

**URTZI GRAU, CRISTINA GOBERNA  
(FAKE INDUSTRIES  
ARCHITECTURAL AGONISM)**

**Shut Up Storefront**

2013 | *No Shame, Storefront For Sale, Storefront for Art and Architecture, New York*

*Installation view, Shut Up Storefront*



The high speed production and consumption of architectural culture creates a general anaesthesia that is complicated to observe in detail, analyze and digest, let alone respond to. A consequence is a lack of interest in discussion and the naturalization of issues that could otherwise be contested. In order to be able to create the disagreement necessary to advance the field, a certain silence needs to be provided.

The absence of activity that Storefront relentlessly negates to its audience is perhaps its most precious asset. *Fake Industries Architectural Agonism* proposed to stop the endless string of events, fundraisings, benefits, projects, films, competitions, pop-ups, series and exhibitions that perpetuate the attention deficit disorder the institution suffers. *Shut Up Storefront* offered forty-four sponsored ways of silencing the institution.

The exhibition *No Shame: Storefront for Sale*, reflects on the funding forces behind public spaces and cultural institutions. It presents the work of eight artists, architects and designers, invited to envision a critical commercial campaign of Storefront’s assets. Each project presented a new taxonomy of valuable assets the institution holds or represents in relation to the city and the citizen, unveiling untapped forms of connection between capital and culture production.

Founded in 1982, Storefront for Art and Architecture is a nonprofit organization committed to the advancement of innovative positions in architecture, art and design. As a public forum for emerging voices, Storefront explores vital issues in art and architecture with the intent of increasing awareness of and interest in contemporary design.

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Shut Up Storefront: No  
Shame, Storefront For Sale



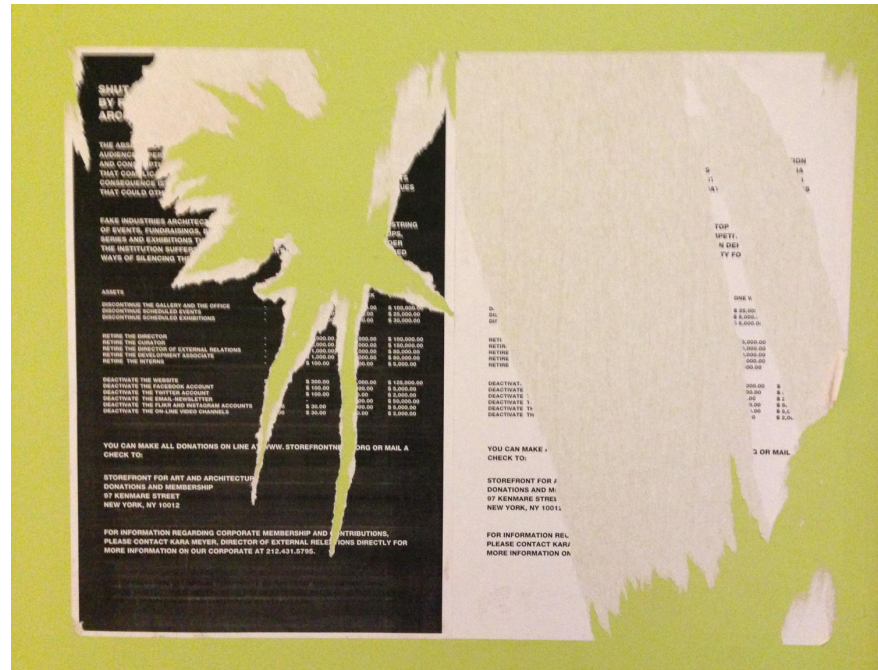
Street view

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1.



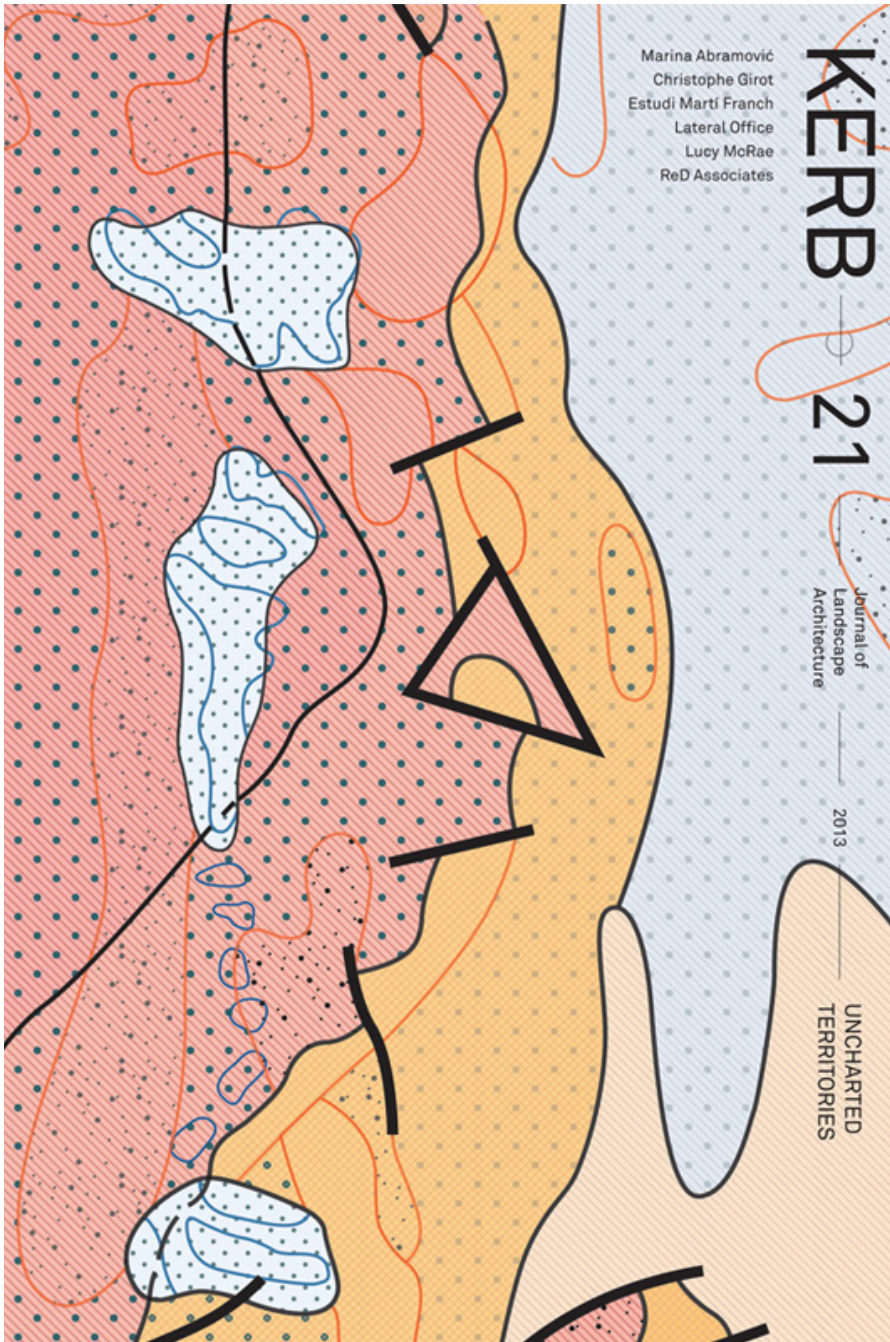
2.



3.

1,3. Installation views

2. Detail



NO SHAME:  
STOREFRONT  
FOR SALE

PG. 98

UNCHARTED TERRITORIES

FAKE INDUSTRIES  
ARCHITECTURAL  
AGONISM

URTZI GRAU  
CRISTINA GOBERNA  
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Shut Up Storefront: No  
Shame, Storefront For Sale

*Shut Up Storefront*, Kerb: Journal of  
Landscape Architecture, Issue 21  
(July 2013)

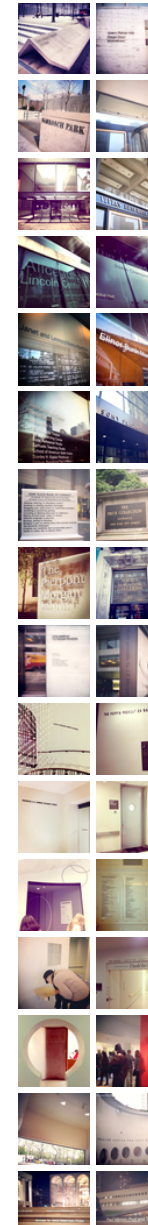


The absence of activity that storefronts relentlessly negate from their audience is perhaps their more precious asset. The high speed of production and consumption of architectural culture creates a general anaesthesia that complicates the act of observing in detail, analysing, digesting, even reacting. Consequences are a disinterest in discussion and the naturalisation of issues that could otherwise be publicly contested.

Fake Industries Architectural Agonism proposes a pause in the endless string of events, fundraising benefits, projects, films, competitions, pop-ups, series and exhibitions that perpetuate the attention deficit disorder of New York's architectural institutions. *Shut Up Storefront* offers thirty-four ways to silence one of them.

Above: *Shut Up Storefront* at Storefront for Art and Architecture.  
Image by Eva Franch Gilibert

Opposite: *Shut Up Storefront* at Storefront for Art and Architecture.  
Image by Fake Industries Architectural Agonism



Architecture | Programming: Exhibitions: No Shame: Storefront for Sale

Item/Idem, *Corpopoly*, 2013  
Cyril Duval, under his firm Item/Idem proposed a Monopoly game to be played by all the Development Departments of the culture industry of the city in collaboration with the best-situated private companies in the New York Stock Exchange. The game, both ironic and real, reflects on the complex relationship between capital, play and culture.

Softlab, *Teams for Sale*, 2013  
Softlab's *Teams for Sale* is perhaps a more playful game, where the young firm established a "Storefront soccer league," with teams of architects in two divisions (Line and Points) that are up for ownership. Sponsorship opportunities are available through team uniforms and other merchandise.

Fake Industries Architectural Agonism, *Shut Up Storefront*, 2013.  
Fake Industries Architectural Agonism suggests that the playing field can be leveled by creating a system of checks-and-balances, where funders have a say in an organization's activities. For *Shut Up Storefront*, the artists question what it would take to silence the institution, whose programs (one could argue) consistently activate and sometimes disturb the public when experimenting and expressing radical ideas. The work offered forty-four sponsored ways of silencing the institution, from "shutting down the gallery" to "deactivating the organization's website" for an hour, a day, a week, or even a month, testing the desire for silence among the organization's active calendar of projects, films, competitions, pop-ups, benefits, series and exhibitions.

Jesse Hlebo, *Untitled*, 2013.  
Hlebo, as a reflection on how cultural funding can operate in the realm of social justice, presented a system of support, encouragement and relief to Guantanamo prisoners through a recorder located at the gallery, and the production of new vinyls to be produced and sent to the prisoners at the end of the exhibition.

Interboro Partners, *STAABUCKS*, 2013.  
For *STAABUCKS*, Interboro Partners created a new currency that can only be acquired by supporting Storefront through volunteer work or promoting the institutional mission. The currency (or "STAABUCKS") can be used to purchase benefit tickets, books, or even a solo exhibition in the bathroom.

PlayLab, *ATM*, 2013.  
PlayLab + Family installed an ATM machine in Storefront's gallery that generated service fees billable to Storefront as a donation.

#noshame @storefrontnyc

home • programming: exhibitions • no shame: storefront for sale

## No Shame: Storefront for Sale

WEDNESDAY MAY 1, 2013 – SATURDAY JUNE 8, 2013



Item/Idem, *Corpopoly*, 2013. Photo by Naho Kubota.

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**No Shame: Storefront for Sale**  
May 1 – June 8, 2013  
Opening Reception: April 30, 7pm

An exhibition that examined how museums and cultural institutions, fueled through private funding, have adopted a system and tradition of celebrating donors to the extent that every single public space (physical or digital; temporary or permanent) can eventually be named.

Contemporary funding strategies for public spaces of cultural production are increasing and diversifying. Within this condition, cultural institutions, funded primarily through individual or corporate giving, have established a complex relationship with donors and funders that sustain and make possible the projects at the core of their mission. In some cases, the entrepreneurial nature of donors has produced a new branded landscape with agendas, objects, or even named buildings that might go beyond the institution's initial goals. By crowdsourcing artists for new connections between capital and culture, *No Shame: Storefront for Sale* created a space to investigate experimental ways of exchanging capital and culture, so that every corner of Storefront—from office chairs to the air between its panels to the noise of a 5pm Friday traffic jam—was for sale.

*No Shame: Storefront for Sale* aimed to guide visitors through a critical history of funding for cultural production, and imagined a scenario of total commodification. The exhibition presented a photographic survey of privately funded spaces connected to New York cultural institutions alongside the works of eight artists, architects and designers, who were invited to envision a critical commercial campaign of Storefront's assets. Each project presented a new taxonomy of valuable aspects the institution holds or represents in relation to the city and the citizen, unveiling untapped forms of connection between capital and culture production. The show experimented with the different ways in which individuals, companies, collectives, or nations could fund and acquire different aspects of the non-for profit institution.

Participating artists and architects included Fake Industries Architectural Agonism (Urtzi Grau+Cristina Goberna), Jesse Hlebo, Interboro Partners, item idem, Playlab+Family, Luis Urculo, and Softlab.

### Works in the Exhibition:

Luis Urculo, *Taxidermy*, 2013.  
Luis Urculo compares the act of sponsorship to an aggressive sport of hunting, where names and brands hunt for the skin, or the outside part of the gallery, which is the most visible and recognizable side of a building's body. For "Taxidermy," Urculo divided the exterior of Storefront's panels into saleable pieces, which, like a skinned animal, results in a dead body as its identity is given to the sponsor.

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### Storefront for Art and Architecture

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info@storefrontnews.org

### Hours

Tues. – Sat. 11:00AM – 6:00PM  
Closed Sunday and Monday