

SlaveCity, 2005 - 2009

Conceived and built for a brave new world, SlaveCity is a fictional city state populated by workers whose every function is calculated to maximize profits and minimize waste. Inspired by our increasingly technocratic society designed by bureaucrats with malevolent accounting software, Van Lieshout has proffered this sardonic ultimate solution for neoliberal states and corporations looking to colonize our eco-future.

Natalie Kovacs, Curator

Model Work/Sleep unit with puppets, 2006

SlaveCity's 'inhabitants' work for seven hours each day in office jobs in call-centers and seven hours in the fields or inside the workshops, before being allowed three hours of relaxation before they sleep for seven hours. They are employed and housed in the *Work/Sleep units*, minimising their commuter time by integrating their workplace with their dwelling

Model Shower unit with puppets, 2006

On strictly set time schedule the shower unit has to be used.
All wastewater is reused in agriculture or industry.

Model Sanitary unit with puppets, 2006

On strictly set time schedule the toilets have to be used.
All excrement is reused in the biogas plant to generate electricity.

Mini Modular Brothel on stand - 2x1x3, 2006

The 'participants' of SlaveCity are not being paid for their work in the call-centres. Instead of a payment they receive privileges, such as a visit to a brothel – both for male and female slaves. The brothels for the higher-class slaves are far more luxurious than those for the lower class slaves.

Model Female Brothel, 2006 (white)

Model Female Brothel, 2006 (black)

For the women slaves there is a luxury brothel in the shape of a giant sperm. It's very much about the survival of the fittest. The men enter at the tail; they have to struggle and fight their way to the front. The cleverest, meanest or strongest guys arrive in the arena to the cheers of the women. The final battle takes place and then the women take the survivor into a cubicle to have sex. A parallel to social Darwinism.

Model Female Brothel on pedestal, 2006

The Model Female Brothel on pedestal shows a different take on the luxury brothel for female slaves in a detailed, large-scale architectural model of this pleasure palace.

5-Star Brothel for Woman schematic 2008

Esther, 2006

One of the participants of SlaveCity. Small hips , cheap underwear.

Generator and Turbine on pedestal, 2007

Electricity is generated with biogas that produces steam for the turbine.
All energy in SlaveCity is renewable.

Infrastructure Coffee Table, 2007

CallCentre Unit, 2007

The Infrastructure Coffee Table presents the urban layout and infrastructural underground connections of *SlaveCity*.

For this occasion the *CallCentre Unit* has landed on the table. The CallCentre is the place where all slaves live and work.

Gascircuit on pedestal, 2007

The power plant in *SlaveCity* is powered by biogas produced by waste and excrement of the slaves. *SlaveCity* is the first 'zero energy' town, a green place where everything is recycled - not squandering precious resources. To make this possible, the urban plan comprises a fully functional, self-sufficient energy network including power plants, generators and gas circuits, aimed at generating and distributing the renewable energy created by recycling unsuitable participants.

Headquarters coffee table, 2007

This is a scale model of the Headquarters of *SlaveCity* which in reality has a surface of 50.000 m². Its shape is derived from a womb and penis in state of intercourse. In every part of the organs a different department of the headquarters can be found.

Hospital on coffee table, 2007

In the hospital, the participants selected for organ transplants are operated on, donating their organs for the general good before their remains are reused.

Body Sofa, 2009

In *Body Sofa*, bodies have piled with pillows to create a sculpture that functions incidentally as a sofa. Its use is a by-product of its design. Sculpted with a simple interference, it is morphed into a piece of furniture.

Thin Man, 2010

Thin Man is one of the Atelier Van Lieshout's sculptures that reflects upon our extremely advanced and complex society in which over-consumption and limited raw materials play a crucial role. Once supplies are exhausted society will see a harshening of relations between people and increased survival instinct which raises the question whether such radical changes, which are coupled with violence but which may also lead to a new improved society, are good or bad.

Arschmänner, 2004

Arschmänner represents human figures as a particle of a larger system. It is part of artwork *The Technocrat*, a closed circuit of food, alcohol, excrement and

energy. In *The Technocrat*, humans are nothing but biological cogwheels that generate raw material to produce not only valuable biogas used for cooking food but also alcohol to keep the human cogwheels functioning.

Bad Furniture coffee table, 2004

The work of AVL is full of paradoxes and ambiguity. On the one hand, it may seem simple and straightforward in terms of design, but, on the other hand, it mixes surrealistic aspects with minimalism, utopia with dark sexual extremities, and decorative craftsmanship with awkwardness.

Swing, 2011

The sculpture conveys life: its beginning and its end. A child swings from one side of the tree's branches, a man hangs to death from the other. The tree itself symbolises the cycle of death and renewal upon which existence is based. Life is finite and we, as sentient beings are aware of this, continually.

Unlimited, 2012

One of the millions of sperm is the lucky one.

Fertility, 2009

A recurring theme in the work of Atelier Van Lieshout is the Course of Life, and these four artworks all have this theme at their core. The Course of Life refers to the different steps and stages in human life. Fertility focusses on the central themes of life and death, beginning and end, alpha and omega – and everything that lies between. In other words, the Course of Life.

Tree Table lamp, 2009

A tree converted to a lamp with man like figures – growing from the tree, again playing with illumination and the cycle of life, the duality of nature between life and death- sculpture and function.

At Bauer Hotel:

Woman on Bed, 2006

Helpers, 2014

The Helpers symbolize an ever-present human dilemma: the choice between the known and the unknown, between security and insecurity, between tradition and progress.

The sculptures represent the different human attitudes to a situation of crisis: heroism, fear, charity, love.