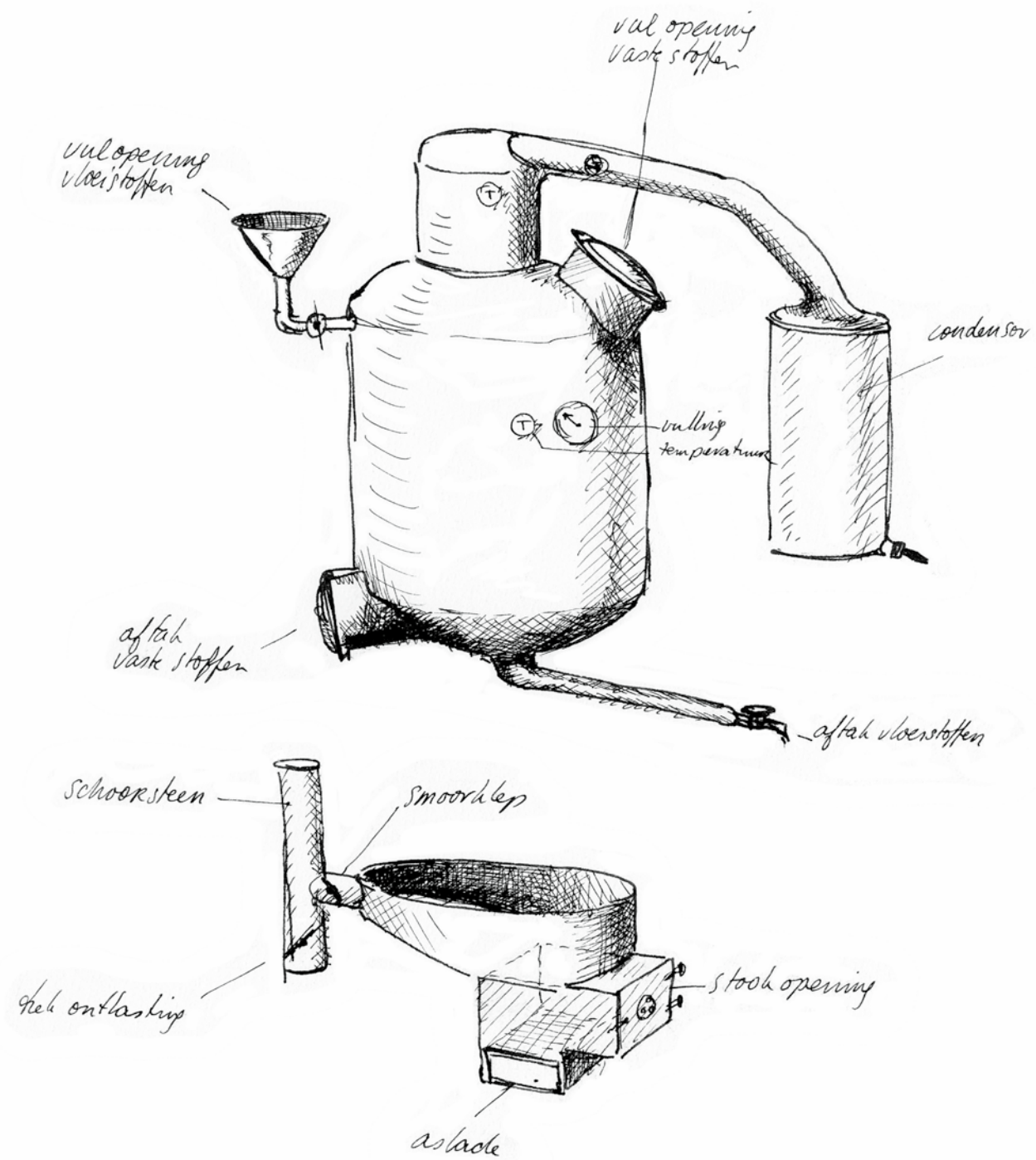




Pudding / 2012 / Wood, spray paint / 60 x 80 x 72 cm

› *Time Line* / 2010 / Ink, pencil on paper / 40 x 30 cm





Woodgas generator / 2011 / Ink, pencil on paper / 40 x 30 cm

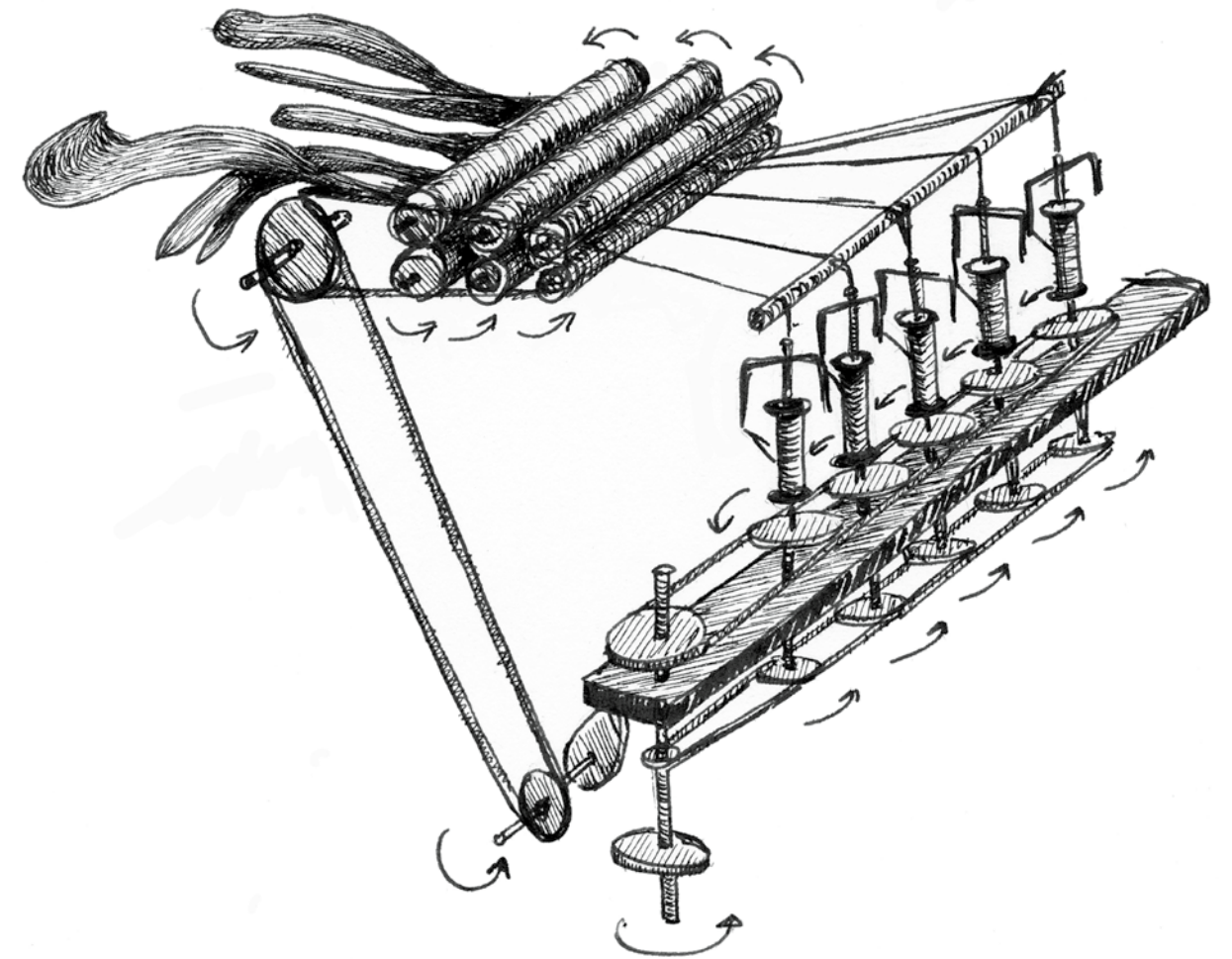
Atomic / 2012 / Steel / 100 x 140 x 208 cm





Kissing Chair / 2012 / Wood, spray paint / 79 x 71 x 53 cm

› *Spinning Jenny* / 2012 / Ink, pencil on paper / 40 x 30 cm







HOME MADE

Atelier Van Lieshout's
New Industrial Revolution

by Dominic van den Boogerd

One of the central pieces in the 2012 installation, *Manufactuur*, 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 *Manufactuur* is homemade. It is a temple of craftwork and industriousness.

Like all of AVL's works, *Manufactuur* 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-

1. Joep van Lieshout in conversation with the author, AVL Rotterdam, 27th September 2012

◀ Saw Mill Cheese Maker / detail
▶ Saw Mill Cheese Maker



2. AVL has written a constitution too, in collaboration with lawyer Gerard Sponq. The legal provisions for the alternative commune of AVL-Ville combine total individual freedom with absolute measures. For example, anyone not able to solving their problems within the group must leave the commune.

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.

◀ Sportopia
▶ Saw Mill



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 heroics 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 know 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.

3. Koen Haegens, 'Ieder zijn eigen fabriek', De Groene Amsterdammer, 27th September 2012, p. 20-23

◀ Sawing Machine
▶ Manufactuur



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 Winzavod 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 effi-

◀ Naphta Cracker
▶ Slave City



ciency. 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-

◀ The Farm
▶ Hagioscoop / interior detail



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 parasol 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 invoked 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. Greenhouse gases 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.'⁴

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

◀ Hagioscoop
▶ Insect Farm



◀ Insect Experimental Breeder
▶ Pioneer Set

4. Louise Fresco, 'Het krimpende paradijs'. De Groene Amsterdammer, 4th October 2012, p. 30-35
5. See the documentary 'Power to the people', Tegenlicht, 8th October 2012

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 all 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*.

- ◀ Everyone's Plough
▶ A Strong man Plough





INDUSTRY

FARMS

TRIBES

THE NEW TRIBAL LABYRINTH SERIES

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.



WWI / 2012 / Fiberglass / 415 x 350 x 330 cm



WWIII / 2011 / Wood, metal / 1300 x 600 x 350 cm



Naphta Cracker / 2010 / Steel / 550 x 370 x 580 cm



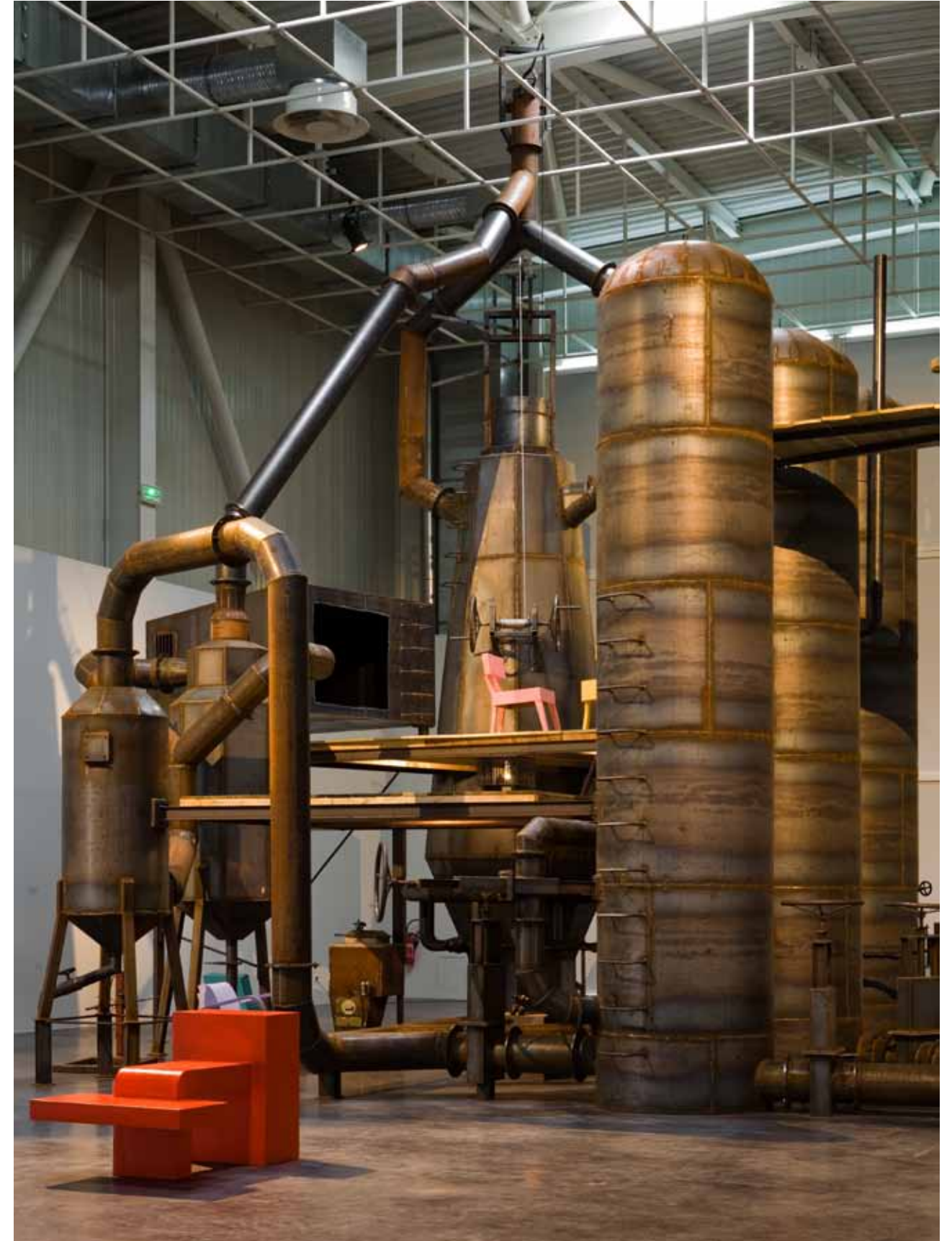
Blast Furnace / 2013 / Construction





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

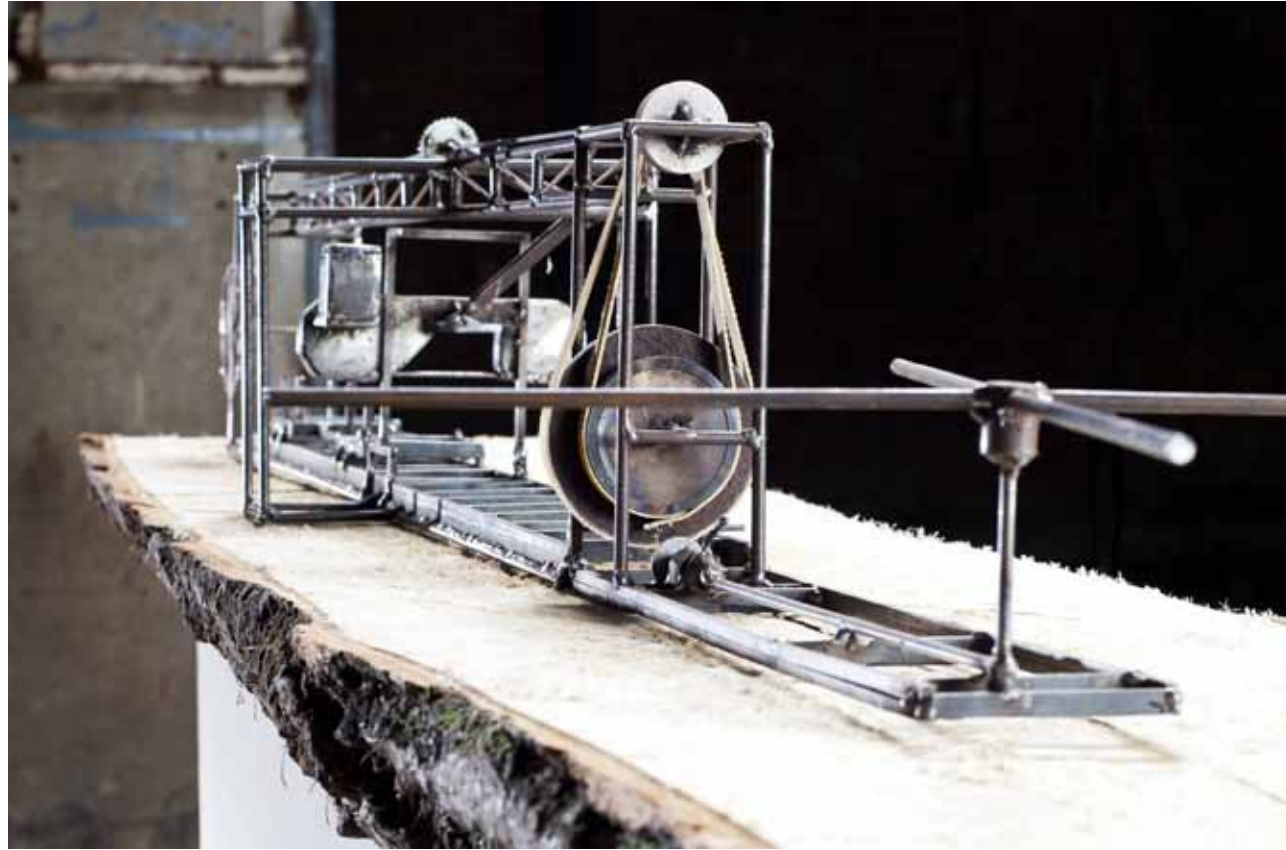






Blast Furnace / 2013 / Wood, metal / 1800 x 1000 x 1050 cm / Installation view at La Friche Belle de Mai, Marseille, Courtesy of Sextant et plus

« *Blast Furnace* / 2013 / Installation detail



Model Saw Mill / 2013 / Steel, artificial leather, wood / 174 x 47 x 24 cm

Strongmen Stew Stove Red / 2012 / Steel, fiberglass / 40 x 30 x 40 cm











Hagloscoop / 2012 / Fiberglass / 1500 x 1000 x 350 cm

» *Hagloscoop / Interior detail*



Insect Farm / 2012 / Aluminium / 700 x 210 x 300 cm and 400 x 210 x 300 cm

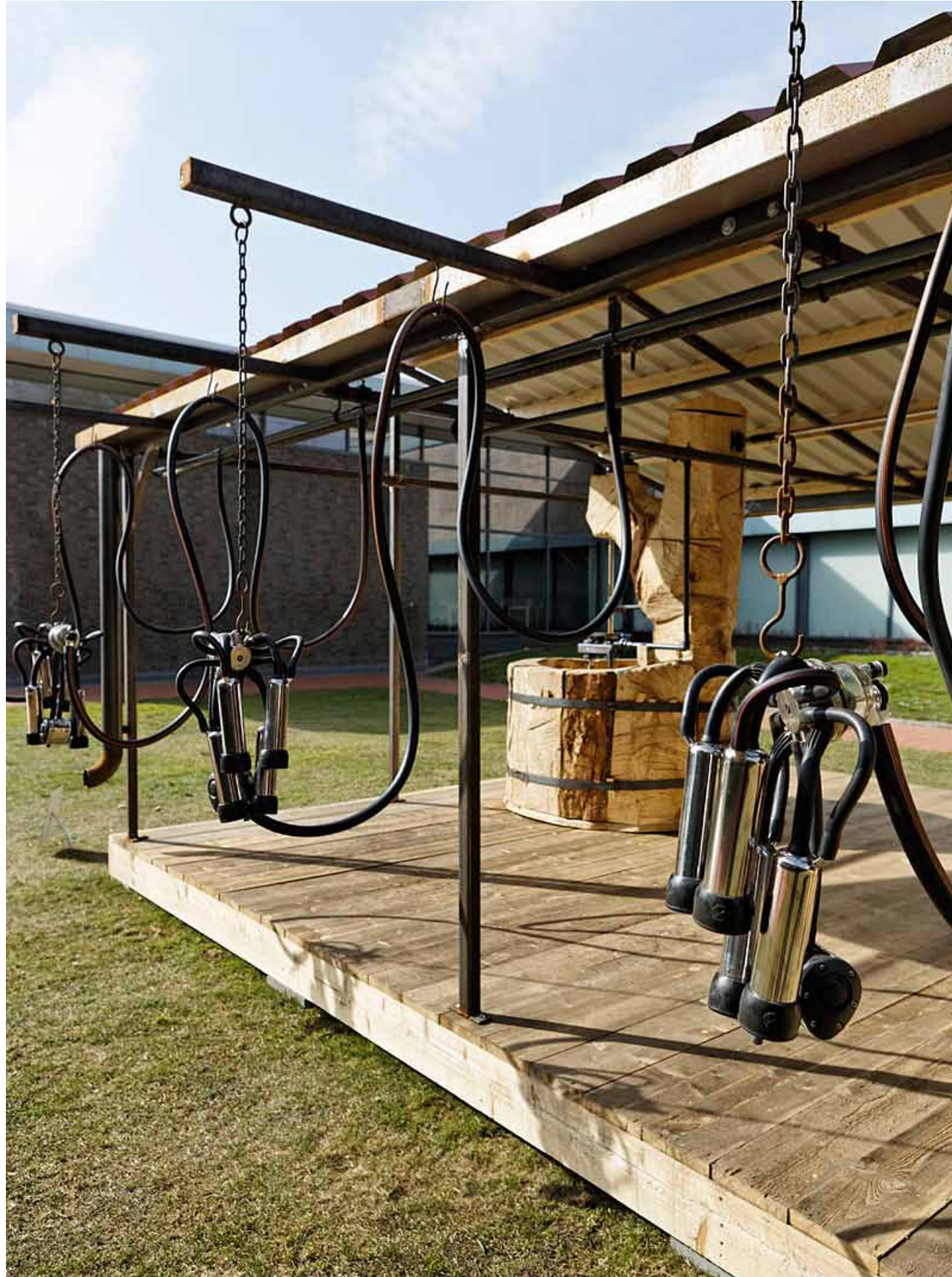


Insect Farm / 2012 / Interior detail

› *Insect Experimental Breeder / 2012 / Wood, plexiglass / 280 x 70 x 160 cm*



A Strong Plow / 2013 / Steel / 100 x 260 x 70 cm



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





The Farm / 2011 / Fiberglass / 170 x 150 x 170 cm



Temple / 2012 / Wood / 600 x 300 x 450 cm



Temple / 2012 / Installation view and interior detail

› *Beeld* / 2012 / Fiberglass / 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 145 cm

› *Monument / 2012 / Fiberglass / 220 x 205 x 431 cm*





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

› *Shrine* / 2012 / Fiberglass / 105 x 62 x 192 cm





Eerling / 2011 / Fiberglass / 70 x 60 x 201 cm

› *Buffel / 2011 / Fiberglass / 222 x 100 x 90 cm*





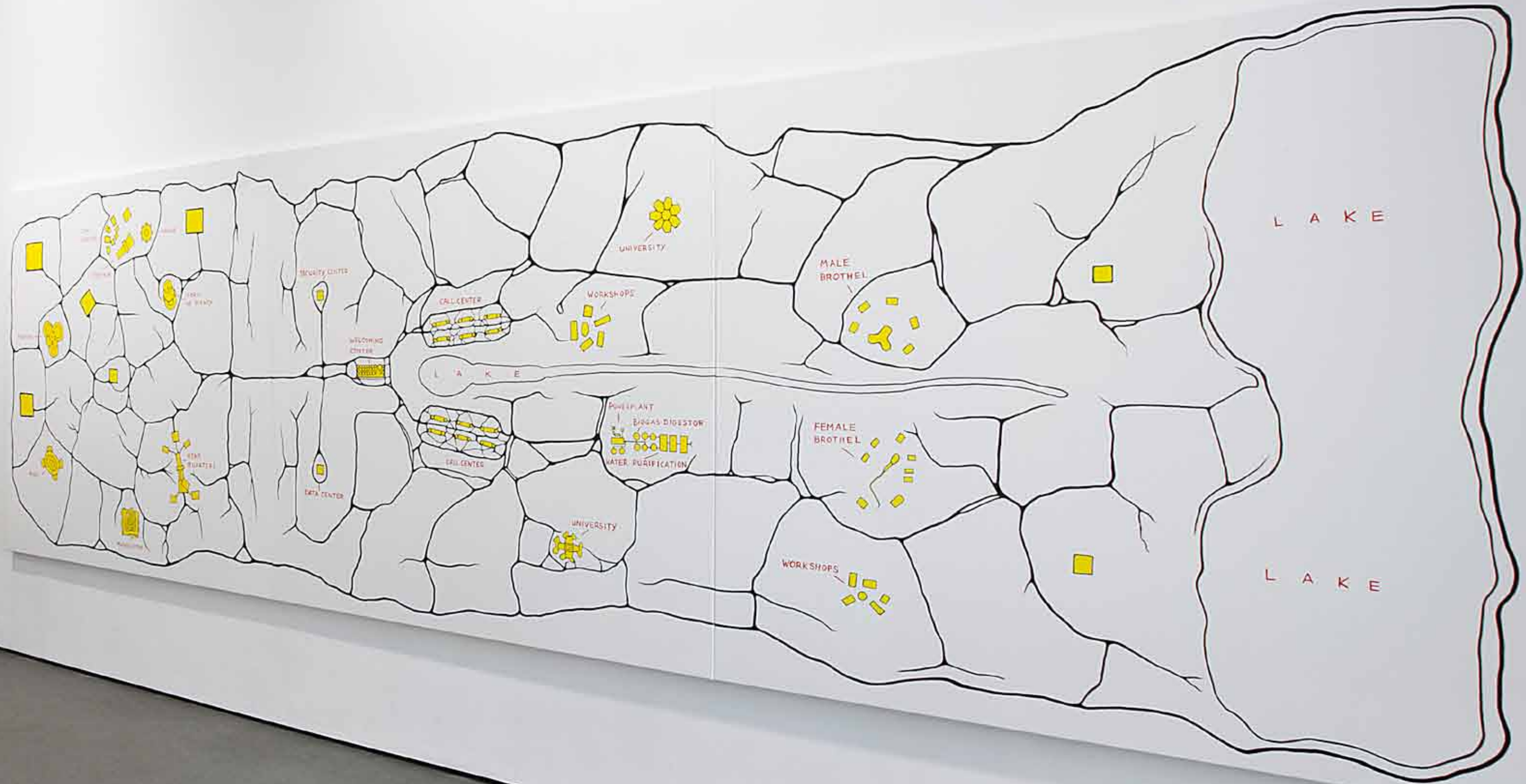
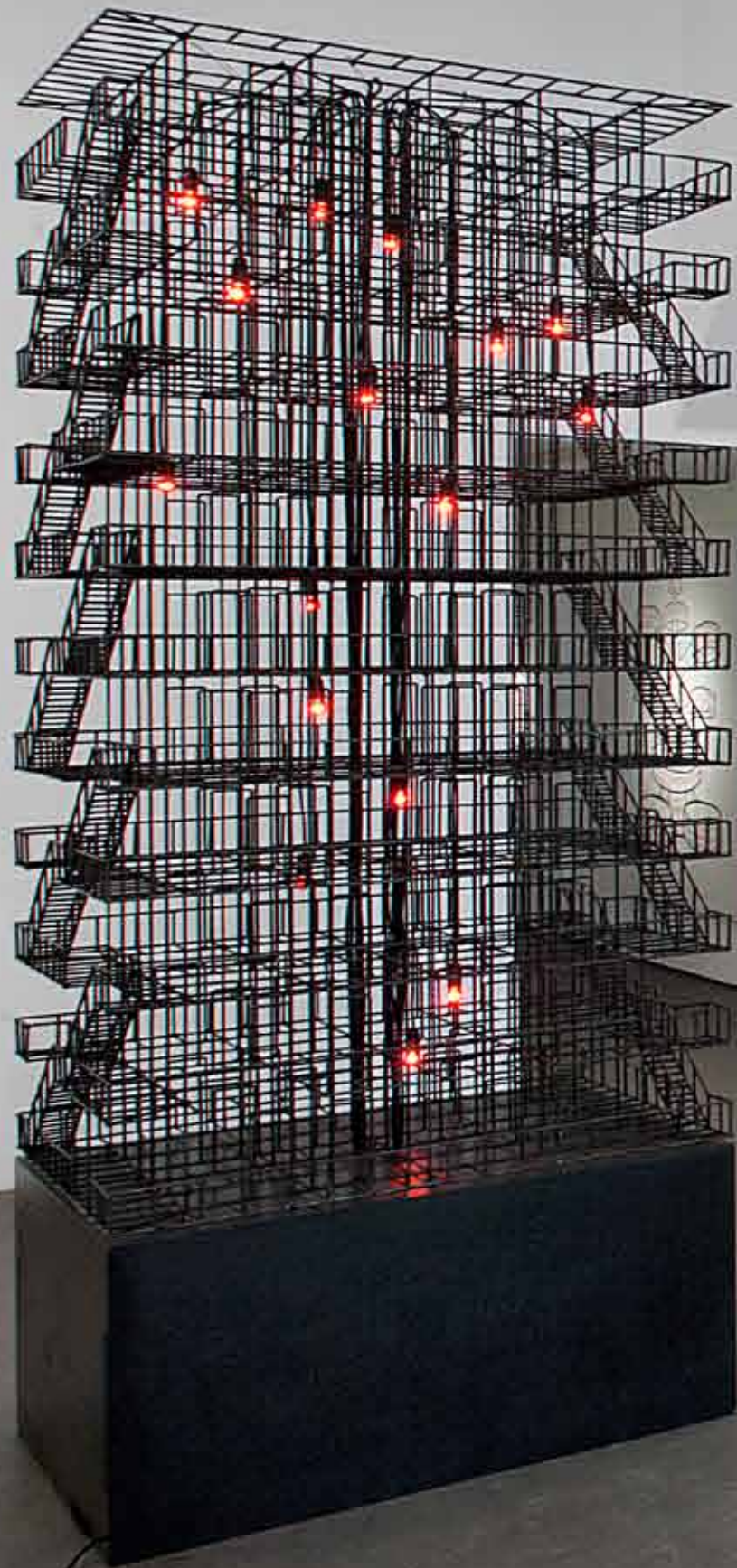
GRIMM GALLERY

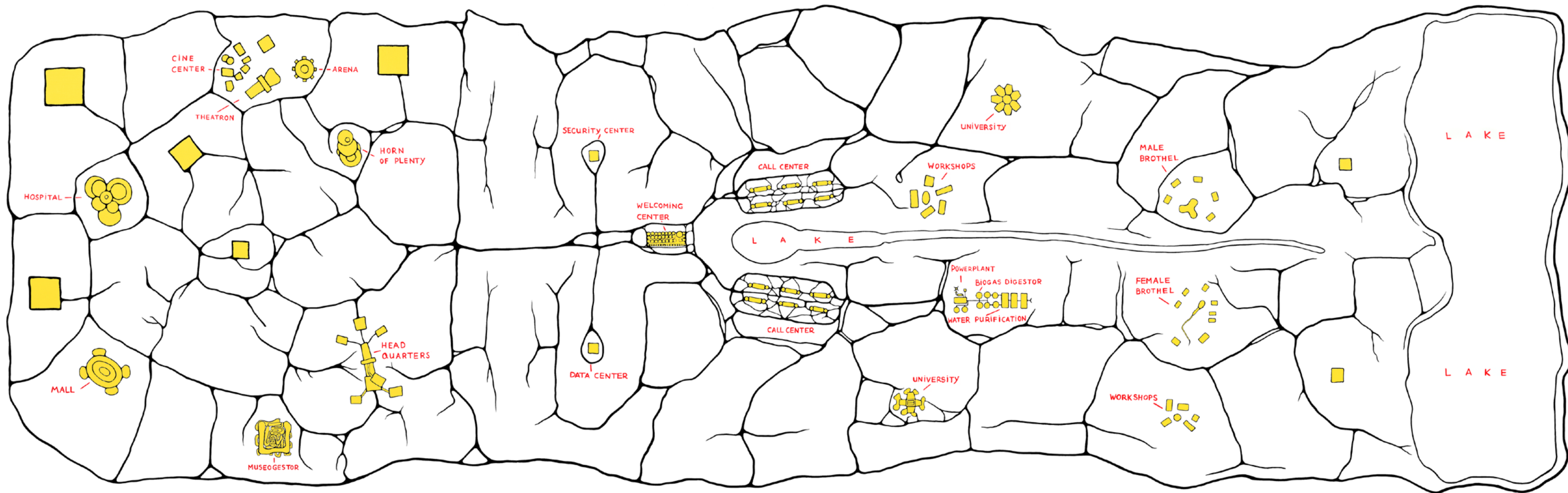
KEIZERSGRACHT 82

NOV 2012 - FEB 2013

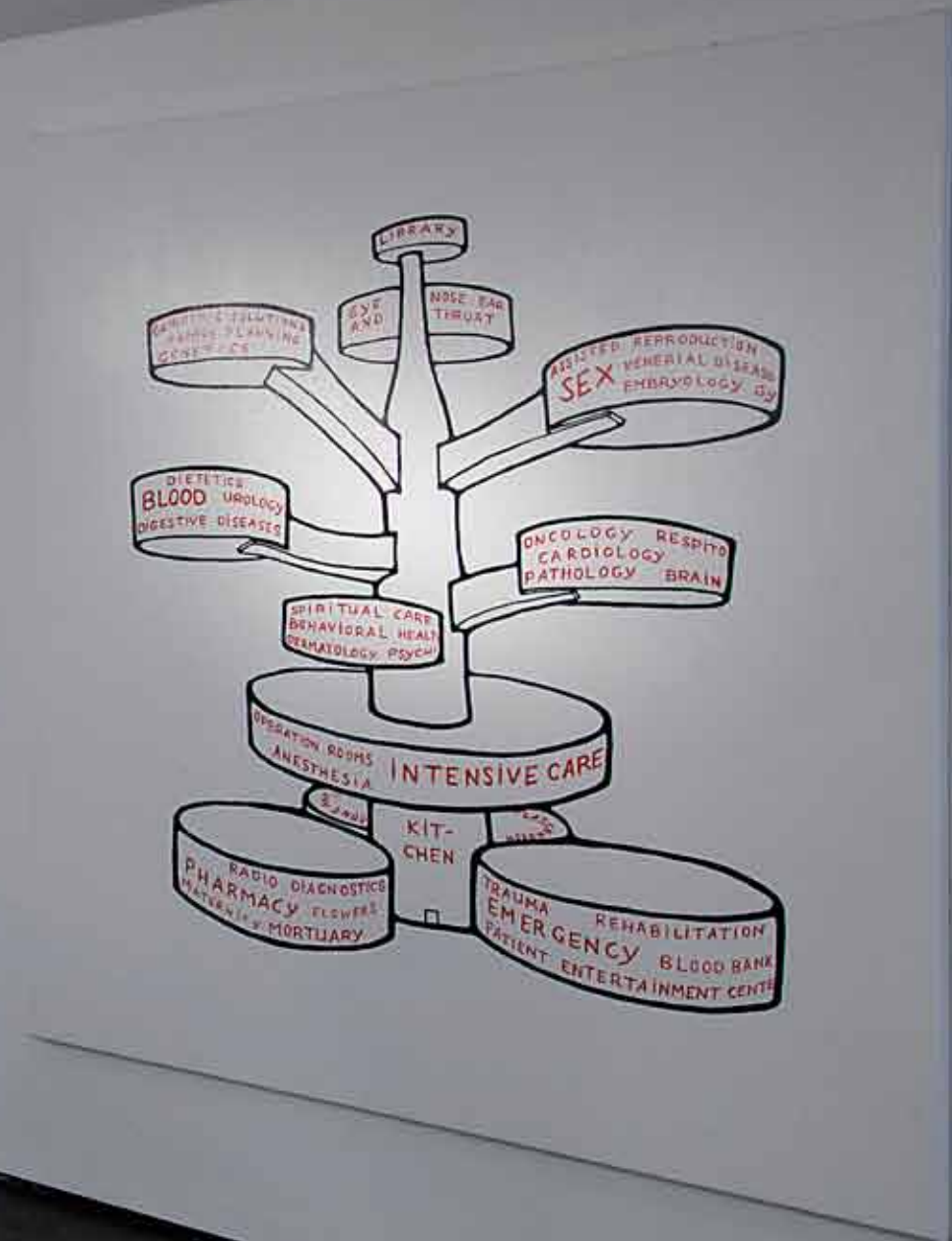
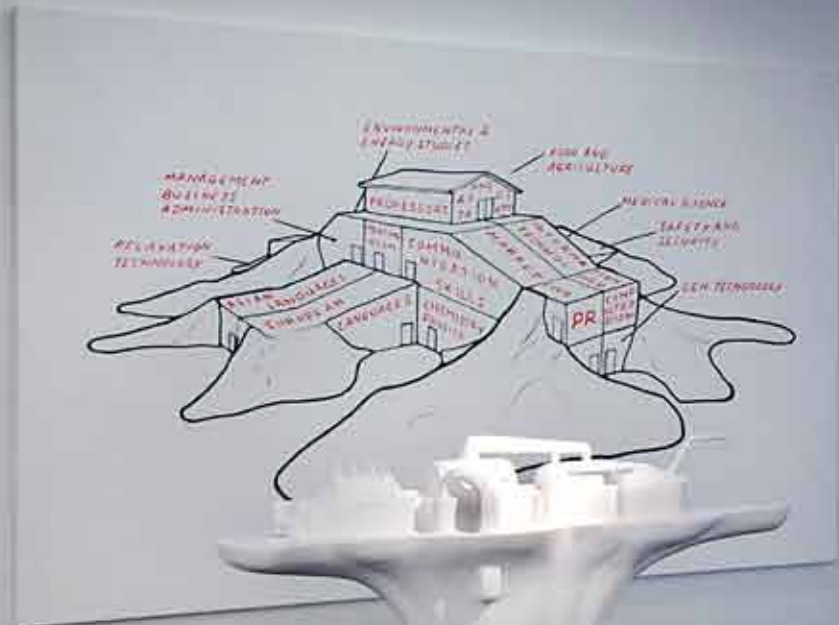
SLAVE CITY

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.

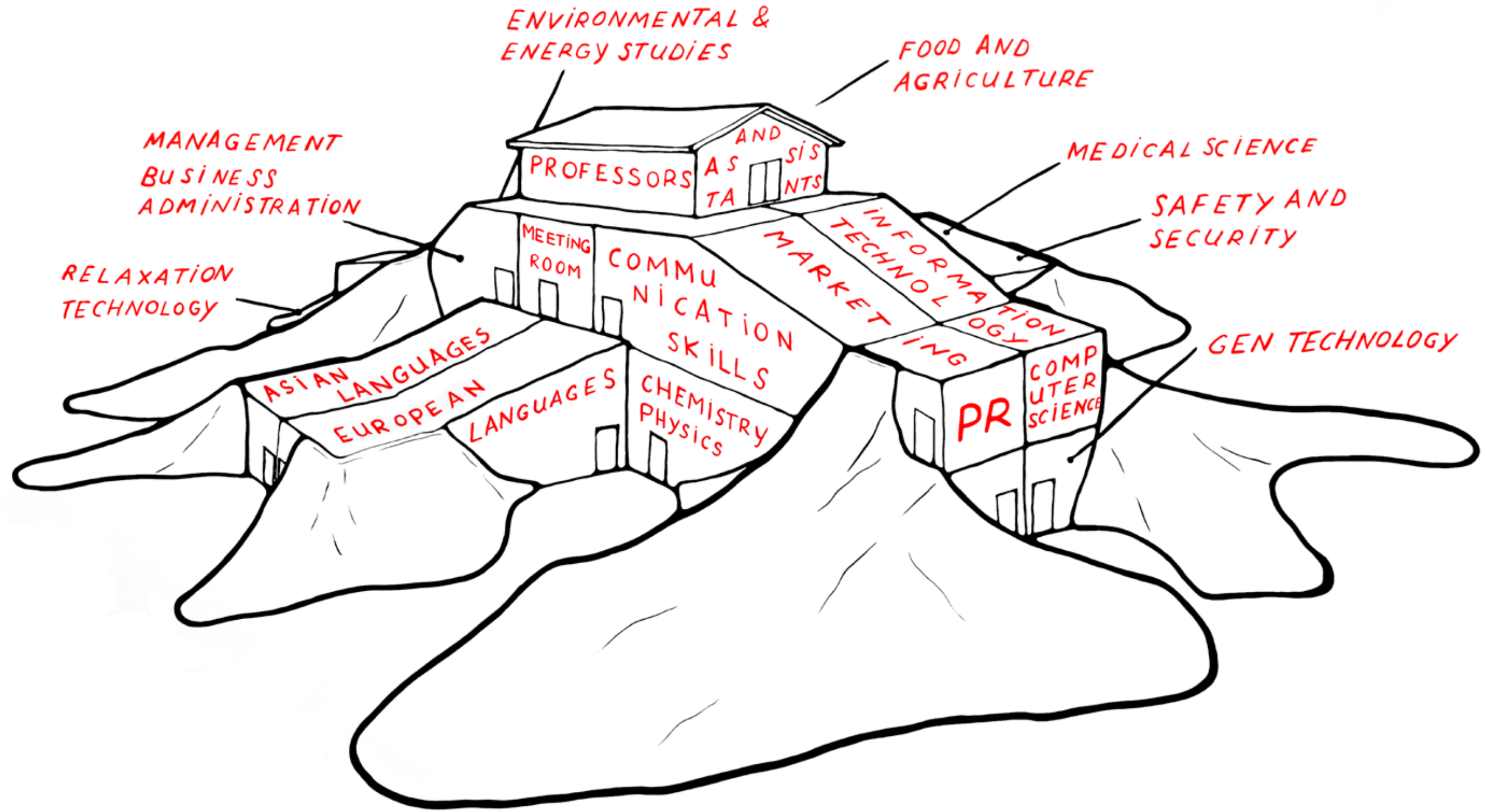




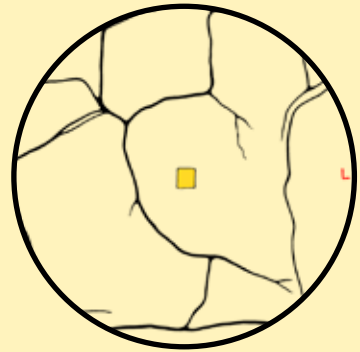


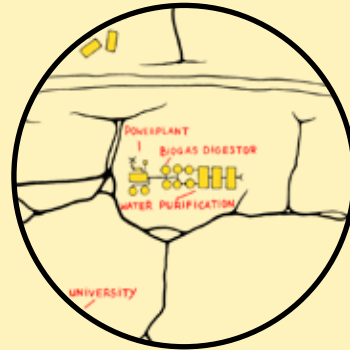


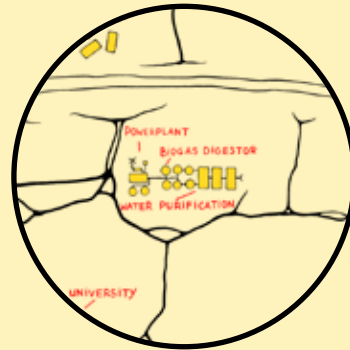


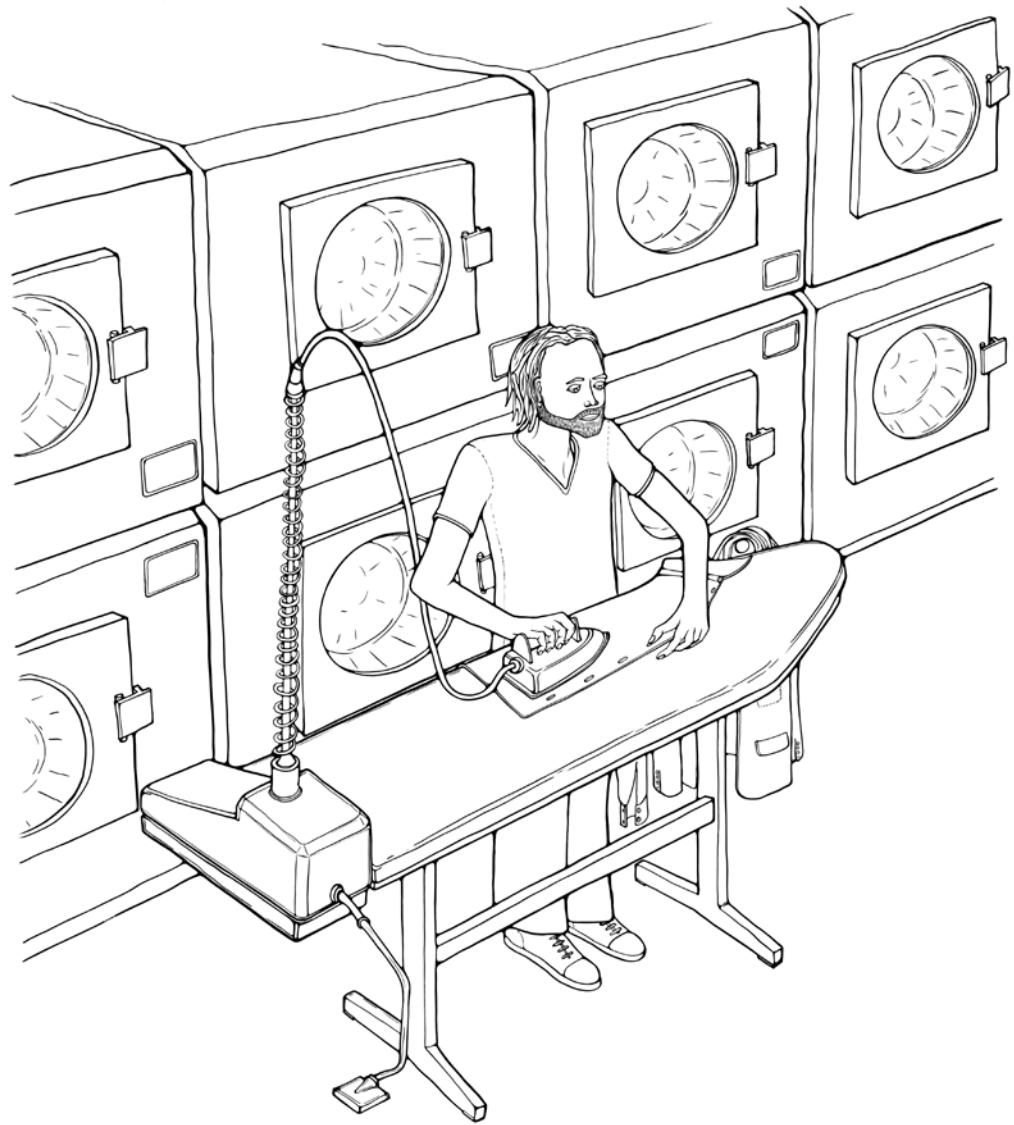






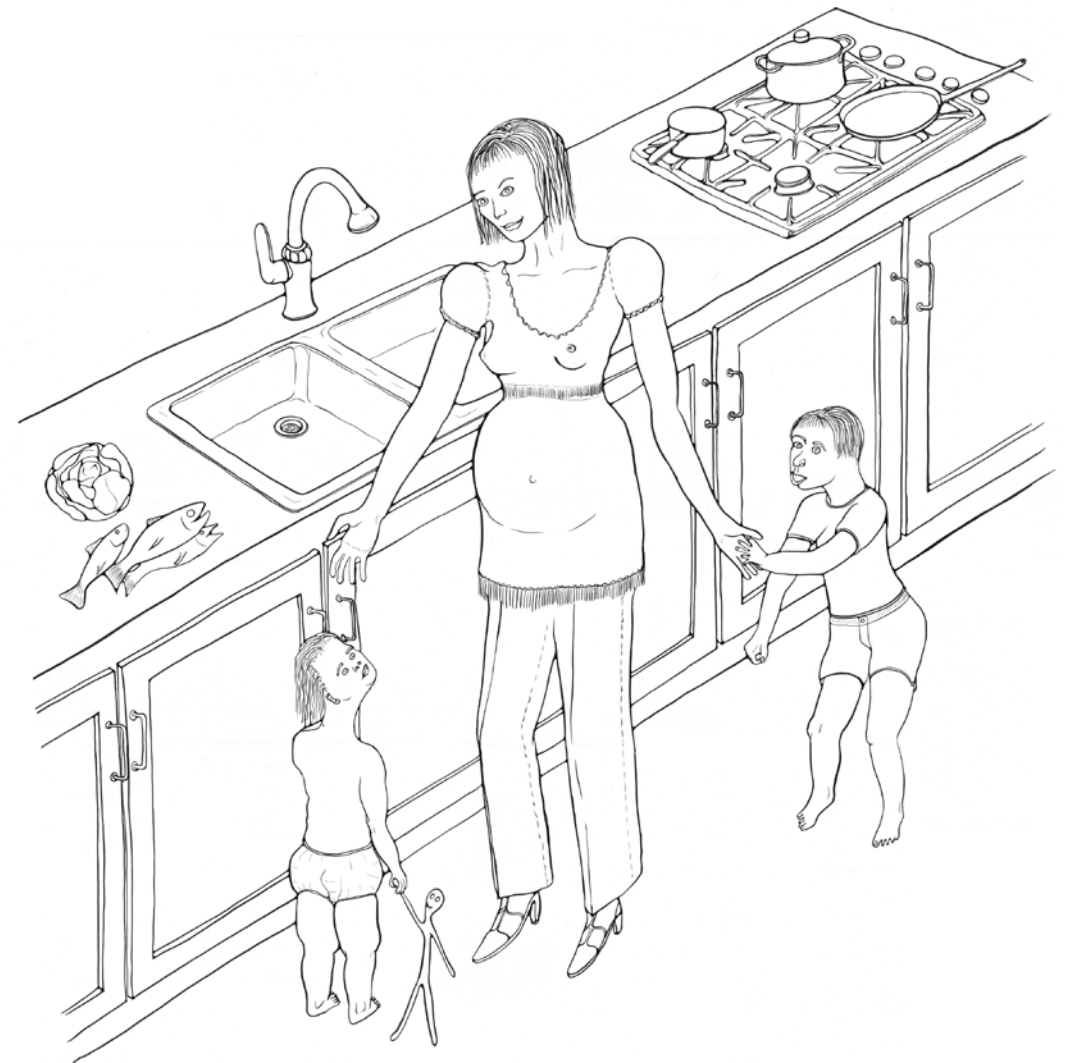


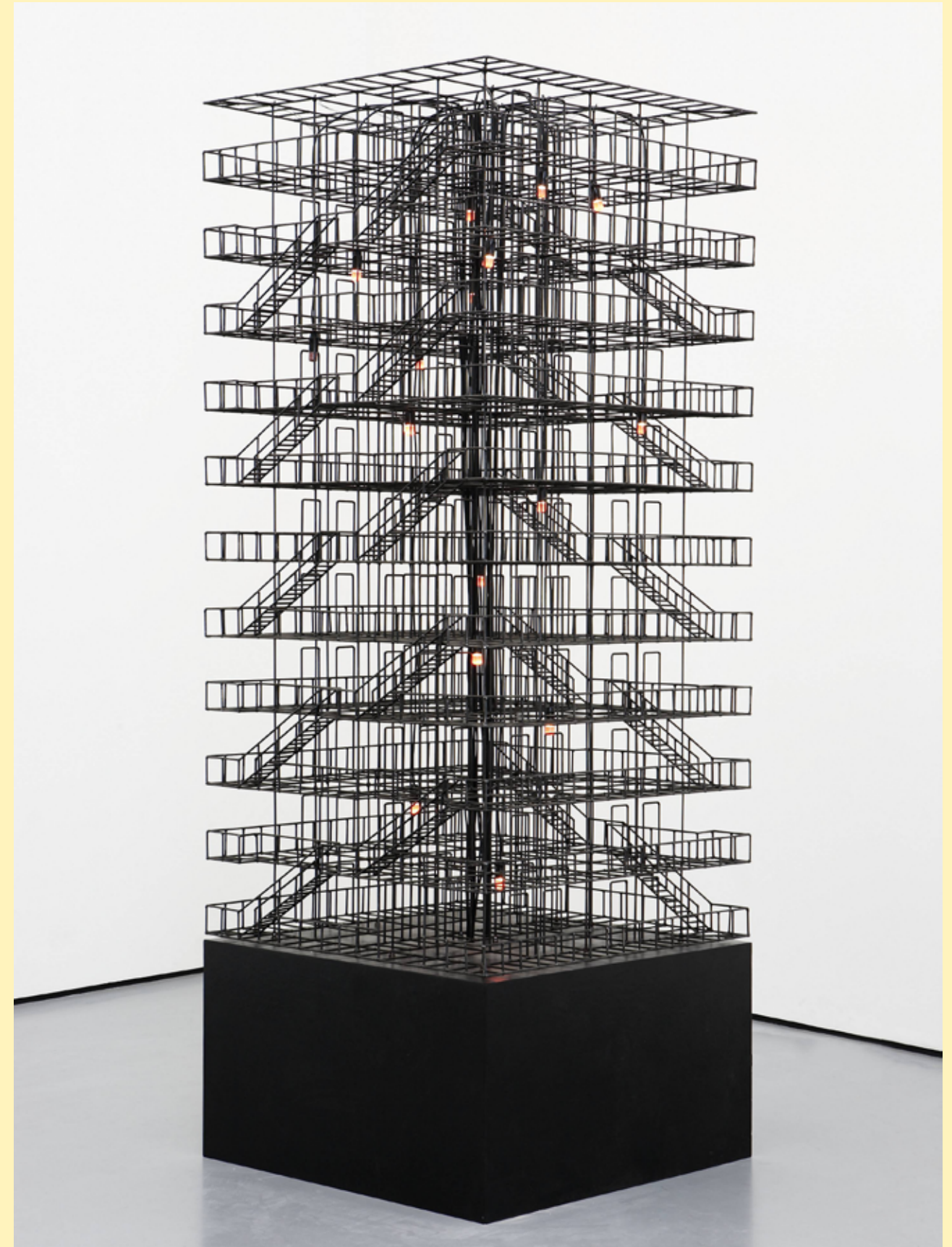
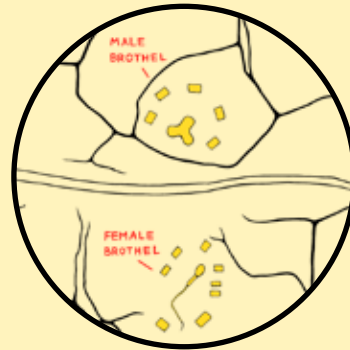


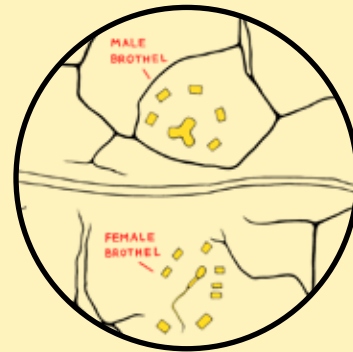


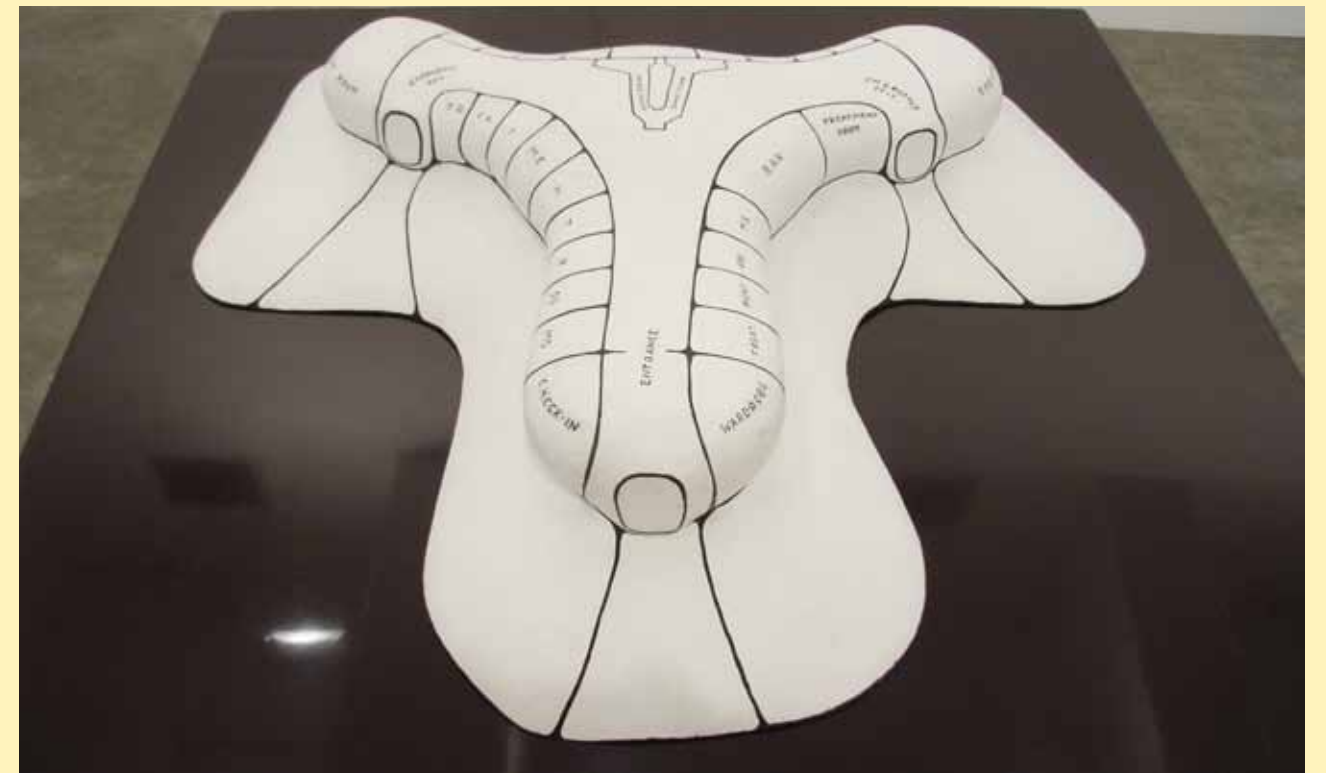
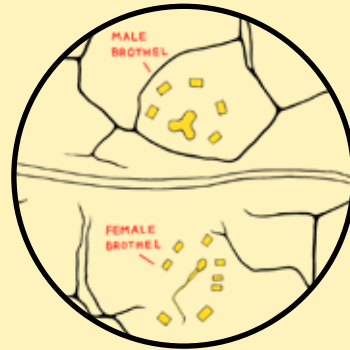
Laundry / 2008 / Ink on canvas / 125 x 110 cm

› *Family* / 2006 / Ink on canvas / 82 x 93 cm

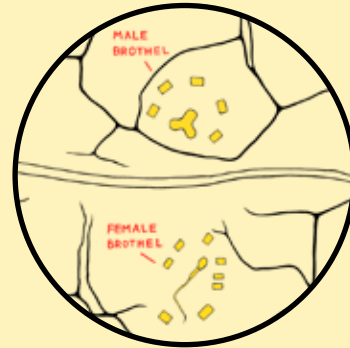






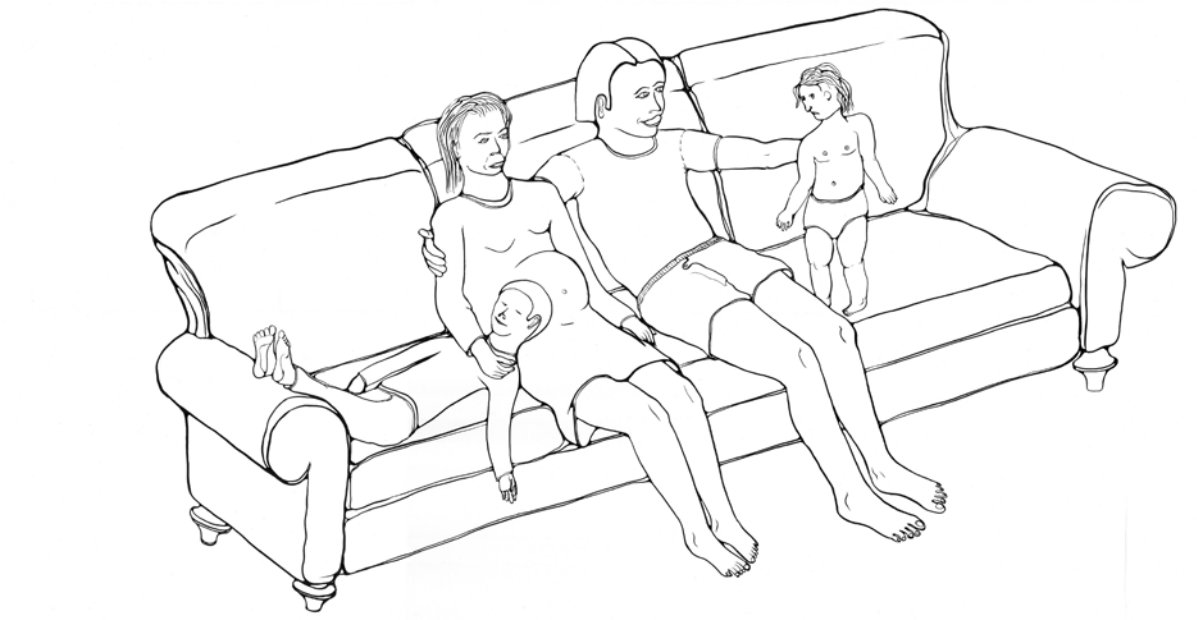


- › *Luxury Male Brothel* / 2007 / Fiberglass / 85 x 68 x 15 cm
- › *Model Male Brothel schematic* / 2006 / Fiberglass / 70 x 76 x 102 cm

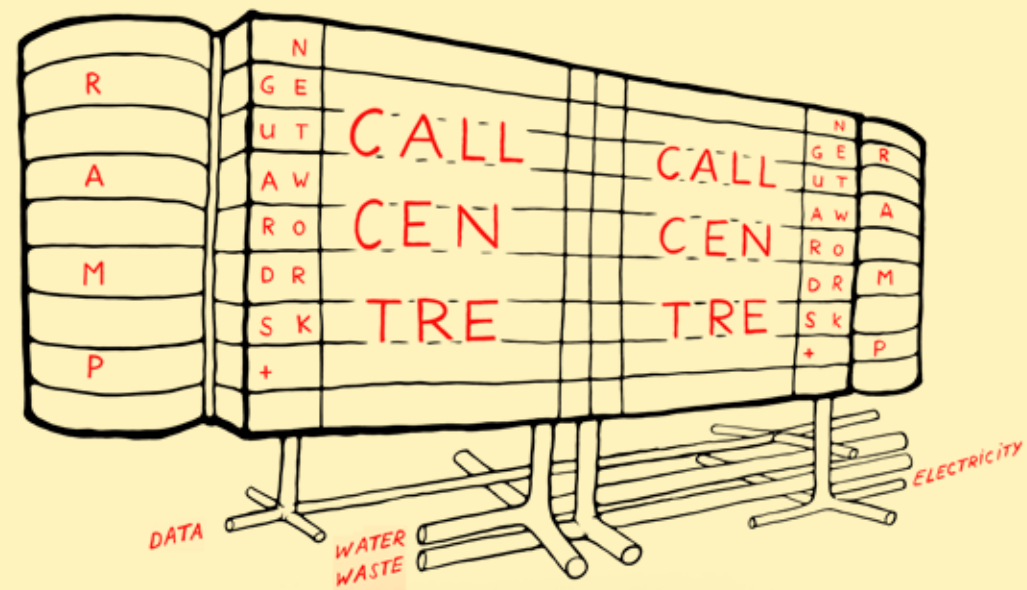
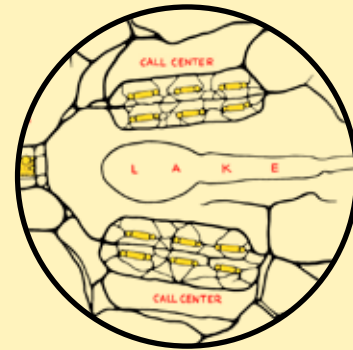




Mini Modular Brothel / 2006 / Wood, steel / 120 x 120 x 270 cm



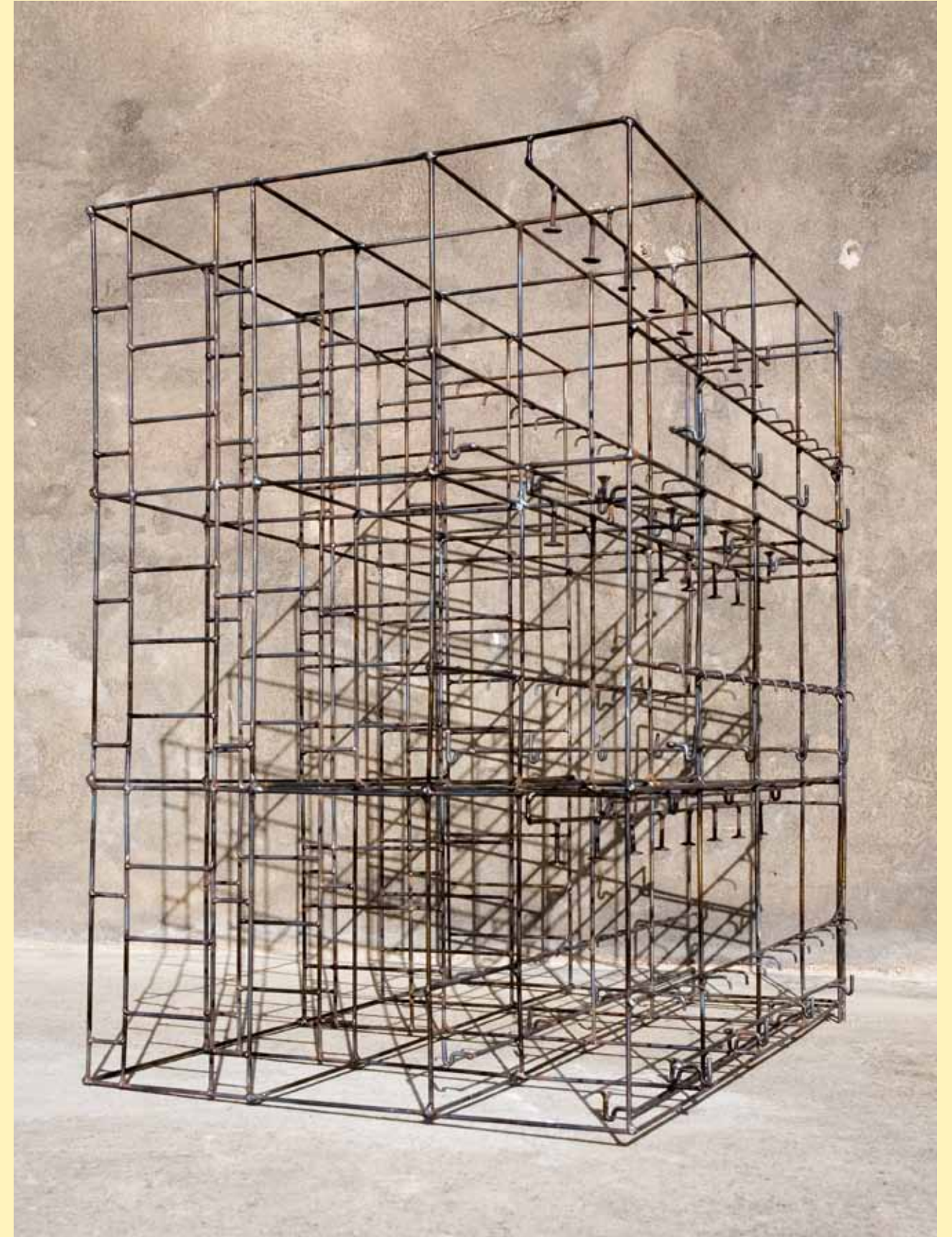
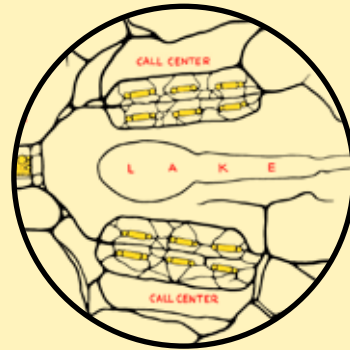
Residents / 2006 / Ink on canvas / 86 x 66 cm



Callcentre schematic / 2008 / Ink and acrylic on canvas / 128 x 198 cm

› *Callcentre Unit stand alone* / 2008 / Plaster, fiberglass, steel / 210 x 190 x 125 cm

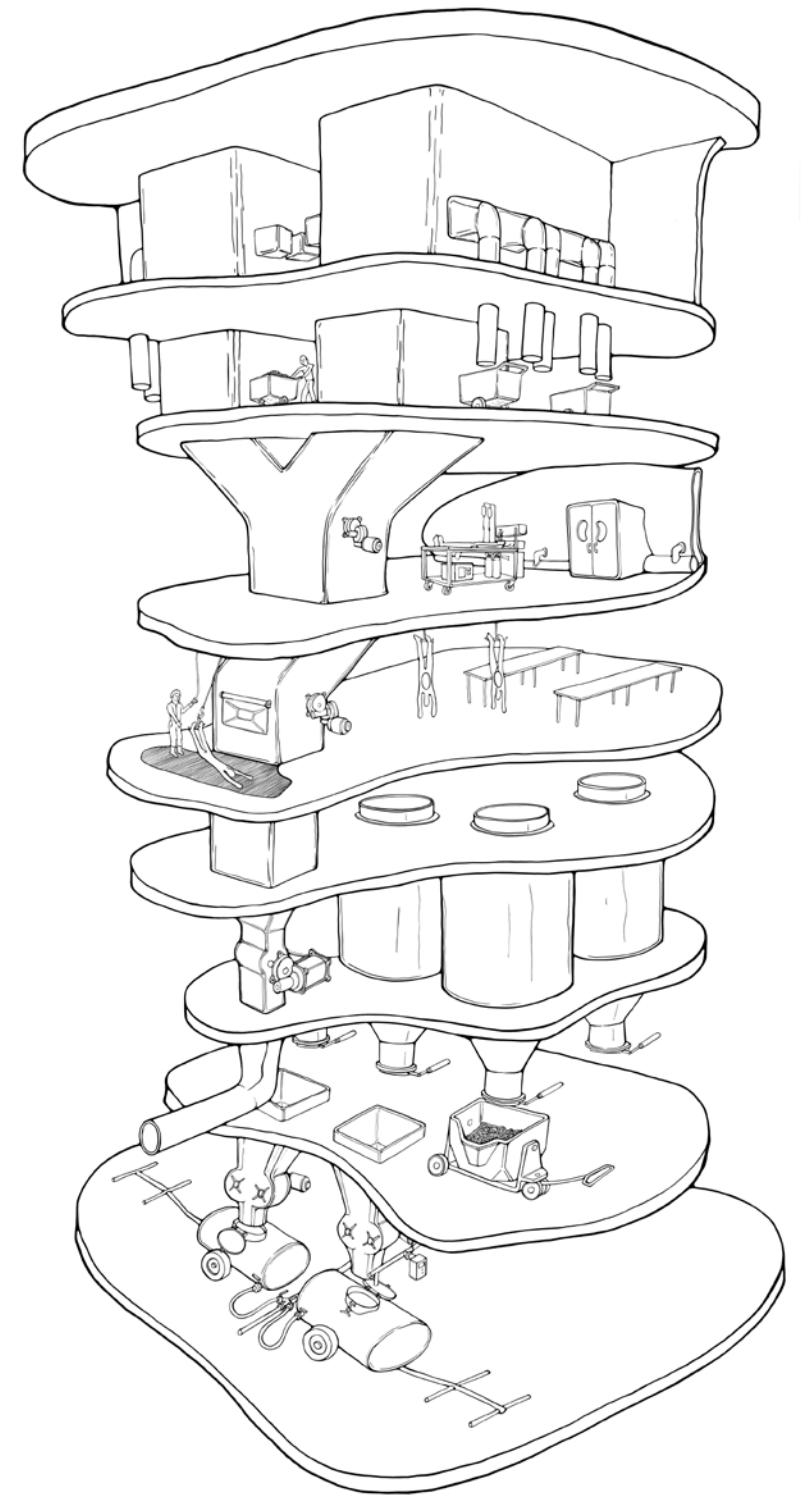


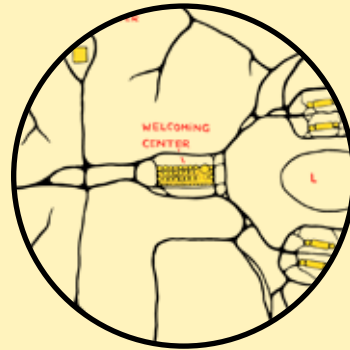


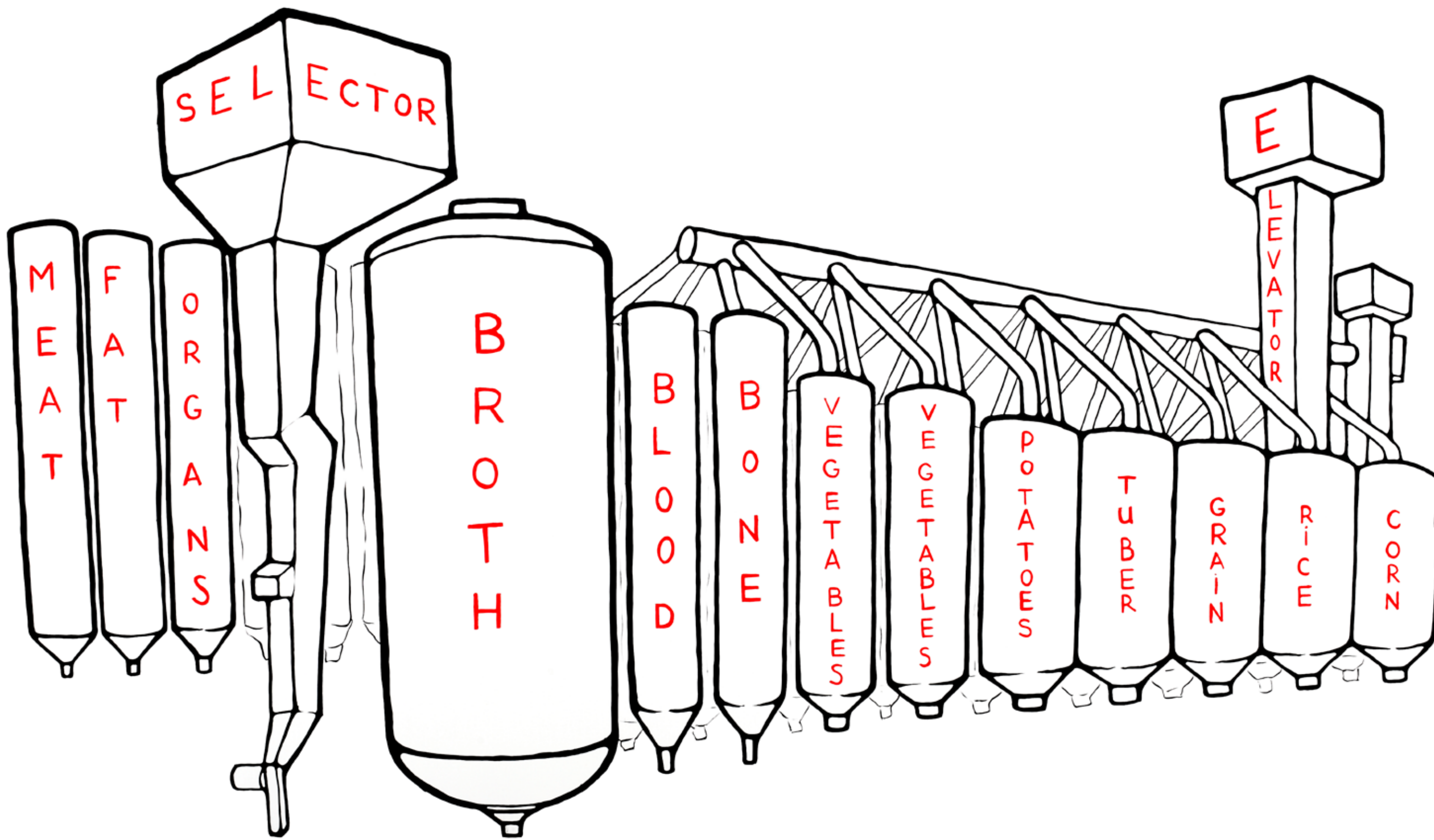


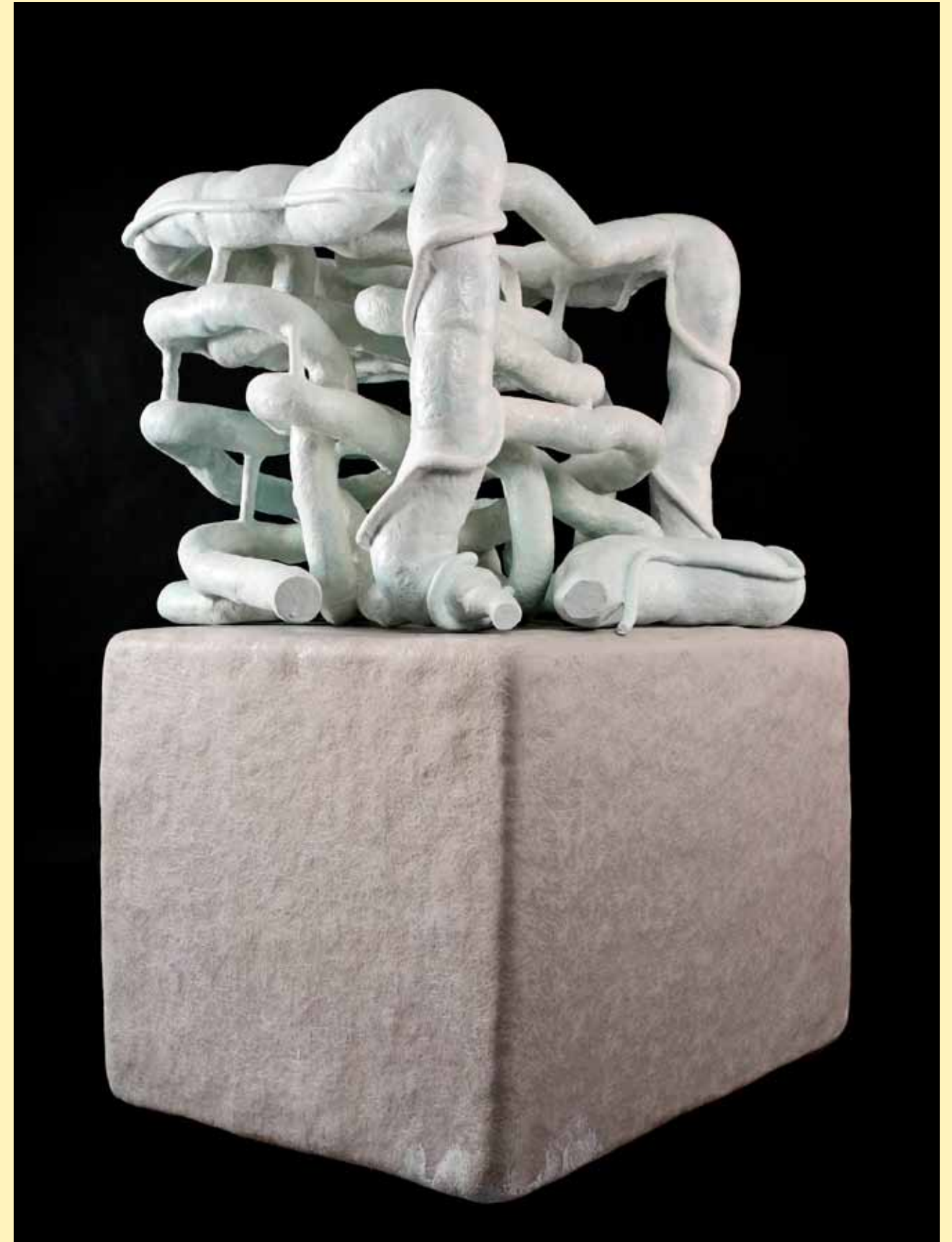
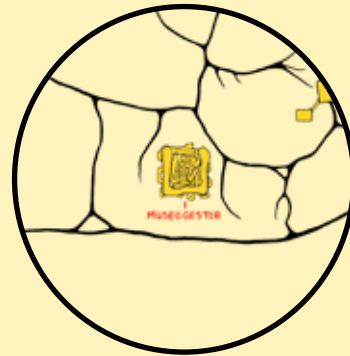
The Butcher / 2007 / Ink on canvas / 97 x 88 cm

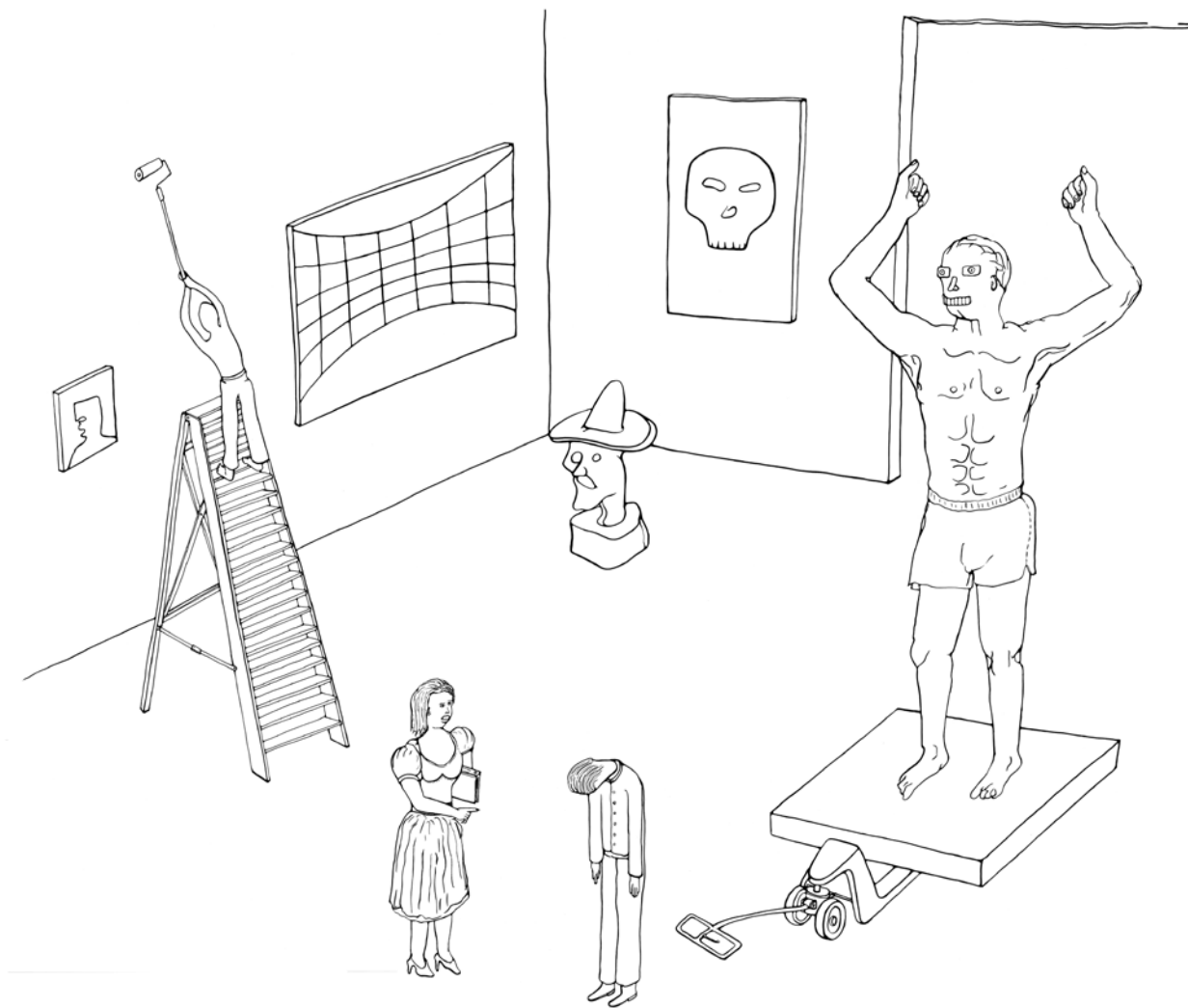
Selector 2 / 2008 / Ink on canvas / 250 x 150 cm





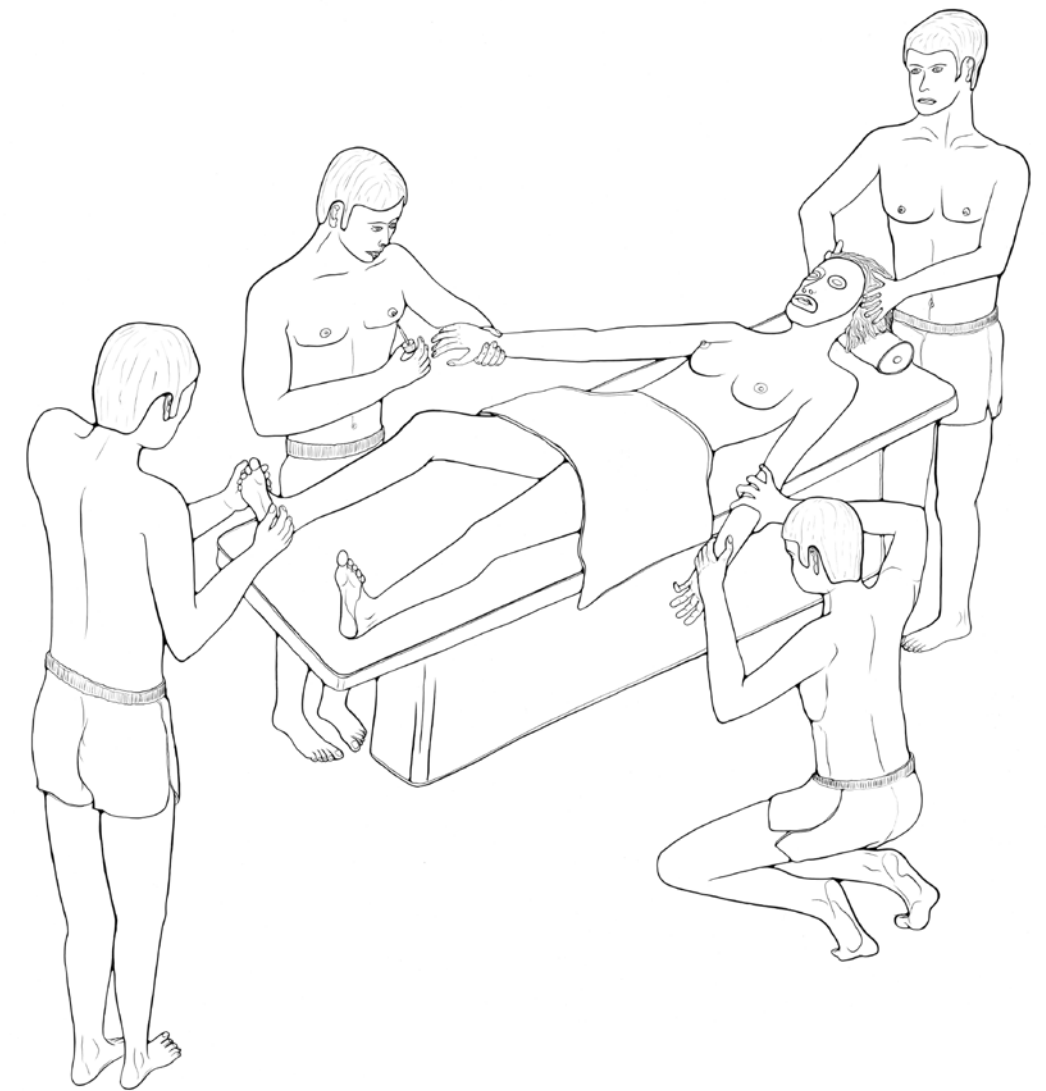


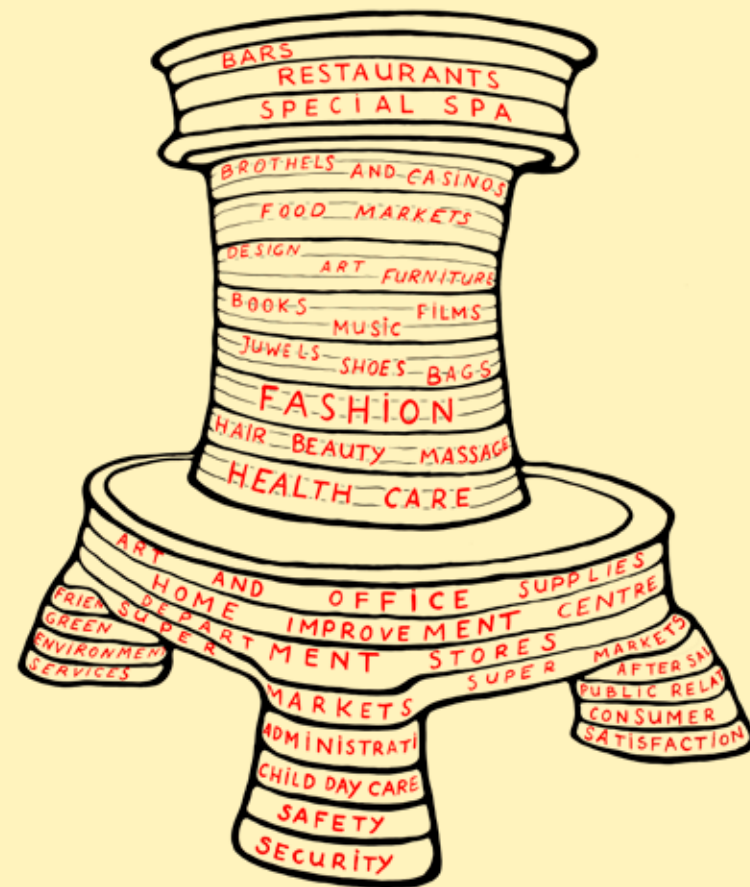
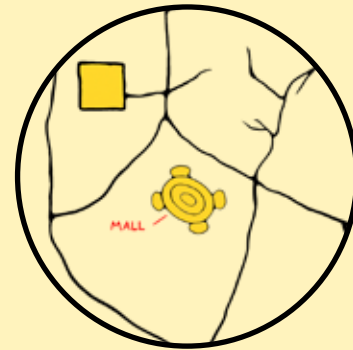




The Curator / 2007 / Ink on canvas / 96 x 102 cm

› *Wellness* / 2006 / Ink on canvas / 92 x 95 cm

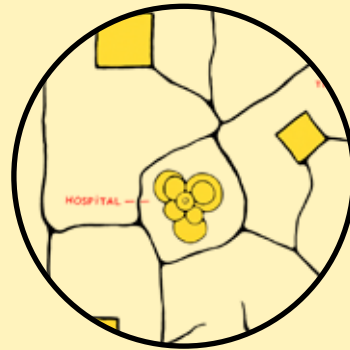


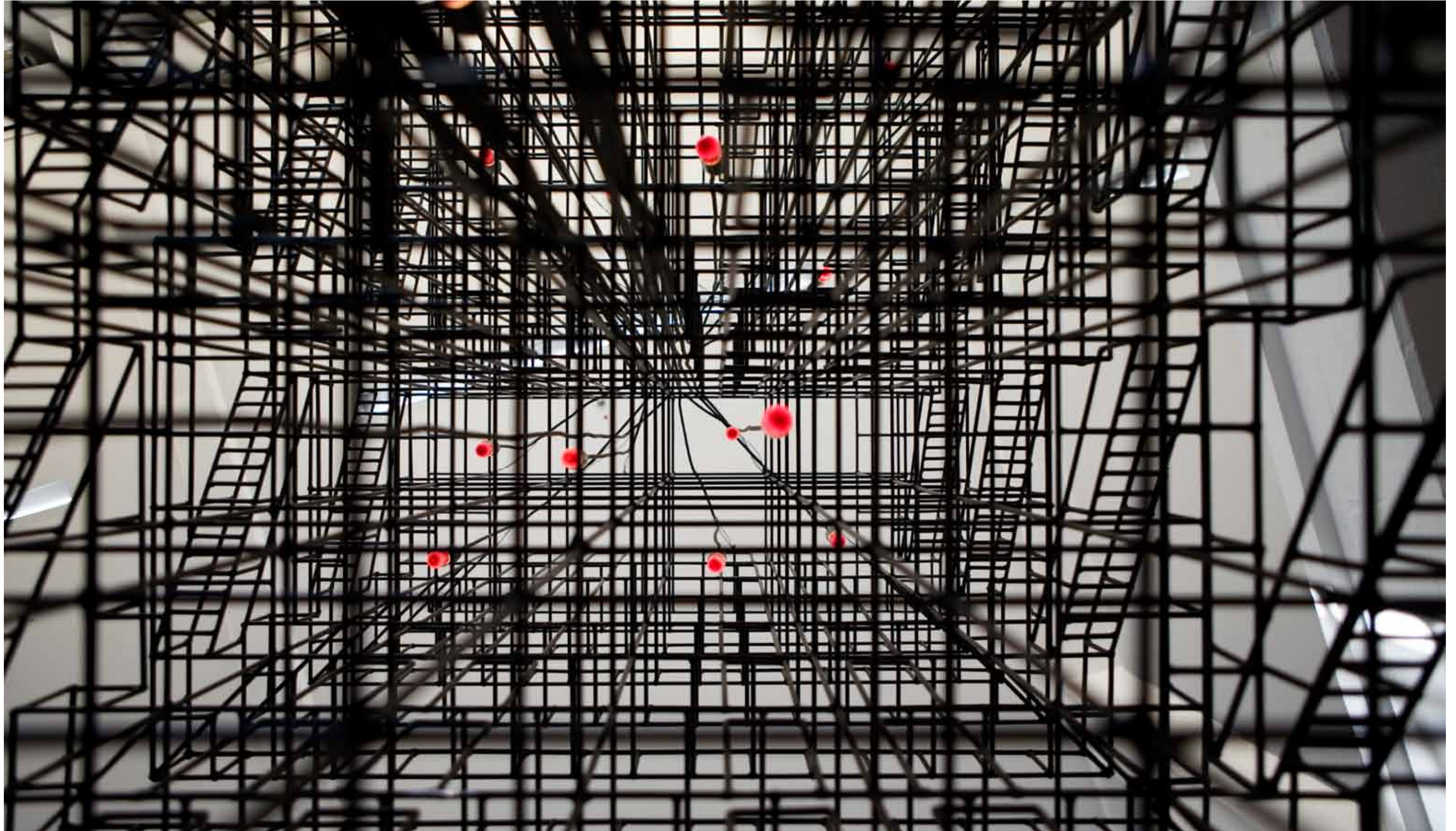


The Mall schematic / 2008 / Ink and acrylic on canvas / 169 x 188 cm

› *The Mall of Babel* / 2008 / Wood, foam, fiberglass / 205 x 210 x 237 cm







BIOGRAPHY

JOEP VAN LIESHOUT

1963. Ravenstein
lives and works in Rotterdam since 1987

EDUCATION

1987	Villa Arson, Nice
1985-1987	Ateliers ‘63, Haarlem
1980-1985	Academy of Modern Art, Rotterdam

AWARDS

2009	Stankowski Award
2004	Kurt Schwitters Award
2000	Wilhelmina-ring, Sculpture Award
1998	Mart Stam 1998 Award
1997	Anjerfonds - Chabot 1997 Award
1996	87.Katalogförderpreis 1996, Alfried Krupp von Bohlen und Halbach Stiftung
1995	Bolidt Floor Concepts 1995, 1st prize
1992	Prix de Rome Award
1991	Charlotte Köhler Award

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.	2009
2012	Manufactuur / Slave City , GRIMM Gallery, Amsterdam, The Netherlands. Blast Furnace , Carpenters Workshop Gallery, London, U.K. Agricola Novus , Dertien Hectare, Heeswijk-Dinter, The Netherlands. WWIII , Salone del Mobile, Milan, Italy. Cradle to Cradle , Kunstverein, Ludwigsburg, Germany. Installation Saucisson , Migros Museum,	2008

ATELIER VAN LIESHOUT

Established in 1995

Address	Keileweg 18 3029 BS, Rotterdam, The Netherlands
Phone	+31 (0)10 244 0971
Email	info@ateliervanlieshout.com
Website	www.ateliervanlieshout.com

	Zurich, Switzerland. Atelier Van Lieshout , Tim Van Laere Gallery, Antwerp, Belgium. Tribe , Distrito Cu4tro, Madrid, Spain.
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2011	De Kanibaal , Villa Zebra, Rotterdam, The Netherlands. New Tribal Labyrinth , Gio Marconi Gallery, Milan, Italy. Epidemea , Piet Hein Eek Gallery, Eindhoven, The Netherlands.
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2010	Inferno polis, Submarine Wharf Museum Boijmans Van Beuningen, Rotterdam, The Netherlands. Cradle to Cradle , Kunstraum, Innsbruck, Austria. Atelier Van Lieshout , Jousse Entreprise, Paris, France. Motel Bochum , Bochum, Germany. Atelier Van Lieshout , Mumok, Vienna, Austria.	2006
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	Furniture II , Carpenters Workshop Gallery, London, U.K. Cradle to Cradle , Winzavod, Moscow, Russia.	2005
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	Artscape , Galeria Vartai, Vilnius, Lithuania. Atelier Van Lieshout , CBK, Dordrecht, The Netherlands. Schöne Aussichten , Kunsthalle Göppingen, Göppingen, Germany. Atelier Van Lieshout , Tim Van Laere Gallery, Antwerpen, Belgium. Das Haus , Ludwig Forum für Internationale Kunst, Aachen, Germany.	
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	Wellness Skull , Kunst in Öffentlichen Raum, Vienna, Austria. Board Room , Sanderetto 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 Cu4atro, Madrid, Spain.	2004
		2003

	Reproduction , Aerea, Stockholm, Sweden. 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.	2002
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	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 Cu4tro, Madrid, Spain.	2001
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	Happy Forest , Kröller-Müller Museum, Otterlo, The Netherlands. Der Disciplinator , Museum für Angewandte Kunst, Vienna, Austria. Atelier Van Lieshout, Wombhouse , Jousse Entreprise, Paris, France. Horny Skeleton , Tim van Laere Gallery, Antwerp, Belgium. Triumph , Museum Boijmans Van Beuningen, Rotterdam, The Netherlands.	2000
		1999

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 , Beaumontpublic 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 Edutainer , Centre d’Art Contemporain, Brétigny-sûr-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 , Openluchtmuseum Middelheim, Antwerp, Belgium. Camden Arts Centre, London, U.K.
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AVL-Ville , Rotterdam, The Netherlands. Atelier Van Lieshout , Gio Marconi, Milan, Italy. Jack Tilton Gallery, New York, U.S. Atelier Van Lieshout , PS1, 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, Brétigny-sur-Orge, France.
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, Ibos/Tarbes, France. Modulare Multi-Frauen-Betten , Sprengel Museum, Hannover, Germany.
1997	Museum Boijmans Van Beuningen, Rotterdam, The Netherlands. Saucisson , Gallery Roger Pailhas, Paris, France. Hausfreund I , Kölnischer Kunstverein, Cologne, Germany.
1996	Randolph Street Gallery, Chicago, U.S. Richard Heller Gallery, Los Angeles, U.S. Jack Tilton Gallery, New York, U.S. Plug In Inc., Winnipeg, Canada. Gallery Fons Welters, Amsterdam, The Netherlands.
1995	Galerie Bob van Orsouw, Zurich, Switzerland.
1994	Gallery Roger Pailhas, Paris, France.
1993	Castello Di Rivara, Turin, Italy. Galerie Fons Welters, Amsterdam, The Netherlands. Galerie Roger Pailhas, Paris, France.
1992	Gallery Blancpain/Stepczynski, G�n�ve, Switzerland. Galerie Roger Pailhas, Marseille, France.
1991	Gallery 1 og 1, Reykjavik, Iceland. Galerie Roger Pailhas, Paris, France.
1990	Museum Boijmans Van Beuningen, Rotterdam, The Netherlands. Gallery de Bruxelles, Brussels, Belgium.
1989	Gallery Gawlik/Schorm, Vienna, Austria.

	Galerie Fons Welters, Amsterdam, The Netherlands.
1988	’t Venster, Rotterdam, The Netherlands. Galerie Fons Welters, Amsterdam, The Netherlands.

SELECTED GROUP EXHIBITIONS

2013	Ik Hou van Holland , Stedelijk Museum, Schiedam, The Netherlands. FIAC , Paris, France. Art’Otel , Amsterdam, The Netherlands. The Tolerant Home , Amsterdam, The Netherlands. Urban Campsite Amsterdam , Vliegenbos, Amsterdam, The Netherlands. Beyond Liaisons , World Jewellery Museum, Seoul, South Korea. Art-O-Rama I Marseille 2013 , Friche Belle de Mai, Marseille, France. 25+25 , Nieuw en Meer, Amsterdam, The Netherlands. Crossing Media – die Kunst der B�hne , Villa Merkel, Esslingen am Neckar, Germany. De stad, de kunstenaars en het museum , Museum Boijmans Van Beuningen, Rotterdam, The Netherlands. The present Order is the Disorder of the Future , Museum K�rhaus, Kieve, Germany. Territory , AVL-Mundo, Rotterdam, The Netherlands. Twente Bi�nnale , Enschede, The Netherlands Art Zuid , Amsterdam, The Netherlands. Make active choices I Kunst und �kologie: Wie fun? , Museum for New Art, Freiburg, Germany. In-Discipline , Bonnefanten Roermond, Roermond, The Netherlands. The Cassini Cruise III , The Ridder, Maastricht, The Netherlands. Couture Grafique , Moti, Breda, The Netherlands. Rebel House , Bonnefanten Roermond, Roermond, The Netherlands. Ja Natuurlijk , GEM / Gemeentemuseum Den Haag, The Hague, The Netherlands.
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2012	Triggering Reality , Centro Pecci, Prato, Italy. Kama , Sesso e Design, Triennale Design Museum, Milan, Italy. The Human Index , Boijmans Van Beuningen, Rotterdam, The Netherlands. Verlangen naar volmaaktheid , Kr�ller-Muller Museum, Otterlo, The Netherlands.	2010
	Aanwinst , Kunsthal, Rotterdam, The Netherlands. Parelen , Museum de Lakenhal, Leiden, The Netherlands. Politique-fiction , Cit� du Design, Saint-Etienne, France. Mind the System , Find the Gap, Z33, Hasselt, Belgium. Hotel Stories , CODA, Apeldoorn, The Netherlands. Mirages (Three) , F93, Montreuil, France. The Monument @ Art Paris , Grand Palais, Paris, France. God Save the Queen , Centraal Museum, Utrecht, The Netherlands. Moonlife Concept Store , Rabo Kunstzone, Utrecht, The Netherlands. Extended Universe , The Essential Collection, Zurich, Switzerland. IstanbulEindhoven SALTVANABBE Post ’89 , SALT, Istanbul, Turkey.	
2011	Foodcart , Studio Job House, Bergeijk, The Netherlands. Contemporary collections of the Mus�e Nation al d’Art Moderne , Centre Pompidou, Paris, France. Hollandse Meesters van de 21� eeuw , Kunsthal, Rotterdam, The Netherlands. Atelier , Vishal, Haarlem, The Netherlands. Glasstress , Murano, Italy. Futuro , Museum Boijmans Van Beuningen, Rotterdam, The Netherlands. Post Fossil , Design Museum, Holon, Israel. Cradle to Cradle , Aedes, Berlin, Germany. Virtual Vivid , Vivid Gallery, Rotterdam, The Netherlands.	2009

AVL Mannen , Museum de Fundatie, Zwolle, The Netherlands. Twente Art Biennale , Twente, The Netherlands. Gwangju Biennale , Gwangju, Korea. Moscow Biennale , Moscow, Russia. Moonlife Concept Store , Venice, Italy.
The View , Salenstein, Switzerland. Beeld Hal Werk , Amsterdam, The Netherlands. Happy End , Kunsthalle G�ppingen, Germany. A Basic Human Impulse , Galleria Communuale d’Arte Contemporanea, Monfalcone, Italy. Spazio , Maxxi, Rome, Italy. Vaders en Zonen , Museum Beelden aan Zee, Scheveningen, The Netherlands. Dream Time 2 Fantasmagoria , Grotte du Mas d’Azil, les Abbatoirs, France. Keep Your Seat , GAM, Turino, Italy. Destroy Design , Aarhus Art Building, Aarhus, Denmark. Destroy Design , Mudac, Lausanne, Switzerland. Post Fossil , Design 21-21, Tokyo, Japan. Brand X , Galerie Stefan R�pke, K�ln, Germany. Happy Street , World Expo 2010, Shanghai, China.
Toronto Free Gallery , Toronto, Canada. New Works , Jousse Entreprise, Paris, France. States of Exception , Central Track, University of Texas, Dallas, U.S. Utopics, 11th Swiss Sculpture Exhibition , Biel, Switzerland. Van Lieshout, Van Lieshout , Kade, Amersfoort, The Netherlands. Telling Tales: Fantasy and Fear Contemporary Design , V&A, London, U.K. Uitgelicht , SM, Den Bosch, The Netherlands. Work NOW, On the how and why of work in the neoliberal world , Z33 Hasselt, Belgium.

2008	<p>Design High, LTB Foundation, London, U.K.</p> <p>Foodprint, The Hague, The Netherlands.</p> <p>Ecological Urbanism, Harvard University, Cambridge, U.S.</p> <p>Down to Earth, Cultureel Centrum, Strombeek, Belgium.</p> <p>The Cassini Cruise, APPR, Maastricht, The Netherlands.</p> <p>Islands and Ghetto’s, NGKB Kunstraum Kreuzberg, Bethanien, Berlin, Germany.</p>	2005	<p>Cities, architecture and society, 10th International Architecture Exhibition, Venice, Italy.</p> <p>Biennale D’Art Contemporain du Havre, Le Havre, France.</p> <p>Less-Strategie, alternative dell’ abitare, PAC, Milan, Italy.</p> <p>Beaufort 2006, Bredene, Belgium.</p> <p>Mapping The Studio, Stedelijk Museum, Amsterdam, The Netherlands.</p>	2003	<p>Candyland Zoo, Kent Institute of Art and Design, Canterbury, U.K.</p>	2001	<p>Milano Europa 2000, Milan, Italy.</p> <p>The Un-private House, MACBA, Barcelona, Spain.</p> <p>Art Unlimited, Basel, Switzerland.</p> <p>Sonsbeek 9, Arnhem, The Netherlands.</p> <p>Plug-in. Unity and Mobility, Münster, Germany.</p>
	<p>Wandering Lines, SCAPE Biennal, Chirstchurch, New-Zealand.</p> <p>Beyond Eden, Paul Klee Zentrum, Bern, Switzerland.</p> <p>Shaping a space III, Mario Sequeira Gallery, Braga, Portugal.</p> <p>Second_Nature, Dexia Bank, Luxembourg.</p> <p>Leibesübungen. Vom Tun und Lassen in der Kunst, Kunsthalle Göppingen, Germany.</p> <p>Eyes wide open. Recent Acquisitions, Stedelijk Museum, Amsterdam, The Netherlands.</p> <p>Utopia Transfer, Kiscelli Museum, Budapest, Hungary.</p>		<p>Science and Fiction, Miraikan Museum, Tokyo, Japan.</p> <p>Sammlung MaRTha Herford, Martha Herford Museum, Herford, Germany.</p> <p>De Poëziezomers van Watou, Watou, Belgium.</p> <p>Bar Rectum, Art Basel, Switzerland.</p> <p>Triennial Yokohama, Yokohama, Japan.</p> <p>...O Luna Tu..., Macro museum d’Arte Contemporanea Roma, Rome, Italy.</p> <p>Nederland niet Nederland, Van Abbe Museum, Eindhoven, The Netherlands.</p> <p>Wintergasten, De Zonnehof, Amersfoort, The Netherlands.</p> <p>Project Rotterdam, Museum Boijmans Van Beuningen, Rotterdam, The Netherlands.</p>		<p>Gallery Fons Welters, Amsterdam, The Netherlands.</p> <p>Utopie van de Periferie, Aalst, Belgium.</p> <p>City Utopias, Städtische Galerie im Buntentor, Bremen, Germany.</p> <p>In or Out, National Museum of Contemporary Art, Seoul, Korea.</p> <p>Micro-Utopia, Valencia Biennale, Valencia, Spain.</p> <p>Banquet, Metabolism and Communication, ZKM, Karlsruhe, Germany.</p> <p>Urban Incidence, Gallery Beaumontpublic, Luxembourg, Luxembourg.</p> <p>Parasites, Leidsche Rijn, Utrecht, The Netherlands.</p> <p>Utopia Station, La Biennale di Venezia, Venice, Italy.</p> <p>Cape Helder, Den Helder, The Netherlands.</p> <p>Outlook, Athens, Greece.</p> <p>Appendix2, Caucasian Centre for Cultural Development, Tbilisi, Georgia.</p> <p>Micropolitics, Espai d’Art Contemporani, Castellón, Spain.</p>	2000	<p>Expo Hannover, “Hangover 2000”, performance and installation, Hannover, Germany.</p> <p>Against Design, Philadelphia, U.S.</p> <p>Vision Machine, Musée des Beaux Arts, Nantes, France.</p> <p>House show – the House in Art, Deichtorhallen, Hamburg, Germany.</p> <p>The collective artwork, Les Abattoirs, Toulouse, France.</p> <p>LKW, Kunsthauus Bregenz, Bregenz, Austria.</p> <p>Micropolitiques, Le Magasin, Grenoble, France.</p> <p>Exorcism, esthetic terrorism, Museum Boijmans Van Beuningen, Rotterdam, The Netherlands.</p> <p>Wonderland, St. Louis Art Museum, St. Louis, U.S.</p> <p>Over the Edges, SMAK, Gent, Belgium.</p>
	<p>Body Politicx, Witte de With, Rotterdam, The Netherlands.</p> <p>Hyms for Demons, Tim Van Laere Gallery, Antwerp, Belgium.</p> <p>The Paderborn Mystery. Temporal Power and Divine Might, Paderborn, Germany.</p> <p>VIT <A> RTI, Verbeke Foundation, Kemzeke, Belgium.</p> <p>Shadows in Paradise, Fort Napoleon, Oostende, Belgium.</p> <p>Dutch Design, Milk Gallery, New York, U.S.</p> <p>Estuaire, Nantes, France.</p> <p>Commitment, Cultureel centrum Strombeek, Mechelen, Belgium.</p> <p>Timer, Triennale, Milano, Italy.</p>	2004	<p>Gallery Anne de Villepoix, Paris, France.</p> <p>Living in motion, Z33, Hasselt, Belgium.</p> <p>Olandu Biuras, Contemporary Art Centre, Vilnius, Lithuania.</p> <p>Safety & Peace, Order & Freedom, Museum of Modern Art, Ljubljana, Slovenia.</p> <p>Schöner Wohnen, BE-PART, Warechem, Belgium.</p> <p>Xtreme Houses, Stiftung Federkiel/Halle, Leipzig, Germany.</p> <p>Bekijk het maar!, Museum voor Communicatie, The Hague, The Netherlands.</p> <p>Art Unlimited, Art Basel, Switzerland.</p> <p>Fantasy Island, Hallormsstadur Forest, Iceland.</p> <p>Playgrounds + Toys, Art for the World, Ivry sur Seine, France.</p> <p>Detox 2, travelling group show in Norway and Sweden</p>	2002	<p>Living in Motion, Vitra Design Museum, Berlin, Germany.</p> <p>Smart Alice, Centraal Museum, Utrecht, The Netherlands.</p> <p>Biennale of Sydney, Woollomooloo, Australia.</p> <p>Politically Correct? Dutch!, Gallery Krinzinger, Vienna, Austria.</p> <p>HELP, Kunstfort Vijfhuizen, The Netherlands.</p> <p>Busan Biennale, Busan, Korea.</p> <p>AREA, Gallery Schipper&Krome, Berlin, Germany.</p> <p>Cetinjski Biennale, Cetinje Montenegro, Yugoslavia.</p> <p>Cultureel Centrum Strombeek, Grimbergen, Belgium.</p> <p>Expo 02, Biel, Switzerland</p> <p>25th Biennale, São Paulo, Brazil.</p>	1999	<p>Festival Atlantico 99, Lisbon, Portugal.</p> <p>Le Fou dédoublé, Moscow, Russia.</p> <p>In the Midst of Things, Bourneville / Birmingham, U.K.</p> <p>Arte all’Arte, San Gimignano, Italy.</p> <p>Expander 1.0, Galerie Jousse Seguin, Paris, France.</p>
2006	<p>Beyond Borders, Galerie Sfeir-Semler Beirut, Lebanon.</p> <p>Shanghai Biennale, Shanghai, China.</p>					<p>NL, Van Abbe Museum, Eindhoven, The Netherlands.</p> <p>The Campaign Against Living Miserably, Royal College of Art, London, U.K.</p> <p>Artranspennine 98, The Henry Moore Institute, Leeds, U.K.</p> <p>The Good, the Bad and the Ugly, Walker Art Center, Minneapolis, U.S.</p>	<p>The 2nd Kwangju Biennale, Joongwoe Park, Kwangju City, Korea.</p>

Sculpture Projects 97, Münster, Germany.
Flexible, Museum für Gegenwartskunst, Zurich, Switzerland.
De kunst van het verzamelen, Palais des Beaux-Arts, Brussels, Belgium.

1996

De Muze als Motor, De Pont Foundation, Tilburg, The Netherlands.
Museum für Gegenwartskunst, Zurich, Switzerland.
Bars, Kunstverein Recklinghausen, Recklinghausen, Germany.
Model Home, Clocktower Gallery, New York, U.S.

1995

Dutch Design Café, MOMA, New York, U.S.
Le Nouveau Musée/Institut d’Art Contemporain, Villeurbanne, France.
Centre National d’Art Contemporain de Grenoble, Grenoble, France.

1994

Ateliers ‘63, Palais des Beaux Arts, Brussels, Belgium.
21st Biennale of São Paulo, São Paulo, Brazil.
Het Grote Gedicht, The Hague, The Netherlands.
Art Union Europe, Athens, Greece.

1993

Wiener Sécession, Vienna, Austria.
Gallery Jack Tilton, New York, U.S.

1992

Kunstverein Heinsberg, Heinsberg, Germany.
Museum het Kruithuis, Den Bosch, The Netherlands.

1991

Kunstverein Düsseldorf, Düsseldorf, Germany.
Museo Luigi Pecci, Prato, Italy.
Negen, Witte de With, Rotterdam, The Netherlands.

1990

Stedelijk Museum, Amsterdam, The Netherlands.

1989

Museum Boijmans Van Beuningen, Rotterdam, The Netherlands.

Usine Ephemere, Paris, France.
Sculptures on the hill, Edinburgh, U.K.

SELECTED COMMISSIONS

2012

Equilibrist, Emporia Shopping Centre, Malmö, Sweden.
Insect Farm, Insect farm/information stand, Z33, Hasselt, Belgium.

2011

Worm, interior for Cultural centre, Rotterdam, The Netherlands.
Stage design for Tannhauser, Bayreuther Festspiele, Germany.

2010

Funky Bones, Artwork in Art and Nature Park, Indianapolis, U.S.
Cascade, artwork in public space, Rotterdam, The Netherlands.
de Ontknopping, artwork in public space, Middelburg, The Netherlands.

2009

L’Absence, artwork in public space, Nantes, France.
Alfa en Omega, artwork in public space, Dordrecht, The Netherlands.

2008

Tuin van Eden, artwork in public space, Maastricht, The Netherlands.
Huize Organus, Zuiderzeemuseum, Enkhuizen, The Netherlands.
Carreta de Agua, Zaragoza, Spain.

2007

Artwork for school yard, The Hague, The Netherlands.
CasAnus, for Verbeke Foundation, Kemzeke, Belgium.

2006

Artwork in the garden of the court of Haarlem, The Netherlands.
Cocoon, Parchi dell’arte, Rovereto, Italy.
Art intervention at Schauspiel Frankfurt, Frankfurt, Germany.

2005

Victory light pole, Nieuw Vennep, The Netherlands.
Fisherman’s House, Dalen, The Netherlands.

2004

Pink Giant, Nieuwegein, The Netherlands.
Gieleskull, Amsterdam, The Netherlands.

Big Funnelman, Breda (A27), The Netherlands.
Modular Bathroom Unit, Lloyd Hotel Amsterdam, The Netherlands.
Wombhouse, Jousse Entreprise, Paris, France.

2003

Edutainer, Education Center, Centre d’Art Contemporain, Brétigny-sûr-Orge, France.
Schoolcanon, Kingsdale School, Dulwich, U.K.
The Practice, refurbishment medical practice, Maastricht, The Netherlands.
The Unification, City of Oss/Ravenstein, The Netherlands.
Waiting Area for TPG Post, The Hague, The Netherlands.

The Scientists, Fachhochschule, Konstanz, Germany.
Window for ‘De Kriekelaar’, Community Center in Brussels, Belgium.
Satellite des Sens, Euralille, Lille 2004 Capitale Européenne de la Culture, France.
Setting for Deaf Festival, V2, Rotterdam, The Netherlands.
Bonnefantopia, Bonnefantenmuseum Maastricht, The Netherlands.
Artlab Tirol, Kitchenette, Künstlerhaus Buchsenhausen, Austria.

2002

The Company, Interpolis, Tilburg, The Netherlands.
Clubhouse 8, Interpolis, Tilburg, The Netherlands.
Hangout Tongue Sculpture, Dalton Lyceum Dordrecht, The Netherlands.
Bonnefantencarts, Bonnefantenmuseum, Maastricht, The Netherlands.
Wexner Busstops, Wexner Centre for the Arts, Columbus, Ohio, U.S.
Voyager with Chickenrun, Caldic collection, Rotterdam, The Netherlands.
Franchise Unit, Openluchtmuseum Middelheim, Antwerp, Belgium.

2001

A-Portable, Women On Waves Foundation, Amsterdam, The Netherlands.
AVL-Men, Rabobank Uithoorn, The Netherlands.
Germination, Helen Parkhurst School Almere, The Netherlands.
Player’s Bath, FC Utrecht, Utrecht, The Netherlands.
Compost Toilet, Stedelijk Museum, Amsterdam, The Netherlands.
Alesco, Daros Zurich, Switzerland.
Ball, Noord-Brabants Museum, ’s Hertogenbosch, The Netherlands.
Kitchenette, Jo Crepain Architects, Antwerp, Belgium.
STAR-wagon, STAR Museumspoorlijn Veendam, Stadskanaal, Musselkanaal, The Netherlands.
Man and his Monkey, public space, Apeldoorn, The Netherlands.

2000

Floating Sculpture, Lange Vonder/Twiske Kadoelen, Amsterdam, The Netherlands.
Furniture, FRAC des Pays de la Loire, France.
AVL-Men Sculpture, Knokke, Belgium.
Sound reflectors, Luxor Theatre, Rotterdam, The Netherlands.
Mobile Guardhouse, Stroom/HCBK, The Hague, The Netherlands.
Bar for the Parade, mobile theatre show, The Netherlands.
Furniture visitor’s room Prison Hoogvliet, Rotterdam, The Netherlands.
Bar, Ancienne Abbaye de Montmajour, France.

1999

KLM Units G-pier, Amsterdam Airport Schiphol, Amsterdam, The Netherlands.
Study cells, Library Maastricht, The Netherlands.
Sanitary units, Centraal Museum, Utrecht, The Netherlands.
Sanitary units, Museum Boijmans Van Beuningen, Rotterdam, The Netherlands.
Terrace Furniture, RVU, Hilversum, The Netherlands.

1998	<p>The Good, The Bad & The Ugly, Walker Art Center, Minneapolis, U.S.</p> <p>A3 Mobile, private mobile studio, Maasdijk, The Netherlands.</p> <p>Bath Units, Gelredome Stadium, Arnhem, The Netherlands.</p> <p>Sanitary Units, (architect Rudy Ricciotti), Ancienne Abbaye de Montmajour, France.</p> <p>Stylos Bookshop, Delft, The Netherlands.</p> <p>Receptionary Unit, FRAC Haute-Normandie, Rouen, France.</p>	1994
1997	<p>Clip-On, Centraal Museum, (in collaboration with Klaar van der Lippe), Utrecht, The Netherlands.</p> <p>Staircase, (architect Rudy Ricciotti), Aureol, France.</p> <p>Van Lieshout’s Bar, Westfälisches Landesmuseum, Münster, Germany.</p> <p>Sculpture 1997, Triversum, Alkmaar, The Netherlands.</p>	1993
1996	<p>Library, Alliance Française, (in collaboration with Jeroen Thomas, O.M.A.), Rotterdam, The Netherlands.</p> <p>Entrance, Gallery Fons Welters, Amsterdam, The Netherlands.</p> <p>Cafeteria, Centraal Museum, Utrecht, The Netherlands.</p> <p>Receptionary-unit, Museum für Gegenwartskunst, Zurich, Switzerland.</p> <p>Information-unit, Peter Pfister Art Consultancy, Aarberg, Switzerland.</p> <p>CASTMobiel, CAST, Tilburg, The Netherlands.</p>	1992
		1991
		1990
1995	<p>Mobile Home, Kröller-Müller Museum, Otterlo, The Netherlands.</p> <p>Bussing Stations, for the cafeteria of the Museum of Modern Art, New York, U.S.</p> <p>Bar Bandol, (architect Rudy Ricciotti), Bandol, France.</p> <p>Gallery-unit, Gallery Bob van Orsouw, Zurich, Switzerland.</p> <p>Reconstruction of offices and roof, Alliance Française, (in collaboration with Jeroen Thomas, O.M.A.), Rotterdam, The Netherlands.</p>	

<p>4 Containerbars for the Museumpark (in collaboration with Marc Schendel, Jeanne Gang, Klaar van der Lippe), Rotterdam, The Netherlands.</p> <p>Bars, Sanitairy-units, Wash-stands, Grand Palais, (O.M.A./Rem Koolhaas) Lille, France.</p> <p>Sanitary-units, Centraal Museum, Utrecht, The Netherlands.</p> <p>Sanitary-units, Museum of Sports, (architect Victor Mani) Lelystad, The Netherlands.</p> <p>Reception-desk, De Paviljoens, Almere, The Netherlands.</p>
<p>Office-unit for Gallery Fons Welters (in collaboration with Klaar van der Lippe), Amsterdam, The Netherlands.</p> <p>Reception-unit for Jack Tilton Gallery, New York, U.S.</p>
<p>Ten sculptures for a technical school, Gouda, The Netherlands.</p> <p>A conceptual work of art for the GGD, Spijkenisse, The Netherlands.</p>
<p>Reconstruction of an Industrial Monument, Amsterdam, The Netherlands.</p> <p>Sideboard for Ninaber/Peters/Crouwel, Leiden, The Netherlands.</p>
<p>Ambulatory Bar for the Museum Boijmans Van Beuningen, Rotterdam, The Netherlands.</p>

COLLECTIONS

<p>Museum Boijmans Van Beuningen, Rotterdam, The Netherlands.</p> <p>Stedelijk Museum, Amsterdam, The Netherlands.</p> <p>Centraal Museum, Utrecht, The Netherlands.</p> <p>Van Abbe Museum, Eindhoven, The Netherlands.</p> <p>Museum De Paviljoens, Almere, The Netherlands.</p> <p>Bonnefantenmuseum, Maastricht, The Netherlands.</p> <p>Noord-Brabants Museum, ‘s Hertogenbosch, The Netherlands.</p> <p>Kröller-Müller Museum, Otterlo, The Netherlands.</p> <p>The Dutch State, The Hague, The Netherlands.</p> <p>Centrum Beeldende Kunst, Rotterdam, The Netherlands.</p> <p>CAST, Tilburg, The Netherlands.</p> <p>KPN TPG, The Hague, The Netherlands.</p> <p>Interpolis, Tilburg, The Netherlands.</p> <p>Rabobank Netherlands, Eindhoven, The Netherlands.</p> <p>Caldic Collection, Rotterdam, The Netherlands.</p>	<p>Centre Pompidou, Paris, France.</p> <p>FRAC Languedoc-Roussillon, Montpellier, France.</p> <p>FRAC Rhône-Alpes, Lyon, France.</p> <p>FRAC des Pays de la Loire, France.</p> <p>FNAC, Paris, France.</p> <p>Les Abattoirs, Toulouse, France.</p> <p>M.A.C., Marseille, France.</p> <p>Fondation 93, Montreuil, France.</p>	<p>Museum Folkwang, Essen, Germany.</p> <p>Ludwig Forum, Aachen, Germany.</p> <p>K20 K21 Kunstsammlung Nordrhein Westfalen, Düsseldorf, Germany.</p> <p>Falckenberg collection, Hamburg, Germany.</p> <p>Sammlung Essl, Klosterneuburg, Germany.</p> <p>Sprengel Museum Hannover, Germany.</p> <p>Collection Marta Herford, Herford, Germany.</p>
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<p>Centre of Contemporary Art, Castello di Rivara, Turin, Italy.</p> <p>Prada Foundation, Milan, Italy.</p> <p>GAM, Turin, Italy.</p> <p>MACRO, Rome, Italy.</p>	<p>MOMA, New York, U.S.</p> <p>Walker Art Center, Minneapolis, U.S.</p> <p>Hall collection, Connecticut, U.S.</p>
<p>Z33, Hasselt, Belgium.</p> <p>Verbeke Foundation, Kemzeke, Belgium.</p> <p>Belgacom, Brussels, Belgium.</p>	

<p>Sammlung EVN, Vienna, Austria.</p> <p>MAK, Vienna, Austria.</p>	<p>Museum für Gegenwartskunst, Zurich, Switzerland.</p>
<p>The Henry Moore Institute, Leeds, U.K.</p>	<p>Museo Würth La Rioja, Agoncillo, Spain.</p>



Couple / 2011 / Foam, polurea / 207 x 105 x 130 cm



COLOPHON

ATELIER VAN LIESHOUT

Keileweg 18
3029 BS Rotterdam
The Netherlands

Phone +31 (0)10 244 0971
Email info@ateliervanlieshout.com
Website www.ateliervanlieshout.com

GRIMM GALLERY

Frans Halsstraat 26
1072 BR Amsterdam
The Netherlands

Phone +31 (0)20 6752465
Email info@grimmgallery.com
Website www.grimmgallery.com

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Frame Publishers

AUTHORS

Dominic van den Boogerd
Tom Morton

PHOTOGRAPHY

Diederik den Dikkenboer
Jeanchristophe Lett
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)

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

PRINTING

D'Print

EDITING

Eva Coster
Charlotte Martens
Rookje Meijerink
Marlous van Rossum-Willems

GRAPHIC DESIGN

Sebastiaan Brandsen

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Acid Type by Stephan Baum
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