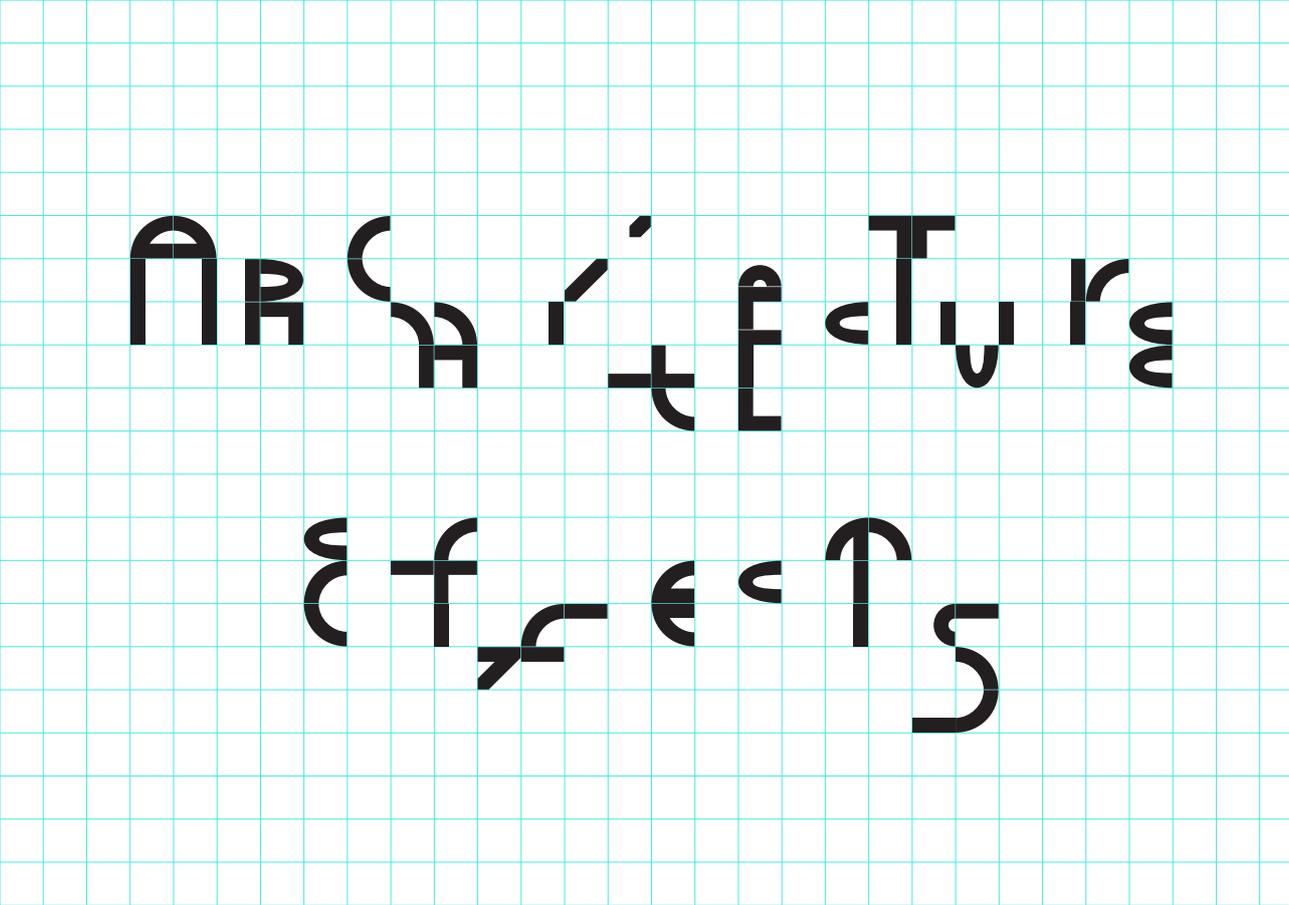


GUGGENHEIM BILBAO

Press release



Opening on December 5

Architecture Effects

Architecture Effects

- December 5, 2018–April 28, 2019
 - Curated by Manuel Cirauqui, Curator, Guggenheim Museum Bilbao, and Troy Conrad Therrien, Curator of Architecture and Digital Initiatives, Solomon R. Guggenheim Museum, New York.
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- This exhibition of architecture, art, and storytelling in the early 21st century evaluates the present state of the field two decades after the Guggenheim Museum Bilbao and its pioneering use of digital technology in its design and construction.
 - The documental backstory of the exhibition, the Airlock, includes benchmarks in digital technology, biology, space exploration, pop culture, the occult, medicine, finance, design, or political economy in the form of video, audio, memorabilia, archival material, and historical artifacts.
 - In the main space, the Garden, the list of contemporary art and architecture works also includes moving images, sculptures, prototypes, animation, real-time video feeds, 1:1 models, or artificial intelligence.
 - The exhibition extends beyond its physical boundaries through a digital “Bubble,” an online collection of various forms of media that further contextualize and illustrate the works in the Garden and the Airlock that is hosted in a specific app available for free to Museum visitors.

The Guggenheim Museum Bilbao presents *Architecture Effects*, an exhibition of architecture, art, and storytelling in the context of unique 21st century conditions beginning to appear. The point of departure of *Architecture Effects* is the reappraisal of a timeless question: *What makes architecture more than just building?*

Architecture Effects evaluates the present state of the field two decades after the Guggenheim Museum Bilbao reignited popular interest in the effects of architecture. Pioneering in its use of digital technology in its design, construction, and image circulation, the building was both a product and emblem of the information and communication technologies that have become determining factors of the cultural sphere in the early 21st century. This time has also witnessed radical changes in the social value of architecture as well as contemporary art and storytelling. The installation leverages art and narrative to create an environment for contemporary architecture that honors the richness and magic reintroduced in contemporary life by the Guggenheim Museum Bilbao and its benchmark *effect*. The selection of works and documents traces the maturation of emerging 21st century culture, extending from the logistical and material substrates of our world to themes of identity, consciousness, and ritual to make the complexity of architecture legible.

Architecture Effects presents a contemporary environment as a constant back-and-forth between the material and the virtual, the ancient and the futuristic, a territory navigated by citizens that are hyper-

connected in space and time, body and psyche. Experimental and speculative thinking emerge at the crossroads.

Along three linked territories— Airlock, Garden, and Bubble—the exhibition features works by Nina Canell, Frida Escobedo, Mikel Eskauriaza, Didier Faustino, Frank O. Gehry, Lynn Hershman Leeson, Oliver Laric, Leong Leong, MOS (Michael Meredith, Hilary Sample), MAIO Architects, Nemesis, PWR Studio, and Jenna Sutela, as well as written contributions by Ashley Mendelsohn, John Menick, Venkatesh Rao, Gordon White, and the exhibition curators Manuel Cirauqui and Troy Conrad Therrien. Graphic design and consultation are provided by Wkshps.

SECTIONS

Airlock

A threshold to the contemporary part of the exhibition and a haunting time capsule, this space presents crucial transformations of technology and Western civilization with the single common thread of their date: 1997. The year the Guggenheim Museum Bilbao was inaugurated appears not only as a turning point for the history of architecture, but also as a prophetic prism for emerging paradigms and disciplinary mutations—from the post-digital and post-human to the paranormal.

The Airlock is a representation of the techno-cultural conditions in which the Guggenheim Museum Bilbao was developed to immediately become a global emblem. This space is used as an introductory environment to prepare visitors to engage and make sense of the contemporary art and architecture in the exhibition.

By presenting fragments of technological and cultural milestones exclusively from the year 1997, visitors will be given a temporal anchor with which to appreciate the breathtaking pace of transformation that has characterized the ensuing two decades. The year initiated many cultural contours of the world today, from the first time an artificial intelligence beat a world chess champion to the first cloned mammal; from the first rover on another planet to the first celebrity sex tape leaked online and the seed of primetime reality TV. The maturation of these early experiments underlies and informs each of the contemporary works in the show. This documental backstory includes benchmarks in digital technology, biology, space exploration, pop culture, the occult, medicine, finance, design, or political economy in the form of video, audio, memorabilia, archival material, and historical artifacts. A massive diagram of signs, photographs, books, and other objects defining 1997 culturally, technologically, and politically preside over the gallery. News footage from this year, along with extensive documentation from the Guggenheim Bilbao's architectural project by Frank O. Gehry and the "Bilbao Effect," complete the experience of this introductory space.

Garden

The main space and focus of the exhibition is a highly active, vibrant, open-plan gallery featuring works by key artists and architects of our time. Examples of current architectural thinking appear in the form of life-sized works instead of the traditional drawings, models, and architectural documentation. Meanwhile, works by contemporary artists manifest the dissemination of architectural concerns beyond the realm of the

standardized, identifiable built space. Animation, performance, post-humanism, will be key elements in this thought-provoking and choral assemblage.

Amongst the featured works, three major projects premiere in this exhibition. Frida Escobedo's *El Otro* presents fragments of the original glass façade of an emblematic building from central Mexico City. With its radical anachronism, Escobedo's piece reveals quasi-abstract layers of material memory, while offering an archeological insight into contemporary urban histories. *A Tent without a Signal*, by New York-based firm MOS (Michael Meredith, Hilary Sample), is a contemporary hybrid of multiple architectural primitives to create a *psychomanteum*, a space for spiritual contemplation. It embodies a nomadic typology but denies its traditional formless slack in favor of a taught lofting between two archetypal symbols in plan—the cross and the circle—by means of a digitally-woven futuristically fluorescent tapestry, completed in collaboration with groundbreaking textile technology maker Stoll. Braided with metallic fibres, MOS's tent doubles as a Faraday cage, scrambling the pocket antennas that turn humans into ants and amplifying the esoteric signals of our inner reality. Leong Leong's *Float Tank 01*—a tilted, individual capsule made of steel and insulation foam—demonstrates architecture's psychoactive capacity by holding the space for its inhabitants to explore their “deep self.” Combining psychotropic functions and an ancient architectural typology—the bath—Leong Leong's prototype is an effective structure for reprogramming body and mind and exercising awareness.

The exhibition's Garden addresses the present through an array of symptomatic objects and effective structures. Haunted by the predominant feelings of historical urgency and disorientation that characterize our existence in the present time, the works featured in this space will also suggest means of transcending the pressures of our time. The list of contemporary art and architecture works also includes moving images, sculptures, prototypes, animation, real-time video feeds, 1:1 models, or artificial intelligence.

Featuring works by Nina Canell, Frida Escobedo, Didier Faustino, Lynn Hershman Leeson, Oliver Laric, Leong Leong, MAIO Architects, MOS (Michael Meredith, Hilary Sample), Nemesis, and Jenna Sutela.

Bubble

The exhibition extends beyond its physical limits through a digital “Bubble,” an online collection of various forms of media that further contextualize and illustrate the works of the Garden and the Airlock. The Bubble facilitates multiple readings through which to navigate the show, alongside educational materials that expand information on the artworks featured. In addition, it also offers specific contributions by highly influential artists and thinkers.

Access to the Bubble is available to all visitors of the exhibition through the Guggenheim Museum Bilbao website and downloading a specific app created and developed specifically for the occasion. This environment will encompass and expand an array of functions typically assumed by traditional museum equipment: audio guide, exhibition catalogue, educational space, and microsite. Present in the exhibition as an additional level of activity will be multiple documents— guest contributions, curatorial essays, additional documentation on artists, and hyperlinked contents, made available simultaneously in various formats including automated voice-synthesis. Prominent scholars, writers, and artists have contributed to the project, including John Menick, Nemesis, PWR Studio, Venkatesh Rao, and Gordon White. The Bubble

will also feature critical essays by the exhibition's curators Manuel Cirauqui, Troy Conrad Therrien, and assistant curator Ashley Mendelsohn.

DIDAKTIKA

In keeping with the digital focus of *Architecture Effects*, visitors will access the educational content of the exhibition through their Smartphones. Once they download the app, they will access the "Bubble" where they will find information about the artists, architects, designers, and multidisciplinary teams who have generated most of the works in the show under the header "Did you Know...?" This information will also be available on the Museum website.

Activities

Roundtable with Artists and Architects (November 30)

The artists, architects, and curators of the exhibition will exchange views about the "Bilbao Effect" and about spaces for creation today.

Shared Reflections*:

- Curatorial Vision (December 12) with Manuel Cirauqui, curator of the exhibition
- Key Concepts (December 19) with Luz Maguregui, Education Coordinator

*Sponsored by Fundación Vizcaína Aguirre

Stage Processes: *Puzzling* Dance (December 15 and 16)

Premiere of *Puzzling*, a dance piece created and performed by Blanca Arrieta, Mai Ishiwata, and Robert Jackson, to mark the exhibition.

Creative Session: Light Effects Workshop (February 2 and 9)

Basque artist Miren Arenaza will offer a two-session workshop on the effects of light in spaces and sculptural works where participants will experiment with their own light installation.

For more information:

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All the information on the Guggenheim Museum Bilbao is available at www.guggenheim-bilbao.es (Press Room).

Pictures for press use
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Online Photo Service for Press Images

In the Press Room on the Museum's website (prensa.guggenheim-bilbao.es), you can register to download high-resolution pictures and videos of both the exhibitions and the building. If you do not have an account yet, you can register and download the materials you need. If you are already a user, enter your username and password so you can directly download pictures and videos.

For more information, please get in touch with the Press Room of the Guggenheim Museum Bilbao by calling +34 944 35 90 08 or by writing to media@guggenheim-bilbao.eus.

1. Mikel Eskauriaza

Bilbao, circa 1997, 2018

Slide projection

Dimensions variable

Courtesy the artist

© Mikel Eskauriaza



2. Nina Canell

Shedding Sheaths (H), 2015 (Detail)

Fibre optic cable sheaths, concrete

Overall dimensions variable

Courtesy the artist; Galerie Barbara Wien, Berlin; Daniel Marzona,

Berlin; Mendes Wood DM, São Paulo

© Nina Canell, VEGAP, Bilbao, 2018

Photo: Robin Watkins



3. Didier Faustino

A Home Is Not a Hole, 2016

Installation of skinned eucalyptus trunks, silver birch plywood, canvas, mosquito netting, felt, and fluorescent lights

600 x 700 x 400 cm

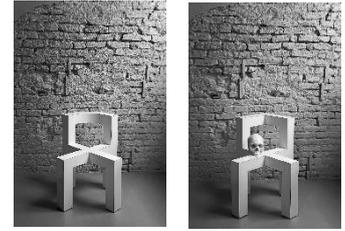
Specially created for the exhibition *La maison magique* at the Maison de la culture du Japon in Paris in 2016

Courtesy the artist and Michel Rein, Paris/Brussels; Galeria Filomena Soares, Lisbon; Parque Galería, Mexico DF

© Didier Fiúza Faustino, VEGAP, Bilbao, 2018



4. Didier Faustino
Delete Yourself, 2018
Rotomoulded polypropylène
68.5 x 48 x 71 cm
Courtesy the artist and Michel Rein, Paris/Brussels
© Didier Fiúza Faustino //Mésarchitecture, VEGAP, Bilbao, 2018



5. MAIO Architects
5 m Floating Columns, 2015
Five pneumatic structures inflated with helium and speakers
5 m high x 1.1 m diameter each
Courtesy MAIO Architects, Barcelona
© Maio Architects



6. Oliver Laric
Betweenness, 2018
HD video
Courtesy the artist and Tanya Leighton, Berlin
© Oliver Laric



7. Oliver Laric
Hundemensch, 2018
Polyurethane and pigment
53 x 52 x 58 cm
Unique
Courtesy the artist and Tanya Leighton, Berlin
© Oliver Laric
Photo: Gunter Lepkowski



8. Leong Leong
Float Tank 01, 2018
Industrial stainless-steel tank with diverse materials, water, and salt
from the Salt Valley of Añana
267.5 x 231.7 cm (base); 231.7 cm (top diameter), 204.7 cm (top
height), 70.9 cm (low height)
Courtesy Leong Leong, New York
© Leong Leong



9. Lynn Hershman Leeson
Past Tense, 2014
Network based multimedia artwork (Mac mini, cell phone, projector,
sensor, webcam, and speakers)
20 x 48 x 48 cm
Courtesy the artist and Bridget Donahue, New York
© Lynn Hershman Leeson

