



A Permeable Body of Solitude, 2012
Cardboard, wood, glass, plexiglass, car-part and epoxy-resin
3,5 x 3 x 4 meters

ROB VOERMAN



Tarnung #2, 2008
Wood, glass, plexie-glass, a.o.m. 6 x 6 x 3 meters

THE WORK

Rob Voerman (Deventer 1966) is a Dutch artist, who's work consists of different media: sculpture, installation art, printmaking, photography and painting. His work has always been closely related to architecture. This new architecture combines romanticism with a dystopian world. A world which is not completely dark though. In his structures a new life seems to develop. These architectural hybrids are somewhere between dwellings, caves, the primitive hut, and cathedrals. Voerman creates large site-specific installations, which he constructed in several parts of the world and in which visitors can enter. His installations, often in public space, are often places to host gatherings, performances and an open setting for the local people. The concept and local setting in which the work is being build are closely related to the design and programming inside these works.

The work is undeniably shaped by the fact that Voerman grew up in the Netherlands. An overdisigned country with no space for fringes and un-defined places. Even before he started of his career as an artist Voerman wanted to oppose this rigid way of urban planning and dealing with public space and how this space is being used or not used. His motivation to study landscape- and garden-architecture was very much infuenced by that. But also the hybrid forms and functions of his constructions are shaped by that. Recently his approaches found also more acclaim in the the world of architecture and urban planning. This is why Voerman is regualary asked to present his work and ideas on platforms connected to the field of urban planning and architecture.

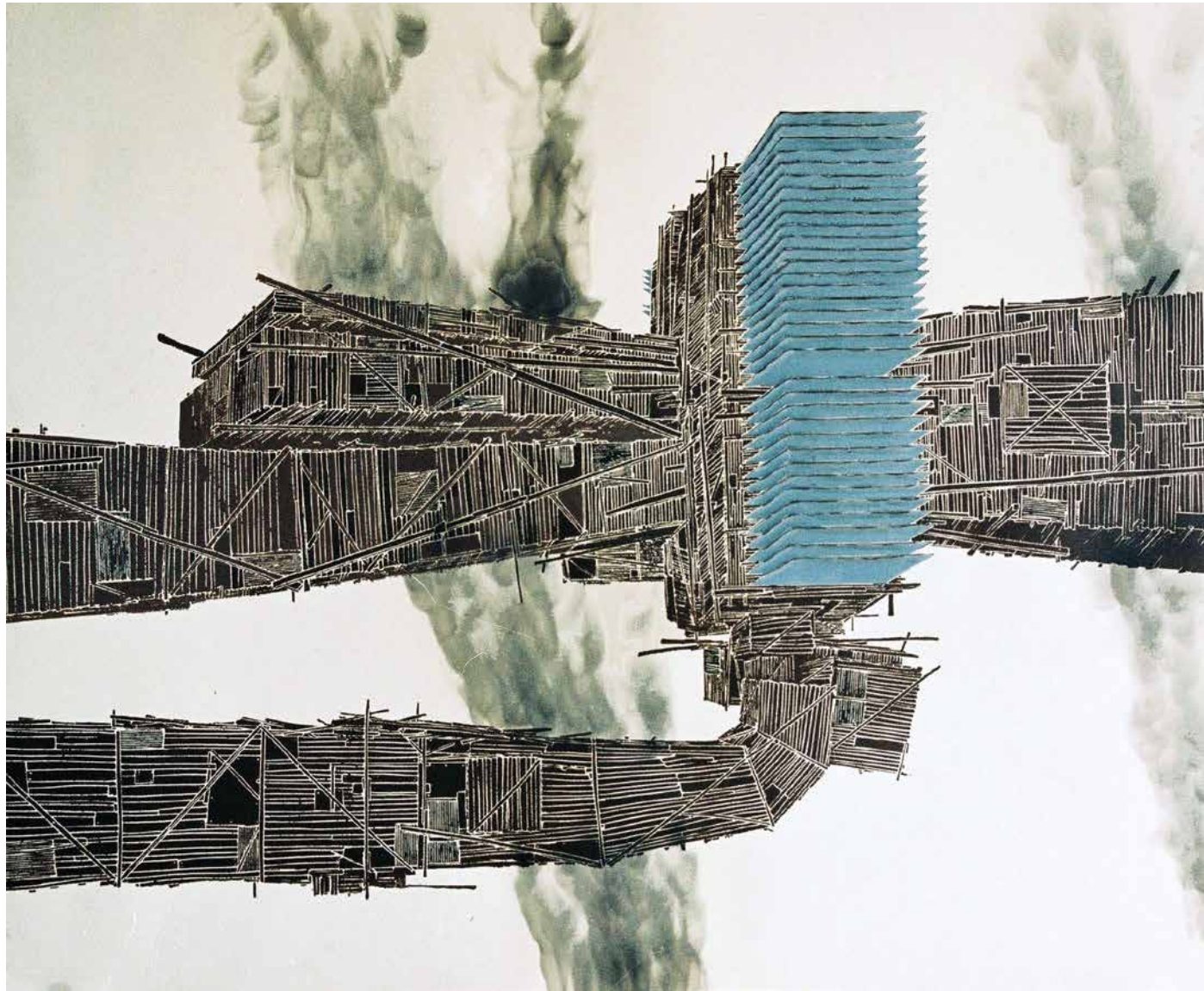
Voerman's ouvre is in a sense also a commentary and reflection on our times, of course from a personal perspective and necessity. Voerman also starts to work more towards architecture whereby his work is being transformed in outdoor pavilions and architecture. His work is included in many major collections like: MoMA New York, UCLA Hammer Museum, Generali Foundation, Stedelijk Museum, and Deutsche Bank and he participated in the Bi-City Biennial in Shenzhen two times.



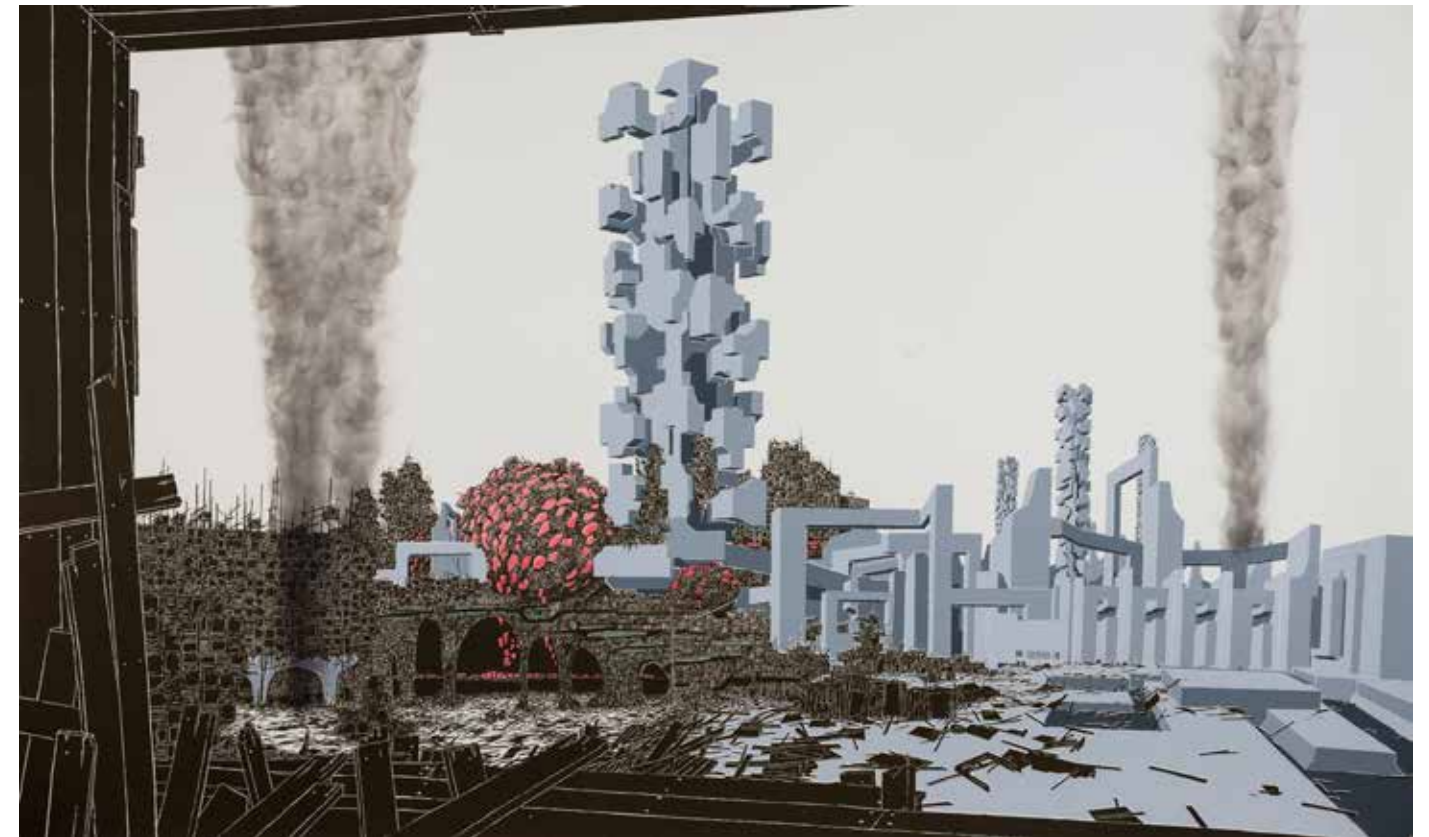
*Faculty, 2016 [Work made for the Mattress Factory Art Museum, Pittsburgh, USA]
Wood, glass, plexiglass, epoxy-resin, a.o.m.*



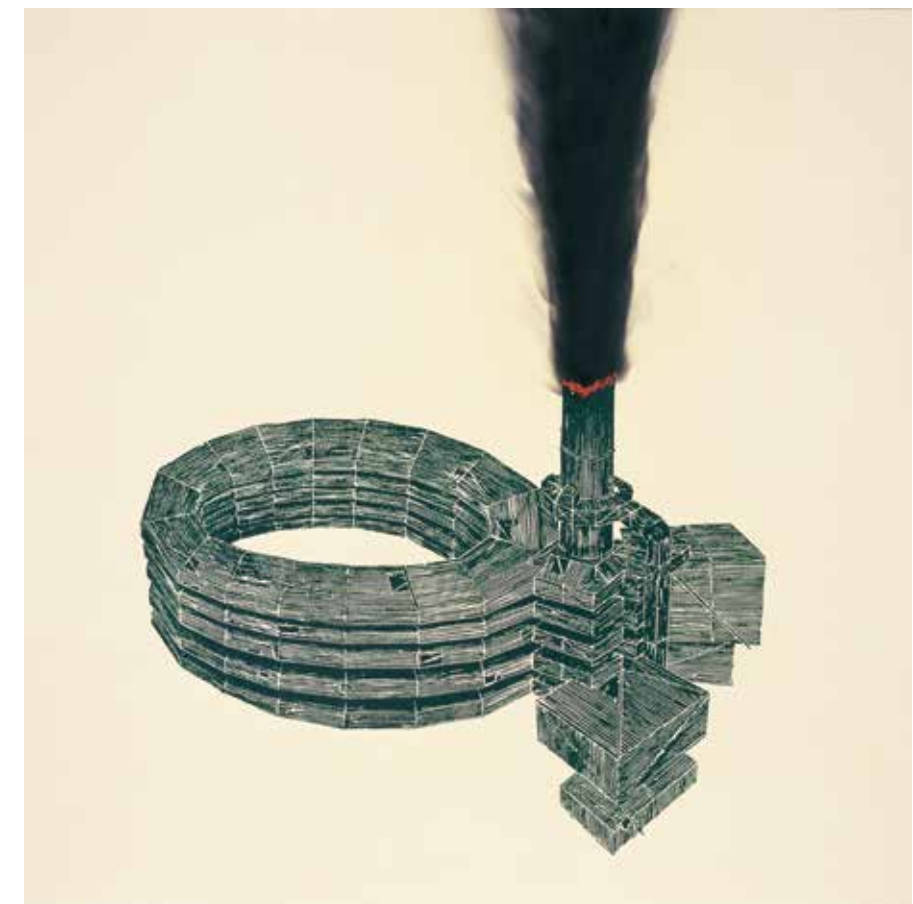
*Interior of 'Faculty', 2016 [Work made for the Mattress Factory Art Museum, Pittsburgh, USA]
Wood, glass, plexiglass, epoxy-resin, a.o.m.*



Brother, 2000
Linoleumprint and soot on paper, 97 x 77 cm



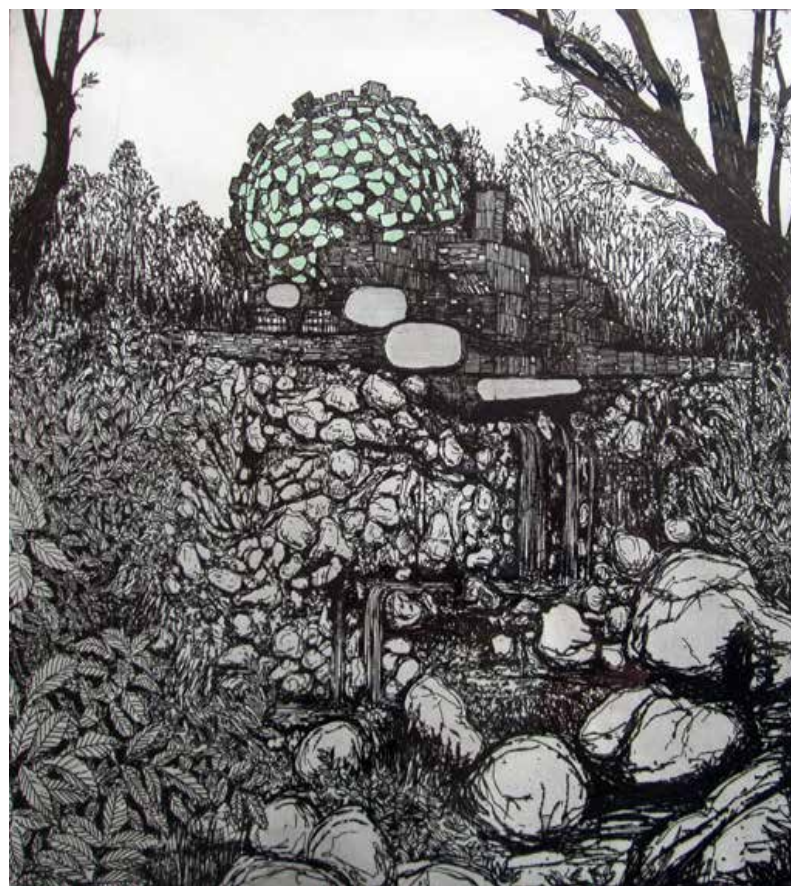
Pressure, 2012
Silkscreen, pencil and soot on paper, 118 x 198 cm



Untitled, 2000
Linoleumprint and soot on paper, 74 x 74 cm



Cathedral of the Learning, 2015
Etching and watercolor on paper, 30 x 45 cm



Falling Water, 2006
Etching and watercolour on paper
30 x 30 cm



Worldviews, 2003
Linoleumprint, silkscreen and watercolour on paper, 199 x 175 cm



*Belief, 2008 [Collection Achmea]
Watercolour and pencil on paper, 90 x 63 cm*



*Assembly, 2012
Watercolour and pencil on paper, 71 x 51 cm*



Untitled, 2004
Linoleumprint and silkscreen on paper, 220 x 117 cm



Epicenter, 2007
Linoleumprint, silkscreen and watercolour on paper, 201 x 180 cm



*Moonshine, 2006 [Matteo Rossini Collection, Italy]
Wood, glass, liquor a.o.m. 230 x 170 x 130 cm*



*Wall piece for the entrance-Hall of the renewed Ministry of Economy, Agriculture and Innovation in The Hague (NL), 2013
casted and welded aluminium and glass
6,5 x 5,5 x 0,2 meters*



The artist with King Willem-Alexander.



*A Permeable Body of Solitude, 2012 [exterior- and interior-view]
Cardboard, wood, glass, plexiglass, car-part and epoxi-resin, 350 x 300 x 400 cm*



*Traverse, 2013, [Collection Nederlandse Bank]
Bronze and glass, 40 x 38 x 24 cm*



*Shenzhen Entropy, 2015 [exterior- and interior-view]
Cardboard, wood, glass, plexiglass, a.o.m. 13 x 5 x 3 meters*



*Shenzhen Entropy, 2015 [performance space]
Cardboard, wood, glass, plexiglass, a.o.m. 13 x 5 x 3 meters*

SHENZHEN ENTROPY

In this installation, made for the Bi-City Biennial for Architecture and Urban Planning in Shenzhen, Voerman attempts to shine a light on the millions of migrant workers in the Shenzhen region. How can we make them feel at home? Can city planning perhaps learn something from how these workers spontaneously claim a public space? These workers, their talents, dreams and their creative potential is playing a prominent role in Voerman's installation. They are involved within the installation with workshops, performances and presentations.

The inside of the cardboard pavilion with colored windows and filtered light reminds us of the melancholic state of mind of the millions of migrant workers in Shenzhen; their memories and small villages where they came from. The work also pleads for another mentality regarding urban planning which comes very close to the ideas and thoughts of Rowe and Koetter's book, "Collage City".



The Exchange, 2016
Aluminium, glass, plexiglass, wood and other materials, 7 x 8 x 18 meters

THE EXCHANGE



The Exchange, 2016 [Banknotes]
Paper, offset print

Large installation/sculpture made for the international sculpture exhibition Sonsbeek '16, curated by the Indonesian collective Ruangrupa. The work has been build over an existing waterfall. The work represents a bank where Voerman introduces a new currency whose value is connected to ecology. The aluminum structure, which be closed of by metal doors, can be seen as a safe or a vault, where banks use to store gold as backing for the value of the money, now a waterfall, symbolically representing nature, backs the value of this new currency. Each banknote is individually linked to a squaremeter somewhere on earth. And the value is determined of how clean and untouched this piece of earth is. The QR-codes on the bank notes can be scanned and will tell you where the square-meter is situated linked to that note and what the value is. The work can be entered by visitors and occasionally events are being organized in and around the work.



The Exchange, 2016
Aluminium, glass, plexiglass, wood and other materials, 7 x 8 x 18 meters



Into the Grid, 2015
Alluminium, glass, plexiglass and wood, 7 x 10 x 10 meters

INTO THE GRID



Into the Grid, 2015
Alluminium, glass, plexiglass and wood, 7 x 10 x 10 meters

Large site-specific installation, built in a shopping mall in Presikhaaf-neighbourhood in Arnhem, Netherlands. Debates, workshops and performances were organized around the work. During the opening hours of the mall, people were also able to spend time inside the work.



Megafarm, 2004
Wood, glue, photos printed on transparency, a.o.m. 235 x 135 cm

MEGA FARM

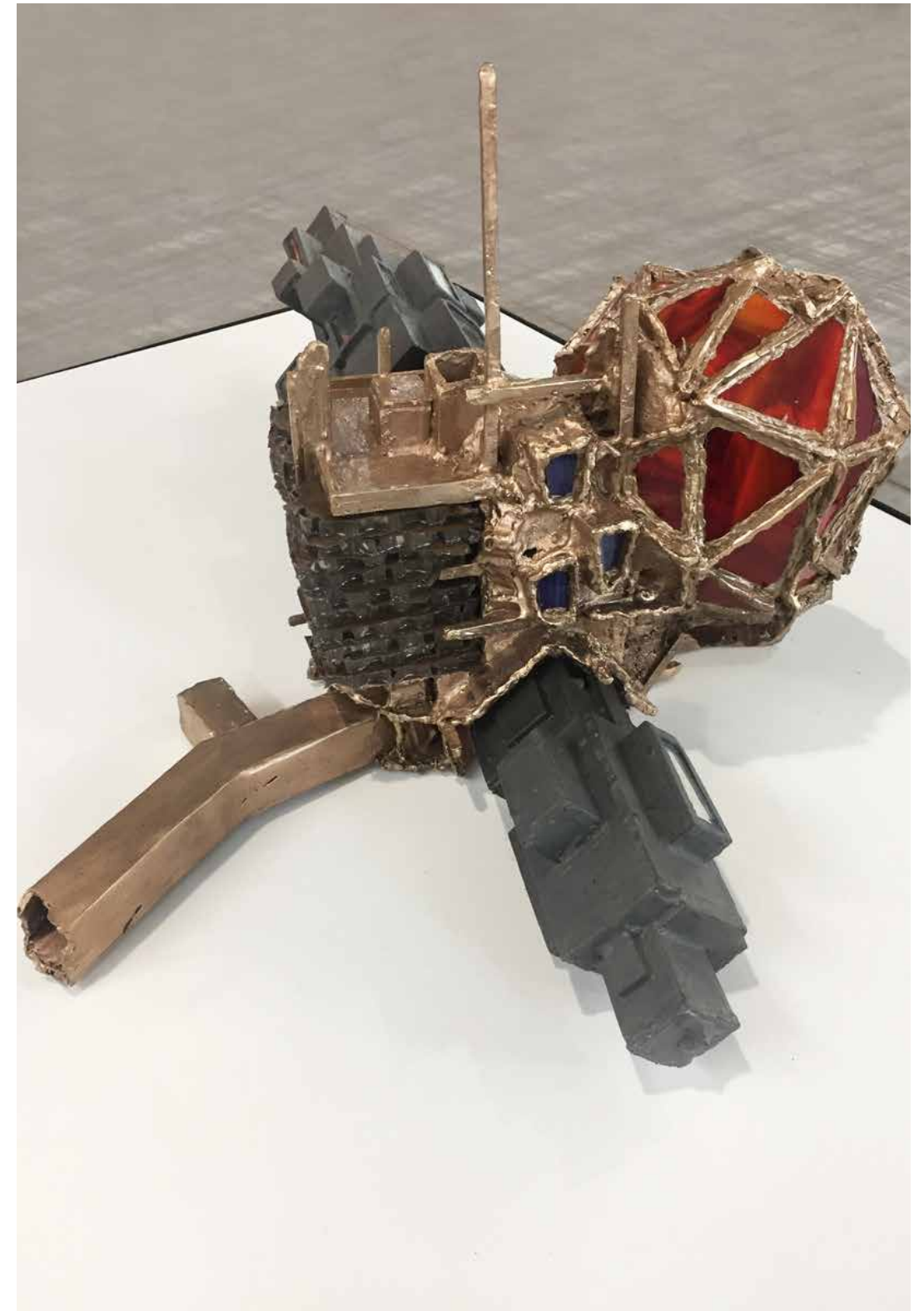


Megafarm, 2004
Wood, glue, display-slides, a.o.m. 235 x 135 cm

Large model showing a large pig farm with functions; such as a restaurant, an elderly home, a museum and a funeral home built around it. The pig farm is placed in the concrete structure with large windows. Several functions are built around it just like farmers used to expand their farms with small wooden additions. Made for an architectural-exhibition, the work reflects on the changes of the Dutch countryside. Farms are becoming more and more large factories and the informal social structures on the land are slowly disappearing. This somewhat grotesque yet humorous idea/model can be seen as a proposal for a new approach of dealing with these changes.



Incinerator #3, 2016
 Steel, epoxy-re-enforced cardboard, glass and paint, 101 x 101 x 190 cm



Capital, 2018
 bronze, glass, casted and powder-coated aluminium and with epoxy strengthened cardboard 96 x 56cm h:43cm



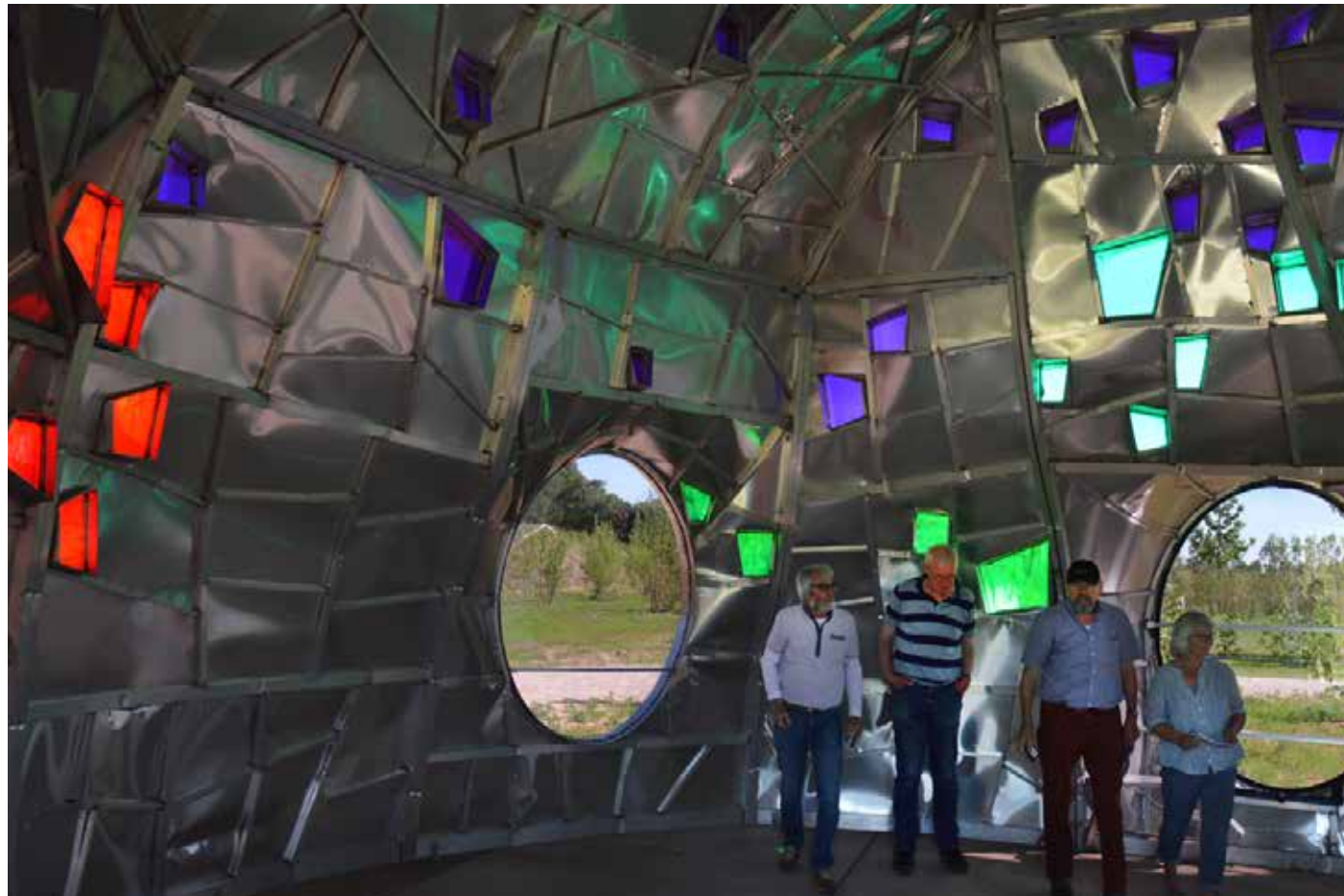
Unité, 2014
Archival Pigment Print, 99.5 x 155cm



Incinerator, 2017
Archival Inkjetprint on paper, 180 x 180cm (ed. 5) / 75 x 75cm (ed. 7)



*"The Exchange" 2016-2017
Permanent installation at sculpture-garden Anningahof, Zwolle, Netherlands
9 x 8 x 7 meters, aluminium, glass and plexiglass*



CURRICULUM VITAE

1966 Born in Deventer (NL)
Lives in Arnhem (NL) and works in Groessen (NL)

Study

CABK Constantijn Huygens (sculpture), Kampen (NL) 1990-1996
Vestlandets kunstakademi, Bergen, Norway (4 months in 1995)

Solo Exhibitions (selected)

- 2018
- Ayumi Gallery / Cave, Tokyo, Japan
- Museum of Art, Ningbo, China
- Museum of Contemporary Art, Xi'an, China
- Eurasia University Museum, Xi'an, China
- Kölner Liste, Cologne, Germany
- 2017
- Galerie Artoxin, Munich, Germany
- 2015
- Mattress Factory Art Museum (until August 2016), Pittsburgh, USA
- 2014
- Upstream Gallery, Amsterdam
- 2013
- Hans Peter Zimmer Stiftung, Düsseldorf, Germany
- 2012
- CODA Museum, Apeldoorn, Netherlands
- 2011
- “After the Goldrush”, Upstream Gallery, Amsterdam
- 2010
- “Human Comfort”, Cobra Museum, Amstelveen, Netherlands
- 2008
- Art Brussel (presentation with Upstream Gallery)
- 2007
- Upstream Gallery, Amsterdam
- “Tarnung” Bregenzer Kunstverein/Magazin 4, Bregenz, Austria
- 2006
- “Rob Voerman: Bad Buildings, Good Spaces” Architectural Association, London (also presentation large sculpture on Bedford Square)

2005 Upstream Gallery, Amsterdam

2004 “Building Backwards”, Rhodes+Mann, London
UCLA Hammer Museum, “Hammer Projects”, Los Angeles

Group Exhibitions (selected)

- 2018
- “Volatile Dreams – Art of the World’s Fair”, Museum Marta Herford, Germany (curated by Friederike Fast)
- “Into the future”, Collyer Bristow Gallery, London, UK
- 2017
- Bi-city biennale of urbanism architecture, Shenzhen, China
- “Architecture as Metaphor”, Griffin Gallery, London, UK
- 2016
- Sonsbeek 2016, Arnhem (NL), Curated by Ruangrupa
- 2015
- Bi-city biennale of urbanism architecture, Shenzhen, China (curator Aaron Betsky)
- 2014
- 1st. Biennale of Kinshasa, Democratic Republic of Congo
- 2012
- “Kaleidoscope”, C24 Gallery, New York
- University Art Museum Santa Barbara (CA), USA
- 2009
- “Modernism as a Ruin,” Generali Foundation, Vienna, Austria
- “Modernism as a Ruin,” Kunst Museum Liechtenstein, Vaduz
- “Double Dutch,” Hudson Valley Center for Cont. Art, Peekskill NY
- 2008
- “Apocalyptic Landscapes,” Upstream Gallery, Amsterdam
- Biennale “Art Grandeur Nature,” Paris
- 2006
- Museum of Modern Art (MoMA), New York (new acquisitions)
- “Merz”, Kunstverein Bregenz, Austria

Works in Collections (selected)

Museum of Modern Art, New York, UCLA Hammer Museum, Los Angeles, Deutsche Bank, Generali Foundation Vienna, Speyer Family Collection New York, KKR Office Collection New York, Matteo Rossini Art Collection Milan and many other private and non-private collections in The Netherlands and abroad.

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