

GUGGENHEIM

MEDIA ALERT

Guggenheim Launches First Online Exhibition, *Åzone Futures Market*

Exhibition Extends with Physical Installation *Åzone Terminal* at Seaport Culture District in Collaboration with Center for Architecture, October 23–December 31, 2015

Online Exhibition: azone.guggenheim.org

Installation: *Åzone Terminal*

Venue: 181 Front Street, between Fulton and John Streets at the Seaport Culture District

Dates: October 23–December 31, 2015

Hours: 11 am–8 pm, Tuesday–Sunday; 12–4 pm, Monday

Admission: Free

(NEW YORK, NY–October 23, 2015)—The Solomon R. Guggenheim Museum launches its first online exhibition, [Åzone Futures Market](http://azone.guggenheim.org), a web-based simulated stock market that explores the potential effects of a world increasingly shaped by emerging technologies. Audiences can access *Åzone Futures Market online* and can visit and engage with [Åzone Terminal](#), a physical installation featuring interactive visualizations of the marketplace in the Seaport Culture District, a vibrant new cultural hub in Lower Manhattan.

Åzone Terminal opens to the public at 6 pm on Friday, October 23, at 181 Front Street in the [Seaport Culture District](#). *Åzone Terminal* is presented in collaboration with the Center for Architecture.

Experimental in spirit and design, *Åzone Futures Market* invites audiences to learn about and take a position on technology-enabled futures that until recently were confined to prototypes or science fiction. Market participants receive 10,000 cåin (Å), the Åzone currency, to invest in futures on the simulated market conditioned by emerging technologies like artificial intelligence, commercialized space travel, and genetic manipulation. Dynamic pricing based on supply and demand, crowd-sourced news feeds, and visual trend analyses provides users with the real-time information needed to make investment decisions.

“We need new cultural forms to make sense of the radical effects of technological change on our lives today. *Åzone Futures Market* experiments with the architecture of exhibitions, replacing a physical building with a digital platform, allowing visitors to become users, and enabling contributors to respond to an environment that will emerge over time,” said Troy Conrad Therrien, Curator, Architecture and Digital Initiatives.

Guggenheim curatorial staff are analyzing and interpreting market activity and will profile investors who make the greatest impact on the market in posts on the *Åzone Futures Market* blog. Artists, architects, and theorists will intervene in the market periodically after it has stabilized.

The exhibition concept grew out of a retreat on the Åland Islands off the coast of Finland organized as part of the *Guggenheim Helsinki Now: Six Finalist Designs Unveiled* exhibition last spring. It is the first program in what will be a sustained investigation by the museum into the intersection of architecture and new technologies.

Public Programming

Symposium: Åzone Summit
Saturday, November 7, 1–6 pm
Peter B. Lewis Theater

An in-depth discussion of *Åzone Futures Market* and the cultural and social implications of emerging technologies is presented at a public symposium on Saturday, November 7, at the Solomon R. Guggenheim Museum. The [Åzone Summit](#) features a diverse group of speakers and formats, including breakout sessions for audience members. Tickets are free, but registration is required.

Panelists (subject to change):

- Diakron (David Hilmer Rex, Amitai Romm, and Aslak Aamot Kjærulff)
- Keller Easterling, Professor, School of Architecture, Yale University
- Rob Giampietro, Creative Lead, Google Design NY
- Vinay Gupta, Ambassador, Ethereum
- Indy Johar, Cofounder, Architecture 00
- Marvin Jordan, Associate Editor, *DIS Magazine*
- Nora Nahid Khan, Contributing Editor, *Rhizome*
- Marina Otero Verzier, Head of Research and Development, Het Nieuwe Instituut; Chief Curator, with After Belonging Agency, Oslo Architecture Triennale 2016
- Venkatesh Rao, Independent Researcher; Founder, *Ribbonfarm*
- McKenzie Wark, Professor of Culture and Media Studies, Eugene Lang College of Liberal Arts, The New School
- Mark Wigley, Professor and Dean Emeritus, Graduate School of Architecture, Planning, and Preservation, Columbia University
- Molly Wright Steenson, Associate Professor, School of Design, Carnegie Mellon University

Exhibition Collaborators

Åzone Futures Market is designed by Studio Folder (Marco Ferrari and Elisa Pasqual; Aaron Gillett; and Alice Longo); developed by Charles Broskoski, Hugo Liu, Dan Brewster, and Damon Zucconi; and built

with Are.na. Sound design is by Daniel Perlin, and *Åzone Terminal's* mechanical terminal is by Pietro Leoni. Additional contributors are listed on the website.

Åzone Futures Market and *Åzone Terminal* are organized by Troy Conrad Therrien, Curator, Architecture and Digital Initiatives, with Ashley Mendelsohn, Curatorial Assistant, Solomon R. Guggenheim Museum, New York.

Supporters

The Solomon R. Guggenheim Foundation would like to thank the Howard Hughes Corporation and the Center of Architecture for their support.

About the Solomon R. Guggenheim Foundation

Founded in 1937, the Solomon R. Guggenheim Foundation is dedicated to promoting the understanding and appreciation of art, primarily of the modern and contemporary periods, through exhibitions, education programs, research initiatives, and publications. The Guggenheim network that began in the 1970s when the Solomon R. Guggenheim Museum, New York, was joined by the Peggy Guggenheim Collection, Venice, has since expanded to include the Guggenheim Museum Bilbao (opened 1997) and the Guggenheim Abu Dhabi (currently in development). Looking to the future, the Guggenheim Foundation continues to forge international collaborations that take contemporary art, architecture, and design beyond the walls of the museum, including with the Guggenheim UBS MAP Global Art Initiative and with The Robert H. N. Ho Family Foundation Chinese Art Initiative. More information about the foundation can be found at guggenheim.org.

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