



NEW YORK | CARPENTERS WORKSHOP GALLERY

ATELIER VAN LIESHOUT

THE GOOD, THE BAD AND THE UGLY

4 MARCH - 25 APRIL

PRESS RELEASE



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693 FIFTH AVENUE, NEW YORK

Carpenters Workshop Gallery | New York presents *The Good, the Bad and the Ugly*, a thematic solo exhibition of works by the visionary artist Joep Van Lieshout / Atelier Van Lieshout opening March 4, 2020. The exhibition is planned in tandem with a solo presentation of Van Lieshout's work in Carpenters Workshop Gallery's booth (504) at The Armory Show, New York in March 2020.

Curated by Natalie Kovacs, the exhibition will bring together sculptures, video work, and functional

artworks, revealing the full scope of transgressive artist Joep Van Lieshout's experimental and multidisciplinary practice. The presentation debuts new and recent works that exemplify Van Lieshout's ongoing commitment to exploring boundaries and inventing new ways to sculpt the future.

World-renowned for his immense and visionary projects, Van Lieshout gained international recognition for pioneering a practice that straddles the boundary between art, architecture, and design. Since the beginning of his career, Van Lieshout has continued to explore the borders of what art can be, even when this approach was unprecedented or taboo. From living sculptural installations that assert or question independence, to invented objects and thematic bodies of work that push all limits, Van Lieshout dissects and invents systems—be it society as a whole or the human body—to explore power, self-sufficiency, politics, fertility, life, and death.

A phrase drawn from Italian filmmaker Sergio Leone's epic Western of the same name from 1966, 'The Good, the Bad and the Ugly' has become an apt lens through which to view Van Lieshout's thematic bodies of work. The title can be seen as a thread throughout Van Lieshout's career—he approaches complicated problems from multiple angles, highlighting ethical and societal issues while presenting alternative solutions and, at the same time, emphasizing their adverse effect. His work probes questions that ignite paradoxes and new perspectives.

The exhibition at Carpenters Workshop Gallery includes new sculptures from Van Lieshout's ongoing and overlapping bodies of work, including: *CryptoFuturism*, *The End of Everything/The Beginning of Everything*, and *The New Tribal Labyrinth*, which demonstrate his everlasting lust for experimentation with sculpture while inventing a new material vocabulary.

Van Lieshout's *CryptoFuturism* revisits the Italian Futurists a century later to look at resonances with emerging Fascist tendencies today, using his art to reveal the interplay between Utopia and Dystopia. Van Lieshout embraces emerging technologies—from genetic manipulation to robotics and big data—to draw parallels between the societal threats faced in the early 20th century and the circumstances we face today. Starting his research by building huge machines in order to destroy or recycle all possible materials, Van Lieshout deconstructs notions of sustainability with techno modernist speed.

The End of Everything/The Beginning of Everything, began by inventing solutions to problems that we face across the fields of climate, energy, and food in order to save the world. The works engage machinery to address circularity, destruction, creation and entertainment; the artist even destroys his own work in order to construct new pieces.

The New Tribal Labyrinth, an ongoing "Gesamtkunstwerk" begun in 2010, reflects on hyper-consumption and the effects of our globalized economy. Driven by a romantic longing to return to the origin of our contemporary culture and wealth, the project aims to deify and reinvent the industrial

revolution to reinstate contact with raw materials. *The New Tribal Labyrinth* presents a vision of a possible future—an alternative society inhabited by imaginary tribes who dedicate themselves to tools and industry, creating new settlements to “become one with the machine”. The project focuses on the main pillars of this new way of living: farming, industry, leadership, and new rituals—as exemplified by works such as *The Leader* and *The Walking Sticks*.

Van Lieshout’s latest sculptures will also be presented in dialogue with his historic works, such as *The Technocrat*, which marks the first bronze sculpture by the artist. The edition was conceived in 2007 in collaboration with Carpenters Workshop Gallery’s founders as part of the artists eerie and famously controversial project *Slave City*.

This exhibition reflects Carpenters Workshop Gallery’s deep commitment to championing artists who innovate within—and blur the boundaries between—contrasting disciplines.

NOTES TO EDITORS

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Exhibition title: *The Good, The Bad and The Ugly*

Carpenters Workshop Gallery | New York

4 March – 25 April, 2020

693 Fifth Avenue, NY

10am – 6pm

The Armory Show

Booth 504

5 – 8 March, 2020

711 12th Avenue, Pier 94 (W 50th Street), New York

Social media: #avlgoodbadugly #carpentersworkshopgallery

About Carpenters Workshop Gallery

From Functional Art to Collectible Design, today Carpenters Workshop Gallery produces and exhibits functional sculptures by emerging and established artists and designers that go outside their traditional territories of expression.

This commitment to their artists is reinforced with the founding of their 8000 square meters space in Mitry Mory dedicated to artistic research—a lab that continues age-old techniques with master craftsmen and artisans along with the most recent technologies.

The gallery relies on the partnership of longtime friends, Julien Lombraill and Loïc Le Gaillard. They first opened a space in London's Chelsea in 2006 in a former carpenter's workshop; they now operate four galleries globally in London, Paris, New York, and more recently in San Francisco.

For more information: www.carpentersworkshopgallery.com

About Atelier Van Lieshout

After graduating at the Rotterdam Art Academy, Joep Van Lieshout quickly rose to fame with projects that travelled between the world of easy-clean design and the non-functional area of art: sculpture and installations, buildings and furniture, utopias and dystopias.

In 1995, Van Lieshout founded Atelier Van Lieshout and has been working solely under the studio's name ever since. The studio moniker exists in Van Lieshout's practice as a methodology toward undermining the myth of the artistic genius. Over the past three decades, Van Lieshout has established a multidisciplinary practice that produces works on the borders between art, design, and architecture. By investigating the thin line between manufacturing art and mass-producing functional objects, he seeks to find the boundaries between fantasy and function, between fertility and destruction. Van Lieshout dissects systems, be it society as a whole or the human body; he experiments, looks for alternatives, takes exhibitions as experiments for recycling, and has even declared an independent state in the port of Rotterdam AVL-Ville (2001)—a free state in the Rotterdam harbor, with a minimum of rules, a maximum of liberties, and the highest degree of autarky. All of these activities are conducted within Van Lieshout's signature style of provocation—be it political or material.

Van Lieshout combines an imaginative aesthetic and ethic with a spirit of entrepreneurship; his work has motivated movements in the fields of architecture and ecology, and has been internationally celebrated, exhibited, and published. His works share a number of recurring themes, motives, and obsessions: systems, power, autarky, life, sex, and death—each of these trace the human individual in the face of a greater whole such as his well-known work the Domestikator (2015). This sculpture caused controversy before even being placed at the Louvre in Jardin de Tuilleries, but was adopted by Centre Pompidou where it was shown during FiAC (2017), and is now installed at a B&B at the beach of IJmuiden, Netherlands.

Van Lieshout's works have been included in the Gwangju, Venice, Yokohama, Christchurch, Shanghai and São Paulo biennials. AVL is in part of the permanent collections of public and private institutions such as: FNAC, Paris; Stedelijk Museum, Amsterdam; Prada Foundation, Milan;

Museum für Gegenwartskunst, Zürich, MoMA New York, Museum Boijmans van Beuningen, Rotterdam, Centraal Museum Utrecht, K20, Dusseldorf DE, Folkwangmuseum Essen DE, Jumex Collection, and Maxxi Museum.

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