

GUGGENHEIM BILBAO

Press release



The Guggenheim Museum Bilbao presents on November 13, 2014

Rineke Dijkstra: *The Crazyhouse*
(Megan, Simon, Nicky, Philip, Dee), Liverpool, UK

Rineke Dijkstra:
The Krazyhouse (Megan, Simon, Nicky, Philip, Dee),
Liverpool, UK

- Dates: November 13, 2014 – March 1, 2015
- Curator: Álvaro Rodríguez Fominaya
- Film & Video Gallery (103)

From November 13, 2014, through March 1, 2015, the Guggenheim Museum Bilbao presents the first showing in Spain of Rineke Dijkstra's work *The Krazyhouse (Megan, Simon, Nicky, Philip, Dee), Liverpool, UK* (2009), the third installation to appear in the Museum's Film & Video Gallery dedicated to video art, video installation, and the moving image.

The Krazyhouse is a multi-channel video installation consisting of four screens on which five teenagers dance for the camera against a white background to the music of their choice. Rineke Dijkstra (b. 1959, Sittard, Netherlands) met the young people at an iconic Liverpool club called The Krazyhouse and recorded them in an improvised studio on the premises. The three-quarter-length shots of these teens are interspersed with close-ups of their faces that show us their expressions in striking detail. The five performers differ not only in their choice of music—pop, heavy metal, or techno—but also in their personal appearance and the way they move before the camera.

In this piece, the Dutch artist attempts to direct the teens' actions by confining them to a small space in which they cannot move around. Dijkstra places them before the camera against a white background and under a bright light; yet, at the same time, she gives them the freedom to express themselves and move to the beat of music with which they connect at a certain point, making the youths reveal their personality, their subjectivity, to the observer.

Since the 1990s, Rineke Dijkstra has produced a complex body of work in photography and video. Her creations analyze, among other issues, the relationship between viewer and image. A prominent aspect of her work, organized into series that let her explore each theme over an extended period of time, is her investigation of portraiture, often featuring adolescent subjects. In 1996 she produced her first video installation, drawn into the world of the moving image by a photography project that

introduced her to nightclub subculture—a setting which resurfaced years later in the work now being shown at the Museum.

In both her photographic work and later experiments with video, one can identify common strategies and transfers of form and methodology that bridge the gap between the two media. However, in Dijkstra's video output, the syntax of the photographic medium is interrupted by the use of architectural space, time, and sound, as this immersive installation clearly illustrates.

Since its debut at the Tate Liverpool in 2010, *The Crazyhouse* has earned critical acclaim and toured extensively, visiting Paris, New York, Frankfurt, San Francisco, and Washington, D.C.

Artist Bio

Rineke Dijkstra was born in Sittard, the Netherlands, in 1959. She studied photography in Amsterdam, and in the late 1980s she began photographing people at night clubs. Years later, a Dutch periodical commissioned a summer-themed photo essay from her, and in response the artist submitted a series of photographs of adolescents in their bathing suits at the beach. These images became the seed of one of her best-known works, the *Beaches* series. From that moment on, individuals at critical moments in their lives became a central theme of her oeuvre. In 1994 Dijkstra photographed mothers just after giving birth and matadors moments before stepping into the bullring. With *The Buzz Club, Liverpool, UK/Mysteryworld, Zaandam, NL*, Dijkstra made her first foray into video, shooting adolescents out clubbing between 1996 and 1997. For the *Park Portraits* series (2003–06), she photographed children and teens momentarily suspending their various activities to stare at the camera from scenic spots in Amsterdam's Vondelpark, Brooklyn's Prospect Park, Madrid's El Retiro Park, and Xiamen's Amoy Botanical Garden. Following her first solo show at Amsterdam's Gallery de Moor in 1984, the Dutch artist's work has appeared in numerous international museums and venues, as well as at the Venice Biennale, the Sao Paulo Biennial, and the photography fairs of Turin, Moscow, and New York. Her work has garnered praise and distinctions such as the Kodak Award (1987), the Art Encouragement Award (1993), the Werner Mantz Award (1994), the Citibank Private Bank Photography Prize (1998), and the Macallan Royal Photography Prize (2012).

Film & Video (Gallery 103)

The Museum's Film & Video Gallery, which opened to the public on March 6 of this year with Christian Marclay's work *The Clock*, has been specifically designed for an exhibition program dedicated to video art, video installation, and the moving image, showcasing works from the Guggenheim Museum and other international collections. Before the summer, this space hosted a showing of the work *The Visitors* by Icelandic artist Ragnar Kjartansson.

Cover image:

Rineke Dijkstra

The Krazyhouse (Megan, Simon, Nicky, Philip, Dee), Liverpool, UK, 2009

Four-channel video installation, color, sound, 32 min., edition 3/6

Solomon R. Guggenheim Museum, New York. Purchased with funds contributed by the International Director's Council; co-owned with Fondation Louis Vuitton, Paris, 2013.84

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Press Images for
The Crazyhouse (Megan, Simon, Nicky, Philip, Dee), Liverpool, UK (2009)

Guggenheim Museum Bilbao

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For further information, please contact the Guggenheim Museum Bilbao Press Department: tel. +34 944 35 90 08 and email: media@guggenheim-bilbao.es

1. Rineke Dijkstra

The Crazyhouse, (Megan, Simon, Nicky, Philip, Dee), Liverpool, UK, 2009

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Video still

Solomon R. Guggenheim Museum, New York. Purchased with funds contributed by the International Director's Council; co-owned with the Fondation Louis Vuitton, Paris, 2014.

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