



FRANK GEHRY

Spinning Tales

June 24–August 6, 2021
456 North Camden Drive, Beverly Hills

Frank Gehry, *Fish on Fire (Los Angeles I)*, 2021, copper, stainless-steel wire, and LED lights, 43 × 24 × 24 inches (109.2 × 61 × 61 cm) © Frank O. Gehry. Photo: Joshua White

May 27, 2021

When I built the first model of the fish, I saw in it the movement that I was looking for. It was startling that a static object could express motion in such a dynamic way.

—Frank Gehry

Gagosian is pleased to present *Spinning Tales*, an exhibition of new work by renowned architect Frank Gehry. It pairs large-scale elaborations on the *Fish Lamps* series with a new installation, *Wishful Thinking* (2021), and is Gehry's eighth exhibition with the gallery since 1999.

Celebrated for his groundbreaking architectural designs, Gehry has also produced significant bodies of sculpture and furniture, from *Easy Edges* (1969–73) and *Experimental Edges* (1979–82)—chairs and tables made from layers of corrugated cardboard—to bentwood furniture items designed for Knoll (1989–92). The *Fish Lamps* evolved from a 1983 commission by the Formica Corporation to utilize ColorCore, a type of plastic laminate. After accidentally breaking off a shard of the material, Gehry

was inspired by its scale-like appearance; molding wire armatures into piscine forms, he affixed ColorCore fragments to them.

In the main gallery, three outsize, internally illuminated *Fish Lamps* sculptures are suspended from the ceiling in dynamic, twisting poses, as if swimming through water. In these works, Gehry has used polyvinyl and copper for the first time. These central forms are surrounded by lively, colorful sculptures that are more baroque in their ornamentation. While these sculptures are autonomous works, the “perfect form” of the creature that they emulate reappears throughout Gehry’s architectural oeuvre, lending itself to the undulating profiles of buildings including the Guggenheim Bilbao, Spain (1997), and the Walt Disney Concert Hall, Los Angeles (2003).

Filling the upstairs gallery is the immersive installation *Wishful Thinking*, based on a scene from *Alice’s Adventures in Wonderland*. Gehry renders the Mad Hatter’s tea party as a group of eleven surreal figures, twice life-size. Fashioned from brilliantly painted metal, Gehry’s abstracted interpretations of Carroll’s original characters surround an internally lit table, the glowing heart of the scene. Three overlapping woven steel “tapestries” of trees evoke the episode’s forest setting, while a mirror on the opposite wall implicates the viewer. The crumpled surfaces of *Wishful Thinking*’s figures establish a new visual connection with some of Gehry’s best-known designs.

Frank Gehry was born in 1929 in Toronto, and lives and works in Los Angeles. Collections include the Museum of Contemporary Art, Los Angeles; San Francisco Museum of Modern Art; Museum of Fine Arts, Houston; Walker Art Center, Minneapolis; Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Centre Pompidou, Paris; Guggenheim Bilbao, Spain; and Museum of Applied Arts and Sciences, Ultimo, Australia. Solo exhibitions include *Frank Gehry, Architect*, Solomon R. Guggenheim Museum, New York (2001); Centre Pompidou, Paris (2014); and Los Angeles County Museum of Art (2015). Awards include the Pritzker Architecture Prize (1989), National Medal of Arts (1998), and Lifetime Achievement Award from Americans for the Arts (2000). Gehry’s buildings include the Vitra Design Museum, Weil am Rhein, Germany (1989); Guggenheim Bilbao, Spain (1997); Walt Disney Concert Hall, Los Angeles (2003); Dr Chau Chak Wing Building, University of Technology Sydney (2014); Facebook headquarters, Menlo Park, CA (2015); Luma / Parc des Ateliers, Arles, France (2021); Philadelphia Museum of Art, PA (2021); Children’s Institute Inc. Center, Watts Campus, Los Angeles; and Judith and Thomas L. Beckmen YOLA (Youth Orchestra Los Angeles) Center, Inglewood, CA (forthcoming, 2021).

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Press

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