

ONE LINE STATEMENT ABOUT THE DOMESTIKATOR:

Domestikator reflects on the way humans cultivate and domesticate the world by applying their ingenuity and creativity, yet how at the same time they challenge ethical and real borders by new technologies. With the artwork, artist Joep van Lieshout wants to start a dialogue about these positive and negative forces, while playfully addressing one of the last few remaining hypocritical taboos.

SHORT STATEMENT ABOUT THE ADOPTION OF THE DOMESTIKATOR BY CENTRE POMPIDOU:

I'm very happy with this decision because it opens up the discussion about the current problematic relation between artist, institutions, public and press.

By displaying the work, I hope to provoke the public to reflect on technological development, growing populism and the freedom of expression in art – a freedom which I feel should be defended by museums, not curtailed.

LONGER STATEMENT ABOUT THE ADOPTION OF THE DOMESTIKATOR BY CENTRE POMPIDOU:

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Domestikator pays tribute to the ingenuity, the creativity, the sophistication and persistence of the humans to change the world into a better place. Because of domestication we don't live as hunter-gathers anymore, but instead were able to create a developed society, right up to our present day world with housing, education, transport, healthcare, social benefits and art.

In our current era, domestication means robotisation, artificial intelligence, genetic manipulation and big data, and it often leads to boundaries – ethical as well as real - being pushed or even crossed. It is this difficult balance that Atelier Van Lieshout seeks to address.

ONE LINE BIO:

Joep van Lieshout (Ravenstein, the Netherlands, 1963) is a sculptor with an oeuvre that spans over 35 years. With his art he explores the juxtapositions between the rational and the irrational, the real and the surreal, the good, the bad, the beautiful and the ugly. He transgresses, even humiliates boundaries in order to create parallel worlds, utopias and dystopias.

His work focuses on systems, power, autarky, life, sex, and death - the human individual in the face of a greater whole.

RECURRING THEMES:

The individual sculptures by Joep van Lieshout are usually part of series, larger bodies of work. Examples are:

The early works: In his earliest works, like the *Hard-Edge Furniture* series, Joep van Lieshout eliminated borders between art, design and craftsmanship by questioning authenticity, unicity and non-functionality of the artwork. In 1995 he founded Atelier Van Lieshout for conceptual reasons to further undermine the traditional concept of artist production.

AVL-Ville: *AVL-Ville* was an independent freestate in the harbour of Rotterdam, with its own constitution, money, flag, weapons and abortion clinic

The Technocrat: *The Technocrat* is a cyclical system where humans are attached to pipes to supply food and alcohol and to subtract feces, in order to create a cyclical system for biogas production. Here, humans are reduced to a mere cogwheel in a giant machinery.

SlaveCity: *SlaveCity* is a green, sustainable, organic, self-sufficient city for 200.000 slaves, organized in a hyper rational way, utopian and dystopian at the same time. To optimize profitability, a very simple, harsh system was devised. Simultaneously however, both culture, education and sex were an important part of this parallel universe.

New Tribal Labyrinth: New Tribal Labyrinth is a romantic attempt to reinvent the industrial revolution as a counter movement to our globalized consumer society.

CryptoFuturism: A project which revolves around finding technological solutions for the problems of our world which are redefining our current ideas about ethics, democracy, rituals and leadership. Part of CryptoFuturism is The End Of Everything, where ideas about recycling and destruction in order to force change, go hand in hand.