

Press Release
Arles, 23 May 2018

Luma announces program for 2018

2 July - 6 January 2019
Luma Arles, Parc des Ateliers,
Arles (France)



Photo Hervé Hôte

Luma is pleased to announce details of its program at the Parc des Ateliers in Arles, continuing on 2 July 2018.

Highlights this summer will include:

- A large-scale retrospective exhibition reflecting on the 50th anniversary of **Gilbert & George's** collaborative practice
- *Pixel Forest* by **Pipilotti Rist** is one of the most recent works of the Zurich-based artist and is comprised of 3,000 LED lights, immersing the viewer in a room-size 3-dimensional audio-visual installation
- A new iteration of the installation *DO WE DREAM UNDER THE SAME SKY* developed by **Rirkrit Tiravanija, Nikolaus Hirsch** and **Michel Müller**
- Two video works from the Maja Hoffmann/Luma Foundation Collection, presented for the first time in France:
 - Following last year's *Love Is the Message, The Message is Death*, acclaimed filmmaker, cinematographer, and visual artist **Arthur Jafa** presents his seminal video *APEX* (2013)
 - **Amar Kanwar** questions in his latest work *Such a Morning*, how to live in the present time. A poetic touch and the meditative concept of the work shift the focus between engaging the eye and the mind.

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- Recent graduate **Lily Gavin** presents a set of images produced during the filming of Julian Schnabel's forthcoming new feature film "At Eternity's Gate" about the life of Vincent van Gogh in Arles
- The return of Los Angeles-based choreographer Benjamin Millepied's **L.A. Dance Project** for the third season of its dance residency at Luma Arles

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On view from 2 July:

Gilbert & George:**THE GREAT EXHIBITION, 1971- 2016**

2 July 2018 - 6 January 2019

La Mécanique Générale, Parc des Ateliers, Arles

At a time of reflection on Gilbert & George's one-of-a-kind half century of creating Art together, Luma presents THE GREAT EXHIBITION, a major retrospective – curated by Hans Ulrich Obrist, artistic director of the Serpentine Galleries, London, and Daniel Birnbaum, director of Moderna Museet, Stockholm. The survey –developed in collaboration with the artists themselves– seeks to capture and revel in Gilbert & George's larger-than-life universe. Borrowing works from several institutions and private collections, the exhibition will take place from July 2, 2018 until January 6, 2019.

Ever since their first end-of-year exhibition at Saint Martin's School of Art (London) in 1967, Gilbert (who was born in the Dolomites, Italy in 1943) and George (born in Devon, England in 1942) have been challenging the artistic canon. Both subjects and objects of their art, the artists are a single artistic entity and dedicate their life to art. They suppressed all futile concerns and committed themselves to a discipline as rigorous as it is imaginative. From the beginning of the 1970s, Gilbert & George created art of imposing, if not colossal, dimensions including pictures that incorporate images of our modern world and the future.

Through an extraordinary collection of more than 80 pictures, THE GREAT EXHIBITION, 1971-2016 encompasses five decades of an art that takes pride in clearly stating its purpose, in the words of Gilbert & George themselves:

“We want Art to: Bring out the bigot from inside the liberal.

And conversely to: Bring out the liberal from inside the bigot”,

Death, Hope, Life, Fear, Sex, Money, Race and Religion are among the issues discussed in their pictures that are both joyful and tragic, thrilling and frightening, grotesque and austere, surreal and symbolic.

Fearless and straight to the point, the intensity of Gilbert & George's iconography may shock or unsettle some viewers. Yet, these singular artists are not set to shock –rather to de-shock. They seek to bring forward what is already in us all, or, better yet, to make visible what happens right before our eyes in this dangerous yet wonderful modern world. From punks to hipsters, from policemen to outsiders, from news headlines to classifieds of all kinds, Gilbert & George's oeuvre explores a world freed of all artifice as seen through their magic eyes. Like ferocious and tireless sentinels, they draw a brazen chronicle of our past, present and future, like no other.

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THE GREAT EXHIBITION, 1971-2016 is as democratic, generous and extravagant as its creators – who reject elitism and advocate for an “Art for All” in the universality of human emotions. The survey is a manifesto-like exhibit that encourages, celebrates and demands freedom of expression for all.

A French-English bilingual exhibition catalogue comprised of five new interviews of Gilbert & George by Hans Ulrich Obrist and Daniel Birnbaum will be published in collaboration with HENI Publishing on the occasion of THE GREAT EXHIBITION, 1971-2016. The show will travel to Moderna Museet (Stockholm, Sweden), the Astrup Fearnley Museum (Oslo, Norway), the Reykjavik Art Museum (Reykjavik, Iceland).

Gilbert & George: THE GREAT EXHIBITION, 1971-2016 is produced by Luma Foundation and Moderna Museet.

The exhibition is supported by Parfums Christian Dior.

Biography – Gilbert & George

Gilbert (b. 1943 in the Dolomites, Italy) and George (b. 1942 in Devon, UK) live and work in London. Together they have participated in many important group and solo exhibitions including the 51st International Venice Biennale (2005), Turner Prize, London (1984) and Carnegie International, Pittsburgh (1985). They have had extensive solo exhibitions, including Whitechapel Art Gallery, London (1971–72); National Gallery, Beijing and Shanghai Art Museum (1993); Stedelijk Museum, Amsterdam (1995–96); Musée d’Art Moderne de la Ville de Paris (1998); Serpentine Gallery, London and Kunsthau Bregenz (2002); Kestnergesellschaft, Hannover (2004–05); Tate Modern, London and Haus der Kunst, Munich (2007); Brooklyn Museum of Art, New York and Philadelphia Museum of Art (2008); ‘Jack Freak Pictures’, CAC Malaga, Museum of Contemporary Art, Zagreb and Palais des Beaux Arts, Brussels (2010); Deichtorhallen, Hamburg and Kunstmuseum Linz (2011); Laznia Centre for Contemporary Art Gdansk (2011–12) and Museum Küppersmühle, Duisburg (2012).

Biographie – Hans Ulrich Obrist

Hans Ulrich Obrist (b. 1968, Zurich, Switzerland) is the Artistic Director of the Serpentine Galleries, London, and co-founder of 89plus. Prior to this, he was the Curator of the Musée d’Art Moderne de la Ville de Paris. Since his first show ‘World Soup (The Kitchen Show)’ in 1991, he has curated more than 300 exhibitions. Obrist has lectured internationally at academic and art institutions, and is a contributing editor to the magazines Artforum, AnOther Magazine, 032C, a regular contributor to Mousse and Kaleidoscope and he writes columns for Das Magazin and Weltkunst. In 2011 he received the CCS Bard Award for Curatorial Excellence, and in 2015 he was awarded the International Folkwang Prize for his commitment to the arts. His recent publications include *Mondialité, Conversations in Mexico, Ways of*

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Curating, The Age of Earthquakes with Douglas Coupland and Shumon Basar, and *Lives of The Artists, Lives of The Architects*.

Biographie – Daniel Birnbaum

(Born 1963) Swedish art critic, theoretician, curator, and the director of the Museum of Modern Art (Moderna Museet), Stockholm. His doctoral thesis from Stockholm University was on Edmund Husserl (The Hospitality of Presence: Problem of Otherness in Husserl's Phenomenology). He has directed ASPIS (The Swedish Arts Grants Committee's International Programme for Visual Artists), was Rector at Städelschule, Staatliche Hochschule für Bildende Künste in Frankfurt am Main, where he presided over Portikus. He was a co-curator of the international section at the Venice Biennale (2003) and the director of the 53rd Venice Biennale (2009). Birnbaum also worked as co-curator of the first and second Moscow Biennales of Contemporary Art (2005 and 2007). Since 2001, he is a member of the board of Manifesta in Amsterdam. His publications include *Chronology, Under Pressure: Pictures, Subjects and the New Spirit of Capitalism* and writing on works of artists such as Stan Douglas, Eija- Liisa Ahtila, Doug Aitken, Dominique Gonzalez-Foerster, Tacita Dean, Darren Almond, Tobias Rehberger, Pierre Huyghe, and Philippe Parreno and contributing editor magazine *Artforum*, *Parkett* and *Frieze*.

Pipilotti Rist**Pixel Forest, 2016**

2 July – 4 November 2018

La Grande Halle, Parc des Ateliers, Arles

Over the last thirty years, Pipilotti Rist has gained international acclaim for her experimental video works and large scale multimedia installations. Her recent works immerse the viewer in a mesmerizing kaleidoscopic visual and sensorial experience, where nature and state-of-the-art technology come together.

At the Parc des Ateliers in Arles, Pipilotti Rist will present for the first time in France her latest audiovisual installation, *Pixel Forest*. Working in collaboration with Zurich architects Gabrielle Hächler and Andreas Fuhrmann who have designed a large rectangular space built entirely in raw wood, Rist unfolds an immersive luminous environment. The visitor is invited to navigate this dream-like universe populated with 3,000 multicolored blinking LED lights wrapped in delicate, handmade clear resin shells that hang from the ceiling throughout the entire room. The installation draws a path through the heart of this magical forest, a shimmering and crystalline space suspended in time where the visitor wanders as if in a fairy tale.

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Recently presented at the Museum of Contemporary Art in Sydney and at the New Museum in New York, *Pixel Forest* will be shown in a new site specific configuration at the Grande Halle. Surrounded by deep blue-painted walls, reminiscent of the green screen visual effects technology used in cinema, the LED lights are activated by a carefully designed specific software that orchestrates a myriad of random light and color combinations. The constantly evolving pulsations of light in conjunction with the soundtrack streamed through six surround speakers create a sense of disorientation.

Pixel Forest is experienced as a soundscape, and the flickering LED lights – according to Pipilotti Rist – are like the remnants of a video projection that has exploded into the space into a million pieces. The artist thus releases the moving image of its classic screening two- or three-dimensional frame, and invites us to co-exist with the colored fragments of a disembodied video. Each shade of color reveals the light variations to which we are exposed in our daily life, natural or artificial, hot or cold, while also reproducing the electrical signals of the synaptic networks. Our drift into this man-made forest is ultimately the reflection of our inner life.

Pixel Forest by Pipilotti Rist is one of the most recent works by the Zurich-based artist, presented here for the first time in France. The installation comprised of 3,000 LED lights, resembles a movie screen that has exploded into the space, immersing the viewer in a room-size 3-dimensional video. When walking into this forest of lights, the walls around seem to disappear. Video is used as a source of enlightening radiance that melts tenderly with the surroundings and blurs the lines between object, environment, image, and light.

The exhibition is part of the associated program of the photography festival Les Rencontres d'Arles 2018.

Biography – Pipilotti Rist

Pipilotti Rist (b. 1962 in the Rhine Valley, Switzerland) currently lives and works in Zurich. She attended both the University of Applied Arts in Vienna, where she studied graphic design, illustration, and photography, and the Basel School of Design, where audiovisual communications and video were her chief focus. In addition, she was a member of the band Les Reines Prochaines from 1988 to 1994, and the spirit of collaboration remains central to her work. Rist came to inter-national acclaim through her single-channel videos, including *I'm Not The Girl Who Misses Much* (1986), and her two-channel projections, including *Ever is Over All* (1997). With *Zimmer* (1994/2000), Rist began to construct installations in tandem with her videos, and her most recent work increasingly blurs the lines between object, environment, image, and light.

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Rirkrit Tiravanija, Nikolaus Hirsch and Michel Müller**DO WE DREAM UNDER THE SAME SKY**

2 July - 23 September 2018

The Forges Courtyard, Parc des Ateliers, Arles

Luma is pleased to announce the commission of a new iteration of the site specific large scale installation entitled *DO WE DREAM UNDER THE SAME SKY* by conceptual artist Rirkrit Tiravanija and Frankfurt based architects Nikolaus Hirsch and Michel Müller on view this spring and summer at the Parc des Ateliers, Arles. The project was previously presented under similar forms at the first AroS Triennial in Aarhus (Denmark) in 2017 and Art Basel in Basel (Switzerland) in 2015.

The installation conceived as an outdoor shelter made of modular bamboo and steel is an extension of the project *The Land*, a model of sustainable development initiated in 1998 by Tiravanija and Kamin Lertchaiprasert near Chiang Mai, Thailand.

The work in Arles will be comprised of an open-air kitchen, a herbal garden and a communal dining area where visitors can eat, drink and relax in a convivial atmosphere, while engaging in discussions and investigations about practices of sustainability, the geopolitics of food, and building technologies in the era of the Anthropocene.

The project stands on the continuation of countless conversations among artists on the topics of urbanization in a post-rural condition, the act of building as a collaborative process, and land as a concept that can exist outside of ownership. Through *DO WE DREAM UNDER THE SAME SKY*, Tiravanija, Hirsch and Müller speak to the land's objectives relating to improvisation, collaboration, and the questioning of institutional structures.

As an installation-workshop where the public is invited to participate in the cooking process, *DO WE DREAM UNDER THE SAME SKY* in Arles will be the result of a collaboration between artists, architects, engineers and a local community of chefs and foodies who will activate the work through the summer.

Rirkrit Tiravanija – Biography

Rirkrit Tiravanija is the winner of the 2010 Absolut Art Award and the 2005 Hugo Boss Prize awarded by the Guggenheim Museum. Tiravanija was also awarded the Benesse by the Naoshima Contemporary Art Museum in Japan and the Smithsonian American Art Museum's Lucelia Artist Award. Recent solo exhibitions have been organized at the Stedelijk Museum, Amsterdam (2016); the Garage Museum of Contemporary Art, Moscow (2015); the Kunsthalle Bielefeld (2010); the Kunsthalle Fridericianum, Kassel (2009); the Musée d'Art Moderne de la Ville de Paris; the Guggenheim Museum, New York; the Serpentine Gallery in London (all 2005); as well as at the Museum Boijmans Van Beuningen in Rotterdam (2004). Tiravanija teaches at the School of Visual Arts at Columbia University and is a founding

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member and curator of Utopia Station, a collective project of artists, art historians and curators. Tiravanija is also President of an educational-ecological project known as The Land Foundation, located in Chiang Mai, Thailand, and is part of a collective alternative space called VER located in Bangkok.

Nikolaus Hirsch - Biography

Nikolaus Hirsch is a Frankfurt-based architect, editor and curator. He was the director of Städelschule and Portikus in Frankfurt and currently teaches at Columbia University in New York. His realized projects include the Dresden Synagogue (2001), Hinzert Document Center (2006), Cybermohalla Hub (Delhi, 2008-12), unitednationsplaza (with Anton Vidokle), Museum of Immortality (Mexico City, 2016) and currently the conversion of the National Gallery in Prague. Hirsch curated numerous exhibitions at the Portikus, the Folly project for the Gwangju Biennale (2014), Real DMZ (2015), and “Wohnungsfrage” at HKW Berlin (2015). Hirsch is the co-founder and editor of the *Critical Spatial Practice* series at Sternberg Press and e-flux Architecture.

Michel Müller - Biography

Michel Müller is an architect based in Darmstadt, Germany. In 2004, he earned his doctorate with a dissertation on adaptable architecture from the University of Darmstadt. He has been guest professor at the Staatliche Hochschule für Gestaltung in Karlsruhe (2004), professor at the Academy of Art and Design in Stuttgart. Since 2010 he is professor at the University of Technology, Arts and Sciences in Cologne. His work includes the Power Station Darmstadt, Machine Hall Darmstadt, Bockenheimer Depot Theater (with William Forsythe), Unitednationsplaza in Berlin (with Anton Vidokle), Cybermohalla Hub in Delhi, Museum of Immortality (Mexico City, 2016) and currently the conversion of the National Gallery in Prague.

Arthur Jafa**APEX, 2013**

2 July – 4 November 2018

La Grande Halle, Parc des Ateliers, Arles

Over the past three decades, the American filmmaker, cinematographer and artist, Arthur Jafa, has developed a dynamic and multidisciplinary career that is centered on questions of identity and race.

Jafa creates films, sculptures and prints that reference and question the universal and specific articulations of Black being. Through his research, he asks how we might identify a set series of aesthetic s that is modelled on the centrality of Black music to America's cultural history. Through subtle manipulations of rhythms, frame rate and visual-sonic

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alignment, Jafa creates another kind of space—one of simultaneous tension and potential, often collapsing these two words into the portmanteau of 'Black potention', and thus addressing the 'arrested potential' of Black lives and Black bodies, which have been defined by more than 400 years of social, economic and individual constraints. Jafa strives to create work that approximates this radical alienation, whilst also making visible and emancipating the power inscribed in modes of Black material expressivity.

The work *APEX* began as a compendium of disparate images edited and sequenced by Jafa over the course of five years. It is conceived as a scenario of sorts for an unrealized feature film project. In the artist's own words, "I've come to understand it as a model for both a film—a \$100 million sci-fi epic—and a kind of pre or anti-cinema". The densely-sequenced concatenation, organized according to various 'affective proximities', produces odd entanglements, abstract narrative surges and coded emotional resonances, all of which are central, recurring and ongoing interests in Jafa's practice.

An installation from the Maja Hoffmann/ Luma Foundation collection.

This work is part of the associated program of the photography festival Les Rencontres d'Arles 2018.

Arthur Jafa – Biography

Artist, filmmaker, cinematographer, TNEG (motion picture studio) co-founder, Jafa was born in Tupelo, Mississippi in 1960 and currently lives in Los Angeles. Renowned for his cinematography, Jafa was the director of photography on Spike Lee's *Crooklyn* (1994), Isaac Julien's *Darker Shade of Black* (1994), *A Litany for Survival* (1995), Ada Gay Griffin and Michelle Parkerson's biographical film on the late Audre Lorde, John Akomfrah's *Seven Songs for Malcolm X* (1993), a cinematographer for Stanley Kubrick's *Eyes Wide Shut* (1999), Manthia Diawara's *Rough in Reverse* (2000), Nefertite Nguvu's *In the Morning* (2014), shot second unit on Ava DuVernay's *Selma* (2014) and was the director of photography for Solange's music videos *Don't Touch My Hair* and *Cranes in the Sky* (both 2016). In 2017, along with TNEG, Jafa conceived, shot and edited the music video for JAY-Z's *4:44*, the title track from his newest album.

Dreams are Colder Than Death, a documentary directed and shot by Jafa to commemorate the 50th anniversary of Martin Luther King's "I Have A Dream" speech, garnered acclaim at the LA Film Festival, NY Film Festival and Black Star Film Festival where it won Best Documentary. His writing on black cultural politics has appeared in various publications such as *Black Popular Culture* and *Everything but the Burden*, among others.

Jafa's notable solo, group, gallery and museum exhibitions include *Artists Space*, New York, NY (1999); Okwui Enwezor's traveling exhibition *Mirror's Edge*, BildMuseet—University of Umea in Sweden / Vancouver Art Gallery, Canada / Castello di Rivoli, Turin, Italy / Tramway, Glasgow, Scotland (1999); 2000

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Biennial, Whitney Museum of American Art, New York; *Black Box*, CCAC Institute, Oakland (2000); Media City Seoul, Korea (2000); *Bitstreams*, Whitney Museum of American Art, New York (2001); *Social Formal*, Westfälischer Kunstverein, Münster, Germany (2002); *My Black Death*, ARTPACE, San Antonio, TX (2002); The Institute of Contemporary Art, Philadelphia (2015); The Hammer Museum of Art, Los Angeles (2016); Gavin Brown's enterprise, New York (2016); The Los Angeles Museum of Contemporary Art, Los Angeles (2016). Jafa will hold a solo exhibition at the Berkeley Art Museum & Pacific Film Archives in autumn 2018.

Amar Kanwar**Such a Morning, 2017**

2 July – 4 November 2018

La Grande Halle, Parc des Ateliers, Arles

Amar Kanwar is most known for his films and installations that have expanded the idea of the video essay, documentary and archival practice. However in his latest film, which premiered last year in documenta 14 (2017), he narrates a modern fictional parable about two people's quiet engagement with truth. In *Such a Morning*, a renowned mathematics professor retires, cutting his career short rather unexpectedly, and retreats to the wilderness to live in an abandoned train carriage. Thus starts an epic sensory journey into a new plane of emotional resonance between the self and the world around.

The 85-minute film navigates multiple transitions between poetry, fear and freedom. In the cusp between the eye and the mind, shifting time brushes every moment into new potencies. Each character seeks the truth through phantom visions from within the depths of darkness. While deeply rooted in local literary histories and yet responding to the very real contemporary conflict between democracy and fascism, *Such a Morning* preserves its poetic and oneiric dimension, which comes through in its sumptuous visual vocabulary and seemingly endless man-made and natural landscapes.

The making of the film led Kanwar to propose diverse artistic, pedagogic, metaphysical and political collaborations. Kanwar asks 'What is it that lies beyond, when all arguments are done with? How to reconfigure and respond again?' His findings and collaborations will be shared as the project travels and gathers experience. The train coach featured in the film remains to this date in New Delhi as a memorial for the teacher who always refused to conform and kept searching for new ways to comprehend.

An installation from the Maja Hoffmann/ Luma Foundation collection.

This work is part of the associated program of the photography festival Les Rencontres d'Arles 2018.

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Biography – Amar Kanwar

Amar Kanwar (b. 1964) was born in New Delhi, India, where he currently lives and works. Kanwar has distinguished himself through films and multi-media works, which explore the politics of power, violence and justice. His multi-layered installations originate in narratives often drawn from zones of conflict and are characterized by a unique poetic approach to the personal, social and political.

Recent solo exhibitions include Tate Modern, London (2018), Bildmuseet, Umea, Sweden (2017), Marian Goodman Gallery, London, UK (2017), Goethe Institut/Max Mueller Bhavan, Mumbai (2016), Assam State Museum, India (2015); Art Institute of Chicago, USA (2013, 2014) and in 2012 at Yorkshire Sculpture Park, UK; Thyssen-Bornemisza Art Contemporary (TBA 21), Vienna, Austria and Foto-museum Winterthur, Switzerland. Kanwar has participated in documenta 11, 12, 13 and 14 in Kassel, Germany (2002, 2007, 2012, 2017). He has been honored with the Prince Claus Award (2017); Leonore Annenberg Prize for Art and Social Change (2014); the Edvard Munch Award for Contemporary Art, Norway (2005); the MacArthur Fellowship in India (2000); the Golden Gate Award, San Francisco International Film Festival, USA (1999), as well as the Golden Conch, Mumbai International Film Festival, India (1998).

Lily Gavin**A History with Vincent**

2 July - 4 November 2018

La Grande Halle, Parc des Ateliers, Arles

Lily Gavin (b. 1995, New York, United States), is a French-American multidisciplinary artist. She currently lives and works in New York.

Following her graduation from Bard College, Gavin found herself taking photographs at the Saint Rémy Asylum on the invitation of filmmaker Julian Schnabel who invited her to be the on-set stills and behind-the-scenes photographer for his new film *At Eternity's Gate* about Van Gogh's life in Arles. She documented the recreated world of Van Gogh every day for 8 weeks, shooting entirely in 35 mm and 120 mm film. While growing up in a digital world, Gavin's inclination toward analogue photography started at a very young age. The series of photographs taken during the film shoot of *At Eternity's Gate*, is a result of Gavin's communion with Schnabel's vision of Van Gogh's world.

"It was as close as one comes to time traveling. I was living in the construed reality of Vincent van Gogh's life in 1886. My purpose was to see that reality photographically. I never really looked at anything without a camera, knowing the duration of re-living in this

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illusion of time and space was finite. This, in turn, made the dream of Vincent's reality my own."

The exhibition 'A History with Vincent' is produced by Luma Foundation.

The exhibition is part of the associated program of the photography festival Les Rencontres d'Arles 2018.

L.A. Dance Project

Performances:

4, 5, 8-10, 15, 18-21, 25-28 July; 10pm

Public rehearsals:

3-5, 7-10, 13-16, 18-21, 24-28 July; 4-6pm

The Forges Courtyard, la Formation, Parc des Ateliers, Arles

Returning for its third year, Luma Foundation is pleased to continue its partnership with L.A. Dance Project, a Los Angeles-based artist collective founded in 2012 by choreographer and dancer Benjamin Millepied. Founded by Millepied along with composer Nico Muhly, art consultant Matthieu Humery, founding producer Charles Fabius, and composer Nicholas Britel, L.A. Dance Project creates new work and revives seminal historic works and collaborations. They perform both full-length evenings in traditional theater environments as well as various modular performances in non-traditional environments.

This year, the performers will be in residence for the first time at 'La Formation' in the Parc des Ateliers, the third building recently renovated by Selldorf Architects. La Formation is conceived as an artists' residence, rehearsal and performance space of 14,680 square feet (1,364 m²). The individual artists' work and living spaces are comprised of intimate cabin like bedrooms and an open plan living room on the ground floor, while the dance rehearsal studio is located on the upper floor.

L.A. Dance Project's summer program includes new works by Benjamin Millepied and guest choreographers, which will be performed for the first time outdoors, in the open-air courtyard of Les Forges at the Parc des Ateliers. Members of the public will also be invited to attend the company's weekly dance rehearsals at the new performing arts space La Formation.

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Guest program presented at the Parc des Ateliers
from 2 July:

For the past five years, Luma has hosted a guest program at the Parc des Ateliers, which includes among others, the international photography festival Les Rencontres d'Arles and the music festival Les Suds.

Les Rencontres de la Photographie:

-Paul Fusco, Rein Jelle Terpstra, Philippe Parreno

The Train, le dernier voyage de Robert F. Kennedy

-Ann Rey

Lee McQueen – Les Inachevés

2 July - 23 September 2018

Les Forges, Parc des Ateliers

Les Suds - *Les Nuits des Forges*

World music festival

11 – 14 July 2018

Les Forges, Parc des Ateliers

Dior the Art of Color

Dior Photography Award for emerging talent

2 July - 23 September 2018

La Grande Halle, Parc des Ateliers

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Presented all year round

Offprint Bookstore

Parc des Ateliers, Arles

Offprint is an itinerant library and periodically-occurring platform—held to date in London, Paris, Milan, and Arles—for publishers in contemporary art, photography, and graphic design. Produced by the Luma Foundation since 2015, Offprint supports independent and experimental publishers in the fields of art, architecture, design, humanities and visual culture. In addition to a permanent bookstore at the Parc des Ateliers in Arles (France), Offprint organizes two annual fairs (Offprint Paris and Offprint London) and a travelling library, as well as producing and curating bookshops for private and public institutions. In acknowledgement of the high quality and unique publishing practices that currently proliferate in the arts, Offprint seeks to make their work more visible and available to a wider dedicated audience, both online and offline.

Upcoming events include:

Offprint Paris fair, Beaux-Arts, Paris, November

Atelier Luma

Workshop, La Mécanique Générale, Parc des Ateliers, Arles

In 2016, the Luma Foundation launched Atelier Luma as part of its program for their forthcoming experimental cultural center under construction in Arles in the South of France. Drawing on Maja Hoffmann's vision to create a cross-disciplinary center that builds on local resources, materials, know-how and talent of Arles and beyond, Atelier Luma is a think tank, a production workshop and a learning network.

Atelier Luma creates new and sustainable ways of using the natural and cultural resources of the bioregion. From agricultural waste recycling to the promotion of traditional craft, as well as the facilitation of encounters between audacious creators, Atelier Luma develops local solutions to global issues.

Atelier Luma's team and its participants consists of a global network of designers, architects, craftsmen, engineers, botanists and web developers, to rethink the future of the territory and enhance its dynamization. Central to their approach are the greater implementation of circular economic practices, a further engagement with nature and community alike and the use of design as a tool for transition. Since its creation in 2016, Atelier Luma has carried out multiple projects based on six strategic themes: Waste Matters; Healthy Mobility; Next Hospitality; Food Society; Producing (in) the City and Circular Education.

Upcoming events include:

Social Club

Monthly, 6pm-8.30pm, Parc des Ateliers, Arles

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Introducing Atelier Luma's designers in residence through a series of public talks with local experts.

Bureau

June & September 2018, Parc des Ateliers, Arles

A series of round table discussions with designers, local collaborators and experts to reflect on Atelier Luma's current projects and research.

Studio

July & September 2018

When design meets education. A hands-on workshop taught by design professionals and craftsmen.

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On view from October 2018:

Picture Industry:**A Provisional History of the Technical Image, 1844–2018****Curated by Walead Beshty**

12 October 2018 – 6 January 2019

Les Forges, Parc des Ateliers, Arles, France

Luma Foundation is pleased to announce the forthcoming exhibition, *Picture Industry: A Provisional History of the Technical Image, 1844–2018*, a major project exploring the rich history of mechanically-reproduced imagery from the nineteenth century to the present, organized by visual artist and theorist Walead Beshty.

The exhibition features over three hundred artworks and objects by approximately one hundred contributors, and includes photography, time-based media, painting and drawing, video, collage, room-size installations. A substantial collection of books and magazines—culled from the artist’s extensive personal archives and various public collections and spanning a visual history of over one hundred and fifty years—weaves throughout the exhibition, reinforcing the themes of the show. The project is further supported by a parallel rotating program of screenings of film-and video-based artworks.

The exhibition is the latest iteration of a long-term project the artist has researched and produced in a variety of formats and venues for nearly a decade. With *Picture Industry (Goodbye to All That)*, a group show curated for Regen Projects in Los Angeles in 2010, Beshty compared the entertainment and motion picture industries of Hollywood and the “culture industry” of mass media to its depiction, abstraction, and creative transformation by contemporary visual artists. Beshty then subsequently realized an updated version of the project for Luma Arles in 2016 on the occasion of *Systematically Open? New Forms for Contemporary Image Production* in La Mécanique Générale at the Parc des Ateliers. The exhibition travelled in June 2017 to the CCS Bard Galleries and Hessel Museum in Annandale-on-Hudson, New York.

The current edition of *Picture Industry* features an expanded conceptual framework and foregrounds, among other topics, the physical and mechanical work of various industries as they have been represented since the advent of photography in the mid-nineteenth century. Combined with contributions by dozens of leading post-war and contemporary artists whose work expands and intervenes into this technical history through photojournalism, abstract painting, conceptual photography, and experimental video, the project reflects Beshty’s long-standing critical engagement with the mechanical, formal, political, and ontological dimensions of the photographic medium. An ambitious and wide-ranging meditation on the ways that “work” and “industry” have been central to our understanding of the processes of image-making throughout modernity, the exhibition gathers a diverse chorus of artists, scientists, historians, critics, and contemporaries whose work has defined

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and advanced our understanding of mechanically-reproduced imagery as it has evolved through complex patterns of production, distribution, and consumption.

Publication

The exhibition is accompanied by a major anthology of historic and contemporary writings by over two hundred contributors. Co-published by Luma Foundation and JRP | Ringier, the volume provides a rigorous and expansive survey of the photographic medium from its inception in the mid-nineteenth century to our current moment. Spanning approximately eight hundred pages, the anthology includes excerpts and reprints of seminal texts, facsimiles of historical publications, and a series of edited conversations with artists Stan Douglas, Hito Steyerl, Martha Rosler, Stephen Shore, and Wolfgang Tillmans.

Contributors include (among others): Elizabeth Alexander, Ariella Azoulay, Tauba Auerbach, Ericka Beckman, Walter Benjamin, Alphonse Bertillon, Duchenne de Boulogne, Marta Braun, Sarah Charlesworth, Walker Evans, Harun Farocki, Vilém Flusser, LaToya Ruby Frazier, Dan Graham, Morgan Fisher, Lyle Ashton Harris, John Heartfield, Arthur Jafa, László Moholy-Nagy, Marshall McLuhan, Edward Muybridge, Gordon Parks, Jacob Riis, Wilhelm Röntgen, Martha Rosler, August Sander, Claude Shannon, Bernhard Siegert, Hito Steyerl, Wolfgang Tillmans, Cosey Fanni Tutti, and Kelley Walker.

Biography – Walead Beshty

Walead Beshty (b. 1976, London, UK) is an artist and writer working in Los Angeles, and Associate Professor in the Graduate Art Department of Art Center College of Design. In the past decade, he has had numerous solo exhibitions including, *A Partial Disassembling of an Invention without a Future: Helter-Skelter and Random Notes in which the Pulleys and Cogwheels are Lying around at Random All over the Work-bench*, Curve Gallery at the Barbican Centre, London (2014); *Walead Beshty: Untitled*, Rose Art Museum, Brandeis University, Waltham, MA (2013); *Securities and Exchanges* at Ullens Center for Contemporary Art, Beijing (2011); *A Diagram of Forces* at Malmö Konsthall, Sweden / Centro de Arte Dos de Mayo, Madrid (2011); and *Legibility on Color Backgrounds*, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2009). His work was included in the 56th Biennale di Venezia (2015); the Tate Triennial (2009); and Whitney Biennial (2008). The artist is curating an exhibition entitled *Picture Industry* set to open this June at the Hessel Museum of Art at the CCS, Bard College, Annandale-on-Hudson, NY (2017); and will be the subject of solo shows at Presentation House Gallery, Vancouver (2018); and Musée d'art moderne et contemporain, Geneva (2019). Beshty's work is held in permanent museum collections worldwide, including the Art Institute of Chicago, Chicago; Guggenheim Museum, New York; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; Museum of Contemporary Art, Chicago; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; San Francisco Museum of Modern Art, San Francisco; Tate Modern, London; Victoria and Albert Museum, London; and Whitney Museum of American Art, New York; among others.

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Luma Arles

Parc des Ateliers
45 chemin des Minimes
13200 Arles, France

Opening Times

Closed from 20 May – 1 July 2018

From 2 July

Mon - Sun: 10am – 7.30pm

Connect with Luma

www.luma-arles.org

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Calendar of events 2018:

- **Gilbert & George: THE GREAT EXHIBITION, 1971- 2016**
2 July 2018 - 6 January 2019
- **Pipilotti Rist - Pixel Forest**
2 July - 4 November 2018
- **Rirkrit Tiravanija, Nikolaus Hirsch and Michel Müller**
DO WE DREAM UNDER THE SAME SKY
2 July - 23 September 2018
- **Arthur Jafa - APEX**
2 July - 4 November 2018
- **Amar Kanwar - Such a Morning**
2 July - 4 November 2018
- **Lily Gavin - A History with Vincent**
2 July - 4 November 2018
- **L.A. Dance Project**
Performances: 4, 5, 8-10, 15, 18-21, 25-28 July; 10pm
Public rehearsals: 3-5, 7-10, 13-16, 18-21, 24-28 July; 4-6pm
- **Picture Industry:**
A Provisional History of the Technical Image, 1844-2018
Curated by Walead Beshty
12 October 2018 - 6 January 2019
- **Atelier Luma**
open all year round
- **Offprint Bookstore**
open all year round
- **Luma Days #2**
Hospitality, Searching for Common Ground
14-19 May, 2018

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NOTES TO EDITORS**About Luma**

In 2004, Maja Hoffmann created the Luma Foundation in Switzerland to support the activities of artists, independent pioneers, and organizations working in the visual and performing arts, photography, publishing, documentary filmmaking, and multimedia. Envisioned as a production tool for Hoffmann's multi-faceted ventures, the Luma Foundation produces, supports, and enables challenging art projects committed to an expansive understanding of environmental issues, human rights, education, and culture.

In 2013, Hoffmann launched Luma Arles to plan, develop, and manage the Parc des Ateliers, an expansive former industrial site located in Arles, France. Situated adjacent to the city's UNESCO World Heritage sites, the Parc des Ateliers serves as the major programmatic and cultural center for Luma's diverse activities.

Luma Arles includes a resource center designed by architect Frank Gehry; various industrial buildings rehabilitated by Selldorf Architects; and a public park designed by landscape architect Bas Smets. In anticipation of its completion, the site's main building designed by Gehry will open late 2019, Hoffmann works closely with the Luma Arles Core Group (Tom Eccles, Liam Gillick, Hans Ulrich Obrist, Philippe Parreno, and Beatrix Ruf) on a program of exhibitions and multidisciplinary projects presented each year in the site's newly rehabilitated venues of the Grande Halle, Les Forges, La Formation and the Mécanique Générale.

Recent projects produced by Luma at Parc des Ateliers in Arles include: *JEAN PROUVÉ: Architect for Better Days* (2017-2018); *Annie Leibovitz - The Early Years: 1970-1983* (2017), the inaugural exhibition of the foundation's Living Archive Program; a series of ongoing collaborations with several artists launched six years ago, that integrates diverse forms of artistic production, film, and dance: *Systematically Open? New Forms for Contemporary Image Production* (2016); *Imponderable: The Archives of Tony Oursler* (2015); *Frank Gehry: Solaris Chronicles* (2014); *Wolfgang Tillmans: Neue Welt* (2013); *To the Moon via the Beach* (2012); *Doug Aitken: Altered Earth* (2012); *How Soon is Now* (2010) and the symposia *Curating after the Global: Roadmaps for the Present* (2017); *How Institutions Think* (2016); *The Flood of Rights* (2013) and *The Human Snapshot* (2011).

For the past five years, Luma has hosted a guest program at the Parc des Ateliers, which includes among others, the international photography festival Les Rencontres d'Arles and the music festival Les Suds.