

# BEN SCHUMACHER

*REBIRTH OF THE BATH HOUSE*

**PRESS  
RELEASE**

05.06 >  
17.08.14



## **Inauguration**

Wednesday 4th June 2014 at 6:30 pm  
in the presence of the artist

## **Opening hours**

Wednesday - Sunday, from 11 am to 6 pm

## **Press contacts**

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High resolution pictures (300 dpi) are available on request

## **Ben Schumacher, Irritations and Latent Utopias, 2013 (détail)**

Plexiglas, car headlights, car battery, charger, rye seeds  
39 x 149.5 x 68 cm

Courtesy Croy Nielsen, Berlin

Photo : Joachim Schulz

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**mac** musée  
d'art contemporain  
de Lyon

# BEN SCHUMACHER

## *REBIRTH OF THE BATH HOUSE*

Curated by Caroline Soyez-Petithomme

An Hors-Les-Murs project of *La Salle de bains* in Lyon

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Rhône-Alpes



Centre  
culturel canadien  
Paris

LA SALLE  
DE BAINS

*La Salle de bains* enjoys the support of the Ministry of Culture— DRAC Rhône-Alpes, the Région Rhône-Alpes and the City of Lyon.

Ben Schumacher's solo exhibition is also being supported by the Centre Culturel Canadien/Ambassade du Canada à Paris, the Bortolami Gallery (New York) and the Croy Nielsen Gallery (Berlin).

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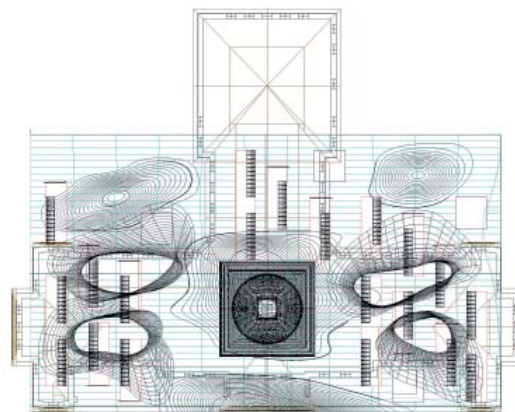
# THE EXHIBITION SCHUMACHER

For his first solo exhibition in France, Ben Schumacher will pursue his collaborative work with architects. In the frame of this exhibition in Lyon he has been working in New York for the period of one month applying to an open call architecture competition with a young architect (so this time not with a big firm).

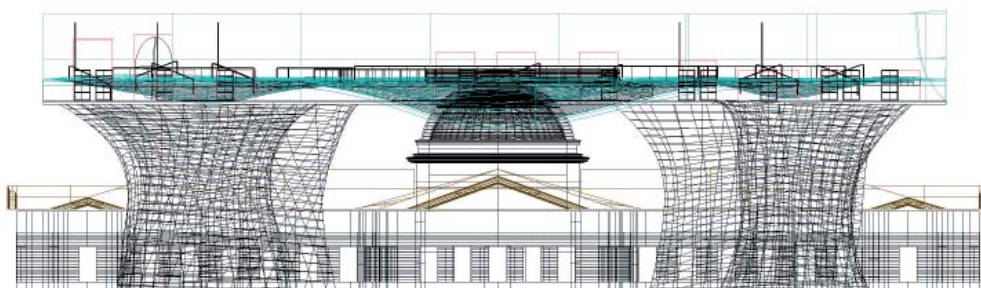
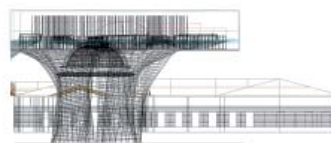
This exhibition will involve designing a structure and producing drawings, 3-D models, physical models and renderings of the project. The source of interest for the design building will be networks, analytics, statistics and causality as represented aesthetically in the contemporary fields of mathematics, biology and architecture.

This results from those fields of research and execution and from the manner they utilize systems theory, cybernetics and networks discourse as a way to deal with and explain real events as they are happening and how they might become useful to either produce something or to become predictive of future events.

**The key figure of the billiard table will form the foundation for this metaphor.** Schumacher started to think about the billiard table as a building - maybe for example the possibility of the top being a park or green space - a natural space versus chaos on the top with the movement of the balls with the the rational grid of city below it. And then the interior of the table where the balls go after they have been sunk - this becomes the origin, the organs of the structure alluding to the infrastructure that upholds the city or the «game».



**06 and 07 - Ben Schumacher,**  
Rebirth of The Bath House Plan, Servers and Pools, prints, 2014  
courtesy of the artist



**08 - Ben Schumacher,**  
Rebirth of The Bath House Plan, Servers and Pools, prints, 2014  
courtesy of the artist

# THE ARTIST BEN SCHUMACHER

**Ben Schumacher was born in 1985 in Kitchener (Canada) where he studied architecture at Waterloo University. After working for several architectural agencies, he studied Fine Arts in New York (where he has since been living and working).**

**From his brief experience as an architect he has retained a great interest in diagrams, notes and drawings, as well as for maquettes, samples of materials and the many different communications media, which are more or less developed in terms of graphics, and techniques of printing and reproduction.**

## **Programmatic**

What has held Schumacher's attention and is still actively informing his artistic praxis is, in the end, looking more into the abstract side of the architect's profession, and more particularly the production methods of architecture assisted or entirely produced by computer programming and artificial intelligence software. The jargon common to computer programming and contemporary architecture (for example the cloud, the hub, the conditional connection and the lazy evaluation), otherwise put, what nowadays organizes all the virtual and physical spaces surrounding us, becomes poetic, provided that you do not know anything, or much, about it, and that you decide, like Schumacher, to un-learn it in order to better and differently re-learn it.

## **Speculative**

Hypothesis and anticipation are the bases of today's architectural and urbanistic production, responding to a concern for optimal rationalization and efficiency. With each development of one of the parameters, be it financial, technical, human or other, the machine re-calculates the different possibilities for which the architect will be able to opt. This computer processing of the large number of data contingent to each project is probably what fascinates Schumacher the most, and the thing he decides to grapple with against the grain. So he makes a game out of it (whose cause-effect links, for him, are comparable to a game of billiards): for his sculptures and installations, he uses part of the excess matter produced by large architectural firms and agencies, and even regularly delegates part of the creative process of his exhibitions and works directly to an architect.

## **Looped**

The appropriation of what architects and computer scientists commonly call speculative execution is a means for Schumacher of appropriating for himself a programmatic world where one of the main challenges is data management. Memorization, storage and extraction of data carried out by calculations of probabilities are computer movements which, these days, do not only dominate architecture, but also, for example, finance and the production of the smallest object, be it mass-produced or made by luxury craftsmanship. In tandem with the tangible and concrete counterpart represented by 3D prints, the samples of materials and the quantified data delivered en bloc which Schumacher retrieves, and the quest for the absolute optimization of architecture in everything that

is mathematical and abstract about it, have something dizzy-making about them, infinitely beautiful, absurd and at the same time scary. The Canadian artist's works also and not unwittingly point out that today's speculative execution paradoxically links up with the frenzied side of the project and utopian architecture of the 1960s and 1970s which, for ideologically reverse reasons, combined imagination, anticipation, hybridization and modulation *ad infinitum*, particularly in response to permanent information flows.

## **BEN SCHUMACHER**

Born in 1985 in Kitchener, Canada. Lives and works in New York

### **Solo shows**

2014

*Small wing buzz*, Bed-Stuy Love Affair, New York, USA

2013

*Mr. Vector*, Croy Nielsen, Berlin, Germany

*A Salted Quarterly: Notes from the Why Axis*, Tomorrow Gallery,

Toronto, Canada (with Carlos Reyes)

*DS+R and The Bar at The Orangerie*, Bortolami, New York, USA

2012

*greek*, Croy Nielsen, Berlin, Germany (with Hugh Scott-Douglas)

*1867, 1881, 1981*, Bodega, Philadelphia, USA (with E. Cameron-Weir)

2011

*Register of Documents, 1074 -*, James Fuentes, New York, USA

Martos Gallery, New York, USA (with Ryan Foerster)

*Short Stories*, Sculpture Center, New York, USA

*Reverse Boustrophedon*, Tomorrow Gallery, Toronto, Canada

*Of the Andirons*, Galerie Desaga, Cologne, Germany

### **Group shows**

2013

*Art Post-Internet*, Ullens Center of Contemporary Art, Beijing, China

*Turnkey off forever after*, Bed-Stuy Love Affair, New York, USA

*Relocation, Reallocation*, McCabe Fine Art, Stockholm, Sweden

*Love of Technology*, MOCA North Miami, USA

*Day Before This Place*, Tanya Leighton, Berlin, Germany

*Architecture Undigested*, Fused Space, San Francisco, USA

*Out of Memory*, Marianne Boeskey Gallery, New York, USA

*Rien Faire Et Laisser Rire*, Galerie Rodolphe Janssen, Brussels, Belgium

*Induction Procedure*, art concept, Paris, France

Bridgehampton Biennial, organized by Bob Nickas, New York, USA

*Forming The Loss in Darkness*, Praz-Delavallade, Paris, France

2012

*Out of the Blue*, Bortolami, New York, USA

*Creature from the Blue Lagoon*, Martos Gallery, summer location,

Bridgehampton, New York Roomeast, New York, USA

*Ten Ten*, Jason Alexander, New York, USA

2011

*Claire Baily | Nicole Morris | Ben Schumacher*, Laure Genillard,

London, GB

*New Jpegs*, Johan Berggren, Malmö, Sweden

Bridgehampton Biennial, New York, USA

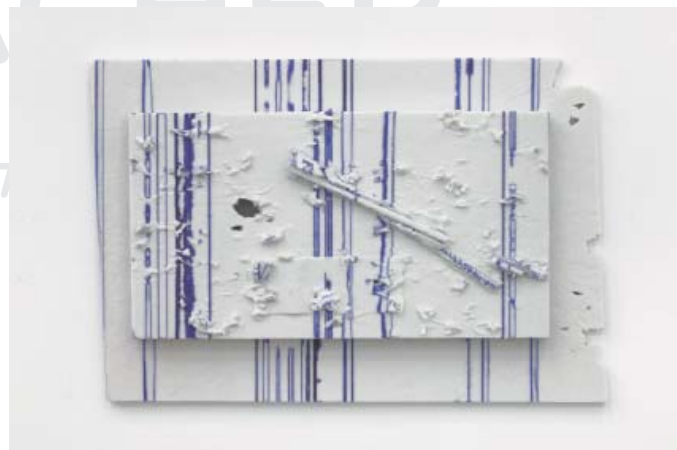
*Nothing is Wrong if it Feels Good*, Mike

Potter Projects, Cologne, Germany

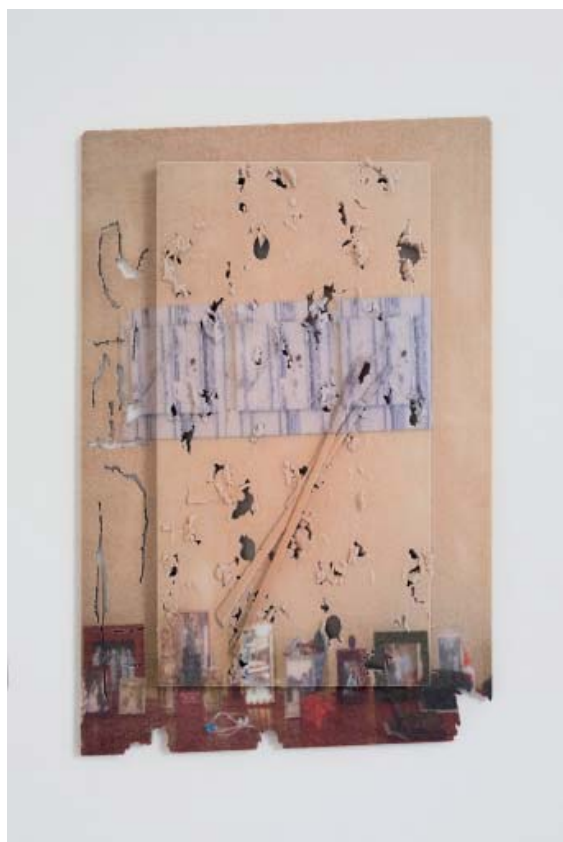
# PRESS VISUALS



**02 - Ben Schumacher, vue de l'installation, The Love of Technology, MOCA, Miami, 2013**  
 Courtesy Croy Nielsen, Berlin and Bortolami, New York



**01 - Ben Schumacher, Lobster Place (Sushi), 2012**  
 Polymer powder print. 12 x 16 inches, 30.5 x 40.6 cm  
 Courtesy Bortolami, New York / private collection, New York



**04 - Ben Schumacher, Lobster Place, Lobster place (Sushi, Sushi) Landscape, 2013**  
 Polymer powder print  
 30.5 x 40.6 cm  
 Courtesy Croy Nielsen, Berlin / private collection, NY  
 Photo : Joachim Schulz



**03 - Ben Schumacher, rollerschlechter > Croy Nielsen, 2013**  
 Perforated stainless steel, hardware glass, inkjet on perforated vinyl, inkjet print on paper, rare earth magnets  
 140 x 180 x 20 cm  
 Courtesy Croy Nielsen, Berlin  
 Photo : Joachim Schulz



**05 - Ben Schumacher, Irritations and Latent Utopias, 2013 (detail)**  
 Plexiglas, car headlights, car battery, charger, rye seeds  
 39 x 149.5 x 68 cm  
 Courtesy Croy Nielsen, Berlin  
 Photo : Joachim Schulz

# VISITOR INFORMATION

## The exhibition

Curated by Caroline Soyez-Petithomme  
An Hors-Les-Murs project  
of *La Salle de bains* in Lyon  
<http://www.lasalledebains.net>

with the support of the mac<sup>LYON</sup>'s staff

## Press contacts

### Musée d'art contemporain

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## Opening hours

Wednesday - Sunday, from 11 am to 6 pm

## Access

### By car

- Along « Quai Charles de Gaulle »,  
car parks P0, P1 and P2,

### By bus, stop « Musée d'art contemporain »

- Line C1, Gare Part-Dieu/Cuire  
- Line C4 Jean Macé/Cité internationale  
change with Metro Foch line A or Metro  
Saxe-Gambetta lines B and D  
- Bus C5, Bellecour/Rillieux-  
Vancia (via Hôtel de Ville)

### By bike

- Several vélo'v stations are located  
around the museum

## Admission

Full rate: 6 euros

Concessions: 4 euros

**Free for visitors under 18 years**

Simultaneously:

IMAGINE BRAZIL

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