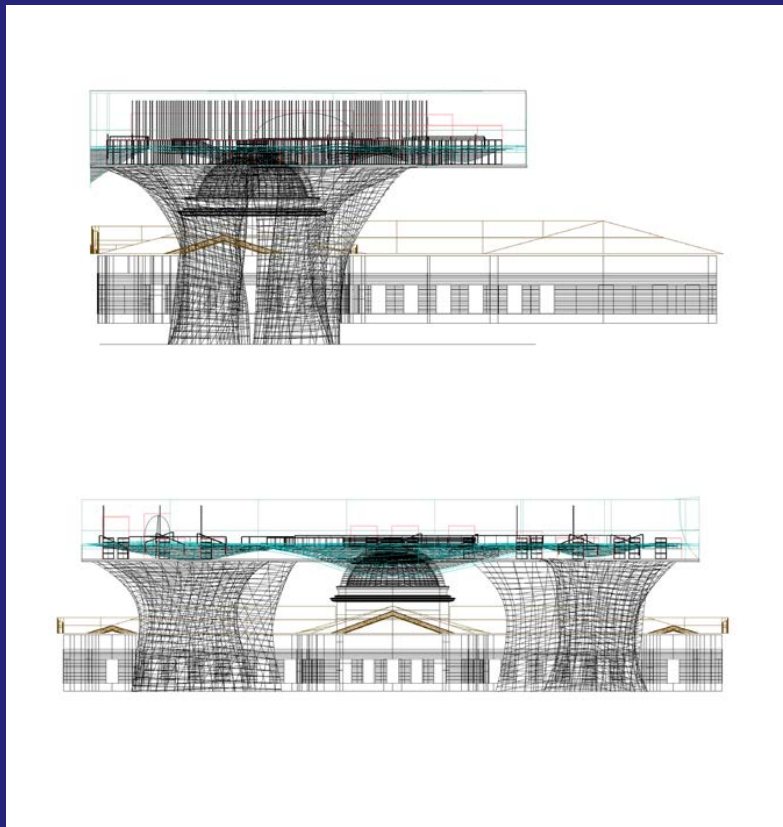


BEN SCHUMACHER

Rebirth of the Bath House

PRESSE / PRESS



Ben Schumacher au Musée d'art contemporain de Lyon
Rebirth of The Bath House Plan, Servers and Pools, prints, 2014
Courtesy de l'artiste

MAC / 05.06--17.08.14 LYON

Une exposition *Hors les murs* de La Salle de bains au Musée d'Art Contemporain de Lyon.

An exhibition *Hors les murs* curated by La Salle de bains at the Contemporary art museum of Lyon.

JUNE 5 - AUGUST 17, 2014

9/10/2014

Ben Schumacher at Musee d'art contemporain de Lyon (Contemporary Art Daily)

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Ben Schumacher at Musee d'art contemporain de Lyon

August 15th, 2014



Artist: Ben Schumacher

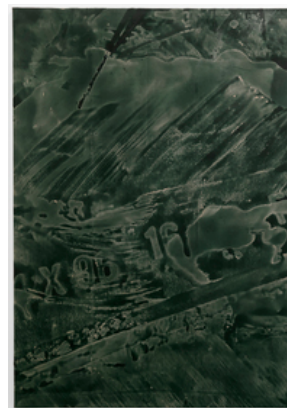
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9/10/2014

Ben Schumacher at Musee d'art contemporain de Lyon (Contemporary Art Daily)

Venue: Musee d'art contemporain de Lyon

Exhibition Title: Rebirth of the Bath House

Date: June 5 – August 17, 2014

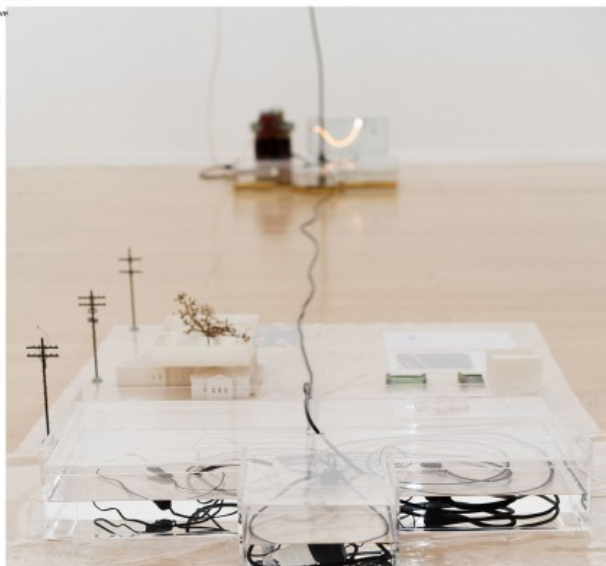
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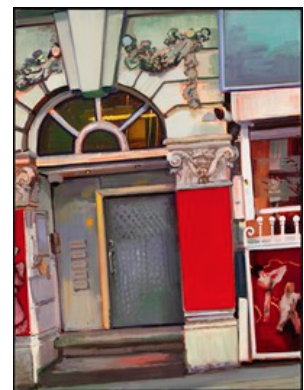
the broadband channel of the bathhouse instead of upgrading the network link, thereby supporting typical computation loads but with a relatively slow egress link. The least expensive cable modem package from Comcast today provides 12 Mbps download and 2 Mbps upload speed, in comparison to a conventional data center, which may have a 10 Gbps link (shared among hundreds of thousands of machines). This new resource profile makes financial sense for DFs, particularly in warmer climates, where it will reduce overhead costs by up to 80% per server, as shown in Table 2. Despite bandwidth limitations, Type B DF can nevertheless provide high quality computing services due to geographic proximity to the customers. For example, Internet television services and on-line video rental services could use pre-fetching based on local programming schedules or video queues of people in the local vicinity. Similarly, location-based services such as map serving, traffic estimation, local navigation, and advertisements for local stores are typically requested by customers from the local region. Network latency can be reduced by creating more data centers closer to customers [7], particularly for cloud applications such as E-mail, multimedia distribution [3, 10], and low-latency Web pages and services that are delay tolerant, embarrassingly distributable, and/or can benefit from large-scale replication and geo-distribution.

Type C: Eco-friendly urban DFs -

©Comcast to the current reception model. Bubb and DFs



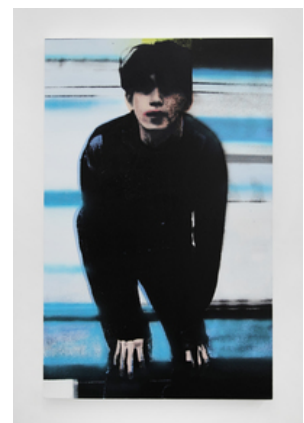
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High Art
Paris, France

9/10/2014

Ben Schumacher at Musee d'art contemporain de Lyon (Contemporary Art Daily)

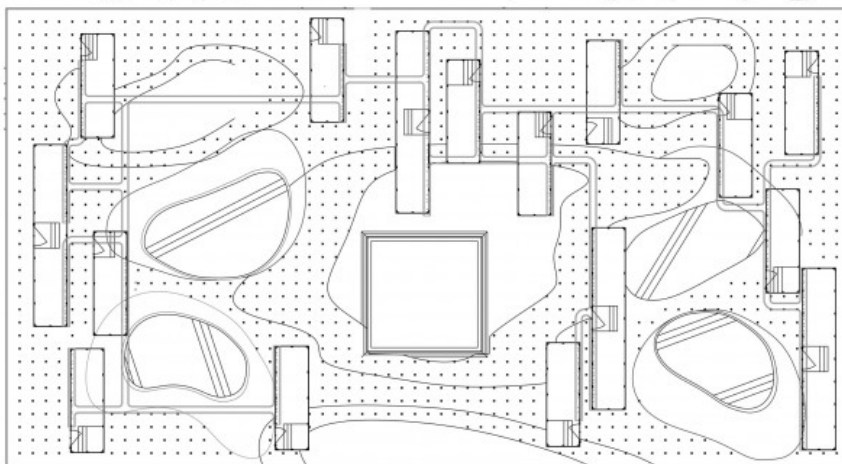
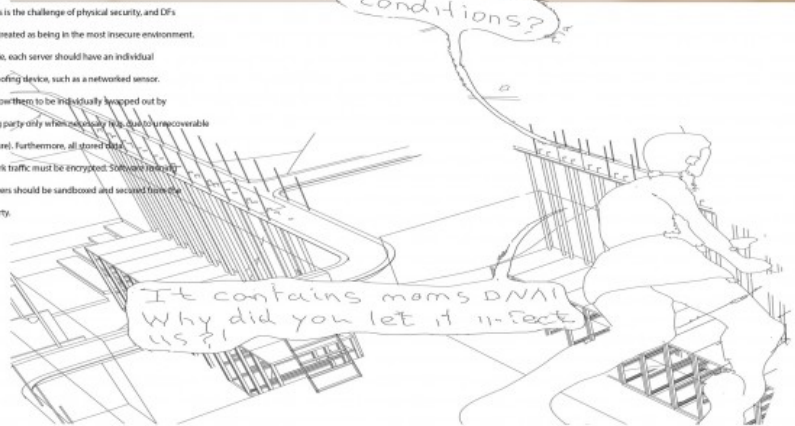
will upgrade the communication link at the bathroom to FIOS or a T1, and can operate year-round even when heat is not needed in the bathroom by pumping excess heat directly outside. This is particularly promising for business buildings and apartments. Having comparable resources per server, these DFs would give service providers the ability to expand into urban areas more quickly and easily without urban real estate and infrastructure expenses, as long as the application scale to the number of servers. On the other hand, Type C DFs also present new challenges. First, summer operation costs more because higher electricity rates are not compensated by sale of heat. However, this additional cost would be marginal compared to the cost advantages of DFs, especially since many data centers only have about 20% server utilization anyway.

Furthermore, DFs in commercial complexes are available and energy footprint are used for a DFs may be thereby introduced. 4 Technical Challenges Despite the fact that less semi-cluster-level is present new bathrooms in isolation: DFs of a normal room must not affect monitor and of its hosts in and 12Mbps must be designed operation. Security: One

datacenters is the challenge of physical security, and DFs should be treated as being in the most insecure environment.

For example, each server should have an individual tamper proofing device, such as a networked sensor.

This will allow them to be individually swapped out by the hosting party only when necessary (e.g. due to unrecoverable device failure). Furthermore, all stored data and network traffic must be encrypted. Software installed on the servers should be sandboxed and secured from the hosting party.



Parisa Kind
Frankfurt, Germany



Victoria Miro
London, United Kingdom

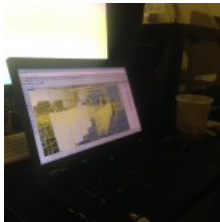
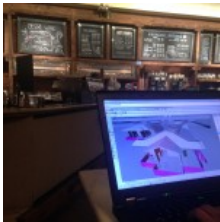
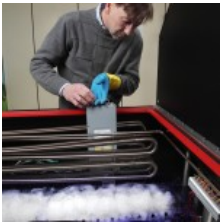
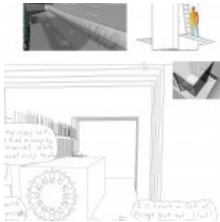
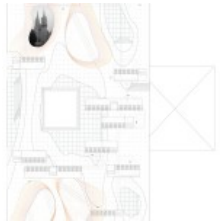
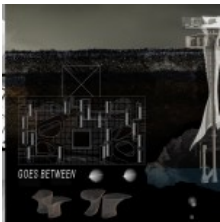
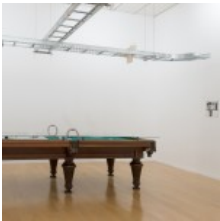
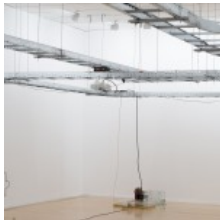
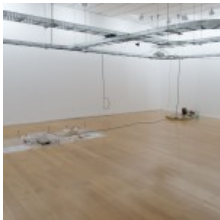
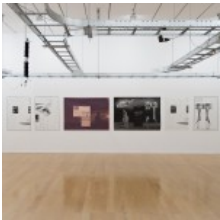


Laurent Godin
Paris, France



Full gallery of images, press release and link available after the jump.

Images:



Monica De Cardenas
Milan, Italy



ROOM EAST
New York, United States



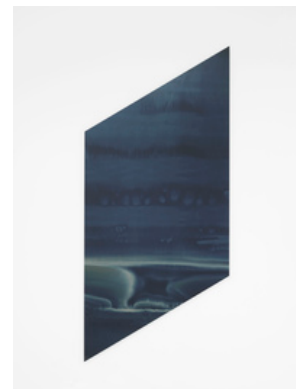
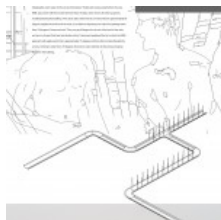
Emmanuel Hervé
Paris, France



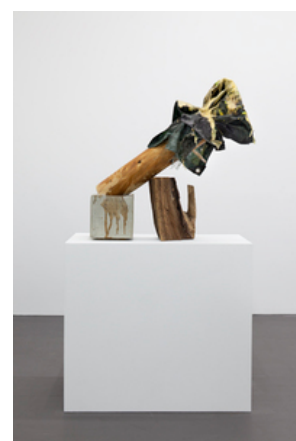
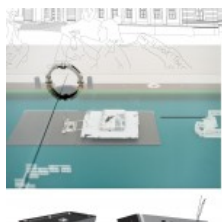
Project Native Informant
London, United Kingdom

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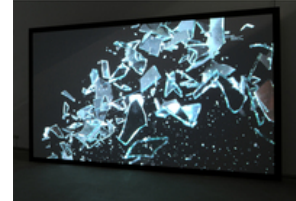
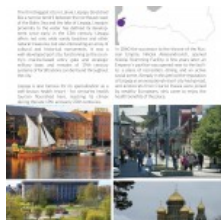
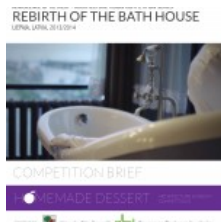
Ben Schumacher at Musee d'art contemporain de Lyon (Contemporary Art Daily)



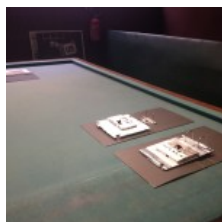
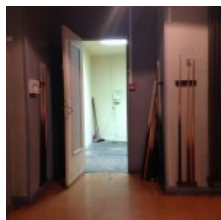
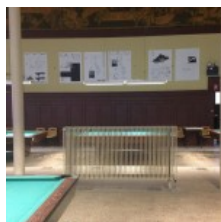
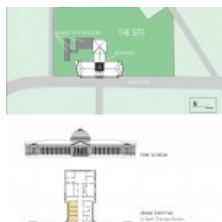
Campoli Presti
London, United Kingdom



Wallspace
New York, United States



Catherine Bastide
Brussels, Belgium



Images courtesy of La Salle de bains, Bortolami Gallery, and Croy Nielsen. © Aurélié Leplâtre/La Salle de bains.

Press Release:

Schumacher's brief experience as an architect gave him an interest in diagrams, notes and drawings, as well as models, material samples and more or less sophisticated printing and graphic techniques. But what has also actively enriched his art is the abstract side of architecture, particularly "speculative execution" based on methods of production assisted, if not entirely generated, by computers, and, more specifically, artificial intelligence software that creates its own computing architecture and programmatic structures, evolving in an autonomous manner with regard to the amounts and types of data involved.

Rebirth of the Bath House is to be taken at face value, given that it comprises, among other things, a response to a call for tenders to renovate a bath house in New York. Schumacher was assisted by young architect Andrea Macias-Yanez, to whom he delegated part of the design, the formal aspects and the technical execution of this sculptures and images, e.g. the 3D simulations, models and flexograph printing.

This is a new chapter in Schumacher's career, following on from his collaborations with the New York Design studio Diller Scofidio + Renfro, in 2012, and the Miami architect John Keenan, in 2013. A billiard table—this being a recurring element in Schumacher's repertoire—is physically present. It is at once a found object, a sculpture and a showcase for plans and elevations. It also acts as an anchor for the second part of the exhibitions, which is taking place simultaneously at the Académie de Billard de Lyon. And it relates to what the artist has been progressively revealing in a non-material way, over a period of several months, at: <http://worse.tumblr.com/>.

The billiard table is a visual motif that structures some of the 3D simulations, in which it provides a planted roof for the bath house. It also denotes the ubiquity of games and betting. It encapsulates the levity, uncertainty and doubt that are the inevitable scenaristic counterparts of the capitalist economy and its architectural projections. For better or worse, architecture nowadays has to be "speculative" and "executive". And this is underpinned by the chaotic, if not apocalyptic, cold, disembodied aesthetic of the installation.

When talking about his work, Schumacher places himself at a certain critical distance from a type of jargon that is shared by computer programming, communications infrastructure and contemporary architecture, with the cloud, the hub, skip logic and lazy evaluation, in other words a vocabulary that embraces our environment, both real and virtual. He applies the concept of speculative execution, as understood by architects and computer people, to the appropriation of a programmatic universe in which one of the major issues is data management. The computerized memorization, storage and extractions of data do not just dominate architecture, but also the financial industry and, indeed, everything from the world of mass production to that of high-end handicrafts. Schumacher's models, 3D simulations and flexographic printing also demonstrate that speculative execution, paradoxically, links up with the wilder side of utopian architecture from the 1960s and '70s, which, albeit for ideologically opposite reasons brought together imagination, anticipation, hybridization and modulation and infinitum as a response to permanent information flows.

One of the big economic concerns of the 21st century is unquestionably the treatment of computerized data, whether as part of architectural or town-planning projects, or in communications infrastructure. And it is not without humor that Schumacher approaches this large-scale dematerialization, establishing a parallel between his bath house and the new, experimental method of cooling computers by immersing them in a bath of mineral oil, which is currently being tested in data centers on the outskirts of cities, but has also been adopted by certain geeks who dunk their PCs in oil-filled aquariums. Like bodies in a sauna or a spa, the huge buildings that house data management centers can get overheated. And the duplication, or indeed substitution, of individuals by digital versions of themselves is echoed in the inverse phenomenon, namely the fetishization of the body, the care that is lavished on it, and its commercialization. With Rebirth of the Bath House, bodies have ceded space to cable trays in a "hyperrealist" 1:1 representation that supplies a canopy for this whimsical, futuristic place of relaxation, this "data center bath house".

Link: [Ben Schumacher at Musee d'art contemporain de Lyon](#)

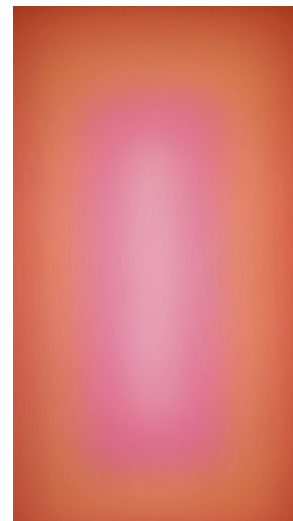


Tags: [Ben Schumacher](#), [Europe](#), [France](#), [Institution](#), [Lyon](#), [Musee d'art contemporain de Lyon](#)

* * *

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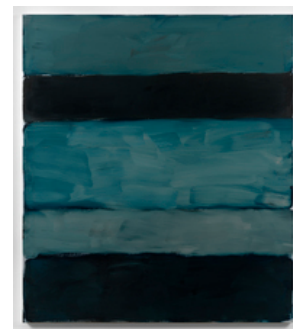
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CULTURE

Paul Delaroche - Jeanne d'Arc malade est interrogée dans sa prison par le cardinal de Winchester, 1824.

Huile sur toile, Rouen, musée des Beaux-Arts

© Musées de la Ville de Rouen / C. Lancien, C. Loisel





Oliver Beer - Outside-In,
2013. Sculpture in situ en cristal,
Dimensions variables.
Programme de résidences /
Fondation d'entreprise Hermès
© Tadzio Fondation Hermès

Oliver Beer, d'œil à oreille

Oliver Beer figurait parmi les propositions les plus intéressantes de la dernière édition de la Biennale de Lyon, avec ses chanteurs de béton et sa cartographie intime sur linoléum présentés dans le bâtiment d'Euronews. Ce jeune artiste britannique né en 1985, qui a étudié à la fois l'art et la musique contemporaine, a manifestement tapé dans l'œil de Thierry Raspail, le directeur du musée d'Art contemporain. Et surtout à son oreille. Car l'art d'Oliver Beer ne cesse d'allier le visuel et le sonore, le corps et la voix. Pour son exposition au MAC, l'artiste rejouera la performance *The Resonance Project*, réunissant deux à six choristes qui exécutent une partition écrite par lui, dispatchés dans l'espace d'activation de l'œuvre, aussi exigü soit-il. Par la voix, ses variations d'intensité, son potentiel de résonance, les choristes créent un dialogue avec l'espace architectural, transformant les murs en véritables instruments de musique. À l'image de cette pièce

simple et subtile, des installations et films d'animation viendront compléter cette exposition monographique qui s'annonce particulièrement sensible et stimulante.

♦ **Musée d'Art contemporain de Lyon**, du 5 juin au 17 août.
www.mac-lyon.com

En parallèle

La programmation estivale du MAC sera également marquée par l'exposition collective "Imagine Brazil", réunissant 27 artistes brésiliens et plus de 150 œuvres, ainsi que par une exposition de l'artiste canadien Ben Schumacher (projet hors les murs de la galerie La Salle de Bains), qui présentera des œuvres mêlant architecture et arts visuels.

Ben Schumacher - Irritations and Latent Utopias,
2013 (détail). Plexiglas, phares de voiture, batterie,
chargeur, graines de seigle, 39 x 149,5 x 68 cm
Courtesy Bortolami, New York et Cray Nielsen, Berlin.
Photo : Joachim Schulz



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