

Press Release

Arles, 24 March 2018

Luma announces program for 2018

14 May 2018 - 6 January 2019

Luma, Parc des Ateliers,
Arles (France)



Photo Hervé Hôte

Luma is pleased to announce details of its program at the Parc des Ateliers in Arles, opening on 14 May 2018.

Highlights will include:

- The second edition of **Luma Days**, an annual public engagement forum featuring a week-long program of lectures, inspiring keynotes, workshops, film screenings, library and exhibitions.
- A new iteration of the installation **DO WE DREAM UNDER THE SAME SKY** developed by **Rirkrit Tiravanija, Nikolaus Hirsch** and **Michel Müller**
- A large-scale retrospective exhibition reflecting on the 50th anniversary of **Gilbert & George's** collaborative practice
- 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)

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- **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.
- ***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
- 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.

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From 14 May 2018:

Luma Days #2

Hospitality: Searching for Common Ground

14 - 19 May 2018

La Grande Halle, Les Forges, La Mécanique Générale,
Parc des Ateliers, Arles

Luma Days, our annual forum and open-house, generates an immersive environment to seed the development of strategies and projects designed to tackle issues that define the future. The discussions are drawn from themes that are central to our research; Waste, Food, Education, Mobility, Production and Hospitality, with special consideration for the environment, public / private cooperation, sustainability, social entrepreneurship and the future of work.

During Luma Days, the city of Arles becomes a center of gravity in the Mediterranean region, where scientists, artists, thinkers, activists converge to confront views and make proposals. This concentration of contrasting ideas and experience can produce conditions for new ways of world-making. Located at the intersection of art, design, technology, activism and ecology, Luma Days acts as a catalyst between the local and the global, and enables the development of robust and experimental scenarios of social cooperation for transition, through collective and creative processes.

Luma Days offers a week-long program of lectures, inspiring keynotes, workshops, film screenings, library, and exhibitions but also moments of interactions and dialogues.

Why the topic of Hospitality today?

Philosopher Jacques Derrida said that “hospitality is not only a cultural practice; it is culture itself.” While hospitality is a fundamental cultural value, the sense of the word seems to have lost of its meaning lately. This topic will be at the center of our conversations throughout the week of Luma Days #2.

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

14 May - 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

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teaches at the School of Visual Arts at Columbia University and is a founding 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 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.

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Arthur Jafa**APEX**, 2013

From 14 May 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 upon questions of identity and race. Jafa creates films, artefacts and happenings 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 aesthetics that is modelled on the centrality of Black music to America's cultural history. Through subtle manipulations of rhythms, frame rate and visual-sonic alignment, Jafa creates another kind of filmic 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.

Subversive techniques of intervention expanding beyond the walls of the gallery space are also embedded within Jafa's manipulation of visual media, both found and produced. Following a brief hiatus as he embarked on projects within the film industry, Jafa re-entered the visual arts scene with his participation in *Made in L.A.* in 2016 at the Hammer Museum (Los Angeles). The artist has been collecting and working from source books since the 1990s, seeking to trace and map unwritten histories and narratives relating to Black life. Last year the Serpentine Galleries and the Julia Stoschek Collection presented a major exhibition titled *A Series of Utterly Improbable, Yet Extraordinary Renditions*, which opened in London in the summer of 2017 and in Berlin in February 2018.

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 preor 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.

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

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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 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

From 14 May 2018

La Grande Halle, Parc des Ateliers, Arles

Amar Kanwar is most known for his documentary films but in his latest film, which premiered last year at documenta 14, he narrates a modern parable about two people's quiet engagement with truth. In *Such a Morning*, a renowned mathematics professor retires, cutting his prestigious career short rather unexpectedly, and retreats to the wilderness to live in an abandoned train carriage. Thus, starts an epic journey into a new plane of emotional resonance between environment and the senses.

The 85-minute film navigates multiple transitions between mathematics and poetry, democracy and fascism, 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

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through phantom visions from within the depths of darkness. While deeply rooted in literary histories and yet reminiscent of the very real contemporary unruly and fickle Indian politics, *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 on an extensive iconographic and archival research through which he developed diverse artistic, pedagogic, metaphysical and political collaborations. His findings have been shared incrementally in different instances as the project travelled and gathered experience. The train coach featured in the film for instance remains to this date in Delhi as a memorial for the teacher who refused to conform and often stepped off the tracks and wandered into the wild.

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

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 Fotomuseum 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).

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On view from July:

**Gilbert & George:
The Great Exhibition, 1971- 2016**
2 July 2018 - 6 January 2019
La Mécanique Générale, Parc des Ateliers, Arles

At a time when Gilbert & George have decided to put an end to their artistic production, this major retrospective – curated by Hans Ulrich Obrist, artistic director of the Serpentine Galleries, London, and Daniel Birnbaum, director of Moderna Museet, Stockholm, 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 exhibit will take place from July 2, 2018 until January 6, 2019.

Ever since their first collaboration for their 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 works, the artists consider themselves as 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 productive, all while indulging into a healthy dose of madness. From the beginning of the 1970s, Gilbert & George created works of imposing, if not colossal, dimensions including photomontages that incorporate images captured during their daily walks in the streets of London, along with their own portraits. Evocative and detailed, these frescos are composed as grids, a characteristic that has since become their formal signature.

Through an exceptional collection of 80 art works, *The Great Exhibition (1971-2016)* encompasses five decades of an art that takes pride in clearly stating its purpose: “to reveal the inner-bigotry in the libertarian, and conversely to reveal the inner-libertarianism in the bigot”, in the words of Gilbert & George themselves.

Sex, money, race and religion are the main subjects of their images that are both comic 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 invent anything. They only seek to bring forward what is already there, or, better yet, to make visible what happens right before their eyes in their own neighborhood of Spitalfields in East London, their home since the late 1960s, a place they are viscerally attached to. 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 sharp point of view.

Like ferocious and tireless sentinels, they draw a brazen chronicle of their time, unlike any other. Through the upheavals of London's East End's daily life, a recurring theme in their practice, they convey the story of the last half-century.

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The Great Exhibition (1971-2016) is as democratic, generous and extravagant as its creators – who reject conservatisms 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, and a series of short texts by British essayist and novelist Michael Bracewell, 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 Kunsthauus 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).

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Pipilotti Rist**Pixel Forest, 2016**

From 2 July 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.

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.

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

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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 international 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.

Lily Gavin**A story with Vincent**

From 2 July 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 illusion of time and space was finite. This, in turn, made the dream of Vincent's reality my own."

The exhibition *A story with Vincent* is produced by Luma.

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

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L.A. Dance Project

Performances: 4, 5, 8-10, 15, 18-21, 25-28 July; 10pm
The Forges Courtyard, la Formation, Parc des Ateliers, Arles

Returning for its third year, Luma 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 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 at Milan Design Week, April 17-22

Offprint London fair, May 18 – 20

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.

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Upcoming events include:

Social Club

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

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.

Off-site

Milan Design Week

April 17 – 22, 2018

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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 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).

ENDS

Press Release

Arles, 24 March 2018

Luma

Parc des Ateliers
45 chemin des Minimes
13200 Arles, France
www.luma-arles.org

Opening Times

14 – 19 May 2018:

Mon – Tue: 11am – 7pm;

Wed – Thu: 11am – midnight;

Fri: 11am – 7pm;

Sat: 11am – 9pm

Closed from 20 May – 5 June

6 June – 1 July 2018:

Open daily from 11am to 6pm

Press Release

Arles, 24 March 2018

Calendar of events 2018:

Luma Days #2

Hospitality: Searching for Common Ground
14 - 19 May 2018

Rirkrit Tiravanija, Nikolaus Hirsch and Michel Müller

DO WE DREAM UNDER THE SAME SKY
14 May - 23 September 2018

Arthur Jafa - APEX

From 14 May 2018

Amar Kanwar - Such a Morning

From 14 May 2018

Gilbert & George: The Great Exhibition, 1971- 2016

2 July 2018 - 6 January 2019

Pipilotti Rist - Pixel Forest

From 2 July 2018

Lily Gavin - A story with Vincent

From 2 July 2018

L.A. Dance Project

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

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

Press Release

Arles, 24 March 2018

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 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 Foundation'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 spring 2020, 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, the Forges, and the Mécanique Générale.

Recent projects produced by the Luma Foundation for Luma Arles at Parc des Ateliers in Arles include: *Jean Prouvé: Architect for Better Days* (2017-18); *Annie Leibovitz – The Early Years: 1970-1983* (2017), the inaugural exhibition of the foundation's Living Archives Program; *Arthur Jafa: Love is the Message, the Message is Death* (2017); 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); *Jordan Wolfson: Colored Sculpture* (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.