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AXEL LIEBER

primopiatto

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L'artista berlinese Axel Lieber (Düsseldorf, 1960) ha immaginato, per la sua seconda mostra personale in galleria, un playground immaginario dove il visitatore è invitato a compiere un percorso tra oggetti enigmatici ed evocativi, talvolta smaterializzate apparizioni, che interrogano la percezione e mettono in scacco aspettative e luoghi comuni.

Empty Promises è non solo il titolo della mostra ma anche quello dell'installazione posta al centro della prima sala. Qui campeggia una nuda struttura lignea che ricorda quelle usate per sostenere i cartelloni pubblicitari, privata però della sua funzione e animata da una miriade di frammenti colorati. L'opera, se da una parte ammicca ironicamente al rigore costruttivista e minimalista, dall'altra ricorda che non è più il tempo delle grandi narrazioni o di un credo forte capace di supportare il mondo, mostrando invece che quel che rimane sono solo frammenti e promesse disattese.

Quel che sopravvive al naufragio contemporaneo delle idee forti e delle grandi narrazioni che hanno orientato le generazioni del secolo scorso, sono i vuoti simulacri che trovano un'eco nelle opere di Axel Lieber presenti in mostra, che sono rielaborate, metabolizzate e trasformate nella loro forma in modo da racchiudere allo stesso momento un richiamo al passato e uno sguardo disincantato sul mondo attuale. È così che l'artista fa magicamente apparire aloni colorati che si sprigionano da mensole in apparenza vuote, presenta complesse costruzioni di volumi compenetrati il cui profilo è accennato da esilissime strutture ricavate dalle scatole delle medicine o degli alimenti, scava filoni di pane che per metamorfosi diventano estranianti pantofole, tramuta felpe e indumenti nelle sembianze fantasmatiche di curiosi individui che occupano lo spazio della seconda sala, spettatori anch'essi oltre che opere in mostra. L'ambivalenza e la capacità di provocare diverse possibilità di lettura abitano queste opere, dove le stelle dell'universo sono in realtà bottoni, dove le cancellature con il pennarello aprono mondi, dove gli assemblages di ceramica, di cartone, di legno, sono galassie collassate, orizzonti degli eventi di un presente che è anche futuro e insieme passato.

Una nuova definizione dell'umano dall'infinitamente grande all'immensamente piccolo, sardonica, paradossale e visionaria, appare dalle opere in mostra, in cui il gioco e l'assurdo si mescolano all'utile e al familiare, avanzi di modi di pensare ormai desueti che attraverso le nuove forme date dall'arte di Axel Lieber aprono inediti spiragli di senso.

Dati essenziali

MAAB Gallery, Milano

Via Nerino 3 – 20123 Milano

Dal 14 marzo al 10 maggio 2024

Dal martedì al venerdì dalle 10.30 alle 18

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For his second solo show at the gallery, the Berlin-based artist Axel Lieber (Düsseldorf, 1960) has conceived an imaginary playground where visitors are invited to follow a path among enigmatic, evocative objects, and sometimes dematerialised apparitions, which question perception and confound expectations and commonplaces.

Empty Promises is not just the title of the exhibition but also of the installation in the centre of the first room. It is dominated by a bare wooden structure reminiscent of the ones used to support advertising billboards, stripped, however, of its function and enlivened by a myriad of coloured fragments. While on the one hand the work nods ironically towards constructivist and minimalist rigour, on the other it reminds us that this is no longer the age of grand narratives or strong belief systems able to underpin the world, showing instead that what remains are just fragments and empty promises.

What survives the contemporary foundering of the powerful ideas and grand narratives that guided generations of people in the last century are empty simulacra. These find an echo in the works shown by Lieber, which are reworked, metabolised and modified in their form in such a way as to encapsulate at one and the same time a reference to the past and a disenchanting view of today's world.

And so the artist magically conjures up colourful auras, released from apparently empty shelves; he presents complex constructions of interlocking volumes, the profile of which is outlined by very delicate structures made from medicine or food packages; he hollows out loaves of bread which, through metamorphosis, become estranging slippers; he transmutes sweatshirts and other items of clothing into the ghostly semblance of curious individuals, who occupy the space of the second room – spectators themselves besides being works on display. Ambivalence and the ability to suggest various interpretive possibilities are intrinsic to these works, where the stars of the universe are actually buttons, where erasures with a felt-tip pen open up worlds, where assemblages of ceramic, cardboard and wood are collapsed galaxies, horizons of events of a present that is also future and past.

A new definition of the human – from the infinitely large to the incredibly small, sardonic, paradoxical and visionary – emerges from the works on show, where playfulness and the absurd combine with the useful and the familiar, remnants of now outmoded ways of thinking which, through the original forms offered by Lieber's art, open up new threads of meaning.

Hard Facts

MAAB Gallery, Milano

Via Nerino 3 – 20123 Milano

From March 14th to May 10th 2024

Open from Tuesday to Friday, 10.30 am – 6 pm

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Solo exhibition

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TRA IL CASO E LA NECESSITÀ

ALBERTO BIASI, AXEL LIEBER, CHRISTIAN MEGERT, NAHUM TEVET

A cura di Gianluca Ranzi

La mostra, a cura di Gianluca Ranzi, raccoglie le opere di Alberto Biasi, Axel Lieber, Christian Megert e Nahum Tevet intorno al suggestivo tema del caso e della necessità, suggerito dal titolo del famoso libro del biologo francese Jacques Monod.

L'arte, il cinema, la letteratura sono le spie dell'esistenza del caso: esse mostrano come le biforcazioni (di esistenze, di possibilità, di eventi) siano continue e spesso imprevedute. I molteplici casi che l'arte mette in scena danno luogo a mondi differenti, spesso divergenti, che confutano l'idea di un mondo unico rigidamente tenuto insieme dalla necessità. Monod sostiene infatti che è solo una visione d'insieme, che tenga uniti il caso e la necessità, che può spiegare l'evoluzione umana e quindi i suoi prodotti culturali. Gli artisti convocati per questa mostra hanno in comune, pur nella diversità delle rispettive ricerche e nella varietà dei loro esiti, un atteggiamento ambivalente che mostra da una parte la necessità della forma (Axel Lieber), della composizione (Nahum Tevet), del dinamismo (Alberto Biasi), dello spazio (Christian Megert), ma dall'altra innestano anche nelle loro opere un anticorpo, che potremmo chiamare un derivato del caso, che manda in frantumi l'ordine e la necessità di quella prima impostazione.

Nel caso di Alberto Biasi la dinamica ottico-percettiva delle sue opere si arricchisce di una molteplicità infinita di casi e sotto-casi, si complica e si apre alla variazione, non solo cromatica ma soprattutto percettiva, per cui non esiste più l'univocità del centro, ma un'inesauribile ricchezza di punti di vista, di fughe nello spazio e nel tempo, di ingegnosissime soluzioni tecniche e di sottili accorgimenti psicologici: macchine capaci di promuovere emozione interna ed esterna all'opera.

Per Nahum Tevet l'opera evidenzia una memoria che procede per frammenti e quasi si innesca a partire da una decostruzione degli oggetti, del loro senso così come della loro funzione. L'interazione tra forma, colore e spazio è anche il sintomo di una mentalità che è erede delle avanguardie storiche ma non ne è succube e il colore, qui e là, e il non-finito, servono ad alleggerire il senso di un progetto totale, a cancellare l'ideologismo attraverso la rimodulazione continua e il riadattamento.

Christian Megert usa la luce e il riflesso luminoso come un laser che segmenta, taglia e scompone lo spazio del quadro, allargandosi all'ambiente e alle dinamiche percettive dello spettatore. Lo specchio diviene il mezzo principe per moltiplicare identità multiple e formulare in libertà nuove e continue ipotesi

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di modulazione spaziale. In questo modo elementi di complessa costruzione creano movimento attraverso il riflesso e la dinamica delle corrispondenze, anche per via di dissonanza.

Le installazioni e gli assemblages di Axel Lieber sono un viaggio ironico e surreale intorno al mondo degli oggetti quotidiani, che diventano rompicapi e calembours, sono miniaturizzati o ingigantiti, rintuzzati e decostruiti. Antropologia, scienza, humor e fantasia convivono nelle sue opere e suggeriscono infiniti mondi possibili, pongono continue sfide alla logica e costituiscono anche un irresistibile godimento per l'intelligenza.

Dati essenziali

MAAB Gallery, Milano

Via Nerino 3 – 20123 Milano

Dal 28 marzo al 17 maggio 2019

Dal lunedì al venerdì dalle 10.30 alle 18

TRA IL CASO E LA NECESSITÀ

ALBERTO BIASI, AXEL LIEBER, CHRISTIAN MEGERT, NAHUM TEVET

Curated by Gianluca Ranzi

Comprising works by Alberto Biasi, Axel Lieber, Christian Megert and Nahum Tevet, the exhibition curated by Gianluca Ranzi focuses on the fascinating theme of chance, suggested by the title of the well-known book by the French biochemist Jacques Monod.

Art, cinema and literature are evidence of the existence of chance: they show how the bifurcations (of existence, opportunities or events) are continuous and often unforeseen.

The numerous possibilities that art presents give rise to different, often divergent, worlds that confute the idea of a single world held together by necessity. Monod argued that it is only a view of the whole picture that keeps chance and necessity together and can explain the evolution of humankind and hence its cultural processes. What the artists participating in this exhibition have in common is — despite the diversity of their respective practices and the variety of their output — an ambivalent attitude that demonstrates, on the one hand, the necessity of form (Axel Lieber), composition (Nahum Tevet), dynamism (Albert Biasi) and space (Christian Megert), but on the other inserts an antibody into their works. In a sense this is a derivative of chance and it shatters the order and necessity of their original formulation.

In the case of Alberto Biasi, the optic-perceptive dynamic of his works is enriched by an infinite multiplicity of cases and sub-cases. Thus it becomes more complicated and opens up to the variation not only of colour but also, and above all, of perception, so that, rather than exclusively the centre, there is an inexhaustible wealth of viewpoints, spatio-temporal perspectives, very ingenious technical inventions and subtle psychological devices: these are machines capable of promoting emotion that is both internal and external to the work.

For Nahum Tevet, the work reveals a memory that functions in fragments and is practically triggered off by the deconstruction of objects, with regard to both their meaning and their purpose. The interaction between form, colour and space is also a symptom of a mentality that is heir to the historical avant-garde movements but is not dominated by them, while here and there the colour and the *non-finito* serve to reduce the sense of an overall project and eliminate ideology through its continuous remodelling and readjustment.

Christian Megert uses light and reflection as a laser that segments, intersects and decomposes the picture space, expanding to the surrounding area

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and the spectator's perceptive dynamics. The mirror becomes the principal means for propagating the multiple identities and freely formulating new, continuous hypotheses for spatial modulation. In this way, complexly constructed elements create movements through the reflection and dynamic of the correspondences, also by means of dissonance.

Axel Lieber's installations and assemblages are an ironical and surreal journey around the world of everyday objects, which become riddles and puns, are miniaturized or enlarged, held in check or deconstructed. Suggesting an infinite number of possible worlds, anthropology, science, humour and imagination coexist in his works, continuously challenging logic and also constituting an irresistible pleasure for the intelligence.

Hard Facts

MAAB Gallery, Milano

Via Nerino 3 – 20123 Milano

From March 28th to May 17th, 2019

Open from Monday to Friday, 10.30 am – 6 pm



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Group exhibition

Tra il caso e la necessità
MAAB Gallery, Milano, 2019

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AXEL LIEBER

MAAB Gallery presenta, per la prima volta a Milano, una mostra dell'artista tedesco Axel Lieber (Düsseldorf, 1960), una delle voci più originali del panorama contemporaneo in Europa, come testimoniano le mostre al Moderna Museet di Stoccolma (2010), al Centro per l'Arte Contemporanea Den Frie di Copenaghen (2012), alla Kunsterhaus Bethanien di Berlino e la sala permanente a lui dedicata dal Kunst Museum di Bonn inaugurata nell'ottobre di quest'anno.

La mostra, curata da Gianluca Ranzi, accoglie una selezione di opere realizzate da Axel Lieber negli ultimi dieci anni di attività con la sua prodigiosa perizia manuale, installazioni e assemblages che costituiscono un viaggio appassionato, ironico e surreale intorno al mondo di oggetti quotidiani quali sedie, tavoli, scarpe, scatole di cartone, sacchetti di carta, tazze da tè, zuccheriere, camicie. Nelle mani dell'artista essi diventano rompicapi e calembours, vengono miniaturizzati o ingigantiti come se uscissero da un sogno di Alice nel paese delle meraviglie, vengono rintuzzati e scarnificati occhieggiando sarcastici a Piet Mondrian e a Gerrit Rietveld, sono liberi di andare oltre il vincolo impostogli dalla loro funzione e dalla loro utilità pratica per scoprire in essi un'insospettabile e fantasiosa vena poetica e giocosa.

Allievo di Tony Cragg all'Accademia d'Arte di Düsseldorf (1978-85), già a partire dalla personale da Raucci e Santamaria nel 1992 a Napoli, Lieber mette a punto una ricerca poliedrica e interdisciplinare che con leggerezza e ironia spazia sui più diversi materiali e forme espressive, che ha fatto giocare insieme l'installazione, la scultura, la fotografia e il disegno. In particolare, l'ambito progettuale del design si presta qui a un'ironica demistificazione che parte anche dalla profonda ammirazione dell'artista per l'opera di Bruno Munari, che gli ha fornito un punto di partenza per un'incursione nel mondo del caso, del gioco e dell'inaspettato.

In questo modo antropologia, scienza, humor e fantasia abitano le opere di Axel Lieber, come ad esempio avviene in Domestic Molecule, che fonde la biologia molecolare a un servizio da tè, o in Drawing a Universe, in cui un universo interstellare appare magicamente su un foglio di carta manipolato dall'artista o in Screenplay Comicbox, dove le pagine di un fumetto acquistano il volume tridimensionale di una scultura che nasconde dentro di sé infiniti mondi possibili, con quell'apertura di senso e di nuova energia che anima anche Modern Architecture e gli Short Cuts, opere in cui mobili reali vengono pazientemente decostruiti e poi ricomposti in nuovi insiemi lillipuziani e de-figurati che sono sia sfide alla logica che un irresistibile godimento per l'intelligenza.

Dati essenziali

MAAB Gallery, Milano

Via Nerino 3 – 20123 Milano

Dal 24 gennaio al 23 marzo 2018

Dal lunedì al venerdì dalle 10.30 alle 18

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The MAAB Gallery is presenting, for the first time in Milan, a show by the German artist Axel Lieber (Düsseldorf, 1960), one of the most original voices on the contemporary European scene, as has been demonstrated by his exhibitions at the Moderna Museet, Stockholm (2010), the Den Frie centre for contemporary arts, Copenhagen (2012), the Kunsterhaus Bethanien, Berlin, and the permanent room devoted to his work at the Bonner Kunst Museum which opened in October this year.

This present show, curated by Gianluca Ranzi, brings together a selection of works made by Axel Lieber over the past ten years and reveal all his prodigious manual dexterity: installations and assemblages that create an impassioned, ironical, and surreal journey around the world of such everyday objects as chairs, tables, shoes, cardboard boxes, paper bags, teacups, sugar bowls, and shirts. In the hands of the artist these become puzzles and puns: they are miniaturised or enlarged as though they had stepped out of a dream of Alice in Wonderland; they are repressed and flayed, with sarcastic backward glances to Piet Mondrian and Gerrit Rietveld; they are free to go beyond the limits imposed by their functions and their practical use in order to discover an unsuspected and imaginative poetic and playful vein. A pupil of Tony Cragg at Düsseldorf art college (1978-85), even from the time of his solo show at the Raucci e Santamaria gallery in Naples in 1992, Lieber has developed a multifaceted and interdisciplinary art that, with lightness and irony, ranges over the most diverse expressive materials and forms; with them he playfully brings together installations, sculpture, photography, and design. In particular, the planning aspect of design lends itself to an ironical demystification that derives from the artist's deep admiration for the work of Bruno Munari, which has supplied him with the starting point for an incursion into the world of chance, play, and the unexpected. In this way anthropology, science, humour, and fantasy all inhabit Axel Lieber's works, as can be seen, for example, in Domestic Molecule, a work which weds molecular biology to a tea service, in Drawing a Universe, in which an interstellar universe magically appears on a sheet of paper that has been manipulated by the artist, or in Screenplay Comicbox, where the pages of a comic book have the three-dimensional volume of a sculpture that hides within it an infinite series of possible worlds, including an opening out of meaning and a new energy that also animates Modern Architecture and Short Cuts; these are works in which real furniture is partially deconstructed and then reassembled into new, Lilliputian and defaced structures that are both a challenge to logic and an irresistible source of enjoyment for the intelligence.

Hard Facts

MAAB Gallery, Milano

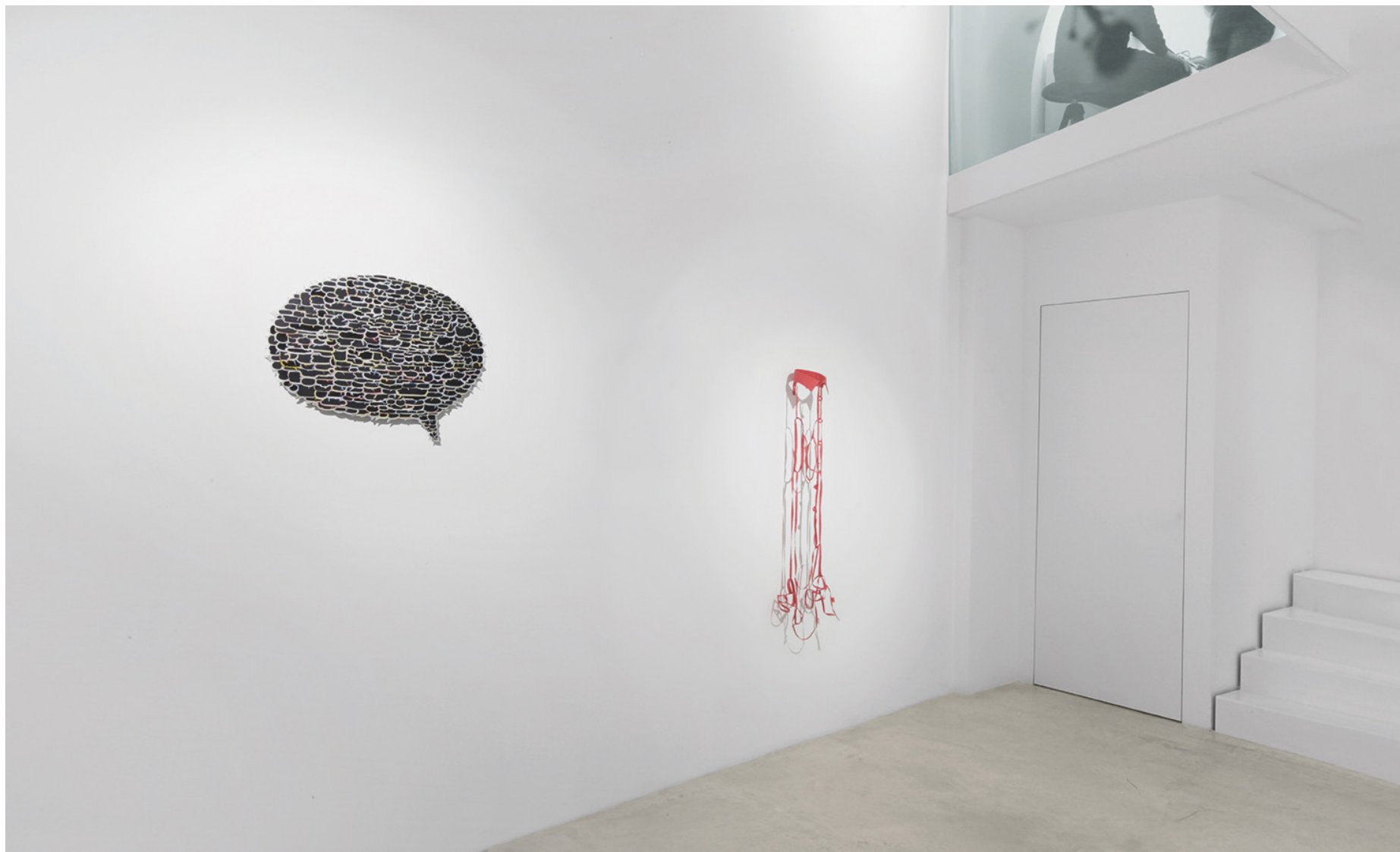
Via Nerino 3 – 20123 Milano

From January 24th to March 23rd 2018

Open from Monday to Friday, 10.30 am – 6 pm







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PRESENTATION

Born in 1960 in Düsseldorf, Germany
Lives and works in Berlin, Germany and Stockholm, Sweden

EDUCATION AND TEACHING

2016

Member of the royal Academy of Fine Arts, Stockholm, Sweden

2006-2007

DAAD guest professor at bauhaus university Weimar, Germany
Public Art and new Artistic Strategies, MFA program

2004-2005

Guest professor with Inges Idee at bauhaus university Weimar, Germany
Public Art and new Artistic Strategies, MFA program

1999-2016

Workshops at the Art Academy of Malmö, Sweden and at several European Art Academies

1995-1999

Lecturer for sculpture at the Art Academy of Malmö, Sweden

1992

Founding of the group Inges Idee (Art in Public Space) with Hans Hemmert, Thomas Schmidt, Georg Zey

1978-1984

Staatliche Kunstakademie Düsseldorf, sculpture class, Master of Fine Arts

SOLO EXHIBITIONS (SELECTED)

2024

Empty Promises, MAAB Gallery, Milano

2022

Light in the Attic, Galleri ping pong, Malmö

2021

Kopf und Kragen, Galerie Mark Müller, Zurich
Asservatenkammer, Hengesbach Gallery, Wuppertal

2018

Illicit constructions, Thomas Taubert Gallery, Berlin
primo piatto, MAAB Gallery, Milano

2016

Teil und Ganzes, Galerie Vincenz Sala, Berlin

2015

SOLLBRUCHSTELLEN, Hengesbach Gallery, Wuppertal

2014

Pop up, Galerie Dina Renninger, Munich
Night on Earth, Galerie Vincenz Sala, Paris
Role models, schwarze löcher und andere Petitesse, Galerie Mark Müller, Zürich
Silent Movie, Hengesbach Gallery, Berlin

2013

Point of view, Galleri Ping Pong, Malmö
private architecture, die Raum, Berlin
WEITWINKEL, Institut für moderne Kunst, Nürnberg

2012

Silent Movie, Hengesbach Gallery, Berlin

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2011

Geometrie und Alltag, Hengesbach Gallery, Berlin
Pari, Galerie Vincenz Sala, Paris

2009

Szenenwechsel, Museum für Konkrete Kunst, Ingolstadt

2008

Spelplan 2, landskrona Konsthall, Landskrona
Verderb und Gedeih, loop-raum für aktuelle kunst, Berlin
out of inside, skulpturi.DK, Copenhagen

2007

“Draußen”, Galerie rolf Hengesbach, Köln, Germany
Dina4 Projekte, Munich, Germany

2006

Kabusa Konsthall, Kabusa

2005

Galleri Magnus Åklundh, Malmö,
Kunsthalle, Wintherthur

2004

Karaoke, Dina4 Projekte, München
Feel Free, Philip Feldman Gallery at PncA, Portland
release, Henry Art Gallery, Seattle

2003

Verbraucher, loop raum für aktuelle Kunst, Berlin
25 Jahre Führerschein, Galerie Mark Müller, Zürich
Galleri engström, Stockholm
Räume für neue Kunst rolf Hengesbach, Wuppertal
release, Art unlimited, Art Basel, Basel

2002

elvis, bremerhaven und ich”, Kunsthalle, Bremerhaven
uppfyllelse, Malmö Konsthall, Malmö
beef Anatomico, torreao, Porto Alegre
Dieerfüllung, Artunlimited, Artbasel, Basel

2001

Räume für neue Kunst rolf Hengesbach, Wuppertal

2000

Zimmer mit Frühstück, Galerie Mark Müller, Zürich
FÅGel FiSK eller MitteMellAn, Konstföreningen Aura, Lund
Abnehmen, loop - raum für aktuelle kunst, Berlin,
basis und Überbau, Kunstmuseum Villa Zanders, Bergisch-Glad- bach
Galleri engström, Stockholm
Galerie Schneiderei, Köln

1999

Abstraktes Plastik, Kunstverein, Bochum
Karlsruhe, Galerie Haus Schneider - with Jochem Hendricks
Ettlingen, Galerie Heinz-Martin Weigand - with Jochem Hendricks
Palais Thurn und Taxis, Künstlerhaus, Bregenz
Braunstein/Quay Gallery, San Francisco

1998

UNDERGROUND, Städtische Galerie, Bern
Räume für Neue Kunst Rolf Hengesbach, Wuppertal

1997

Gross und klein ist beides unten, lagerraum, Frankfurt am Main
Private function in progress, Kulturforum Alte Post, Neuss
organische chemie, Förderverein für aktuelle Kunst, Münster
ich brauche keinen Winnebago, Pavillon an der Volksbühne, Berlin

1996

Make my day, Galerie Vinzenz Sala, Bruxelles

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Pool, Kunstmuseum, Heidenheim
thousand island, Galleri engström, Stockholm

1995

Mellanrummet, Konsthall Malmö, Malmö
Heimarbeiten, Kunstverein, Freiburg im Breisgau
Galerie terbrüggen, Heidelberg

1994

im Aussendienst, Galerie Schneiderei, Köln
ordentliche Verhältnisse, institut für moderne Kunst Schmidt bank Galerie,
Nürnberg
Skulpturen (u.a. mit 1 u. 3), Räume für neue Kunst rolf Hengesbach, Wup-
pertal

1993

Galerie Vincenz Sala, Berlin
Daheim und unterwegs, Dortmunder Kunstverein, Dortmund
Kunstverein Heinsberg, Heinsberg

1992

Galleria Raucci/Santamaria, Napoli

1991

Galerie Schneiderei, Köln
Neuer Berliner Kunstverein, Berlin
Berlin Galleri Wallner, Malmö

1990

Galleri Engström, Stockholm

1989

Galerie Christa Schübbe, Düsseldorf

1988

Stockholm, Galleri Engström

Malmö, Galleri Wallner

1987

Galerie Christa Schübbe, Düsseldorf
Auswärtsspiel, Künstlerhaus Bethanien, Berlin

GROUP EXHIBITIONS (SELECTED)

2023

Relief, Loop, Berlin

2022

ONEONONE, Thomas Taubert Gallery, Berlin
Sommarutställning 2022, Gubbängstorget, Stockholm

2021

Zu Einem Neuen Ganzen, Loop, Berlin
SCHAU....7, Kunsthau Kollitsch, Klagenfurt
Long time no see, Thomas Taubert Gallery, Berlin

2020

XL/XS, Galerie Vincenz Sala, Berlin
A-Z. a memento, Thomas Taubert Gallery, Berlin
XXX die II., Galerie Mark Müller, Zürich
Anziehend- Kunst, Kleider und textile Objekte, Städtische Galerie, Pader-
born

2019

Tra il caso e la necessità, MAAB Gallery, Milano,
Blue is the Color of Your Eyes, Moderna Museet Malmö, Malmö

2018

OPEN SOURCE, Flutgraben Atelierhaus., Berlin
Standard Internationa. #5 Spatial Manifestation, Glint, Berlin
Aufzeichnen, Galerie Vincenz Sala, Berlin
whodunnit, Thomas Taubert Gallery, Berlin

Flashback, MAAB Gallery, Padova,
Berlinzulage, Künstlerhaus bethanien, Berlin

2017

reViSion, new Presentation of the collection, Kunstmuseum, Bonn
DiSlocAtion 2017, Hengesbach Gallery, Wuppertal

2016

Tango them basel, Galerie Mark Müller, Zürich
Simple Dinge, neue Galerie Dachau, Dachau
Dubbel DutCH, hangmen Projects, Stockholm

2015

Minimal extensions - sixties versus contemporary, Galerie Vincenz Sala, Paris

2014

picks & pearls, Galerie Møller Witt, Århus
bearbeitungen des Wirklichen, Galerie Vincenz Sala, Berlin

2013

*SPAcE*S, Kunstraum Alexander bürtle, Freiburg im Breisgau
Salonstücke-reloaded, Villa Zanders, bergisch-Gladbach
Within the World – the World Within, Konsthall, landskrona
Dobbel, illums bolighus, copenhagen, Denmark

2012

Woodstock, Växjö Konsthall, Växjö
only a part of, Galerie Vincenz Sala, berlin
20 YeArS, Hengesbach Gallery, Berlin

2011

OVERLAP – an exhibition on art & design, Den Frie centre of contemporary Art, Copenhagen
Galerie Mark Müller, Zürich
Simply the best, loop – raum für aktuelle kunst, Berlin
Schwarz war immer die Farbe der anderen, Dina4 Projekte - Galerie Alex-

andra Sahe, Berlin

2010

Berlin transfer, berlinische Galerie, Berlin
Site exercises, Susan Hobbs Gallery, Toronto
Modernautställningen 2010, Moderna Museet, Stockholm
Uch Wicht, Kunstraum Potsdam, Potsdam
Facon, plads og kulør, rundetårn copenhagen
Das Fundament der Kunst, Gerhard Marcks Haus, Remhagen

2009

Zeigen. eine Audiotuor durch berlin von Karin Sander, Temporäre Kunsthalle, Berlin
Das Fundament der Kunst - Die Skulptur und ihr Sockel seit Alberto Giacometti, Städtische Museen Heilbronn, Heilbronn
Vortexhibition Polyphonica, Henry Art Gallery, Seattle
boDenStÄnDiG, Kunstraum Alexander bürtle, Freiburg im Breisgau
Ferne nähe / natur in der Kunst der Gegenwart, Kunstmuseum, Bonn
Spridd isolerad konst, Kalmar Konstmuseum, Kalmar
First choice, Galerie Mark Müller, Zürich

2008

As it Seems, Susan Hobbs Gallery, Toronto
Spelplan 2, Landskrona Konsthall, Landskrona

2007

Architektur-Kunst?, Galerie reckermann, Köln
Bodycheck, 10. triennale Kleinplastik, Fellbach
Hotel van de Velde, Weimar

2006

Globus Dei, Der ball und die Kunst, Josef Albers Museum Quadrat, Bottrop
Camp Kamp, Kunsthalle Düsseldorf
Faites vos jeux, Kunstmuseum Siegen
Cobra Museum, Amsterdam

Besökarna, Västra Hamnen, Malmö
Seitenwechsel, Öffentlicher raum, Seitenwechsel, Hannover

2005

Kunstraum Alexander bürtle, Freiburg im Breisgau
Faites vos jeux, Akademie der Künste, Berlin
Tapko-the Museum, nordjyllands Kunstmuseum, Alborg
Faites vos jeux, Kunstmuseum liechtenstein, Vaduz
Der Hocker der Schemel, Mehrzweckhalle, Berlin
Wer Visionen hat soll zum Arzt gehen, Gesellschaft für Aktuelle Kunst, Bremen
Berlin/Toronto Gallery exchange, Loop – Raum für aktuelle Kunst, Berlin

2004

EUROPEAN SPACE, Sculpture Quadrennial, Riga

2003

Kunsthistoriens lange naese no 1, Kunsthall Charlottenborg, Copenhagen

2002

Now is the time, Dorsky curatorial Projects, New York
Artists imagine architecture, Institute of Contemporary Art, Boston
September Horse, Künstlerhaus bethanien, Berlin
Reloop, Loop - Raum für aktuelle kunst, Berlin

2001

Bignothing, Staatl.Kunsthalle, Baden-Baden
Berlin-london 01, ICA, London
Achrochage, Galerie Schneiderei, Köln

2000

Mysliwska, Kunstraum Kreuzberg/bethanien, Berlin
Engström light, Galleri engström, Stockholm
Temp, con inges idee, Konsthall linköpings, Linköpings
Wash & wear, Kunsthaus Hamburg, Hamburg
Randori, Loop - Raum für aktuelle kunst, Berlin

Book & body, Konstmusem Ystads, Ystads

1999

Die innenwelt der Außenwelt der innenwelt, Salzburger Kunstverein, Salzburg
Euro ride, transmission Gallery, Glasgow
Hitchcock, Headlands center for the Arts, open House tirol, Kunsthalle, San Francisco
Wash & wear, Kubus, Düren; Leopold-Hösch-Museum, Hannover

1998

Sehen sehen berlin 98, Loop - Raum für aktuelle kunst, Berlin
Heimat, Kunstverein eislingen, Eislingen
The Pineapple goes Goody bar, Malmö
M.i.e.l., Château d'Orion, Orion; Stadtgalerie, Bern; Stadtgalerie, Malmö

1997

Holz, nassauischer Kunstverein, Wiesbaden
Fishing for shapes, Künstlerhaus bethanien, Berlin
Sitzen, Hygienemuseum, Dresden
Schuhwerk, Neue Galerie, Dachau
Privat absurdities, Galerie Gebauer, Berlin

1996

Auch wenn keiner was sagt, es wird gespielt, Podewill, Berlin
Noch nie gezeigt, berlinische Galerie im Gropiusbau, Berlin
Disneyland after dark, Kunstamt Kreuzberg, Berlin
Missing links, Galerie Klaus Fischer, Berlin
Northstate, Galleri engström, Stockholm
Efterårsudstillingen, Kunsthall charlottenborg, Copenhagen
Fishing for shapes, Projektraum Voltmerstraße, Hannover
Sternkarte, Städtische Galerie, Bern

1995

Under i Juni, Galleri engström, Stockholm
Disneyland after dark, Konstmuseum Uppsala, Uppsala

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Synthetic Art, iD Galerie, Düsseldorf; Galerie Klaus Fischer, Berlin
Seid spontan, Städtische Galerie Schwaz, Tirol
internoii, Galleriaraucci/Santamaria, Napoli

1994

Arthuts, baltic Jubilee, Malmö
Schnittstellen - 125jährige Jubiläumsausstellung, Heidelberger Kunstvereins, Heidelberg
Multiples, NBK Berlin Galleri engström, Stockholm
5 berliner Künstler zwischen objekt und Skulptur, Galerie Diehl, Berlin

1993

Privat, Kunstwerke, Berlin
A billion trash, Galerie Gruppe Grün, Bremen; Brandenburgische Kunstsammlungen, Cottbus
Exchange 2, Shedhalle, Zürich

1992

Z.b., Galerie Schneiderei, Köln
1986, Galerie Vincenz Sala, Berlin
InterVIEW, the Artists Museum, Łódź; Saarland- Museum, Saarbrücken

1991

CALCULI, Neuer Berliner Kunstverein, Berlin

1990

Museum für das Fürstentum, Lüneburg
Jetzt Berlin, Konsthall Malmö, Malmö

1989

Kunstpreis Junger Westen, Kunsthalle Recklinghausen, Recklinghausen
Fußball in der Kunst, Leopold-Hoesch-Museum, Düren; Pfalzgalerie Kaiserslautern, Kaiserslautern

1988

6 richTiGe, Katakomben Monumentenstraße, Berlin

1987

Haus Waende – memory, Salon am Burgplatz, Düsseldorf

1985

Ars viva/ farbige Plastik, Frankfurter Kunstverein, Frankfurt am Main; Kunsthalle Wilhelmshaven, Wilhelmshaven; Kunstverein Flensburg, Flensburg; Skulpturen- Museum, Marl
Die sich verselbstständigenden Möbel, Von der Heydt Museum, Wuppertal
Wiedereröffnung Haus Waende, Altes Museum, Mönchengladbach
Sculpture now, Wandelhalle Galerie Wintersberger, Köln
ForumjungerKunst85, Städtische Galerie, Wolfsburg; Kunstmuseum, Bochum

1984

Galerie Gugu Ernesto, Köln
Haus Waende, Münsterstr. 446, Düsseldorf
Ars viva/ farbige Plastik, Kölnischer Kunstverein, Köln
Treppen, Galerie Gugu ernesto, Köln
Ausstellung der Förderpreisträger der Stadt, Düsseldorf

1983

Wachsfabrik, Köln
Kurt Schleuder-Giesser empfiehlt, Münsterstr. 446, Düsseldorf

1982

Skulpturenpark Seestern, Düsseldorf

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PUBLIC COLLECTIONS

Henry Art Gallery, Seattle, USA

Berlinische Galerie, Berlin, Germany

Brandenburgische Kunstsammlungen, Cottbus, Germany

Bundesministerium des Inneren, Germany

IFA Institut (with Inges Idee), Germany

Moderna Museet, Stockholm, Sweden

Schyl Donation, Malmö Konsthall, Sweden

Konstmuseet, Göteborg, Sweden

Konstmuseum, Uppsala, Sweden

Statens Konstråd, Sweden

Museum für Konkrete Kunst, Ingolstadt, Germany

City of Copenhagen, Denmark

Kunstmuseum, Bonn, Germany

Kunstraum Alexander Bürkle, Freiburg im Breisgau, Germany

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Babel (Comicbox_200815), 2020

fumetti, stampa fine art, colore, cartone

comics, fine art print, color, cardboard

36,2 x 25,6 x 25,6 cm (14,25 x 10,08 x 10,8 in)

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Das einsame Herz (Lonley Heart), 2003

ceramica, porcellana

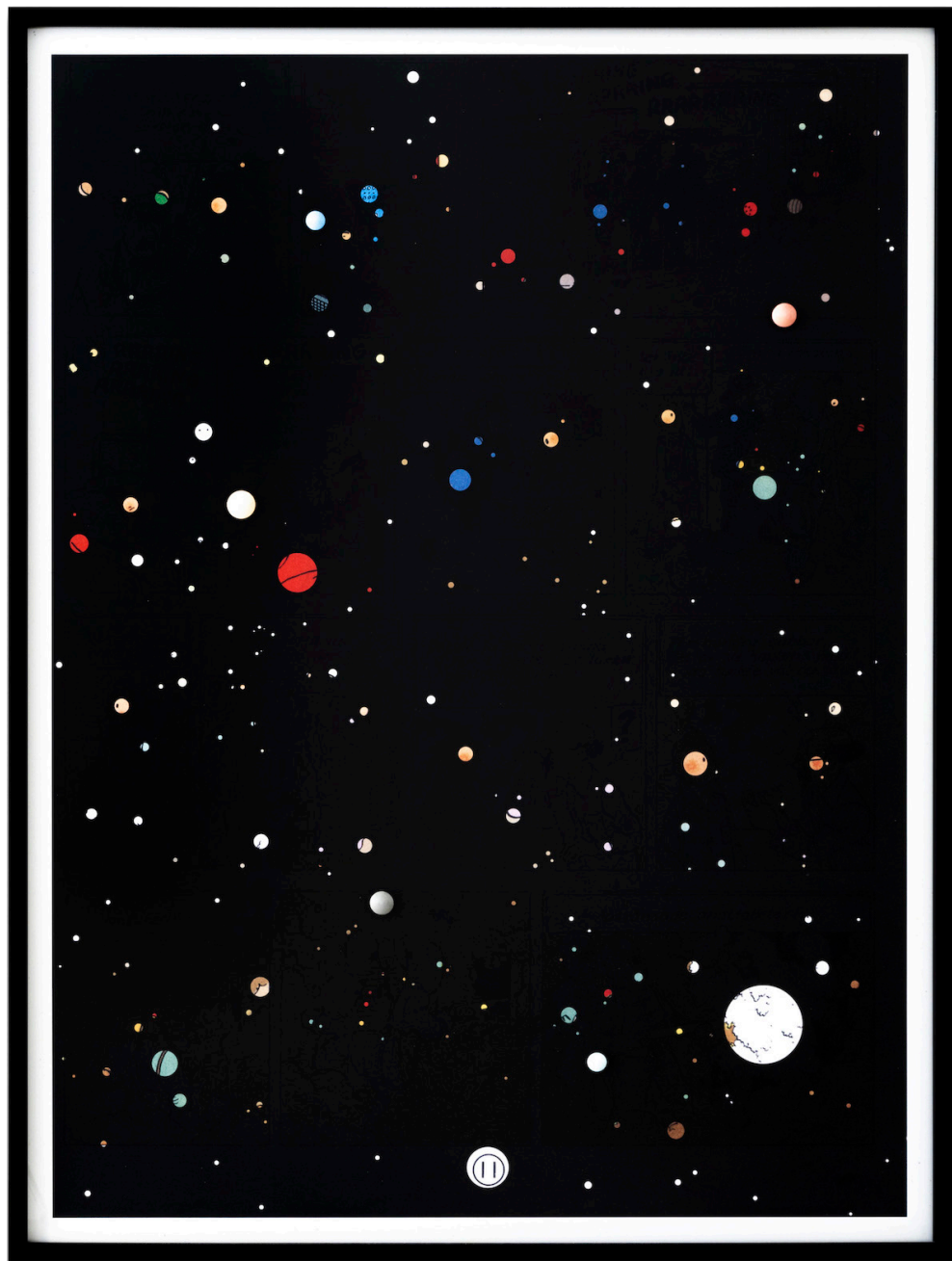
ceramic, porcelain

40 x 40 x 40 cm (15,79 x 15,79 x 15,79 in)

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Drawing a Universe (TinTin page 11), 2022

stampa fine art, cornice, legno, smalto

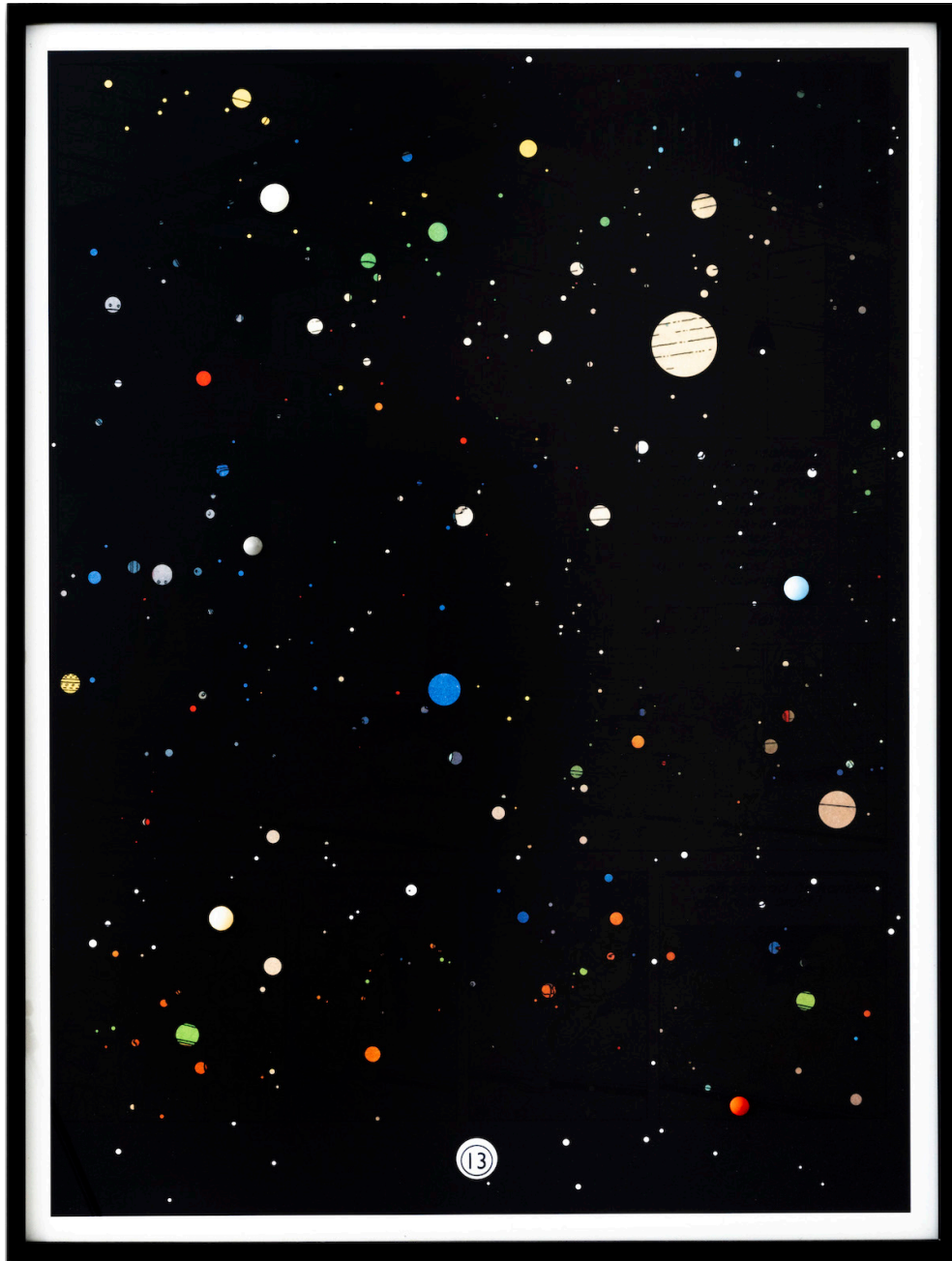
fine art print, frame, wood, enamel

81,5 x 61,5 cm (32,09 x 24,21 in)

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Drawing a Universe (TinTin page 13), 2022

stampa fine art, cornice, legno, smalto

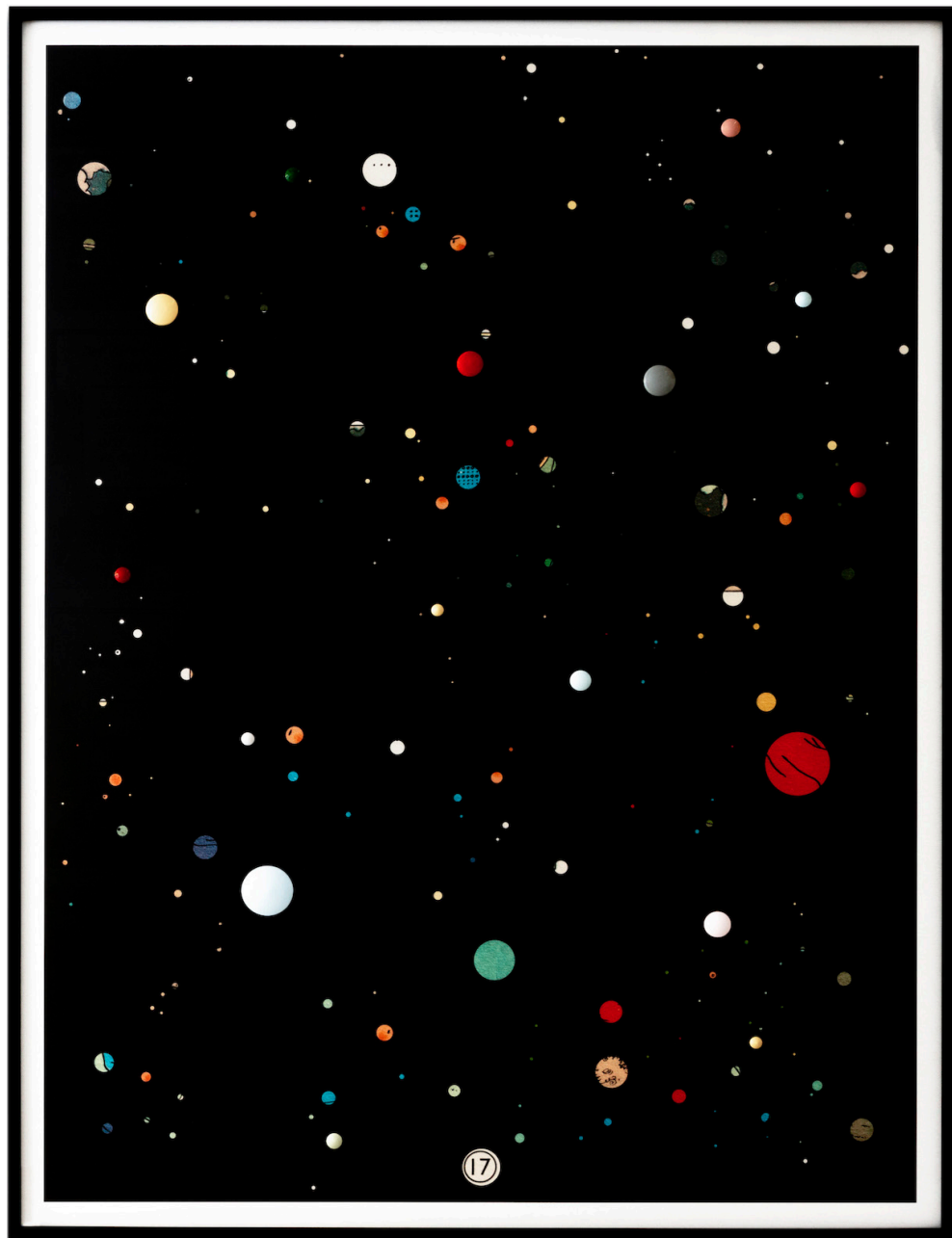
fine art print, frame, wood, enamel

81,5 x 61,5 cm (32,09 x 24,21 in)

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Drawing a Universe (TinTin page 17), 2022

stampa fine art, cornice, legno, smalto

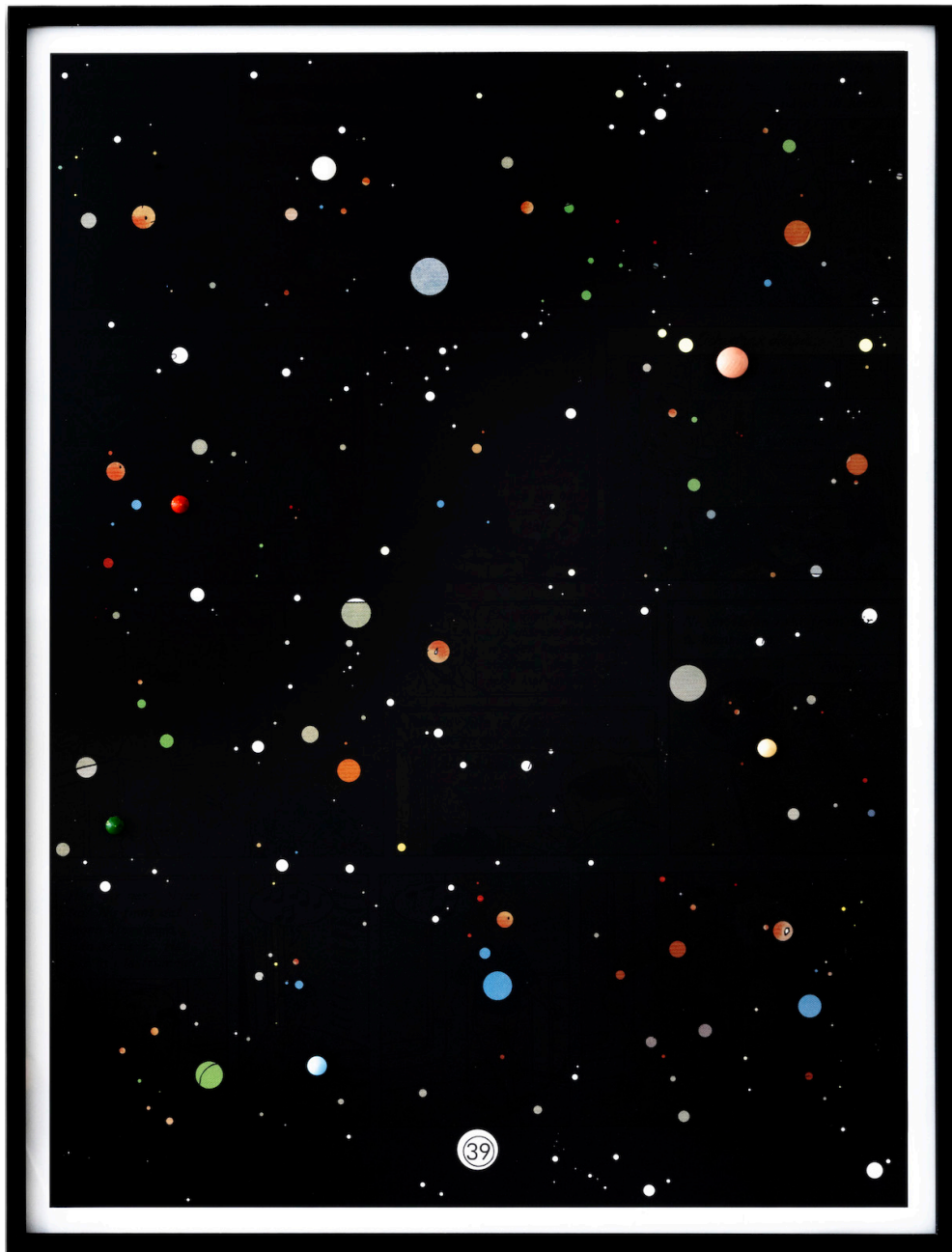
fine art print, frame, wood, enamel

121,5 x 91,5 cm (47,83 x 36,02 in)

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Drawing a Universe (TinTin page 39), 2022

stampa fine art, cornice, legno, smalto

fine art print, frame, wood, enamel

81,5 x 61,5 cm (32,09 x 24,21 in)

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***Empty Promises*, 2024**

legno, plastica, cartone, carta, metallo, gomma
wood, plastic, cardboard, paper, metal, rubber
340 x 300 x 150 cm (133,86 x 118,11 x 59,05 in)

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Mein konstruktiver Alltag (House of Pain and Color 3.10.22),

2022

cartone, legno

cardboard, wood

36 x 32 x 13 cm (14,17 x 8,66 x 5,12 in)



Mein konstruktiver Alltag (House of Pain and Color 230912),

2023

cartone, legno

cardboard, wood

43 x 25 x 12,5 cm (16,93 x 9,84 x 4,92 in)

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Mein konstruktiver Alltag (2.4.2021), 2021

cartone, legno

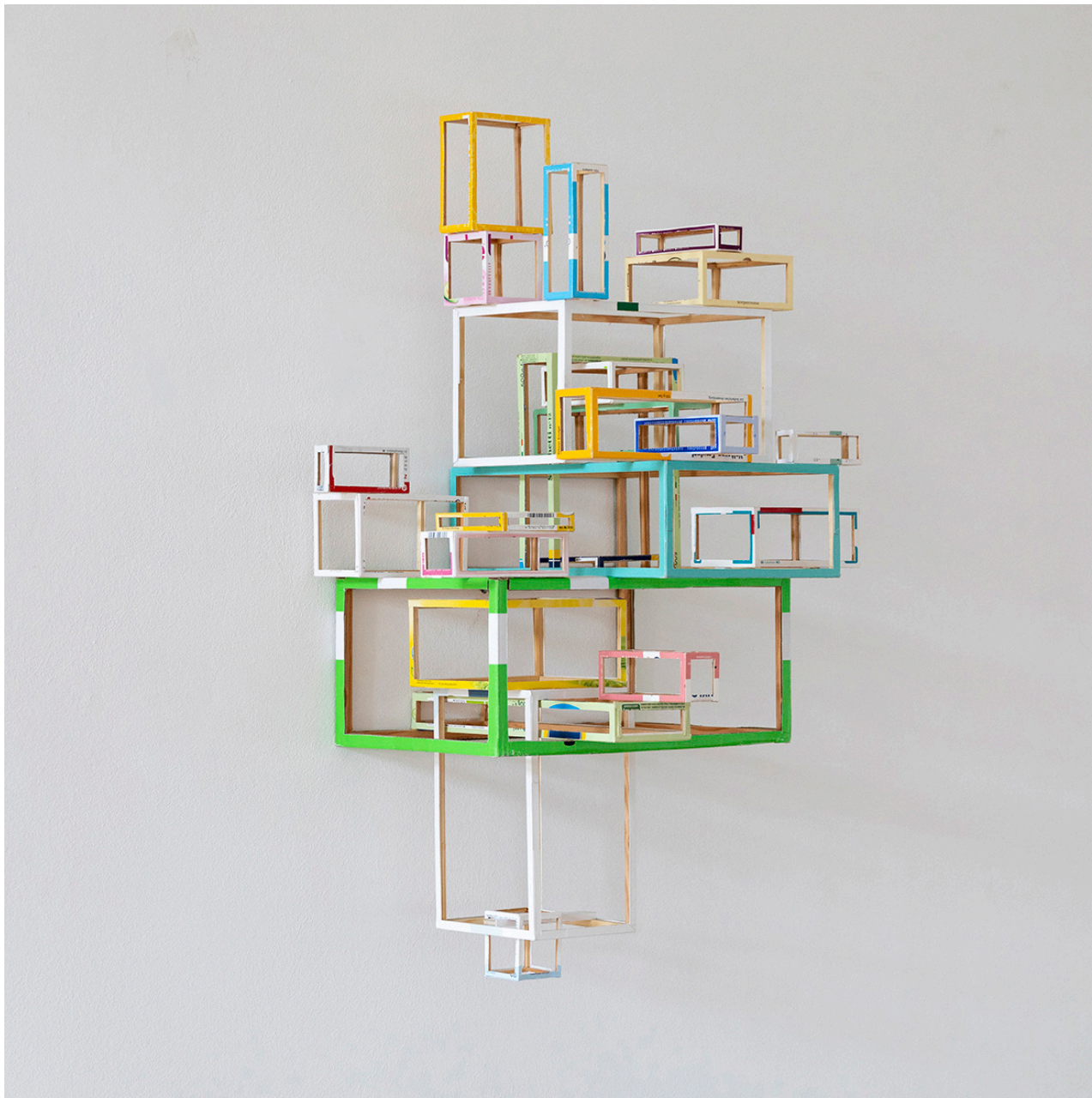
cardboard, wood

110 x 87 x 35 cm (28,74 x 16,53 x 13 in)

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***Mein konstruktiver Alltag (SERVIZIO
CLIENTE 06.10.20)***, 2020

cartone, legno
cardboard, wood

73 x 42 x 33 cm (28,74 x 16,53 x 13 in)

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National Gallery No. 1, 2018
mappa del mondo, pennarello indelebile
world map, permanent marker
82 x 142 cm (32,28 x 55,90 in)

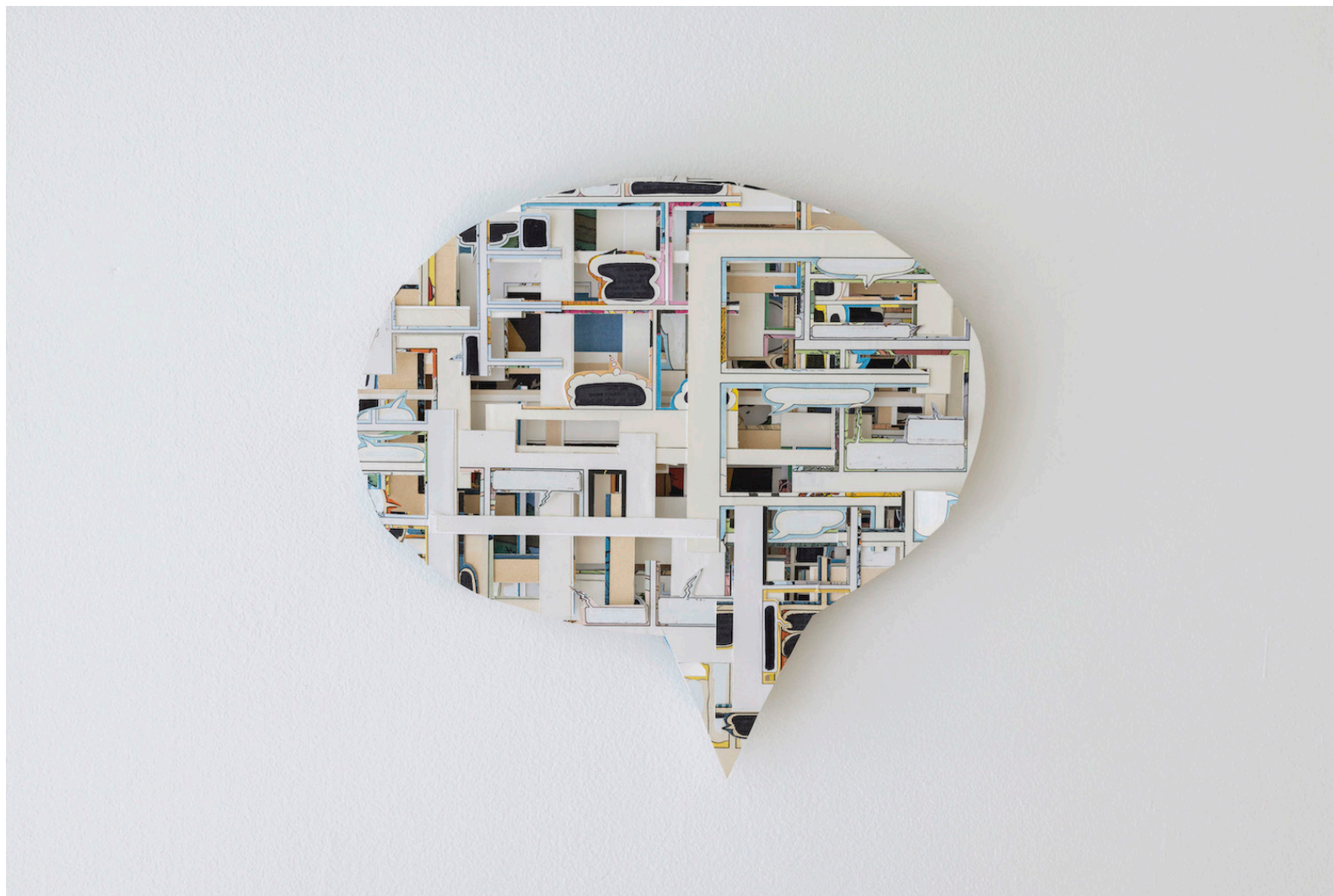
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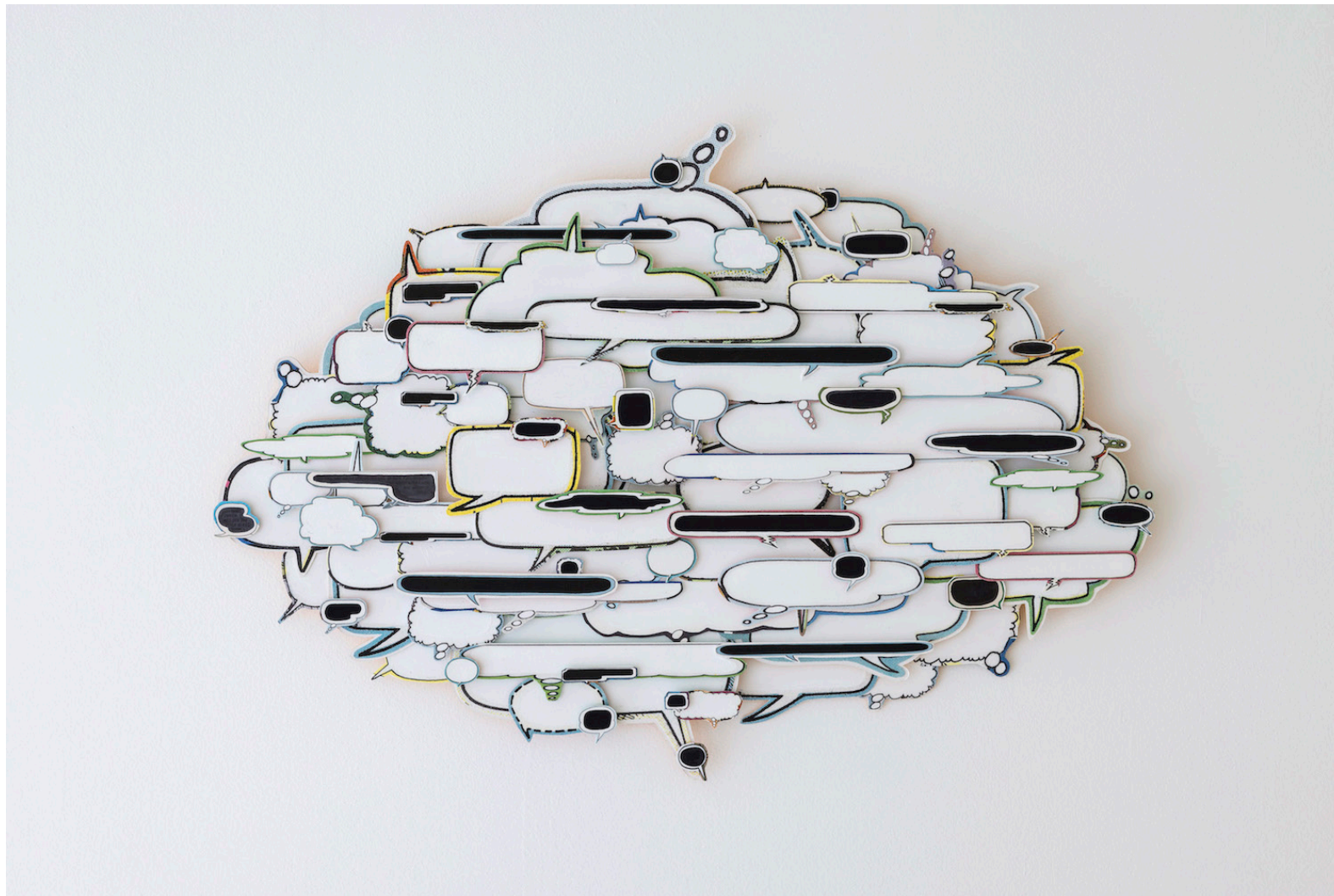


National Gallery No. 3, 2018
mappa del mondo, pennarello indelebile
world map, permanent marker
76,5 x 131,5 cm (30,1 x 51,7 in)



Without words (Comic Bubble Grid), 2019

fumetti, stampa fine art, pittura, cartoncino, pennarello indelebile
comics, fine art print, paint, foamboard, permanent marker
29 x 30,5 x 3 cm (11,41 x 12,01 x 1,18 in)



***Without words (Comic Bubble Relief)*, 2020**

fumetti, stampa fine art, pittura, cartoncino, pennarello indelebile
comics, fine art print, paint, foamboard, permanent marker
44 x 64 x 4 cm (17,32 x 25,20 x 1,57 in)

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Happy Endings (Second Life), 2014
stampa diasec su dibond, legno, smalto
diasec on dibond, wood, enamel
70 x 60 cm (27,56 x 23,63 in)



Cogito Ergo Sum, 2024

legno, smalto

wood, enamel

57 x 88 x 5 cm (22,44 x 34,65 x 1,97 in)

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Private Architecture (Dude lightblue), 2014

tessuto, legno, acciaio, sneaker, lacci

textile, wood, steel, sneaker, laces

200 x 35 x 25 cm (78,74 x 13,78 x 9,84 in)

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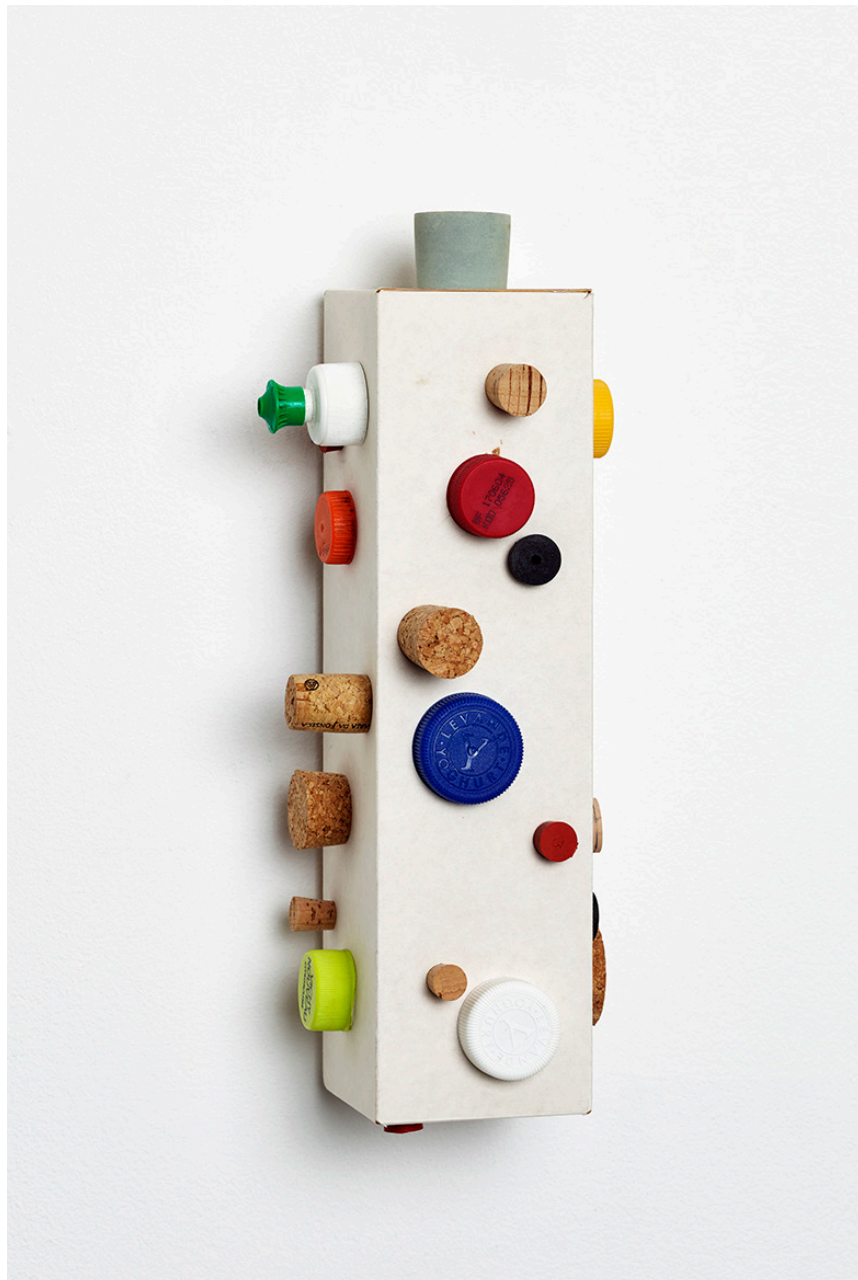


Private Architecture (Dude orange), 2014

tessuto, legno, acciaio, sneaker, lacci

textile, wood, steel, sneaker, laces

200 x 35 x 25 cm (78,74 x 13,78 x 9,84 in)



Liquid Radio No. 1, 2005

cartone, plastica, sughero, gomma
cardboard, plastic, cork, rubber

34,5 x 13 x 12 cm (13,58 x 5,12 x 4,72 in)

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Rotzlöffel, 2021

legno, acciaio inox, smalto

wood, stainless steel, enamel

21 x 13 x 25 cm (8,27 x 5,19 x 9,84 in)

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Empty Promises bucket, 1995/2023
acciaio, legno
steel, wood
28 x 33 x 28 cm (11,02 x 12,99 x 11,02 in)

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Daily Bread, 1995 - 2023

pane

bread

dimensioni variabili (variable sizes)

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Empty Promises (Rainbow shelf), 2024
legno, pittura, cartone
wood, paint, cardboard
27,5 x 99 x 29 cm (10,83 x 38,98 x 11,42 in)

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Without Title (Sweater in Box), 1990

maglione a collo alto, legno

turtleneck sweater, wood

45 x 48,5 x 44 cm (17,72 x 19,09 x 17,32 in)

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Short cuts, 2007-2009

frammenti di mobili

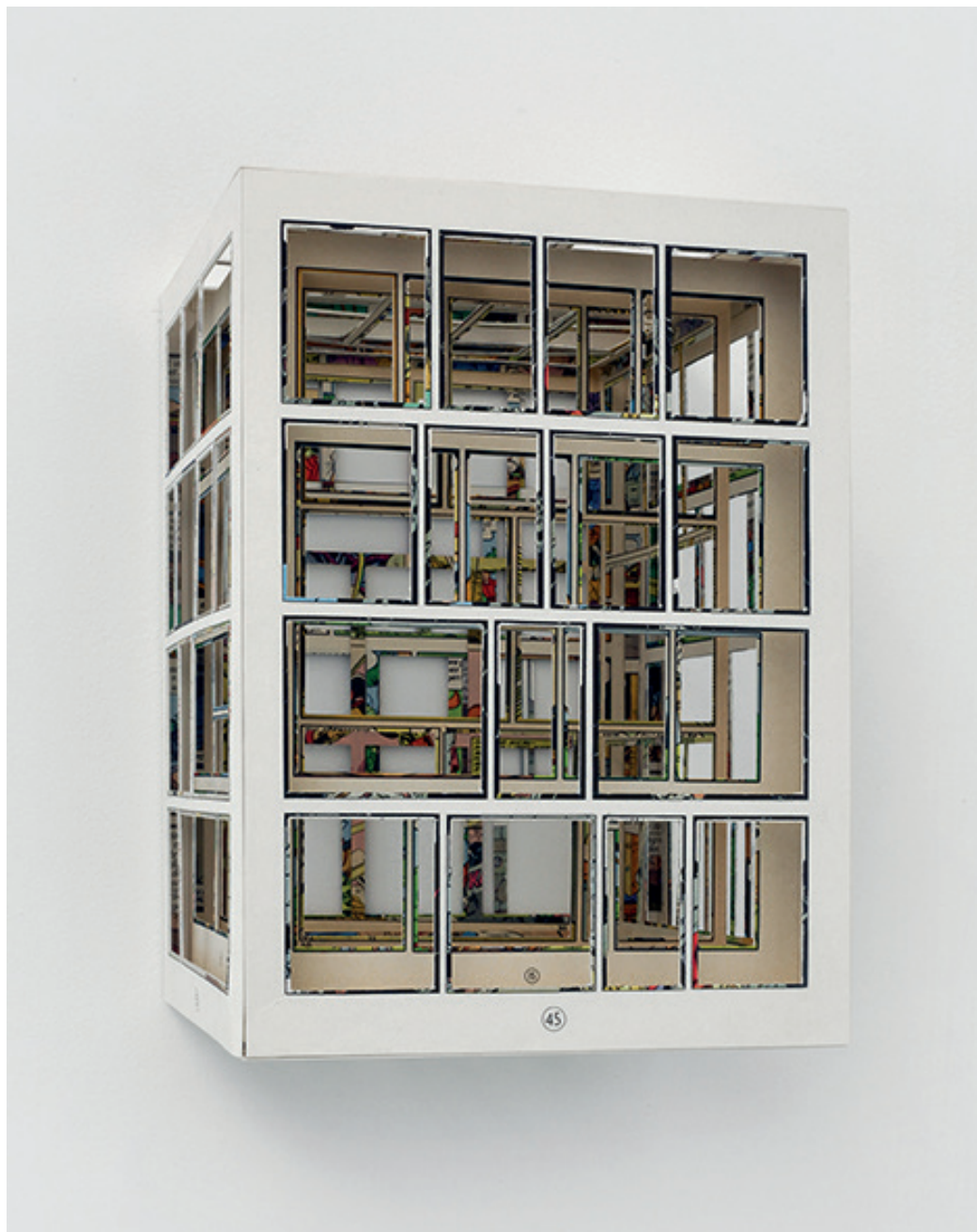
furniture fragments

dimensioni ambientali (variable sizes)

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Screenplay, 2010

fumetti e cartone

comics and acrdboard

28,5 x 21 x 21 cm (11,22 x 8,72 x 8,72 in)

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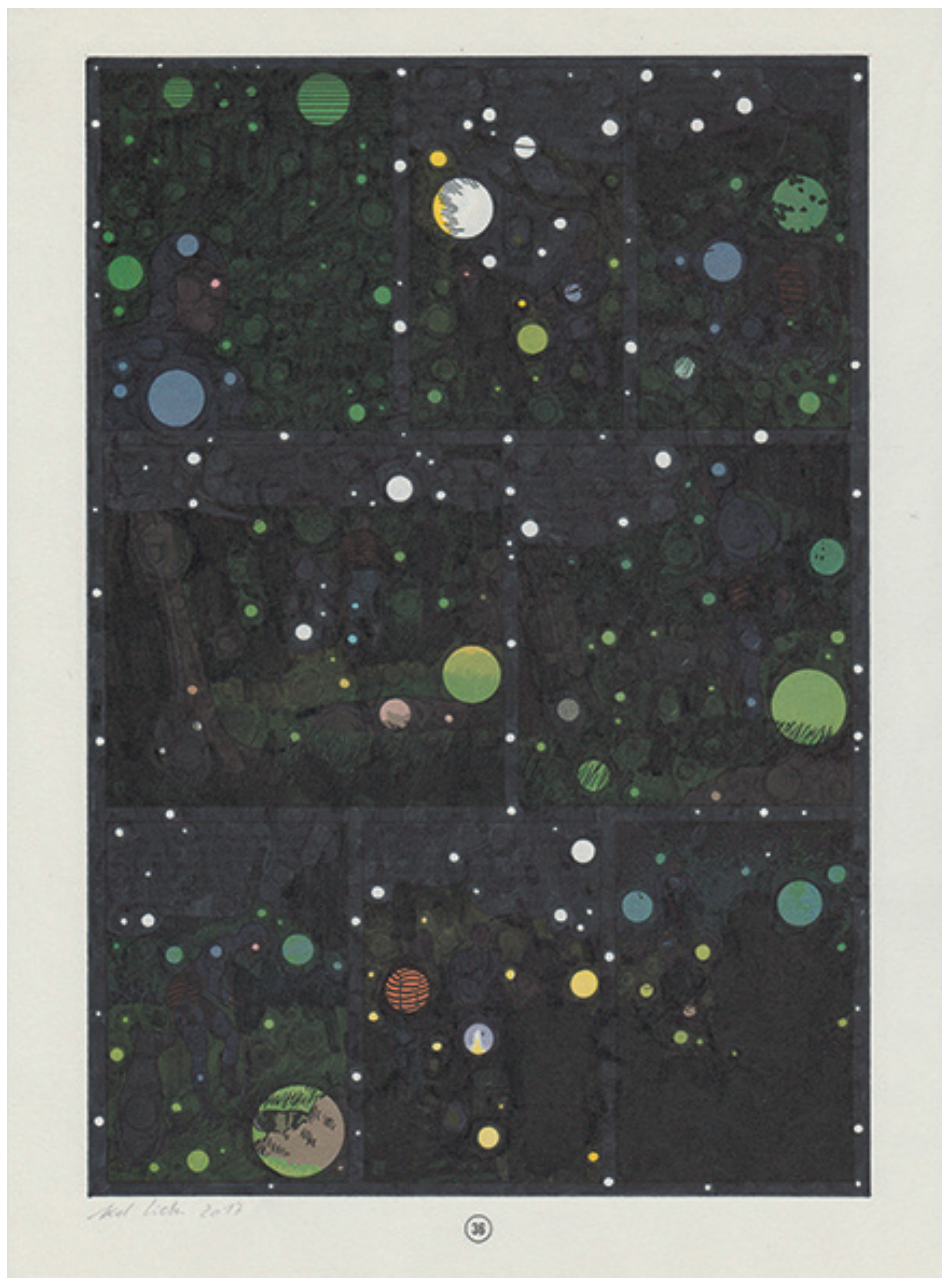


Drawing a universe (page 7), 2015

fumetti e smalto

comics and enamel

30 x 22 cm (11,81 x 8,66 in)

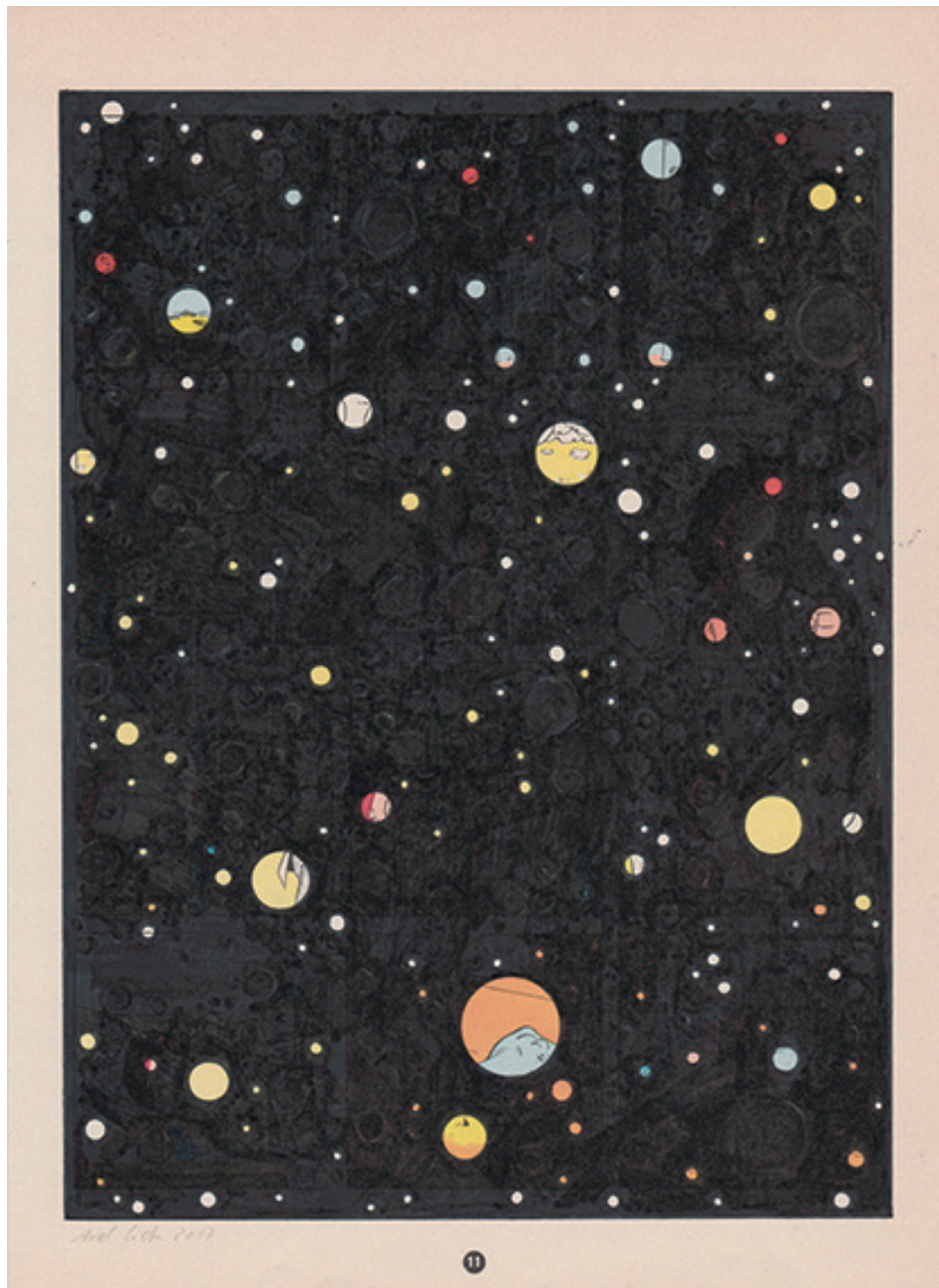


Drawing a universe (page 36), 2017
fumetti e pennarello indelebile
comics and permanent marker
29,5 x 22 cm (11,61 x 8,66 in)

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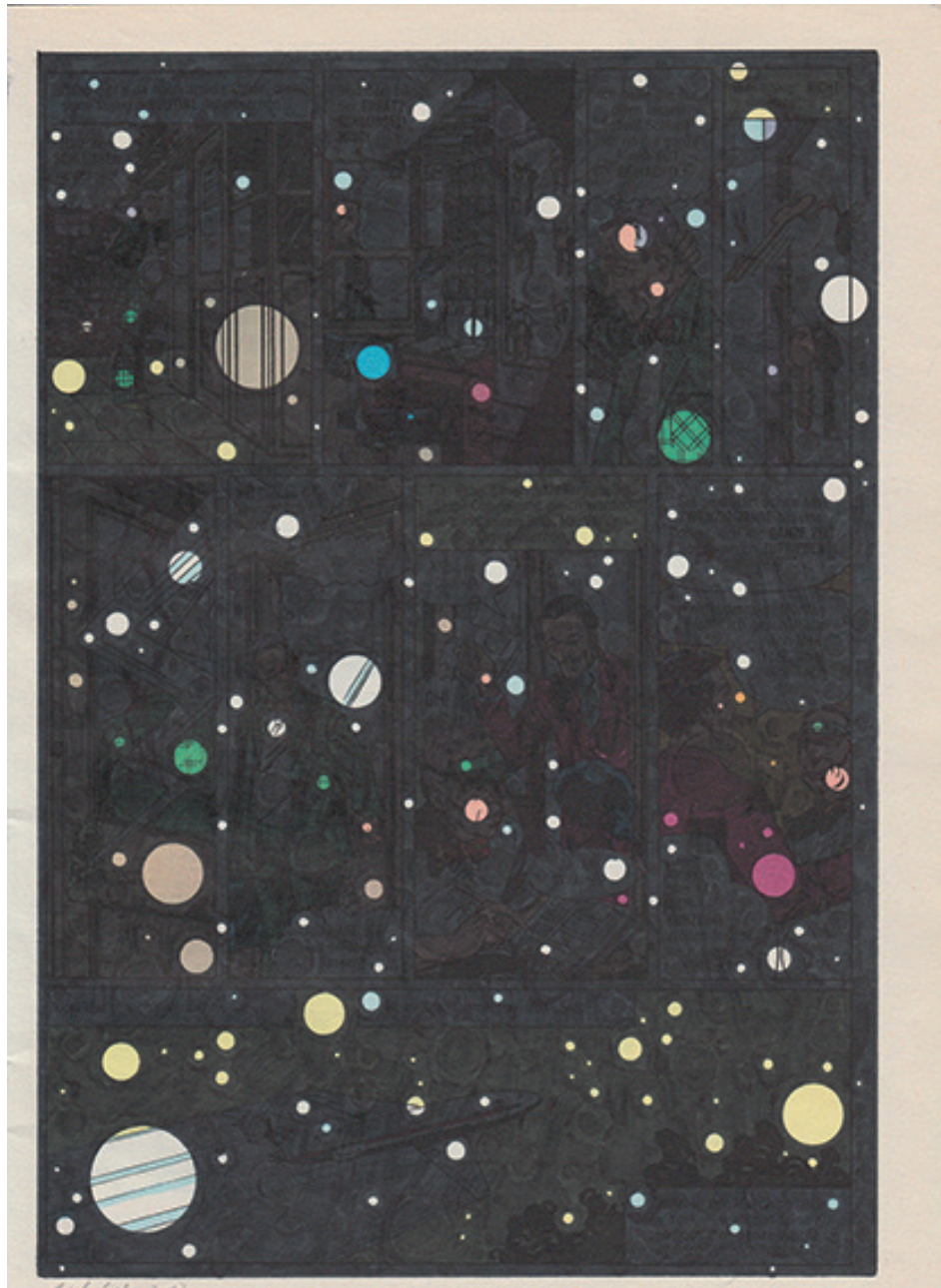


Drawing a universe (page 11), 2017
fumetti e pennarello indelebile
comics and permanent marker
29 x 20,5 cm (11,41 x 8,07 in)

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Drawing a universe, 2017
fumetti e pennarello indelebile
comics and permanent marker
29,5 x 21 cm (11,61 x 8,27 in)

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Drawing a universe (page 12), 2017
fumetti e pennarello indelebile
comics and permanent marker
29,5 x 21 cm (11,61 x 8,27 in)

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Without titled (shirt salmon red), 2016

camicia

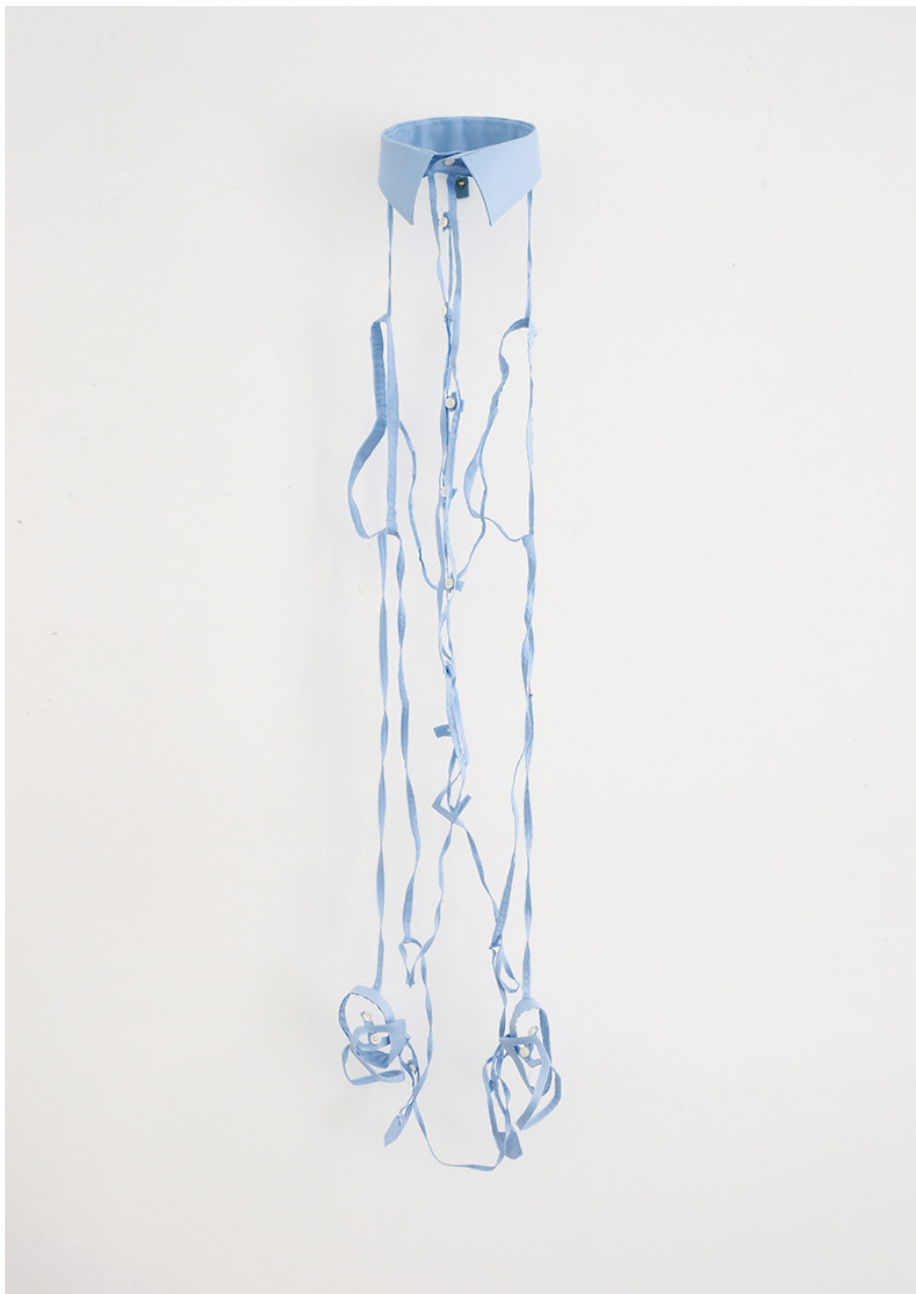
shirt

118 x 28 x 18 cm (46,45 x 11,02 x 7,09 in)

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Without titled (shirt light blue Paris), 2016

camicia

shirt

118 x 28 x 18 cm (46,45 x 11,02 x 7,09 in)

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Domestic molecule, 2017

bronzo, nickel, vetro, metallo, porcellana

bronze, nickel, glass, metal, china

30 x 38 x 36 cm (11,81 x 14,96 x 14,17 in)

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Without words, 2017

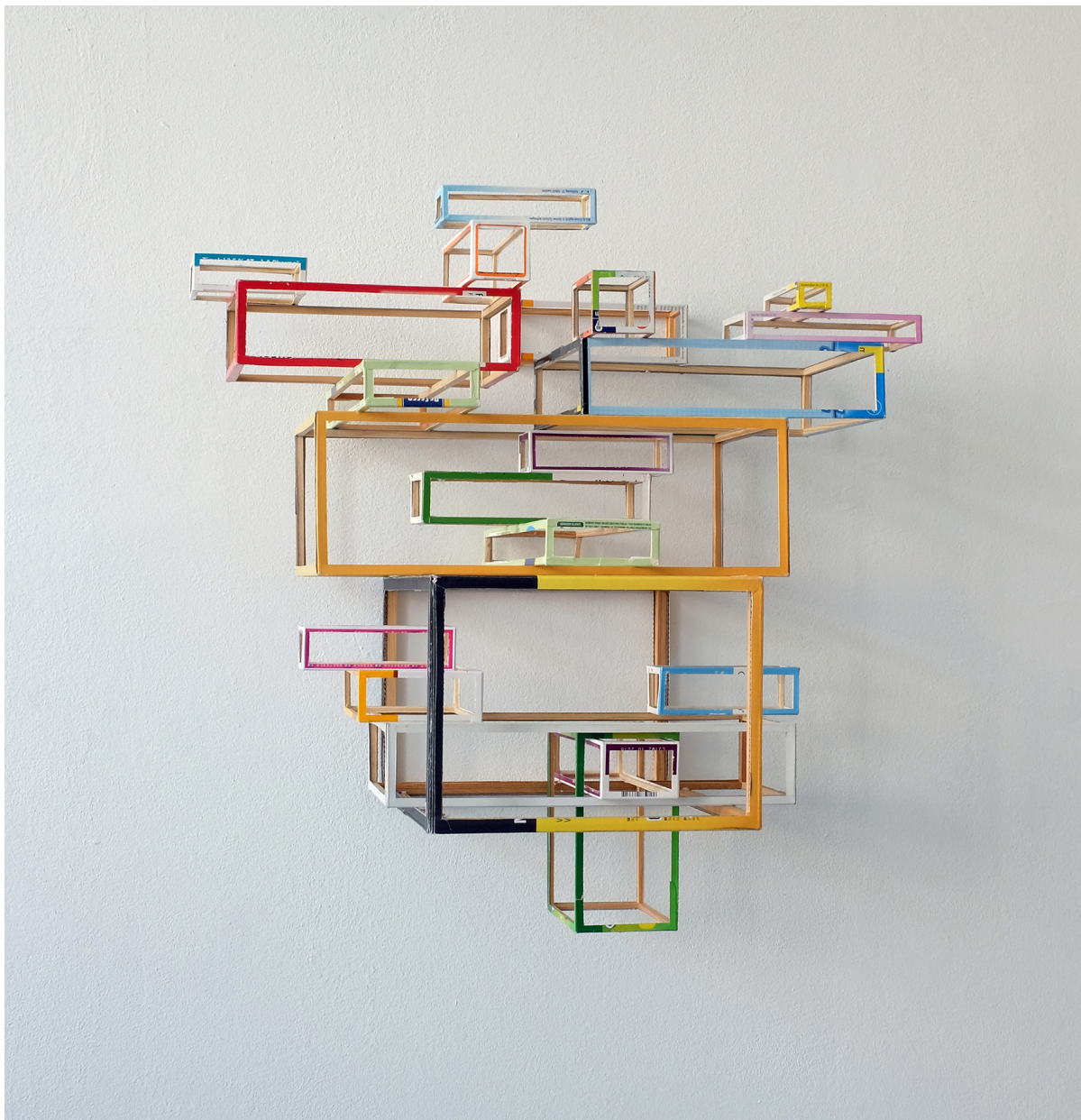
fumetti, pennarello indelebile e cartone
comics, permanent marker, cardboard

32,5 x 33 x 1,5 cm (12,79 x 12,99 x 0,59 in)

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Mein Konstruktiver Alltag (31.08.2018) , 2018

cartone e legno

cardboard and wood

52 x 54 x 29,5 cm (20,47 x 21,26 x 11,61 in)



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Group exhibition

Overlap
Den Frie Centre of Contemporary Art, Copenhagen, 2011



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Group exhibition

Unlimited
ArtBasel, Basel, 2002

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Solo exhibition

Elvis, Bremerhaven und Ich
Kunsthalle, Bremerhaven, 2002



Solo exhibition

Basis und Überbau
Kunstmuseum Villa Zanders, Bergisch-Gladbach, 2000

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Group exhibition

Hitchcock

Headlands center for the Arts, open House tirol, Kunsthalle,
San Francisco, 1999



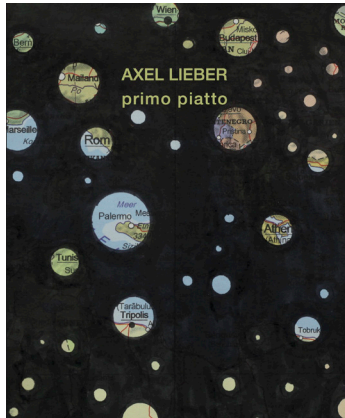
Solo exhibition

Daheim und Unterwegs
Dortmunder Kunstverein, 1993

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primopiatto

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24 January – 23 March 2018
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Language: Italian, English
Text by Gianluca Ranzi



THE LONG WAY HOME Sculptures and Installations 1989-2012

2013
ed. Moderne Kunst Nürnberg
Language: German, English