

Press Kit



La Tour (2021) © Adrian Deweerdt

L U M A
A R L E S

Press Kit LUMA Arles

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Maja Hoffmann introduction

The LUMA Foundation and the LUMA project in Arles

LUMA Arles is - gathered in a single place - the expression of the multiple threads which have formed the fabric of my life. LUMA represents my relationship with Art which grew and developed in the presence of artists from when I was a child, together with my close relationship with Nature, both as an environment but also as an object of study and awe, given the complexity of the ecosystem and my awareness that its fragile balance has to be preserved.

As my life became gradually filled with new commitments and new projects, some more or less straight lines began to etch themselves, all subject to the fluctuations within each field of activity and the influence of the great movements that have shaped the course of the world over this period.

Culture and contemporary creation are the sensors measuring the slightest tremors and changes, felt before words have managed to formulate and put some order into them. Art is the vector through which these waves interpreted by the artists are expressed. Production is the moment when these unexplained impulses are transcribed in a specific space and time that can show friction, trial and error, doubts and sudden revelations: all of which end up forming an œuvre.

The conversations we have with artists become the journey, both in space and in ideas, that we travel together. Exchanges are expressed through words or intuitions in which time is a key element, often an ally allowing our ideas to become clearer, to ripen and to define themselves. This relationship to time, which I learnt to understand through my engagement with Nature in the Camargue or elsewhere, is an incompressible and necessary factor that I try to apply to all my activities, and in particular to the LUMA project in Arles.

From a collection of projects and a Utopia to a place for production

I've been enabling or producing projects since the end of the '90s, collaborating with artists and institutions around specific projects. These have gradually become a collection which the public can discover as they make their way through the Parc des Ateliers. Every one of the pieces is the product of an experience with each of the artists. These productions, some of which go back several decades while others are quite new, together form a continuity which opens up the way to further productions, thus building an accompaniment, a lasting relationship, and conversations, which are visible in the artworks.

Working closely with the artists over a long period also makes one a player in the greater ecosystem of the Art world. It's a sector which has endured and ridden out the profound mutations which the world has undergone since the end of the 20th century. Globalisation, technological innovations, the redefinition of roles in a world of culture heightened by geopolitical and economic issues, all of these have been expressed in contemporary creation produced over this period. While I have been both a witness and a player in all of it, I have nevertheless had a feeling of dissatisfaction in the face of the fragmented nature of what, in my view, could have come together and been connected. I have asked myself about environmental issues and our relationship with Nature, about creation, human rights and dignity, about education... all of this in an effort to try and define more precisely the ideal conditions, place and environment which would allow artists- but also scientists,

philosophers and the actors in our society formed by firms and people - to get together to exchange, to think and to act. I wanted to create a venue which offered a space and the necessary time for different languages and practices to converse, to open up new paths and bring about new perspectives. In the beginnings of LUMA, I used to talk about “a utopia for a cultural institution of the 21st Century” and Arles became the place to project this ideal. Later, utopia had to be shaped and confront the realities of the physical spaces, the ideas, and the means and structures available in society to make it all happen.

Architect and artists

This is how everything began, particularly in the case of Frank Gehry because he is the architect of free forms. I had no preconceived ideas about the way the venue should be designed, but I had an intention, a desire. So, I went to see an architect whom I consider to be an artist. What’s more, I worked with him in exactly the same way as I work with other artists when we collaborate together on a production. I do not dissociate architecture from other works of art, they are two ways of creating that nourish each other when the symbiosis occurs at the right time and in the right conditions. In The Tower, the architecture and the works of art are integrated. Art is part of the structure of the building in which artistic construction and production find a common language and synchronize to form a single environment. The journey through the building is punctuated by the different works which have been created by the artists who were chosen for each precise spot and thus are part of the DNA of each work and of the building. I would like to offer my thanks to Frank for permitting these collaborations, as well as to each of the artists for accepting the challenge at a stage of the development which few had ever experienced. These works are made to last and are a reflection of the experimental nature that is part of LUMA’s mission.

Core Group, Artistic College and collective work

Architecture is also the kind of production which is obviously expressed on a different scale, involving clearly defined and rigid processes, and it suffers from a legal and financial straight jacket that leaves no space or margin for poetry. To mitigate this as far as possible, I have decided very early on to associate outsiders in our conversations, artists and curators, so as to open up the field of reflection and allow a cross-fertilisation of opinions and practices. And this is how the Core Group was born. From 2009 to 2018, we worked collectively to imagine this project and, in particular, its rich programme of possibilities for the future. We enlarged the group of advisors and formed the Artistic College in 2019 to accompany the project beyond the period of the inauguration. Over the years during which this vast site has been under construction, we have produced a programme of events open to the public, so as to test the way it functions and to evaluate our progress during the course of production in order to better adapt it, and this is an on-going process.

Atelier LUMA and natural materials

The convergence of languages, practices, know-how and disciplines is specifically represented in the use of natural materials which we have been developing with Atelier LUMA since 2016. In a number of different areas, the wall coverings made from algae, the salt panels in the lobbies on each floor, the sunflower pulp or the

previously unseen mixture of concrete and salt, are a group of materials which have been conceived and developed using natural resources considered previously of no value, and that have been gradually developed during the research carried out with the designers. Rirkrit Tiravanija worked with Atelier LUMA and the firm which produces the Aubusson tapestries to design a room in which there is a cross-fertilisation of centuries-old techniques, using the wool coming from the Arles merino flocks and the natural dyes from the wild plants growing all over the Camargue that are usually burnt, and which our research allowed to see in a different light.

Archives and sedimentation

Our unique environment blends indistinctly Architecture, Art, Nature and Design. It has become the showcase for presenting a programme of exhibitions and installations which are the prolongation, and at times also the instigation, for this organic approach.

These “Living Archives” are presented in the form of mini-exhibitions and run like a common thread right through, showing the relationships maintained for many years with the artists, the curators and the thinkers who have done me the honour of accompanying us, so as to put them at the disposal of the researchers and residencies which we organise for the artists, exhibition curators and authors. These archives, which have gradually become a collection and which I have acquired without really owning them, will - I hope - provide new ways of looking at things, as the research and the exhibitions that they help to bring about advance. The future is built on fragments of the past. Productions over the long term, sometimes begun over ten years ago, will also be presented more permanently in two special areas of The Tower: Philippe Parreno, in a previously unseen installation, has somehow found the way into another dimension in which past, present and future, reality and fiction, and even the use of space, are juxtaposed. *The Library is on Fire*, which questions our relationship to reading and books, has been in development since 2011 and is the fruit of a joint collaboration between Charles Arsène-Henry and Dominique Gonzalez-Foerster. Together with elements chosen from the Maja Hoffmann/LUMA Foundation Collection, I also wanted to present a selection of works from the Emanuel Hoffmann Foundation in homage to two previous generations of my family - my father, Luc Hoffmann, and his mother, Maja Sacher - and to this unbroken link which ties our family to artistic creation and the ongoing research that has inspired the collection from the '60s to the present day.

Buildings, archipelago and living organism

The organic development taking place in The Tower which links together multiple layers, is also at work in the Parc des Ateliers. I learned early on that it is in the connections between the different elements, which may at first have seemed scattered and distinct, that an important part of the project lies. The notion of archipelago, where the freedom and independence of the different areas are inherent, takes on a different dimension as soon as the links between these elements are established and intensify. The buildings which were part of the industrial heritage and which, together with Annabelle Selldorf, we patiently renovated, were designed to take into account a diversity of typologies and

conditions in the terrain which characterise them. In this way, it was possible to complement the quality of the various areas available in The Tower and to create the flexibility required to imagine activities on a huge variety of scales and in many formats. Just like the archipelago so dear to Édouard Glissant, each of the buildings and spaces can function independently or in combination with one another. The programmes that have been gradually initiated, such as the artists' and authors' residencies, Atelier LUMA, the LUMA Days, the Living Archives, the exhibitions, *The Library is on Fire*, Offprint, the live performances, all come to life in the different areas, each one contributing to the activities of the others in order to enrich each proposal. This "archipelagic" and organic way of functioning of the programmes makes us become more like a living organism that swarms in the different spaces according to the various activities, without any prejudice regarding their formats.

Ecology, park and garden

The highly mineral nature of the Parc des Ateliers often makes moving about and visiting the different exhibitions an ordeal, particularly in summer. The presence of Nature has always seemed essential to me, and so the need to bring Nature into the unplanted wasteland of the former railway workshops of the French SNCF, was necessary, not just to improve the balance between the rough character of the site with a gentler presence, but also because I recognize the benefits to one's mind and humour that this can have. Cultural projects are mainly set in saturated urban surroundings where going to an exhibition or a cultural centre is synonymous with the end of this experience. I like the idea of the park being a prolongation of the visit in which walking around and contemplation add to the pleasure of the visit to the exhibitions, the screenings or the live shows. We worked together with Bas Smets to ensure that there was a physical transformation of the place, and that its character, inspired by the landscapes and plants and trees of the Camargue and the Alpilles, could be managed with a minimum of human intervention. Multiple pathways link the different buildings and there are little corners in which one can lose oneself.

Ecology, programme and artistic commissions

The buildings Les Forges, La Mécanique Générale and La Grande Halle, all propose exhibitions that, each in their different ways, question our relationship with Nature. Pierre Huyghe offers an immersion in a world where the visitor forms a link in the chain of communication between the micro-organisms and an artificial intelligence. A speculative ecosystem inhabited by mutating forms and processes. The exhibition *Prelude*, which brings together a group of artists, some of whom were in residence in Arles for several months, addresses the issue of coexisting and the idea of belonging, of adherence to the worlds as we see them at a time when there are upheavals on a planetary scale. This relationship to Nature and with the way in which each one of us projects ourselves in relationship to others and to the surrounding environment is not only to be found in the exhibition halls. The slides of Carsten Höller, the slightly moving ceiling of Ólafur Elíasson or Franz West's sculpture and Koo Jeong A's skatepark, surprise the visitors, walkers and skaters of all ages without the filter and framework created by an enclosed space. The same can be said of Kerstin Brätsch's intervention

in the Café du Parc or of Rirkrit Tiravanija's in the Drum Café, of Etel Adnan in the Auditorium, Liam Gillick in the "Laguna Gloria" and Helen Marten in the staircase going up. The designer, Konstantin Grcic, imagines a flexible space which can be privatised and Tino Sehgal, an open choreography, while Thomas Adès has composed a complete fanfare for the occasion. Art, and the emotions that it affords us, go beyond the constraints of time or venue in which it is often enclosed.

Immersion, curiosity and amazement

LUMA is the fruit of a number of years of experimentation and of a lifelong commitment to artists and a healthy environment, it's a total immersion in a world, both inside the premises and outside, in which the visitors can engage, as their fancy takes them. The different areas of the Parc des Ateliers, thanks to their size and types, will enable us to produce an interdisciplinary programme, adapted to a fluctuating environment that offers new opportunities for artists and thinkers, freeing them up from the constraints inherent to the practices and structures of classical institutions. It's a production facility at the service of creation, whatever the stage of research and development, conception, production or exposure to the public eye may be. It's an ecosystem of dimensions and ways of functioning that vary according to the passing seasons, a process which does not systematically imply being open to the public. It is designed like a campus and platform, capable of making us more aware of our relationship to life, both as a basic idea and also as a vital impetus. The concepts of living organism and archipelago form powerful metaphors to help understand the intention behind this vision.

LUMA is a breakthrough project that tackles realities, artistic ideas, concepts and narratives, and moves at its own pace with a profound sense of wonder for what the future can be.

Maja Hoffmann
LUMA Arles Executive Director

Etel Adnan
John Akomfrah
Sophia Al Maria
Diane Arbus
Charles Arsène-Henry
Alighiero Boetti
Kerstin Brätsch
Ólafur Eliasson
Hans-Peter Feldmann
Urs Fischer
Fischli / Weiss
Katharina Fritsch
Isa Genzken
Frank Gehry
Liam Gillick
Édouard Glissant
Nan Goldin
Dominique Gonzalez-Foerster
Konstantin Grcic
Carsten Höller
Arthur Jafa
Derek Jarman
Koo Jeong A
Mike Kelley
Annie Leibovitz
Richard Long
Bruce Nauman
Christian Marclay
Helen Marten
Paul McCarthy
Duane Michals
Philippe Parreno
Michelangelo Pistoletto
Sigmar Polke
Anri Sala
Tino Sehgal
Rirkrit Tiravanija
Rosemarie Trockel
Cy Twombly
Franz West
Christopher Wool

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The Tower: artists interventions

The Tower
Rez-de-boulevard
South Gallery

*Danny /
No More Reality*

Philippe Parreno's permanent gallery space unveiled at LUMA Arles

The gallery offers two exhibition spaces set in one another
– *Danny* and *No More Reality*.

The first exhibition space, *Danny* takes its name from the comic character *Danny the Street* created by Grant Morrison in the early 90's. *Danny the Street* is a living and sentient piece of urban geography who can magically and seamlessly place themself in any environment without any disruption to their landscape.

Parreno conceives *Danny* as a multi-part automaton living and moving in response to live data collected from its surroundings. An artificial pond, a mirrored shutter, and a futuristic, robotic sound-system are among the elements that define the choreographed space. Life simulation and artificial intelligence algorithms are integral to the ways *Danny* becomes manifest through endless, evolving movements and sonic structures.

A second exhibition space is the film entitled *No More Reality*. It brings together ten films of Parreno's, previously known as *Anywhere* (2001), *June 8th 1968* (2009), *Invisible Boy* (2010), *C.H.Z.* (2011) *Marilyn* (2012) *The Crowd*, (2015) *Li Yan* (2016) *Anywhen*, (2016), *Owl in Daylight* (2020), and *Goya*, (2021). The films have been merged into one another to form a single coherent narrative. Previously unseen footage has been edited to produce a new diegetic world. The film tells a story from a subjective perspective, as a character with a unique identity. This freely existing subjectivity passes from body to body throughout the film.

The ensemble of the two exhibition spaces is designed to host this specific film and produce a very particular acoustic space. Sound is not mixed using the traditional ambisonics of theatres. Instead, the room uses an active acoustics principle allowing the resonance of the room to be adjusted. The sound is hushed in comparison to a traditional cinema space, and it can resonate throughout space. In *No More Reality* sound is never totally integrated to the moving image, and the film's characters become disembodied and present in the space. Through transonic presence the acoustics in which they exist within are shared with the audience.

For *No More Reality*, the film, Parreno has collaborated with:

Darius Khondji, Director of Photography ;
Aël Dallier Vega, Editor ;
Nicolas Becker, Sound Supervisor.

Danny has been constructed and programmed in the space by Johan Lescure, Alexander Dromgole, and Cengiz Hartlap.

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Philippe Parreno

Philippe Parreno studied at École des Beaux-Arts in Grenoble, and Institut des hautes études en arts plastiques at Palais de Tokyo, Paris. He lives and works in Paris, France. Philippe Parreno is a French artist who rose to prominence in the 1990s, earning critical acclaim for his work that spans a diversity of media, including film, sculpture, drawing, and text. Parreno radically redefined the exhibition experience by taking it as a medium, placing its construction at the heart of his process. Exploring the possibilities of the exhibition as a coherent “object” rather than as a collection of individual works, it becomes a veritable open space, a format that differs on each occasion, and a frame for things to appear and disappear. Parreno conceives his exhibitions as a scripted space where a series of events unfolds. He seeks to transform the exhibition visit into a singular experience that plays with spatial and temporal boundaries and the sensory experience of the visitor who is guided through the space by the orchestration of sound and image. For the artist, the exhibition is less a total work of art than a necessary interdependence that offers an on-going series of open possibilities.

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Drum Café

A space conceived and designed as an artistic intervention by Rirkrit Tiravanija

One of the key artists in the history of relational aesthetics, Tiravanija has designed and created one of the bars, located on the ground floor area of The Tower designed by Frank Gehry. The bar is designed as a lived-in artwork and includes the use of a huge array of material. From inox walls to exposed piping, but also concrete and sunflower pulp panels, the bar and restaurant represents the complexity of hospitality and has a strong visual identity. Conviviality and sharing lies at the heart of Tiravanija's practice and the bar and restaurant inevitably becomes one of the crucial representations of time spent with others. The design is utilizing materials of the bioregion of the Camargue and natural resources, such as sunflower pulp, local wool, natural pigments and fabric dyes. A 10-metre long monumental tapestry created with artisans in Aubusson factory, central France is the landmark of the space. It was made over many years and has used unique tapestry techniques and materials in collaboration with designers and researchers from the labs of Atelier LUMA.

Rirkrit Tiravanija

Since the 1990s, Rirkrit Tiravanija (b. 1961, Buenos Aires, Argentina) has aligned his artistic production with an ethic of social engagement, often inviting viewers to inhabit and activate his work. Solo exhibitions include the ICA London (permanent installation), Hirschhorn Museum and Sculpture Garden, Smithsonian, Washington D.C. (2019), the National Gallery of Singapore (2018); 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 (2005), as well as the Museum Boijmans Van Beuningen in Rotterdam (2004). Tiravanija's work has been recognized with numerous awards and grants including the 2010 Absolut Art Award, the 2004 Hugo Boss Prize awarded by the Guggenheim Museum, and the 2003 Smithsonian American Art Museum's Lucelia Artist Award. Tiravanija lives and works in New York, Berlin, and Chiang Mai. Tiravanija is on the faculty of 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 in Bangkok.

Dans la forêt

Artwork installation by Etel Adnan

Etel Adnan has created a unique artwork in the medium of ceramic wall mural covering the entire back wall of the auditorium at LUMA. The mural is based on four of her drawings that represent the movement of trees in the wind. Made in her trademark vibrant colours of orange, yellow, green and blue, they are characteristic of her late work using marker pen on paper. Once the drawings were created, they have been reproduced in fired ceramic tiles and enlarged to cover a wall measuring approximately 14 metres in length and 4 metres in height. The drawings are specifically made for Arles and relate to both the impression of the wind in the South but also to paintings of Van Gogh, who was also inspired by movement in nature, something he extensively represented throughout his life and work.

It's a new architecture, because it's more in tune with a new era we are entering in, we are starting... Everybody said things will not be the same anymore. In a new world, we need a new architecture, we cannot go back in response to what was before... We need a new vision, a new code, it's a daring. It's not a sleeping architecture, it's an architecture that keeps you awake. The future is not going to be like what we already know. It's a new future, and to this future, we need a new symbolic architecture, as I said, it is a lighthouse. This is like a lighthouse, and... it will oblige people to define themselves, and to define the world we are in. It obliges you to think. And not only to think, but to define yourself, to position yourself, in relation to it. It's an architecture which obliges you to ask the question: Where am I? Who am I and where am I? Who are we and where are we?

Etel Adnan, about The Tower, May 2020

Etel Adnan

Etel Adnan (1925-2021) was a Lebanese-American artist, poet and essayist, writing in French and English. Born in Beirut, she moved to Paris after living for a long time in California.

She began painting in the 1960s and her work has received international recognition since DOCUMENTA(13), in 2012. In 2014, she was invited to the biennial of the Whitney Museum (New York) and the Qatar museum of modern art, the Mathaf, dedicated a retrospective to her, organized by Hans Ulrich Obrist. Since then, numerous museums (Bern, Luxembourg, San Francisco, Aspen, Lille, etc.) and art centres have devoted exhibitions to her. Adnan's works appear in numerous collections, including the MNAM-Center Pompidou, Paris; Mathaf, Doha, Qatar; MoMA, New York; M +, Hong Kong; Royal Jordanian Museum, Amman; the Museum of Modern Art, Tunis; Sursock Museum, Beirut; Institute of the Arab World, Paris; British Museum, London; Tate Gallery, London; World Bank Collection, Washington D.C.; National Museum for Women in the Arts, Washington D.C; as well as in many private collections.

Isometric Slides

Artwork installation by Carsten Höller

Carsten Höller has installed a new iteration of slides, an experimental project he has been producing in different locations for a number of years. The artist is taking advantage of the height of the space, to expand on the hypothesis he has been investigating for some time concerning the possible effects of sliding. His work, playful and evocative, questions what would be the effect and result of sliding if it was part of the daily routine. It asks whether slides, which are mostly associated with playgrounds, can become part of our experiential and architectural life. He has noted that 'A slide is a sculpture that you can travel inside'. However, it would be a mistake to think that you have to use the slide to make sense of it. From an architectural and practical perspective, the slides are one of the building's means of transporting people, equivalent to the escalators, lifts or stairs. Slides deliver people quickly, safely and elegantly to their destinations, they're inexpensive to construct and energy-efficient. They're also a device for experiencing an emotional state that is a unique condition somewhere between delight and madness. It was described in the fifties by the French writer Roger Caillois as 'a kind of voluptuous panic upon an otherwise lucid mind.'

Carsten Höller

Carsten Höller uses his training as a scientist in his work as an artist, concentrating particularly on the nature of human relationships. Born in Brussels in 1961, he now lives and works in Stockholm, Sweden and Biriwa, Ghana. His major installations include *Test Site*, a series of giant slides for Tate Modern's Turbine Hall (2006), *Amusement Park* - an installation of full-size funfair rides turning and moving at very slow speed at MASS MoCA, North Adams, USA (2006), *Flying Machine* (1996), a work which hoists the viewer through the air, *Upside-Down Goggles*, an experiment with goggles which modify vision, and the famous *The Double Club* (2008-2009) in London, which opened in November 2008 and closed in July 2009, that took the form of a bar, restaurant and nightclub designed to create a dialogue between Congolese and Western culture. His *Revolving Hotel Room*, 2008, a rotating art installation that becomes a fully operational hotel room at night, was shown as part of the *any space whatever* exhibition at the Guggenheim Museum in 2009. For his 2015 exhibition *Decision* at the Hayward Gallery, he turned the whole building into an experimental parcours with two entrances and four exits, two of them being slides. His works have been shown internationally over the last two decades, including solo exhibitions at Fondazione Prada, Milan (2000), the ICA Boston (2003), Musée d'Art Contemporain, Marseille (2004), Kunsthaus Bregenz, Austria (2008), Museum Boijmans Van Beuningen, Rotterdam (2010), Hamburger Bahnhof, Museum für Gegenwart, Berlin (2011), New Museum, New York (2011) Thyssen-Bornemisza Art Contemporary (TBA21), Vienna (2014), Pirelli HangarBicocca, Milan (2016), Henie Onstad Kunstsenter, Høvikodden, Norway (2017), The Florence Experiment at the Palazzo Strozzi, Florence (2018), Sunday at Museo Tamayo, Mexico City (2019) and most recently the exhibitions *Behaviour* at Kunsten Museum of Modern Art, Aalborg (2019) and *Reproduction* at Copenhagen Contemporary, Copenhagen (2019).

Laguna Gloria

Artwork installation by Liam Gillick

Liam Gillick has designed the communal area in Level 2 of The Tower. Using film stills from his 2013 film *Margin Time 2 (The Heavenly Lagoon)*, he has created an audio-visual landscape and a space which will be used for multiple activities. The film stills present grainy images of plants and natural environments and the idea is to create a room that resembles an artificial garden. Playing with the idea of nature as a given and space as an agent in the production of realities, the installation becomes an inverted pavilion, centrally located within The Tower where the public and audiences will be using as place to rest or to transit. The notion of impermanence and artificiality are the key components of the work, which is a system of images and sounds that is made to evoke a distant and also in proximity relationship to nature.

Liam Gillick

Liam Gillick deploys multiple forms to expose the new ideological control systems that emerged at the beginning of the 1990s. Gillick's work ranges from small books to large-scale architectural collaborations. His practice exists in a constant tension between his formally minimalistic works that reflect upon the language of renovated space and his critical approach through writing and the use of text. This approach is brought together in a continual testing of the conventions of the exhibition as form. In addition, he has produced a number of short films since the late 2000s, which address the construction of the creative persona in the light of the enduring mutability of the contemporary artist as a cultural figure. Throughout this time Gillick has extended his practice into experimental venues and collaborative projects with artists including Philippe Parreno, Lawrence Weiner and Louise Lawler.

Take your Time

Permanent installation by Ólafur Eliasson

Take your Time is a large circular mirror fixed to the ceiling at an angle. The mirror rotates slowly on its axis, which creates a whirling sensation, destabilizing the viewer's perception of space. The artwork is installed above the monumental, double-helix staircase, a position which adds a playful albeit disorienting effect as one arrives at its highest point. Engaging with the viewer's movement, but also with light, reflection, and the elements of architecture and surrounding space, this work offers an enchanting experience. It is a new interpretation specifically created for the site of LUMA.

Ólafur Eliasson

Visual artist Ólafur Eliasson (b.1967) grew up in Iceland and Denmark. In 1995, he founded Studio Ólafur Eliasson in Berlin, which today comprises a team of craftsmen, architects, archivists, researchers, administrators, cooks, art historians, and specialised technicians. Natural phenomena—such as water, light, ice, fog, and reflections—feature prominently in Eliasson's often-large-scale artworks. Ólafur Eliasson's art is driven by his interests in perception movement embodied experience and feelings of self. He strives to make the concerns of art relevant to society at large. Art for him is a crucial means for turning thinking into doing in the world. Eliasson's works span from sculpture to painting, photography, film and installation. Not limited to the confines of the museum and gallery his practice engages the broader public sphere through architectural projects interventions in civic space arts education policy-making and addressing the issues of sustainability and the climate crisis.

He is internationally renowned for works like *The weather project* (2003), an indoor sun shrouded in mist installed in the Turbine Hall at Tate Modern, London and seen by more than two million people, and his public art project *The New York City Waterfalls* (2008), a commission by the Public Art Fund with the support of former mayor Michael Bloomberg for which he installed four artificial waterfalls along Manhattan and Brooklyn shorelines in New York. Another acclaimed project in public space is *Ice Watch*, a public installation for which Eliasson and geologist Minik Rosing transported 12 massive blocks of glacial ice from Greenland to Copenhagen's City Hall Square (2014) to coincide with the Fifth Assessment Report of the UN Intergovernmental Panel on Climate Change. The project was reiterated in Paris (2015) and London (2018).

In 2012, he founded the social business, Little Sun, and in 2014, he and Sebastian Behmann founded Studio Other Spaces, an office for art and architecture.

Day Light Songs
(biting the air)

An installation by Helen Marten

Day Light Songs (biting the air) is a site-specific installation for three of the publicly accessible and daily used sections of the security staircase of The Tower. Comprising layered glass works and aluminium frames, it is occupying 3 double-sided apertures. *Day Light Songs (biting the air)* is neither painting nor stained-glass window, but a hybrid of the two. Produced as acts of literal liquid alchemy, the process included multiple ancient and contemporary techniques, such as, acid etching, fusing, enamelling, sand blasting, silver staining, silk screening and hand painting.

The profile of a child's head dominates, sitting both centrally and at rising or sinking points around the aluminium frames. Within the silhouette is the word 'mama'. The child's central head becomes part of an alphabet, a shape that might be representative of a series of spoken sounds, or single letters from which a set of actions can unfold. These views shift, depending on whether the viewer is climbing or descending the doubled-sided staircase. A series of graphic vector forms, interposed between several sets of fences can just as equally be signs or diagrams or they can be portraits. Suspended, this morphing system of vantage points and characters, mixes with the textures of glass and milled metal details to add more units of measure, each relentlessly collaged into one another. This series of hybrid forms is devised to morph and flex with incoming light. It becomes a quiet parable of the exponential powers of the universe to shrink and expand before us, a complex mathematical equation of many interconnected pieces.

Helen Marten

Helen Marten studied at Central Saint Martins, University of the Arts, London and Ruskin School of Fine Art, University of Oxford (2005-2008). In 2016 she was awarded the Turner Prize. Marten works across sculpture, painting, video and writing to create a body of work that questions the stability of the material world and our place within it. Alluding to ideas, systems and experiences, her work across all media sets out to articulate complex ideas about the way in which we exist in and understand the world around us. Marten assigns central importance to physical reality and craftsmanship. In her selection of materials, she explores the questions as to how expectation translate into material language - how material could be used for its specific location for a new narrative, or which materials can be associated with which characteristics, and correspondingly, already "belong" to a fixed set of associations.

Open Space **An installation by Konstantin Grcic**

This unique space for multipurpose usage, devised as an extension of the street, was designed by German industrial designer Konstantin Grcic, renowned for his radical and minimalist interpretations of everyday objects.

The two floors - 8th is an interior space and 9th is leading to the Viewing Terrace - are conceptually connected, and the design follows seamlessly between the two. Grcic has created a theatrical space, using metal curtains and special lights to subdivide areas.

Reflecting on a street-like concept, the designer has created spaces that are raw, but hospitable, with a sensitivity to the industrial nature of the building and its metal surfaces. The two floors benefit of the most commanding views extending towards the Camargue and the Alpilles, taking in the entire city of Arles, offering unique perspectives never seen before of the historical city, the surrounding nature, and the landscape.

Konstantin Grcic

Konstantin Grcic (*1965) was trained as a cabinet maker at The John Makepeace School for Craftsmen in Wood before studying Design at the Royal College of Art in London. Since setting up his own practice in 1991 he has developed furniture, products and lighting for leading design companies. Today, Konstantin Grcic Design is based in Berlin and is active in several fields ranging from industrial design projects, exhibition design and collaborations in architecture and fashion. Among his producers are Artek, Authentics, Cassina, ClassiCon, Flos, Flötotto, Kettal, Laufen, Magis, Mattiazzi, Muji, Mutina, Nespresso, Plank, Serafino Zani and Vitra. From the fashion and lifestyle sector, Audi, Hugo Boss, Issey Miyake, Louis Vuitton, Prada, Rado and smart/Daimler are some of his clients. Many of his products have been awarded international design prizes. He received the Compasso d'Oro in 2001 for the Mayday lamp (Flos), 2011 for the Myto chair (Plank) and 2016 for the OK lamp (Flos). For Tom and Jerry from Magis' series The Wild Bunch he received the German Design Award in Gold in 2011.

Grcic defines function in human terms, combining formal strictness with considerable mental acuity and humour. His work is characterised by careful research into the history of art, design and architecture and his passion for technology and materials.

The landscaped park: artists interventions

The Tower Terrace

OooOoO A skatepark by Koo Jeong A

Korean artist Koo Jeong A has created a glow in the dark full scale skatepark, which is installed on the public terrace adjacent to The Tower. The skating bowls are painted with fluorescent paint that illuminates the entire structure at night, creating different light conditions. The work is based on the idea of play and performativity and essential elements of contemporary culture and the skatepark is an evidence of what it means to play with a specific intention and very real skills. Skating is also a choreography in space, with its own speed and movements. Skaters' bodies achieve remarkable positions of balance, endeavour and endurance and are offering radical new perspectives in the experience of architectural space as we know it.

Koo Jeong A

The work of Koo Jeong A incorporates intersubjective phenomena, digital features and timely imaginaries with the capacity to transform into large-scale sculpture and painting, as well as film, animation, sound and scent, to reinvent the architectural space. The artist's site-specific reconfigurations open up narrative portals, where the various media are combined with natural elements such as wind or gravity and the electromagnetic field. In this way, alternative realities are conjured not only geographically but also in an astral sense, tracing the poetry that permeates their unique universe. Koo Jeong A's installation works trigger a regeneration and dynamism in the area in which they are situated. Projects like the *Glow in the Dark Skatepark* series are situated in the public arena and become part of the infrastructure of the city or the cultural destination in a wide collaboration with local citizens and governments.

Koo Jeong A's interest in the concept of the void also plays an important role. Installed in a site without the interaction of human beings, and affected only by the changing light of day and night. To the artist, art is an act of reverence that constantly incites the surprise of discovery, extending towards an unstoppable state of dynamism.

Orientation Platforms

Liam Gillick

Liam Gillick's *Orientation Platforms* are sculptures made of metal that have a dual reality. They are places to hang out at, when there is nothing else around to do, but also a place for contemplation and discussion, specifically around the sculpture itself.

They are designed to be entwined to architecture and space but feature an inherent friction between presentation and purpose, utility and aesthetics.

Liam Gillick

Liam Gillick deploys multiple forms to expose the new ideological control systems that emerged at the beginning of the 1990s. Gillick's work ranges from small books to large-scale architectural collaborations. His practice exists in a constant tension between his formally minimalistic works that reflect upon the language of renovated space and his critical approach through writing and the use of text. This approach is brought together in a continual testing of the conventions of the exhibition as form. In addition, he has produced a number of short films since the late 2000s, which address the construction of the creative persona in the light of the enduring mutability of the contemporary artist as a cultural figure. Throughout this time Gillick has extended his practice into experimental venues and collaborative projects with artists including Philippe Parreno, Lawrence Weiner and Louise Lawler.

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Krauses Gekröse

A monumental sculpture by Franz West

It is a 13-metre-high sculpture in pink, installed in the garden, between The Tower and the building of Les Forges. The sculpture has never been installed before in height, it has only been installed once in the artist's studio on the floor. This is a piece seen for the first time as it was intended by West.

Franz West

From abstract and interactive sculpture to furniture and collage, Franz West's works possess a character that is at once lighthearted and deeply philosophical. Belonging to a generation of artists exposed to the Actionist and Performance Art of the 1960s and 70s, West instinctively rejected the idea of a passive relationship between artwork and viewer. Opposed to the existential intensity requisite to his performative forebears (such as Actionism), he produced work that was vigorous and imposing yet unbounded and buoyant.

In 1973, he began creating compact, portable, mixed media sculptures called *Passstücke (Adaptives)*. These "ergonomically inclined" objects were actualized as artworks only when touched, held, worn, carried, or otherwise physically or cognitively engaged. Transposing the concepts engendered by these formative works, he explored sculpture increasingly through the framework of the ongoing dialogue between viewers and objects, while probing the internal aesthetic relations between sculpture and painting. Manipulating everyday materials and imagery in order to examine art's relation to social experience, West revolutionized the interplay of concealment and exposure, action and reaction, both in and outside the gallery.

Public collections including Centre Georges Pompidou, Paris; Tate, London; Albertina, Vienna; Museum of Contemporary Art, Los Angeles; Walker Art Center, Minneapolis; Philadelphia Museum of Art; Hirshhorn Museum and Sculpture Garden, Washington, DC; and Museum of Modern Art, New York. He was awarded the Golden Lion for Lifetime Achievement at the 54th Biennale di Venezia in 2011.

*Seven Sliding
Doors Corridor
(Outdoor Version)*

Carsten Höller

Seven Sliding Doors Corridor (Outdoor Version) consists of electronic sliding doors with mirrored surfaces on both sides, through which a viewer can walk in an apparently endless passage. The doors are installed inside a reflective corridor spanning the pond in the park. Inside that space, the doors are positioned at evenly-spaced intervals and are connected to motion sensors that cause them to slide open when someone approaches and close shut when the person moves away. As a result, the movements of viewers alternately break and bind the visual limits of the space, which can be entered from either end of the corridor, increasing the likelihood of unexpected encounters as the doors open and close.

Carsten Höller

Carsten Höller uses his training as a scientist in his work as an artist, concentrating particularly on the nature of human relationships. Born in Brussels in 1961, he now lives and works in Stockholm, Sweden and Biriwa, Ghana. His major installations include *Test Site*, a series of giant slides for Tate Modern's Turbine Hall (2006), *Amusement Park* - an installation of full-size funfair rides turning and moving at very slow speed at MASS MoCA, North Adams, USA (2006), *Flying Machine* (1996), a work which hoists the viewer through the air, *Upside-Down Goggles*, an experiment with goggles which modify vision, and the famous *The Double Club* (2008-2009) in London, which opened in November 2008 and closed in July 2009, that took the form of a bar, restaurant and nightclub designed to create a dialogue between Congolese and Western culture. His *Revolving Hotel Room*, 2008, a rotating art installation that becomes a fully operational hotel room at night, was shown as part of *theanyspacewhatever* exhibition at the Guggenheim Museum in 2009. For his 2015 exhibition *Decision* at the Hayward Gallery, he turned the whole building into an experimental parcours with two entrances and four exits, two of them being slides. His works have been shown internationally over the last two decades, including solo exhibitions at Fondazione Prada, Milan (2000), the ICA Boston (2003), Musée d'Art Contemporain, Marseille (2004), Kunsthau Bregenz, Austria (2008), Museum Boijmans Van Beuningen, Rotterdam (2010), Hamburger Bahnhof, Museum für Gegenwart, Berlin (2011), New Museum, New York (2011) Thyssen-Bornemisza Art Contemporary (TBA21), Vienna (2014), Pirelli HangarBicocca, Milan (2016), Henie Onstad Kunstsenter, Høvikodden, Norway (2017), The Florence Experiment at the Palazzo Strozzi, Florence (2018), Sunday at Museo Tamayo, Mexico City (2019) and most recently the exhibitions Behaviour at Kunsten Museum of Modern Art, Aalborg (2019) and Reproduction at Copenhagen Contemporary, Copenhagen (2019).

MEMORY, 2021

An environment consisting of Stone Mimicry (Palladiana, Terrazzo, Mosaico), wall embedded Fossil Psychics (Stucco Marmo), 2020, wall color scheme, antique glass, and artist designed furniture

Mosaico and Palladiana floors executed by Mayer'sche Hofkunst, Munich, made with rare and leftover stones sourced locally and from the Munich workshop: Nero Assoluto, Nero Portoro, Nero Marquinia, Travertino (light), Travertino (beige), Verde Alpi, Rosso Francia, Arrabescato Corchia, Onix (light/yellow), Callacata, Grigio Carnico, Granit (red), Belgian Granit, Untersberger, Brekzie (yellow/red), Chemtou, Crema Marfil, Rosa Portugallo, Rosa Tea, Rosa Corallo, Onice Rosso, Rosso Daniel, Rosso Alicante, Rosso Vegato, Rosso Rupas, Rosso Casablanca, Rosso Verona, Black Fossile, Nero Boreale, Azul Maccauba, Azul Bahia Nero Marquinia, Verde Issorie, Verde Laguna, Verde Portoghese, Verde Guatemala, Jade (green), Grafite, Tala (beige), Tala Grigio, Quarzite Monte Blanc, Cipollino, Giallo Mori, Giallo Didone, Giallo Reale, Giallo Egiziano, Nailfluh.

Stucco Marmo executed by the artist and Walter Cipriani, Rome, made out of plaster, pigments, glue, felt, oil and wax on honeycomb

Through her materially varied practice, Brätsch seeks to destabilize and expand the definition of painting, continually challenging its delimitations. She uses painting to explore the ways in which the body can be expressed psychologically, physically, and socially. She does this by launching investigations into the medium from a practice that includes stained glass making, paper marbelizing, digital hybrids, oil paint on mylar, installations, and performances. Through her ongoing collaborations with artisans, Brätsch subverts the Modernist notion of art-making as a solitary, predominately masculine act, having developed a practice that questions the subjectivity often ascribed to the figure of the painter.

For her commission at Luma Arles, Brätsch has created an immersive installation for the Café du Parc, merging the interior of the café to its outside surroundings. The focal point of the installation is two large scale mosaics, made in collaboration with Mayer'sche Hofkunstanstalt, Munich. Envisioned as facing the sky, the mosaics are imagined like paintings which are meant to be traversed by the public.

The mosaics draw inspiration from the ancient Roman mosaics that can still be found in the city, a testament to the history of Arles as an important trading port for the Roman Empire. One of the mosaics spans the terrace of the café, while the other starts from the café interior and expands out onto the exterior. Both mosaics are framed by stone-palladiana-terrazzo flooring. The commission also includes furniture, and a series of glass topped tables for the café, allowing the viewer to see the mosaic installation below while seated. The form of the graphic wooden support structure supporting the glass table tops are excerpts from a larger drawing work by Brätsch.

Embedded into the interior walls of the café are works from the artist's Fossil Psychic (Stucco Marmo) series. Portions of the wall are treated with a historical layered painting technique coloring the walls a yellowish beige and dark blue, in reference to Vincent van Gogh (1853-1890), an artist with deep ties to Arles. Higher up the walls the dark blue evokes the night sky and, combined with the tree on the outside, continues the erasure of the edges between inside and out. Colored stained glass panes in the windows provide a colorful light play on the wall as the days progresses, completing the installation and tying together all the different spaces: the café area, technical room, and kitchen. The entire environment is considered by Brätsch as a painting dissected into its constituent parts. The installation works with light, material, form, and shapes in a manner analogous to a painting.

The installation weaves a layered narrative of histories, materials, and affects to create its full effect. The choice of each material relates not only to the history of Arles, but also narratively intertwine with each other. Glass, stone, and plaster are treated in different ways using traditional artisan techniques to create a web of material connections that ties the installation together.

For the Palladiana flooring, Brätsch incorporated materials sourced from local stone handlers in Arles as well as from the Mayer'sche Hofkunstanstalt workshop, utilizing leftovers found in each location to complete the flooring. The materials specifically sourced from the Mayer'sche Hofkunstanstalt repurpose stones from former projects undertaken by the workshop spanning many decades. These include rare materials from recently shuttered quarries and stones that are impossible to find today.

The design of the floor glass mosaics are based on the creatures found in the Fossil Psychic (Stucco Marmo) series by Brätsch. These works materially refer back to the mosaic and its stone-palladiana-terrazzo surroundings as they are made in stucco, an ancient form of plaster historically used to imitate marble and other rare stones, a form of "stone mimicry". Using stucco, Brätsch creates "paintings" that appear to be the result of geologic phenomena. The work's bright colors induce prescient monsters, fragments from past and future series; they break apart into bones, body parts, and ritualistic amulets; they evoke runes, though they look trapped, like a brushstroke held by the same logic as a fly trapped in amber. These works appear as though a thing, which didn't have a body, has returned to the physical world, corporealized, emerging as the fossils of ghosts.

Kerstin Brätsch

Born in Hamburg and based in New York and Berlin, Kerstin Brätsch is best known for her large-scale painting installations. Brätsch received MFAs from Columbia University, New York, in 2007, and Universität der Künste Berlin (under Professor Lothar Baumgarten) in 2008. Brätsch has worked extensively in collaboration alongside her solo practice, with Adele Röder as DAS INSTITUT and with Debo Eilers as KAYA. Most recently, Brätsch had a mid-career survey at Museum Brandhorst in Munich. DAS INSTITUT was the subject of a solo exhibitions at Serpentine Galleries, London, in 2016, and at Kunsthalle Zürich, 2011, and was included in the 54th Venice Biennale also in 2011. As KAYA, she participated in the 2016 Whitney Biennial. In 2019 she was the first recipient of the Helen Frankenthaler Award for Painting in 2019.

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Exhibitions programme

The Tower
Rez-de-jardin
Main Gallery

*The Impermanent
Display,
Maja Hoffmann
/ LUMA Foundation
Collection*

The Main Gallery presents an exhibition of works from the LUMA Foundation / Maja Hoffmann Collection. Although LUMA Arles is not created as a space for showcasing the collection, the course of events that affected the world during the last year—global pandemic, ongoing climate disruptions, protests, racial tensions—offered an opportunity to present the works of artists from recent years whose practice seems more relevant than ever in the current moment of shifting realities and global transformations. Highlights include the work of artists such as, Rirkrit Tiravanija, Arthur Jafa, Etel Adnan, Hans-Peter Feldmann, Urs Fischer, Paul McCarthy, Fischli/Weiss, among other. The exhibition will address ideological, political and societal transformations, seen from the perspective of defamiliarization and derangement of the world, the re-arrangement of realities and changing conditions of a world that is receding and changing in front of our eyes. The messages are contemplative and positive, as we rethink the trajectory of aesthetic qualities and reason in broader terms, taking into consideration the current moment of society at a crossroads.

Etel Adnan

Etel Adnan (1925-2021) was a Lebanese-American artist, poet and essayist, writing in French and English. Born in Beirut, she moved to Paris after living for a long time in California.

She began painting in the 1960s and her work has received international recognition since DOCUMENTA(13), in 2012. In 2014, she was invited to the biennial of the Whitney Museum (New York) and the Qatar museum of modern art, the Mathaf, dedicated a retrospective to her, organized by Hans Ulrich Obrist. Since then, numerous museums (Bern, Luxembourg, San Francisco, Aspen, Lille, etc.) and art centres have devoted exhibitions to her. Adnan's works appear in numerous collections, including the MNAM-Center Pompidou, Paris; Mathaf, Doha, Qatar; MoMA, New York; M +, Hong Kong; Royal Jordanian Museum, Amman; the Museum of Modern Art, Tunis; Surssock Museum, Beirut; Institute of the Arab World, Paris; British Museum, London; Tate Gallery, London; World Bank Collection, Washington D.C.; National Museum for Women in the Arts, Washington D.C; as well as in many private collections.

Diane Arbus

Diane Arbus is one of the most original and influential photographers of the twentieth century. She studied photography with Berenice Abbott, Alexey Brodovitch, and Lisette Model and had her first published photographs appear in Esquire in 1960. In 1963 and 1966 she was awarded John Simon Guggenheim Fellowships and was one of three photographers whose work was the focus of *New*

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Documents, John Szarkowski's landmark exhibition at The Museum of Modern Art in 1967. Arbus's depictions of couples, children, female impersonators, nudists, New York City pedestrians, suburban families, circus performers, and celebrities, among others, span the breadth of the postwar American social sphere and constitute a diverse and singularly compelling portrait of humanity. A year after her death, her work was selected for inclusion in the Venice Biennale, the first time any photographer had been so honored.

Arbus's photographs can be found in the collections of numerous institutions around the world, including Art Gallery of Ontario, Canada; Art Institute of Chicago; Bibliotheque Nationale, Paris; Fotomuseum, Winterthur; J. Paul Getty Museum, Los Angeles; Metropolitan Museum of Art, New York; Moderna Museet, Stockholm; Museum of Contemporary Art, Los Angeles; Museum of Fine Arts, Boston; The Museum of Modern Art, New York; Musée National d'Art Moderne, Centre Pompidou, Paris; National Museum of Modern Art, Tokyo; National Gallery of Art, Washington, DC; San Francisco Museum of Modern Art; Smithsonian American Art Museum, Washington, DC; Stedelijk Museum, Amsterdam; Tate Gallery, London; and the Whitney Museum of American Art, New York.

Alighiero Boetti

Alighiero Boetti was born in Turin, Italy in 1940. Although not formally trained in art, Boetti was preoccupied with the theory of creativity from an early age. Traveling to Afghanistan at the beginning of the 1970s, he was introduced to the traditional craft of embroidery, which marked a turning point in the artist's career. His fundamental concern with the relationship between "order" and "disorder" is manifesting in his grid structures, derived from the "magical squares," that feature sayings and aphorisms that stem from cultural, philosophical, mathematical and linguistic contexts. Having shown in Milan and Turin, Boetti had his first US solo exhibition in New York at John Weber Gallery in 1973. He continued to show throughout Italy and the United States until his premature death in 1994. He has been honored posthumously with several large-scale exhibitions.

Hans-Peter Feldmann

Hans-Peter Feldmann is a passionate collector of images and stories, an original thinker and a conceptual artist. Born in 1941 in Germany, he lives and works in Düsseldorf. Since the sixties, he has been collecting, producing, and exhibiting photographs. His relationship to the art world has been eccentric. In 1980, he destroyed most of his work and went into early retirement, only to pick up, a decade later, more or less exactly where he left off. Feldmann's career, whose unique style recontextualizes everyday objects, cataloguing the commonplace and giving it new meanings, has had a major influence on two generations of artists.

Urs Fischer

Urs Fischer mines the potential of materials—from clay, steel, and paint to bread, dirt, and produce—to create works that disorient and bewilder. Through scale distortions, illusion, and the juxtaposition of common objects, his sculptures, paintings, photographs, and large-scale installations explore themes of perception and representation while maintaining a witty irreverence and mordant humour. Fischer began his artistic career studying photography at the Schule für Gestaltung in Zurich. He later lived in London and Los Angeles, and shared a studio with Rudolf Stingel in both Berlin and New York. Themes of absence and

presence, as well as the processes of art production, pervade his work. In *Stuhl mit* (1995–2001), bulbous, fabric-covered legs merge with a wooden chair, and in *Studies for chairs for individual seating positions* (1993), the absence of a human body is suggested by a sawdust and rubber mold draped over the furniture. Food is also a major element in Fischer's work. Rotting, melting, and crumbling, and placed in juxtaposition with permanent materials like metal, bricks, and mortar. *Rotten Foundation* (1998) comprises a brick structure built on a foundation of rotting produce; *Untitled (Bread House)* (2004–05), a Swiss chalet constructed entirely of loaves of bread, was left to be eaten by parakeets; and in the *Problem Paintings* (2011–), portraits mounted on aluminum panels are obscured by images of eggs, peppers, and kiwis, as well as twisted bolts and half-smoked cigarettes. In 2009 Fischer had his first large-scale solo presentation in an American museum, at New York's New Museum; the exhibition featured a series of immersive installations and hallucinatory environments including cityscapes and mirrored labyrinths. At the Venice Biennale in 2011, his wax copy of Giambologna's late-sixteenth-century sculpture *Rape of the Sabine Women* slowly melted, looming over another candle depicting an ordinary man wearing glasses and a sport coat. The candle works, which Fischer has produced since 2001, attest to his mastery of entropy, as well as his simultaneous incorporation and rejection of tradition. In 2013 for his exhibition *Yes* at the Geffen Contemporary at MOCA Los Angeles, 1,400 volunteers produced unfired clay sculptures in the weeks leading up to the exhibition.

Katharina Fritsch

Katharina Fritsch's sculpture often begins with an archetypal image, which she subverts with shifts in scale and color. *Madonnenfigur / Madonna* (1987) is based on a small statuette of the Virgin Mary that Fritsch enlarged to her own height and painted a vibrant yellow. Other sculptures depict life-size figures as different characters and types, all male, including a chef, a giant, and an art dealer. But Fritsch is perhaps best known for her uncanny animal sculptures. *Rattenkönig / Rat-King* (1991–93) is a circle of two dozen gigantic rats, each nearly ten feet tall, with their tails tied in a massive knot at the center. Art historian Jean-Pierre Criqui has said of Fritsch's animal sculptures, "The way the artist uses them, but also the situations in which she places them, gives them ambiguous powers at the intersection of several tendencies: humanity's ancestral fears and superstitions, as expressed, for example, in tales and legends; the intensities of totemic thought and of its images; and the uncanny and Freudian dream study." Typically each work is molded by hand, then cast in plaster, reworked, and then cast again in polyester. The polyester form is finished with a matte paint, which absorbs light, giving the sculpture's surface a disorienting immaterial quality. "My sculptures can never be totally grasped, like a picture that has something unresolved about it," Fritsch has explained. "They stay in your head like an enigma. That's how life seems to me and that's how I depict it."

Peter Fischli / David Weiss

For more than thirty years, Peter Fischli and David Weiss collaborated on a body of work that combines, rearranges, or otherwise manipulates the mundane into something new and unexpected. Executed in a variety of media, including unfired clay, carved and painted polyurethane, photography, and video, their work playfully ignores the distinction between art and everything else. The duo

is perhaps best known for their 1987 film *The Way Things Go*, in which a Rube Goldberg-like chain of events starring household objects and detritus unfolds in their studio, transforming these humble materials into something remarkable. In their first collaborative work, *Wurstserie* (Sausage Series, 1979), Fischli and Weiss transformed a bathroom shelf into a runway for fashionably attired sausages, and an unmade bed into an Alpine landscape. For *Polyurethane Objects*, begun in 1982, they used the same material Hollywood propmakers do to make meticulously carved and painted replicas of ordinary objects (a paint roller, a bottle of bleach, a few stray M&Ms, a cardboard box). *Visible World* (1986–2012) is a quasi-encyclopedic view of natural and built landscapes, from the commonplace to the extraordinary, made up of thousands of photographs made around the world by Fischli and Weiss over twenty-five years of travel. The work of Peter Fischli (b. 1952) and David Weiss (1946–2012) has been the subject of large-scale surveys at numerous museums across Europe and North America, most recently in 2016 at the Solomon R. Guggenheim Museum in New York and the Museo Jumex in Mexico City. Their work has been featured in Documenta, Skulptur Projekte Münster, and six Venice Biennales, where they represented Switzerland in 1995 and were awarded the Golden Lion in 2003 for their installation *Questions* (1981–2002). Peter Fischli lives and works in Zurich.

Mike Kelley

Mike Kelley is widely considered one of the most influential artists of our time. Originally from a suburb outside of Detroit, Kelley attended the University of Michigan, Ann Arbor, before moving to Southern California in 1976 to study at California Institute of the Arts from which he received an MFA in 1978. Kelley drew from a wide spectrum of high and low culture, and was known to scour flea markets for America's cast-offs and leftovers. Mining the banal objects of everyday life, Kelley elevated these materials to question and dismantle Western conceptions of contemporary art and culture. Starting out in the late 1970s, Kelley became known for performance and installation based works; he came to prominence in the 1980s with a series of sculptures composed of common craft materials and stuffed animals. His work later widened in scope and physical scale, exemplified by 'Educational Complex' (1995), the 'Kandors' series (1999 – 2011), 'Extracurricular Activity Projective Reconstruction' series (2000 – 2011), and the posthumously completed public work 'Mobile Homestead' (2006 – 2013). These projects invoked a vast range of media and forms, illustrating the artist's versatility and underscored a number of Kelley's recurrent themes, such as repressed memory, sexuality, adolescence, class, and Americana. Throughout his career, Kelley also worked on curatorial projects, collaborated with many artists and musicians, and produced a formidable body of critical and creative writing.

Isa Genzken

Isa Genzken has long been considered one of Germany's most important and influential contemporary artists. Born in Bad Oldesloe, Germany, Genzken studied at the renowned Kunstakademie Düsseldorf whose faculty at the time included Joseph Beuys, Bernd and Hilla Becher, Benjamin H.D. Buchloh and Gerhard Richter. Since the 1970s, Genzken's diverse practice has encompassed sculpture, photography, found-object installation, film, drawing and painting. Her work borrows from the aesthetics of Minimalism, punk culture and assemblage art to confront the conditions of human experience in contemporary society and the uneasy social climate of capitalism. Genzken is best known for her sculptures, gaining attention for her minimalist oriented Hyperbolos and Ellipsoids in the

late 70s, and architecturally-inflected works such as her recent epoxy resin windows and skyscraper Columns from the 90s. Genzken's practice is incredibly wide-ranging, but her work remains dedicated to challenging the viewer's self-awareness by means of physically altering their perceptions, bringing bodies together in spaces and integrating elements of a mixed media into sculpture. Inspired by the stark severity of modernist architecture and the chaotic energy of the city, Genzken's work is continuously looking around itself, translating into three-dimensional form the way that art, architecture, design and media affects the experience of urban life, and the divides between public and private. There is an intuitive and consistent manner to Genzken's work, not only in dramatising aspects of space and scale for the audience, but in creating new dialogues and contact with surfaces of material. The socio-political content is evident and central to her work. In 2017, Genzken was awarded the prestigious Goslarer Kaiserring (or Emperor's Ring) by the city of Goslar, Germany.

Arthur Jafa

Arthur Jafa (b. 1960, Tupelo, Mississippi) is an artist, filmmaker and cinematographer. Across three decades, Jafa has developed a dynamic practice comprising films, artefacts and happenings that refer to and question the universal and specific articulations of Black being. Underscoring the many facets of Jafa's practice is a recurring question: how can visual media, such as objects, static and moving images, transmit the equivalent "power, beauty and alienation" embedded within forms of Black music in US culture?

Jafa's films have garnered acclaim at the Los Angeles, New York and Black Star Film Festivals and his artwork is represented in celebrated collections worldwide including The Metropolitan Museum of Art, The Museum of Modern Art, The Tate, The San Francisco Museum of Modern Art, The Studio Museum in Harlem, The High Museum Atlanta, The Dallas Museum of Art, The Museum of Contemporary Art in Chicago, Stedelijk, LUMA Foundation, The Perez Art Museum Miami, Los Angeles Museum of Contemporary Art, The Hirshhorn Museum and Sculpture Garden; and the Smithsonian American Art Museum, among others.

Jafa has recent and forthcoming solo exhibitions of his work at the Pérez Art Museum Miami; the Berkeley Art Museum and Pacific Film Archives; Galerie Rudolfinum, Prague; Moderna Museet, Stockholm; and the Louisiana Museum of Art, Denmark. In 2019, he received the Golden Lion for the Best Participant of the 58th Venice Biennale "May You Live in Interesting Times."

Paul McCarthy

Paul McCarthy is widely considered to be one of the most influential and groundbreaking contemporary American artists. Born in 1945, and raised in Salt Lake City, Utah, he first established a multi-faceted artistic practice, which sought to break the limitations of painting by using unorthodox materials such as bodily fluids and food. He has since become known for visceral, often hauntingly humorous work in a variety of mediums—from performance, photography, film and video, to sculpture, drawing and painting.

During the 1990s, he extended his practice into installations and stand-alone sculptural figures, utilizing a range of materials such as fiberglass, silicone, animatronics and inflatable vinyl. Playing on popular illusions and cultural myths, fantasy and reality collide in a delirious yet poignant exploration of the sub-conscious, in works that simultaneously challenge the viewer's phenomenological expectations.

Whether absent or present, the human figure has been a constant in his work, either through the artist's own performances or the array of characters he creates to mix high and low culture, and provoke an analysis of our fundamental beliefs. These playfully oversized characters and objects critique the worlds from which they are drawn: Hollywood, politics, philosophy, science, art, literature, and television. McCarthy's work, thus, locates the traumas lurking behind the stage set of the American Dream and identifies their counterparts in the art historical canon.

McCarthy earned a BFA in painting from the San Francisco Art Institute in 1969, and an MFA in multimedia, film and art from USC in 1973. For 18 years, he taught performance, video, installation, and art history in the New Genres Department at UCLA, where he influenced future generations of west coast artists and he has exhibited extensively worldwide. McCarthy's work comprises collaborations with artist-friends such as Mike Kelley and Jason Rhoades, as well as his son Damon McCarthy.

Michelangelo Pistoletto

Michelangelo Pistoletto (b. 1933, Biella, Italy) is widely recognised as one of the most influential contemporary artists of his generation and a leading proponent of the Arte Povera movement. Since the 1960s his work has followed two profoundly linked paths, a body of conceptual sculpture grounded in the tenets of Arte Povera and an ongoing series of Mirror Paintings, comprising figurative, graphic or sculptural images applied to the surface of polished stainless steel. Representing his dual interest in conceptualism and figurative representation, together these bodies of work have earned Pistoletto enduring international recognition. Alongside this practice, Pistoletto is the founder of the Cittadellarte in Biella, an interdisciplinary laboratory that promotes the use of art to foster social change. Its primary mission is centred upon The Third Paradise, conceived in 2003 as the promise of a future realm in which nature and society will coexist in harmony. The mirrored surface is instrumental to Pistoletto's practice. The reflective plane of his paintings draws the viewer and their environment into the work, altering the fiction of the painted image as a frozen moment. An ardent advocate of the performative in art, Pistoletto's work emphasises interactivity, spontaneity, the multiplicity of imaginative worlds, and an active relationship between artwork and spectator. The mirror creates a gateway for the viewer into the virtual space of the work, creating a portal between art and life. 'The true protagonist', he wrote of his mirror paintings in 1966, 'was the relationship of instantaneousness that was created between the spectator, his own reflection, and the painted figure, in an ever-present movement that concentrated the past and the figure in itself to such an extent as to cause one to call their very existence into doubt: it was the dimension of time itself'.

Rirkrit Tiravanija

Since the 1990s, Rirkrit Tiravanija (b. 1961, Buenos Aires, Argentina) has aligned his artistic production with an ethic of social engagement, often inviting viewers to inhabit and activate his work. Solo exhibitions include the ICA London (permanent installation), Hirschhorn Museum and Sculpture Garden, Smithsonian, Washington D.C. (2019), the National Gallery of Singapore (2018); 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 (2005), as well as the Museum Boijmans Van Beuningen in Rotterdam (2004). Tiravanija's work has been recognized with numerous awards and grants including the 2010 Absolut Art Award, the 2004 Hugo Boss Prize awarded by the Guggenheim Museum, and the 2003 Smithsonian American Art Museum's Lucelia Artist Award. Tiravanija lives and works in New York, Berlin, and Chiang Mai. Tiravanija is on the faculty of 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 in Bangkok.

Franz West

From abstract and interactive sculpture to furniture and collage, Franz West's work possesses a character that is at once lighthearted and deeply philosophical. Belonging to a generation of artists exposed to the Actionist and Performance Art of the 1960s and 70s, West instinctively rejected the idea of a passive relationship between artwork and viewer. Opposed to the existential intensity requisite to his performative forebears (such as Actionism), he produced work that was vigorous and imposing yet unbounded and buoyant.

In 1973, he began creating compact, portable, mixed media sculptures called *Passstücke (Adaptives)*. These "ergonomically inclined" objects were actualized as artworks only when touched, held, worn, carried, or otherwise physically or cognitively engaged. Transposing the concepts engendered by these formative works, he explored sculpture increasingly through the framework of the ongoing dialogue between viewers and objects, while probing the internal aesthetic relations between sculpture and painting. Manipulating everyday materials and imagery in order to examine art's relation to social experience, West revolutionized the interplay of concealment and exposure, action and reaction, both in and outside the gallery.

Public collections including Centre Georges Pompidou, Paris; Tate, London; Albertina, Vienna; Museum of Contemporary Art, Los Angeles; Walker Art Center, Minneapolis; Philadelphia Museum of Art; Hirshhorn Museum and Sculpture Garden, Washington, DC; and Museum of Modern Art, New York. He was awarded the Golden Lion for Lifetime Achievement at the 54th Biennale di Venezia in 2011.

Christopher Wool

The core element of Christopher Wool's (b. 1955) work is the process of painting itself, which he explores since his early years by reducing form and colour, experimenting with different painting and more specifically on reproduction techniques: using silkscreen or pattern rollers, layering and erasing, covering certain motives with paint, then adding other layers on top. The range of techniques Wool has used over the years makes reference to processes and gestures that have marked contemporary art history. His complex work encourages the viewer to reflect on the physical qualities of paint, reproduction and to be aware of painting procedures and the essential elements of the medium: form, line and colour.

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The Living Archives Programme

The concept of Living Archives embodies, in my eyes, the desire to open up a space that would be accessible to all, modular and experimental, by emphasising, beyond the traditional forms of knowledge, the current notions of feeling and experience.

With the Living Archives, we aspire to make a contribution to the tradition of archives by incorporating in a more organic and open dimension, in close collaboration with the artists, thinkers and actors of these collections.

In an age where everything is accelerating, our ambition is to slow down the process of historicisation, to make the transition from one era to another more intelligible, and to offer a dynamic reflection in relation to the most recent past. With this approach, which transforms History into an organic material in constant search of interpretation, we hope to facilitate a better understanding of the world in which we live.

In line with this perspective, our first exhibition, *The Hidden Side of the Archive*, explores the intimate side of the archive where biography, marked by the intensity of events, activates and triggers the process of memory creation.

This exhibition is also a reflection of my life and my sensibility as a collector because a collection is not just an accumulation of objects. Over the years, I have had the privilege of rubbing shoulders with artists and thinkers who shaped their time. This exhibition presents the work of Nan Goldin, whom I met in Arles during the Rencontres Internationales de la Photographie in 1986, where she showed *The Ballad of Sexual Dependency* for the first time, and whose *The Cookie Mueller Portfolio* I subsequently acquired from the collection of Marion Lambert, a friend who left us too soon. An outstanding collector, she had presented her collection inside the ancient theatre of Arles in 1997. I would also like to take this opportunity to thank Olivier Renaud-Clément, who made possible the acquisition of an important group of photographs by Diane Arbus, including the legendary *A box of ten photographs*, shown here.

Together with Matthieu Humery, we organised the first exhibition dedicated to the archives of Annie Leibovitz in 2017 in the Grande Halle, under the title: *Annie Leibovitz, The Early Years: 1970-1983. Archive Project #1*. We pursue the exploration of her archive with a more intimate segment from *A Photographer's Life, 1990-2005*.

I never met Derek Jarman, whose work was supported by LUMA in 2008 on the occasion of two exhibitions that took place in partner institutions, the Serpentine Gallery and the Kunsthalle Zürich, both curated by Isaac Julien. Derek Jarman's *Super 8* films were then acquired by LUMA and restored with James Mackay. LUMA also supports *Prospect Cottage*, the hut and its iconic garden, where the artist lived in Dungeness.

My unshakeable friendship with the two founders of *Parkett* magazine goes back to the very beginning of the publication, whose issues I have collected in their entirety ever since. Bice Curiger introduced me to Sigmar Polke, an artist whose collaborations with the magazine have remained a legend, during his 1991 retrospective at the Hirshhorn Museum in Washington. We decided together to

highlight in this presentation, their successive artistic and intellectual collaborations. The documents related to the preparation of these editions, as well as the personal archives of the editors, are now an integral part of LUMA's Living Archives. Finally, my meeting, in the pouring rain, and my wanderings with Hans-Ulrich Obrist date back to dOCUMENTA(8) in Kassel in 1987, and our relationship has only intensified ever since. As a member of the Core Group, Hans-Ulrich Obrist took part between 2010 and 2018 in a collective work of reflection on the creation of the Parc des Ateliers and on the manifestation (definition) of LUMA in Arles. He is currently its co-artistic director alongside Tom Eccles. In addition, we are showing a chronology of LUMA projects since its creation in 2004 with a special focus on our project in Arles, and working models of The Tower, made by Frank Gehry and David Nam in the Gehry Partners offices on Beatrice Street in Los Angeles between 2009 and 2010, which bear witness to the genesis and the work between our teams around the LUMA project at the Parc des Ateliers in Arles.

The Hidden Side of the Archive is ultimately mine, in many respects.

Maja Hoffmann,
LUMA Arles Executive Director

The Hidden Side of the Archive

Often compared to sanctuaries, to those places that are protected and that protect the events of time, archives bring an undeniable comfort of mind with their rational classifications and rigorous arrangements. The restitution of the past requires the greatest acuity in order to consolidate this edifice that we call *History*. However, it is often necessary to belong to the restricted circles of historians, specialists, or researchers to access these hidden treasures. The Living Archives of LUMA Arles have been designed around a central block around which units are dedicated to a varied and open panel of artistic actors. Flexible and mobile, they give rise to temporary exhibitions in which the archives are thought out, gathered, and staged by their depositors or in a manner that is as close as possible to theirs.

At times, an archive that permanently enters into a repository, perennially captures this reverse shot that is the life itself. It can preserve, beyond its historical character, a trace that is still alive, like a radioactive particle travelling across time. It is thus possible for it to carry within itself the key to a well-kept mystery and to illuminate events with a new and definitive meaning. In other cases, the archive can be thought and staged by the artists themselves, in a manner that praises the art of revelation as much as it praises poetry. Thus, the process of archiving deserves special attention when the artists, conscious of the persistence of their messages, add to their gesture an aspect that is both powerful and ghostly.

Testamentary wager, battle against finitude, testimony *in extremis*, rearrangement of time and other time-related equations are all at the heart of *The Hidden Side of the Archive*, which invites us to put aside our habits of analytical reflection and instead embrace a perception that is both emotional and empathic. The challenge here is no longer to define or to demonstrate, but to feel. The archive is then, beyond a memory, a mirror that is held up towards us.

In the wake of the 2017 exhibition *Annie Leibovitz, The Early Years: 1970 - 1983, Archive Project #1*, the first exhibition of the Living Archives, *The Hidden Side of the Archive* offers an intimate and immersive dive into the works of Nan Goldin, Diane Arbus, Annie Leibovitz and Derek Jarman, a video artist who succumbed to AIDS in the early 90s. Alongside these artists, the contemporary avant-garde magazine *Parkett* unveils its special relationship with the eclectic artist Sigmar Polke. With this new type of exhibition, the intention is to revitalise the archive and to give it a special reach in which time, the objective ally of the archive, imbues contents that are often tragic with the soothing softness of a murmur, of a confession.

In parallel, LUMA is honoured to host the personal and obsessive archives of Hans-Ulrich Obrist in the context of an inspiring and moving presentation dedicated to Édouard Glissant.

Matthieu Humery,
Exhibition Curator

Diane Arbus

Diane Arbus is one of the most original and influential photographers of the twentieth century. She studied photography with Berenice Abbott, Alexey Brodovitch, and Lisette Model and had her first published photographs appear in *Esquire* in 1960. In 1963 and 1966 she was awarded John Simon Guggenheim Fellowships and was one of three photographers whose work was the focus of *New Documents*, John Szarkowski's landmark exhibition at The Museum of Modern Art in 1967. Arbus's depictions of couples, children, female impersonators, nudists, New York City pedestrians, suburban families, circus performers, and celebrities, among others, span the breadth of the postwar American social sphere and constitute a diverse and singularly compelling portrait of humanity. A year after her death, her work was selected for inclusion in the Venice Biennale, the first time any photographer had been so honored.

Arbus's photographs can be found in the collections of numerous institutions around the world, including Art Gallery of Ontario, Canada; Art Institute of Chicago; Bibliotheque Nationale, Paris; Fotomuseum, Winterthur; J. Paul Getty Museum, Los Angeles; Metropolitan Museum of Art, New York; Moderna Museet, Stockholm; Museum of Contemporary Art, Los Angeles; Museum of Fine Arts, Boston; The Museum of Modern Art, New York; Musée National d'Art Moderne, Centre Pompidou, Paris; National Museum of Modern Art, Tokyo; National Gallery of Art, Washington, DC; San Francisco Museum of Modern Art; Smithsonian American Art Museum, Washington, DC; Stedelijk Museum, Amsterdam; Tate Gallery, London; and the Whitney Museum of American Art, New York.

Simon Fisher Turner

Simon Fisher Turner is a composer and musician noted for his film soundtrack work which started in collaboration with Derek Jarman, scoring many of his films, including *Caravaggio (1986)*; *Last of England (1987)*; *The Garden, 1990* and Jarman's final work *Blue (1993)*. *Caravaggio (1986)* as well the score for restorations of three silent films, *Un Chant D'Amour, dir Jean Genet (1950)*, *The Great White Silence, dir Herbert Ponting (1924)* and *The Epic of Everest, dir. Captain John Noel (1924)*. He received the Ivor Novello Award for the soundtrack to *The Epic of Everest*. As well as composing for films, he has performed

extensively and released many albums the most recent of which is *A Quiet Corner in Time* a collaboration with the artist and author Edmund de Waal.

Édouard Glissant

Novelist, poet and essayist Édouard Glissant (1928-2011) is one of the great writers of the 20th and 21st centuries. As a young man in Martinique, Glissant was fascinated by the surrealist movement and, together with his friends from the Franc Jeu (a literary and political group), campaigned for the revolutionary ideas of colonial liberation. He left Martinique for metropolitan France in 1946 where he studied philosophy at the Sorbonne and ethnography at the Musée de l'Homme. He then published his first poetry collections (*Un Champ d'îles* in 1953) and his novel *La Lézarde* [translated into English by Frances Frenaye under the title *The Ripening*, published by G. Brazeller, New York.], which received the Prix Renaudot in 1958. In 1965, Glissant returned to Martinique. In 1967, he created the Institut Martiniquais d'Études (IME), a private educational institution which aims to provide young Antilleans with an education that reflects the reality of their History and geography. In 1971, he founded the journal *Acoma* (published by Maspero), a critical research journal on Antillean societies, which already heralded one of his major essays in this field at that time, *Le Discours antillais* (1981) [translated by J. Michael Dash in Édouard Glissant, *Caribbean discourse: selected essays*, University of Press of Virginia, Charlottesville, 1989]. Through his essays, novels and poetic texts, which are interwoven, he gradually introduced the notion of *Tout-Monde* [the Whole-world], the title of the 1995 novel, followed by the essay *Traité du Tout-Monde* in 1997 [translated by Celia Britton, *Treatise of the Whole-world*, Liverpool University Press, 2020]. From 1980 to 1988, Glissant was Editor-in-chief of the *UNESCO Courier*, developing its editions in 36 languages, distributed in more than 150 countries. In 1988, Glissant moved to the United States and became Professor in the Department of French and Francophone Studies at the Louisiana State University (LSU). In 1993, he was actively involved in the founding of the International Parliament of Writers, an international institution aimed at establishing solidarity with persecuted writers and intellectuals. In 2006, Glissant created the Institut du Tout-Monde, with the support of the Conseil Régional d'Ile de France, the Ministère de l'Outre-Mer, and the Maison de l'Amérique Latine.

In 2009, Glissant published his last essay, *Philosophie de la Relation*, subtitled *Poésie en étendue*, and as his final work in 2010, *La terre, le feu, l'eau et les vents – Une anthologie de la poésie du Tout-monde*.

Nan Goldin

Nan Goldin was born in Washington D.C. in 1953. She lives and works in New York City. One of the most important and influential artists of her generation, Goldin has revolutionized the art of photography through her frank and deeply personal portraiture. Over the last 45 years, Goldin has created some of the most indelible images of the 20th and 21st centuries. Since the late 1970s her work has explored notions of gender and definitions of normality. By documenting her life and the lives of the friends who surround her, Goldin gives a voice and visibility to her communities. In 2017 Goldin formed the activist group P.A.I.N. (Prescription Addiction Intervention Now) which stages protests aimed at US pharmaceutical drug companies.

Goldin's work has been shown recently at the Tate Modern, London (2019); the Château de Versailles, France (2018); Château d'Hardelot, Condette, France (2018); the Irish Museum of Modern Art, Dublin (2017); the Museum of Modern Art, New York (2016); Nederlands Fotomuseum, Rotterdam, Netherlands (2010); Louvre Museum, Paris, France (2010); and a major traveling mid-career survey

which began at the Whitney Museum of American Art, New York in 1996 and travelled to Kunstmuseum Wolfsburg, Germany; Stedelijk Museum, Amsterdam, The Netherlands; Fotomuseum Winterthur, Winterthur, Switzerland; Kunsthalle Wien, Vienna, Austria; and the National Museum, Prague, Czech Republic. She has been the recipient of many awards including the Ruth Baumgarte Award, Sprengel Museum, Hannover, Germany (2019); the Centenary Medal, London (2018); the Hasselblad Award, Gothenburg, Sweden (2007); the Commandeur des Arts et des Lettres, France (2006); and the DAAD, Artists in Residence Program, Berlin (1991).

Derek Jarman

Derek Jarman (1942-1994) was an English artist, film maker, stage designer, diarist, author and gardener. He was educated at the King's College London and at the Slade School of Art. In 1967 Jarman exhibited his paintings in *Young Contemporaries*, Tate Gallery, London; the Lisson Gallery, London and Fifth Biennale des Jeunes Artistes, Musée d'Art Moderne, Paris.

Jarman worked as a set designer on *Jazz Calendar*, The Royal Ballet, London (1968); *Don Giovanni*, ENO, London Coliseum (1968) Ken Russell's feature film *The Devils* (1971) and *Savage Messiah* (1972); *The Rake's Progress*, Maggio Musicale, Firenze (1982) among others.

In the early 70s Jarman began an extensive series of film works made Super 8mm followed by his first full-length feature film *Sebastiane* in 1975. He then went on to make a further ten feature films including *Jubilee* (1978); *Angelic Conversation* (1985); *Caravaggio* (1986); *The Garden* (1990) and *Edward II* (1991). His final film *Blue* was first shown at the Biennale Arte, Venice in 1993.

Selected solo exhibitions: Sarah Bradley's Gallery, London (1978); Edward Toteh Gallery, London (1982); ICA, London (1984); Richard Salmon Ltd., London (1987); Whitworth Art Gallery, Manchester (1994); X Initiative: Phase I, New York (2009); Derek Jarman Super 8, Julia Stoschek, Dusseldorf (2010).

Jarman also wrote several books, including the autobiographical *Dancing Ledge* (1984) and two volumes of memoirs, *Modern Nature* (1992) and *At Your Own Risk* (1992). *Derek Jarman's Garden*, which documents the creation of his extraordinary garden at Dungeness, was published in 1995.

Annie Leibovitz

Annie Leibovitz began her career as a photojournalist for *Rolling Stone* in 1970, while she was still a student at the San Francisco Art Institute. Her pictures have appeared regularly on magazine covers ever since. Leibovitz's large and distinguished body of work encompasses some of the most well-known portraits of our time.

Leibovitz's first major assignment was for a cover story on John Lennon. She became *Rolling Stone's* chief photographer in 1973, and by the time she left the magazine, ten years later, she had shot one hundred and forty-two covers and published photo essays on scores of stories, including her memorable accounts of the resignation of Richard Nixon and of the 1975 Rolling Stones tour.

In 1983, when she joined the staff of the revived *Vanity Fair*, she was established as the foremost rock music photographer and an astute documentarian of the social landscape. At *Vanity Fair*, and later at *Vogue*, she developed a large body of work—portraits of actors, directors, writers, musicians, athletes, and political and business figures, as well as fashion photographs—that expanded her collective portrait of contemporary life. In addition to her editorial work,

she has created several influential advertising campaigns, including her award-winning portraits for American Express and Gap. She has also collaborated with many arts organizations. Leibovitz has a special interest in dance and, in 1990, she documented the creation of the White Oak Dance Project with Mikhail Baryshnikov and Mark Morris.

Exhibitions of Leibovitz's work have appeared at museums and galleries all over the world, including the National Portrait Gallery and the Corcoran Gallery of Art in Washington, D.C.; the International Center of Photography in New York; the Brooklyn Museum; the Stedelijk Museum in Amsterdam; the Maison Européenne de la Photographie in Paris; the National Portrait Gallery in London; the State Hermitage Museum in St. Petersburg, Russia; and the Pushkin State Museum of Fine Arts in Moscow.

Parkett Magazine

Jacqueline Burckhardt is co-founder and editor of Parkett. She is a conservator, art historian, critic and curator specialized in site-specific art.

Bice Curiger is co-founder and editor-in-chief of Parkett and was curator at the Kunsthaus Zürich for 20 years. In 2011, she was responsible for the 54th Venice Biennale. She is Directrice artistique de la Fondation Vincent van Gogh Arles.

Sigmar Polke (b. 1941, Oels, Silesia—d. 2010, Cologne, Germany) is one of the most influential painters of the postwar era. He founded the movement “Kapitalistischer Realismus” (“Capitalist realism”) with Gerhard Richter and Konrad Fischer, a reaction to “Socialist Realism”, the art doctrine from the Soviet Union. Sigmar Polke experimentally renewed painting, photography, and printmaking. By emphasizing the material aspect of the media, he set free their own life. A constant in his painting is the halftone dot of offset printing, which he meticulously reproduces by hand, while at the same time pouring varnish, pigments and chemicals onto the image carrier. And behind humor and postmodern openness hides erudition. His work was presented as solo exhibitions in major venues internationally, including Musée d'Art Moderne Paris, Tate Modern London, MoMA New York, MCA Chicago, Carré d'Art Nîmes, Museum Ludwig Cologne and Palazzo Grassi Venice. He participated in three dOCUMENTA in Kassel and several Venice Biennale.

Dieter von Graffenried is publisher of Parkett (from 1984-1993 jointly with Walter Keller). He is an advisor in art and publishing and has recently completed Parkett's digitization.

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Timeline LUMA

The initial concept for this exhibition is based on the idea that the future is constructed by fragments of the past. In this sense, this gallery demonstrates the history of productions of LUMA in the last fifteen years. Taking the Parc des Ateliers as the largest scale project and production of LUMA, a timeline of images and texts reveals the numerous projects LUMA had spearheaded during the same period of construction in the park. With a global outview and perspective, LUMA continued to support and produce visionary artistic project around the world. This history is revealed and connected to the history of the Parc des Ateliers. The Parc des Ateliers has its own unique trajectory and went through many transformations to arrive to the final result. Many of the key moments are represented in this gallery through a selection of models by Gehry Partners, demonstrating the behind-the-scenes work that has taken place, and the many ideas that were injected into the project from its conception to its completion.

The Clock **Installation by Christian Marclay**

Marclay's *The Clock* is a study in the perception and notion of time and an exploration of the cinematic and the medium of film. It is a 24-hour study that reveals the numeric footprint of measuring temporality through filmic sequences, deconstructing and reconstructing the sense of reality through a network of diverse but interrelated moving images. The work emerged as a unique marker in the pre-digital era of moving images and cinema, and presented the experience of time and temporality touching upon concepts such as the relation of reality and fiction. *The Clock* is a 24-hour video montage of film clips, all of which contain a time stamp. As the images scroll across the screen, they indicate the time, perfectly synchronised with the time zone of the place of projection. The work is meant to be experienced in 24-hour cycles.

Christian Marclay

Christian Marclay is well known for his work in a wide range of media, including sculpture, video, photography, collage, performance, and music. Born in San Rafael, California, and raised in Geneva, Switzerland, Marclay studied at the Ecole Supérieure d'Art Visuel in Geneva, the Massachusetts College of Art in Boston and Cooper Union in New York. For more than 30 years, has been exploring the connections between the visual and the audible, creating works in which these two distinct sensibilities enrich and challenge each other. Marclay's work has been exhibited in museums and galleries internationally including solo exhibitions at the Whitney Museum of American Art, New York (2010), Leeum, Samsung Museum of Art, Seoul (2010), Garage Center for Contemporary Culture, Moscow (2011), Barbican Art Gallery, London (2005), MAMCO, Geneva (2008), SFMoMA, San Francisco (2002), Museum of Contemporary Art, Chicago (2001), Kunsthaus, Zurich (1997), Musée d'art et d'histoire, Geneva (1995), among others.

Four Nocturnes

John Akomfrah

Three-screen video installation *Four Nocturnes* forms the third part of a trilogy of films including *Vertigo Sea* (2015) and *Purple* (2017) that explore the complex intertwined relationship between humanity's destruction of the natural world and our destruction of ourselves. Using Africa's declining elephant populations as its narrative spine, *Four Nocturnes* is presented as a set of impressionist meditations on time, light and nature. The film questions mortality, loss, fragmented identity, mythology, and memory through poetic visuals that survey the landscape of African cultural heritage.

John Akomfrah

John Akomfrah is a hugely respected artist and filmmaker, whose works are characterised by their investigations into memory, post-colonialism, temporality and aesthetics and often explores the experiences of migrant diasporas globally. Akomfrah was a founding member of the influential Black Audio Film Collective, which started in London in 1982 alongside the artists David Lawson and Lina Gopaul, who he still collaborates with today. Their first film, *Handsworth Songs* (1986) explored the events surrounding the 1985 riots in Birmingham and London through a charged combination of archive footage, still photos and newsreel. The film won several international prizes and established a multi-layered visual style that has become a recognisable motif of Akomfrah's practice. Other works include the three-screen installation *The Unfinished Conversation* (2012), a moving portrait of the cultural theorist Stuart Hall's life and work; *Peripeteia* (2012), an imagined drama visualising the lives of individuals included in two 16th century portraits by Albrecht Dürer and *Mnemosyne* (2010) which exposes the experience of migrants in the UK, questioning the notion of Britain as a promised land by revealing the realities of economic hardship and casual racism. In 2019, on the occasion of his participation at the first Ghana Pavilion at the 58th Venice Biennale, John Akomfrah presented *Four Nocturnes* (2019), a three-channel piece that reflects on the complex intertwined relationship between humanity's destruction of the natural world and our destruction of ourselves.

If and Only If **A film by Anri Sala**

If and Only If (2018) based on Igor Stravinsky's *Elegy for Solo Viola*, charts the course of a journey, which becomes an integral part of its musical composition. A snail, gradually travels the full length of a viola bow, innocuously moving across it, but minutely disrupting the exquisite balance on which the maestro's playing instinctively relies. This traversing emulates a concealed dialogue between two voices that is subtly implied at the heart of the composition.

Though the work is performed as a monologue, it is in this allusion to dialogue in the form of the sound of two strings, that Sala renders Stravinsky's *Elegy* as a tactile interaction between the renowned violist Gérard Caussé and a garden snail. The snail, its location and pace imposing itself on the performance, causes the viola player to simultaneously make adjustments for and thus compose with this evolving situation. The standard duration of *Elegy* is thus subverted through the interaction between the musician and the snail, revised to almost double its usual time. When the snail slows down, hesitating to move forward, Gérard Caussé adapts the *Elegy* to encourage the snail to carry on.

The music becomes an organic composition and a mutual effort, created by the performance of the violist and action of the snail, resulting in a soundtrack to the snail's 'epic voyage.'

Composed as a two-voices polyphony, this piece—of about 5 minutes—is shorter than the total duration of the film, which is 9 minutes and 47 seconds. Thus, while the musician found himself constrained to adapt his performance to cope with the presence of the gastropod, the artist was in turn forced to adapt the music itself to keep pace with the rhythm of the movement and not to risk interrupting it until the ascent was complete; at times separating the two voices of the piece to lengthen its duration. One of the principal consequences is that the music is not illustrating or accompanying an action but is actually the consequence of the action played out in the film; which is also presented in cinemascope format, with the effect of accentuating the fictional appearance of an event that is, however, very real.

Anri Sala

Anri Sala was born in 1974 in Tirana, Albania. He lives and works in Berlin. Since the 1990's, Anri Sala has been working in a range of media including video, photography, installation, and more recently drawings and sculptures. His work explores the boundaries between image and sound in order to generate carefully assembled time-based moments which overlap one another. Through a new form of language, his work opens to multiple perspectives and interpretations, bringing together the past, present and future. According prominence to light, sound and space design, Anri Sala's work is often presented in immersive spaces, thus stimulating our senses and creating a link between the body and the architecture. Anri Sala has been awarded a number of prizes during his career, such as the The Vincent Award, Den Haag in 2014, and the Biennale di Venezia (Young Artist Prize) in 2001, among others.

Endodrome **Artwork installation by Dominique Gonzalez-Foerster**

Endodrome is the first virtual reality artwork by pioneering artist Dominique Gonzalez-Foerster. It continues Gonzalez-Foerster's exploration of notions of space, alternative states of consciousness, and interiority. Presented in a staged environment, *Endodrome* can be experienced by up to three people at once, with its theatrical setting suggesting the experience of a seance, incorporating sound, light, and projections of the visions that viewers experience via the VR headsets. It is an eight-minute experience, which begins by immersing viewers in a hypnotic, monochrome environment, before moving into an abstract visual space, in which bright colour fields shift in response to the gaze and breath. The artwork draws on the artist's experience of sound-induced cognitive trance with musician and author Corine Sombrun, who collaborated with the artist to create an accompanying soundscape.

**Dominique
Gonzalez-Foerster**

Dominique Gonzalez-Foerster was born 1965 in Strasbourg, France. She studied at École des Beaux-Arts, Grenoble, L'École du Magasin, Centre National d'Art Contemporain de Grenoble and Institut des hautes études en arts plastiques, Paris. The artist lives and works in Paris. She participated in the Venice Biennale in 1990, 1993, 1999, 2003, 2009, and 2019.

Gonzalez-Foerster participated in dOCUMENTA(11) in 2002. In 2008, she created TH.2058 as part of The Unilever Series in the Turbine Hall at Tate Modern, London. The artist received the prestigious Marcel Duchamp Award in 2002. Since 1990, Dominique Gonzalez-Foerster has been exploring the different modalities of sensory and cognitive relationship between bodies and spaces, real or fictitious, up to the point of questioning the distance between organic life and work. Metabolizing literary and cinematographic, architectural and musical, scientific and pop references, Dominique Gonzalez-Foerster creates "chambres" and "interiors", "gardens", "attractions" and "planets", with respect to the multiple meanings that these terms take on in the works of Virginia Woolf or Nathaniel Hawthorne, the Brontë sisters or Thomas Pynchon, Joanna Russ or Philip K. Dick. This investigation of spaces extends to a questioning of the implicit neutrality of practices and exhibition spaces. Her "mises en espace", "anticipations" and "apparitions" seek to invade the sensory domain of the viewers in order to operate intentional changes in their memory and imagination. Haunted by history and future, Gonzalez-Foerster's works become containers where the artist incubates a form of subjectivity that does not yet exist.

This Element **Performative installation by Tino Sehgal**

A performative installation taking place every hour by members of staff who sing a tune created by Tino Sehgal for The Tower. Invigilators and gallery attendants participate in the tune, while inviting members of the audience to take part in the performance as well. The tune is conceived as semi-pop, semi-meditative chorus, a kind of opening up of the chakras of the building, as it has been described by Sehgal.

Tino Sehgal

Tino Sehgal was born 1976 in London, United Kingdom. He studied political economy and dance in Berlin and Essen. The artist lives and works in Berlin. In 2013, Tino Sehgal was awarded the Golden Lion at the 55th Venice Biennale, as well as representing Germany in the 51st Venice Biennale in 2005. He participated in dOCUMENTA(13) in 2012. In 2016 the Kunstmuseum Stuttgart foundation awarded Tino Sehgal the Hans Molfenter Prize. In 2013 he was also nominated for the Turner Prize and in 2006 for the Hugo Boss Prize at the Guggenheim Museum New York.

Architectures of The Parc des Ateliers

The architecture of the Parc des Ateliers was for a long time represented by buildings from the French industrial heritage, designed first and foremost to be robust and functional. Over time, these buildings more or less stood up to the different epochs and only became degraded once they were no longer occupied, at the beginning of the 1980s. At that time, they began to be used as storage places or were used in a temporary way to house various events, but they did not benefit from the kind of maintenance that would have ensured they resisted bad weather conditions and wear and tear.

There are several types of architectures visible in the Parc des Ateliers, often reflecting the era in which they were designed and built. The Tower imagined by Frank Gehry is emblematic of this. Designed and conceived between 2009 and 2013, it is a reflection of the methods of construction, of the technological developments, of the situation regarding the environmental regulations and the multiple layers of codes and regulations at work in society. These all vary as time passes, and also from one country to another, which does nothing to simplify matters. Architectural creation thus ends up being extremely constrained. The Parc des Ateliers therefore represents 160 years in the evolution of the history of architecture. The Tower is its most visible element, but as we inaugurate this most iconic of buildings, there are other projects under way whose renovation are more organic, integrating new approach and new thinking, such as, for example, Le Magasin Électrique.

Through the ages

Ancient period: End of 1st century BC: construction of the Roman Theatre of Arles. First traces of the Alyscamps necropolis.

80-90 AD: building of the Arles Amphitheatre.
Beginning of 4th century AD: construction of the baths of Constantine.

6th century: founding of the Saint-Césaire enclosure.

948: founding of the Montmajour abbey.

12th century: construction of Saint-Trophime cloister and cathedral.

1842: the deputy and writer Alphonse de Lamartine supports the routing of the Paris-Lyon-Marseille railway line via Arles in the National Assembly. A first development phase for the site of the Arlesian railway workshops is then commenced (1845-1856).

Construction includes a workshop for the manufacture and repair of machinery, a carriage workshop, a wagon workshop and a machinery warehouse.

“(...) It is the city of Arles, a city admirably placed by nature, or rather for which nature has, so to speak, made its place (...)” —Alphonse de Lamartine to the French National Assembly on 30 April 1842

1848: the Avignon-Marseille section is inaugurated in Arles. This marks a period of economic boom for the city. The workshops become the city’s main employers, employing up to 1,800 people in 1920.

1868: Creation of the Réattu Museum (Musée des beaux-arts d’Arles). The place owes its destiny to Jacques Réattu, an Arles painter (1760–1833) who made it his home, his studio, and his laboratory. It was the first museum of fine arts to open its doors to photography in the 1960s, thanks to the initiative of Lucien Clergue and Jean-Maurice Rouquette, who co-founded the Rencontres de la Photographie with Michel Tournier in 1969. The museum houses some of the works of Jacques Réattu, a collection of drawings by Picasso, and is devoted to architecture.

1888–1889: Vincent van Gogh moves to Arles, where he roams its landscapes and discovers a light that nourishes his inspiration. Paul Gauguin joins him a few months before van Gogh begins to experience health problems, which leads to him leaving the region in May 1890.

1896: founding of the Museon Arlaten by Occitan writer Frédéric Mistral.

1904: Nobel Prize in Literature awarded to Frédéric Mistral for his work *Mirèio* (*Mireille*).

1937: France’s various railway companies merge to become the SNCF. Technological progress gradually replaces the steam train, and with it the Ateliers d’Arles that specialised in its construction.

1954: founding of the biological research institute for the conservation of Mediterranean wetlands (Tour du Valat) by Luc Hoffmann.

1961: Creation of the WWF (World Wide Fund for Nature). Luc Hoffmann, one of its founding members, became its vice-president.

1969: creation of the Rencontres Internationales de la Photographie festival by Michel Tournier, Jean-Maurice Rouquette and Lucien Clergue.

1978: founding of Actes Sud publishing house by Hubert Nyssen.

1981: founding of the Ecole Nationale Supérieure de la Photographie (National School of Photography).

Despite several modernisation phases, the Parc des Ateliers undergoes progressive de-industrialisation and closes its doors in 1984, following a long decline in its activity. Abandoned, this wasteland in the centre of the city is gradually invaded by vegetation. Its buildings deteriorate and are sporadically used for storage, photography exhibitions or concerts.

1989: opening of the Médiathèque d'Arles (Arles media library).

1995: opening of the Departmental Museum of Ancient Arles.

From the mid-1990s, the Provence-Alpes-Côte-d'Azur region considers a number of rehabilitation projects to revitalise the site. The huge Grande Halle building is renovated and inaugurated in 2007.

2002: Maja Hoffmann, patron of the Rencontres d'Arles, and François Hébel, then director of the photography festival, create the Prix Découverte (Discovery Prize) in order to broaden the festival's outreach and support emerging photographers.

2004: creation of the LUMA Foundation to support and produce experimental projects led by artists and cultural institutions.

2006: release of *Sketches of Frank Gehry*, a documentary film directed by Sydney Pollack about the architect's work, produced by Maja Hoffmann.

2006: the City of Arles approves the creation of the ZAC des Ateliers for the development and equipment of the former SNCF workshops (17 July 2006)

2007: Inauguration of La Grande Halle, renovated by par Moatti & Rivière Architects.

2007: the City and the AREA PACA sign the concession agreement of the ZAC des Ateliers to implement the development operation (12 June 2007)

With Frank Gehry, Maja Hoffmann starts reflecting on the way art centres, creative spaces and exhibition spaces have developed in the world. She brings together a core group of curators, artists, architects and thinkers: Hans Ulrich Obrist, Philippe Parreno, Beatrix Ruf, Liam Gillick and Tom Eccles. Together, they are working to create a new cultural centre for the 21st century.

2008: the LUMA Foundation co-signs with the City of Arles, the Provence-Alpes-Côte d'Azur region and the Rencontres d'Arles an agreement for the development of the Parc des Ateliers project.

2009: *The LUMA Foundation. Un laboratoire d'idées et de projets* exhibition, a model of cultural utopia for the Parc des Ateliers in the making. Organized with Gehry Partners in collaboration with the Rencontres d'Arles.

2010: in order to support Arles's emergent cultural vitality, the Ministry of Culture announces that the National School of Photography will be granted a new building in the Parc des Ateliers.

Maja Hoffmann invites landscape architect Bas Smets to work on the landscaping project at the Parc des Ateliers, as well as architect Annabelle Selldorf for the renovation of the site's buildings.

In association with the Rencontres d'Arles, the LUMA Foundation begins an experimental phase of artistic programming in Arles, with events taking place at the Parc des Ateliers as well as other places around the city: its arenas, Alyscamps necropolis and Place de la République (Republic Square).

2010: *How Soon Is Now?*—a study of contemporary photography and a series of symposia organized by LUMA Core Group as part of the Rencontres de la photographie d'Arles.

2011: Symposium with CCS Bard entitled “The Human Snapshot.”

2012: *To the Moon via the Beach* - a group exhibition in the Arles Roman Amphitheater.

2013: *Neue Welt*, an exhibition by Wolfgang Tillmans, presented as part of the partner program of the Rencontres d'Arles.

Conference with CCS Bard entitled “The Flood of Rights”

5 April 2014: following several years of research for the project, construction officially begins with a ceremony organised for the laying of the first stone of LUMA Arles. *The Solaris Chronicles*, an exhibition of models of Frank Gehry's landmark projects, was launched on that occasion.

Maja Hoffmann wants the site to remain accessible to the public during the construction of The Tower (designed by Frank Gehry) and the rehabilitation of existing buildings. The Parc des Ateliers thus plays host to an artistic and cultural programme prefiguring its future activities as well as events linked to the Rencontres d'Arles.

From 2014 onwards, Les Forges building is renovated. Made available to the Rencontres d'Arles festival, the space allows for museum-quality exhibitions, and co-productions with various international institutions and collections.

2015: Opening of *Imponderable*, an exhibition by Tony Oursler, commissioned and organized by the LUMA Foundation for the Parc des Ateliers, as part of the Rencontres d'Arles.

Launch of Offprint, a project to support independent and experimental publishers in the fields of art, architecture, design, human sciences, and visual culture.

LUMA Arles also launched its educational program, and developed projects with the city's schools throughout the year.

2016: Creation of Atelier LUMA, a think tank, production workshop, and learning network that designs new and sustainable ways of using the region's natural and cultural resources.

La Mécanique Générale building is completed with a contemporary extension. It was also open to the public immediately with the presentation of *Systematically Open? New Forms for Contemporary Image Production*, an exhibition designed and developed by the Core Group–*Colored Sculpture*, an installation by Jordan Wolfson–and *More Sweetly Play the Dance*, by William Kentdrige.

Symposium with CCS Bard entitled “How Institutions Think.”

Launch of the LUMA Arles artistic residency program with Benjamin Millepied's dance company for 3 years.

Spring 2017: Creation of LUMA Days, in order to share the production and research work carried out by Atelier LUMA, in collaboration with IdeasCity and the New Museum in New York.

Summer 2017: The LUMA Foundation marked the 10th anniversary of the renovation of La Grande Halle with a comprehensive interdisciplinary program. It launched its Living Archives programme with an exhibition dedicated to Annie Leibovitz. Also on view were *Visible World*, an installation by the artists Fischli/Weiss, and Arthur Jafa's *Love is the Message, the Message is Death*. LUMA also organized a symposium with CCS Bard entitled “Curating after the Global. Roadmaps for the Present.”

Alongside its exhibition program and other activities, LUMA Arles presented for the first time a prototype of the park created by Bas Smets. A reception area, a restaurant (Le Réfectoire), a bookshop, an information and ticketing area were also created.

Fall 2017: As part of its partner program, the LUMA Foundation, in collaboration with Galerie Patrick Seguin, in Paris, presented the *Jean Prouvé. Architect for Better Days* exhibition. Bringing together twelve prefabricated structures created between 1939 and 1969, that exhibition showed the largest number of Prouvé's demountable building systems ever assembled in one place.

Spring 2018: opening of La Formation building, dedicated to the performing arts. It welcomes dance company L.A. Dance Project for its third year in residence at LUMA Arles.

At the same time, LUMA Arles organized LUMA Days #2, a forum for art and ideas entitled “Hospitality. In Search of a Common Path.”

Summer 2018: Presentation of the retrospective celebrating visual artists Gilbert & George's 50 years of collaboration, in co-production with Moderna Museet, Stockholm–as well as an installation by Rirkrit Tiravanija, *DO WE DREAM UNDER THE SAME SKY*–a video projection by Arthur Jafa, *APEX*–Pipilotti Rist's audio-visual installation, *Pixel Forest*–Amar Kanwar's video work, *Such a Morning*–and *A story with Vincent*, a photographic exhibition by Lily Gavin.

Fall 2018: Presentation of *Picture Industry. A Provisional History of the Technical Image*, an exhibition curated by Walead Beshty. Construction work begins on the public park designed by Bas Smets.

Beginning of the construction work on the public park designed by Bas Smets.

Spring 2019: LUMA Arles opened its summer season with LUMA Days #3 – A Declaration of Interdependence. On that occasion, the LUMA Foundation presented its guest program, *A School of Schools. Design as Learning*, an exhibition curated by Jan Boelen, artistic director and founder of the Atelier LUMA program. An immersive video by artist Rachel Rose, *Enclosure*—a co-production of LUMA and Park Avenue Armory, New York—was presented in a preview showing.

Summer 2019: Alongside Rachel Rose’s video installation, LUMA Arles presented a piece by Emily Mast with choreographer Zack Winokur commissioned by the LUMA Foundation and L.A. Dance Project. The Parc des Ateliers hosted a performance by dancer Dimitri Chamblas entitled *Slow Show* which brought together a group of volunteer and amateur dancers.

For the 50th anniversary of the festival, LUMA Arles and Les Rencontres d’Arles co-organized an exhibition based on Martin Parr’s collection of photo books, acquired by the Tate thanks to the support of LUMA Arles.

September 2019: Driven by a shared concern for ecological issues, LUMA Arles and the WE LOVE GREEN Festival held LE SON DU PARC, an evening of concerts at the Parc des Ateliers.

Winter 2019: First iteration of the LUMA Eco Days: Building a Common Agenda Around Waste and Energy, a new initiative to bring together local and international experts on environmental issues.

Spring 2020: LUMA Arles launched the season with LUMA Days #4 – In Transit: A Geography of Change. The event gathered virtual guests for a series of interviews around the issues of transition, the crisis of imagination, new geography, and responsibility.

June 2020: First opening of Le Médico-Social building, which hosted an exhibition entitled *It’s Urgent!* with over 120 artists, curated by Hans Ulrich Obrist. On view, alongside *It’s Urgent!* were two video installations: *Der Lauf der Dinge (Le Cours des choses)* by Fischli/Weiss and *Untitled* by Peter Fischli.

The new Le Réfectoire opened its doors, after being completely redesigned by Martino Gamper’s London studio using materials developed by Atelier LUMA.

December 2020: LUMA Eco Days #2—Building with Nature. Through two series of conferences—the Algae Summit and New Practices in Building—the event aimed to promote the exchange ideas in order to bring out realistic, provocative or speculative scenarios and question the global approach to sustainable development.

26 June 2021: Full opening of the LUMA Arles creative campus.

The Tower

The Tower, a 15.000 sq arts resource center is the centrepiece of LUMA Arles. It will house research and archive facilities, workshop and seminar rooms, and exhibition spaces.

The central organizing element of the new building is a circular glass drum; its shape relates to the Roman Arena in Arles. Like the Arena, the scale and clear geometry of the drum reflects the ancient Roman planning influences that set the foundation of Arles. The Romans used civic buildings to organize the densely situated buildings around it. The drum is both transparent and porous, with walls that open to the surrounding industrial buildings turning it into the central hub of the campus. The building grows out of the centre of the drum and is oriented towards the historic centre of Arles.

The skyline of Arles is populated with towers built from the ancient times to the Middle Ages up to the present. The new building will help establish LUMA Arles as a significant site among the other landmarks of the city. The image of The Tower takes its inspiration from the limestone peaks of the Alpilles—the mountain range that rises from the Rhone Valley northeast of Arles. Upon the horizon of the region, the geological formations are a strong natural feature—the jutting peaks stand in stark contrast to the plain of the valley from which they emerge. The impressive forms and textures of the jagged cliffs helped to establish a formal and contextual ambition for the new building.

The Alpilles have played a significant role in the cultural memory of the region and abroad. They figure prominently in Van Gogh's paintings from the time he spent in Arles in which he depicted the mountains with visible, segmented strokes emphasizing the dynamism and texture of the terrain. The manner in which Van Gogh rendered the Alpilles influenced the development of the exterior cladding of The Tower. The design of the building seeks to capture the movement of discrete elements across a surface.

This manner of breaking down the surface to visible modules became an important theme in the surface development of the building as it reinforced the idea of a “painterly building.” The building changes in appearance as one moves around it, as each of the panels reflects light differently. Over the course of the day the building will take on the colours and hues of the surrounding context and sky, adding the impression of movement across the facades. Further reflection on the local architecture of Arles reinforces this concept; best exemplified in the masonry construction of the Roman and Romanesque architecture in the city, such as the limestone panels of the Amphitheatre, the Thermal Baths of Constantine, and the stone roof panels of the cloister of the Church Saint-Trophime. The texture and weight of these stone buildings serve as both reference and point of departure for the design of the new building. Rendered in Stainless steel, the building panels simultaneously reference the tradition of masonry construction of the region and the industrial heritage of its immediate site.

Key fact and figures:

- Gross area: 15.831 sq
- Height: 56 m; 11 levels

Frank Gehry

Frank O. Gehry is one of the most influential architects working today, with far-ranging experience in cultural and educational buildings. His groundbreaking work includes notable cultural projects such as the New World Symphony Concert Hall in Miami, Florida; the Fisher Center for the Performing Arts at Bard College in Annandale-on-Hudson, New York; Signature Theatre, New York City; the Guggenheim Museum, Bilbao; the Jay Pritzker Pavilion and BP Bridge in Millennium Park, Chicago; and the Walt Disney Concert Hall in Los Angeles.

He has also completed design work on the Foundation Louis Vuitton Museum in Paris, France (opened 2014) and on the Guggenheim Abu Dhabi (in development), in addition to designing the masterplan for LUMA Arles and the centrepiece of its campus—The Tower. His notable education buildings include the Loyola University Law School, the Yale Psychiatric Institute, the Weatherhead School of Management at Case Western Reserve University, The Stata Center at MIT, and the Lewis Library at Princeton University.

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Applications for materials developed by Atelier LUMA in The Tower

Founded in 2016, Atelier LUMA is a design and research lab, a production workshop, and a network of multidisciplinary experts. Led by Artistic Director Jan Boelen, Atelier LUMA was launched as an integral part of the LUMA Arles initiative. The project, described by Boelen as an “undisciplined laboratory,” builds on the local resources, materials, know-how and talent in Arles and the Camargue region to drive innovation across disciplines and through material outputs. “At Atelier LUMA,” says Boelen, “we develop biomaterials to be used as building blocks for new societal models, and our aim is systemic change.”

Algae: Tiles and textiles

Research into potential uses of local micro- and macro-algae species is one of the earliest investigations started by Atelier LUMA. These living micro organisms are sourced from the Camargue region and harvested directly at the Atelier. They are used in myriad ways and generate diverse outputs, from various kinds of bioplastics to colour dyes for textiles. For The Tower, Atelier LUMA has produced 30,000 algae and tinctorial plants-based bioplastic tiles for the interior design of The Tower in twenty different colours, using injection molding and complying with industry and security standards. The Tower also features a variety of textile wall claddings woven with algae bioplastic yarn, and various algae dyes are used in fabrics throughout the building.

The initial explorations into this abundant regional resource involved mixing algae with biopolymers to produce a fully bio-sourced material that can replace non-biodegradable fossil fuel-based plastics. As it continued, the research explored the potential of these bioplastics for use in 3D printing and injection molding processes. Further investigations have explored photographic processes, textiles, and silkscreen ink, among other applications, and are grouped together at Atelier LUMA under the umbrella of the Algae Platform. Together, they are contributing to mapping the region’s algae in natural, urban and industrial landscapes, and showcase the diversity of materials and applications that can be created with this resource, thanks to the individual properties of each algae species.

Invasive species: Tables, textile dyes, woven elements

Atelier LUMA’s research into invasive and exotic plants in the Camargue region has allowed it to map their diversity locally, shedding light on their properties and the potential to create innovative and sustainable objects. Following this mapping, research continues to explore the potential of these plants for creating fibers, pigments, dyes, waxes, resins, wood, and natural glue, elements that can then be used in textile and composite materials. In The Tower, invasive species are used in textile dyes, in tabletop components in the Artek tables installed throughout The Tower, in woven lampshades in Le Réfectoire restaurant, and they feature in Rirkrit Tiravanija’s sunflower tapestry *Untitled (Le bonheur n’est pas drôle toujours)*.

“Invasive species” is a general term for plants, typically exotic, which colonize

and harm the native biodiversity of the ecosystems in which they settle. Found in abundance in unpopulated areas, city outskirts, human cultures, wilderness areas and natural parks, they impact the local area's transformation and are subject to regular removal. In the Camargue, they are a constant presence and represent a large amount of the available biomass, which is why they captured the attention of Atelier LUMA. The untapped richness of this wild flora is immense.

Sunflower: Acoustic panels

Sunflowers are commonly farmed to produce oil, seeds and biofuel. After the oil is pressed, part of the crop can be used as animal feed, but most of it goes to waste. This agro-waste can be a valuable resource for producing new bio-materials. Atelier LUMA has worked in past years to establish a local production chain, working with both agricultural sunflower waste and sunflower oil waste. Using techniques such as high compression, transferring, extrusion and injection molding, Atelier LUMA has produced a striking variety of sunflower-based boards used as acoustic panels cladding the walls of The Tower.

Drawing on the scientific expertise of regional partners, this line of research uses sunflower waste—the stalk's foamy structure, the strong fibre of the bark and the flower's dark brown proteins—to create new applications and prototypes that can be embedded in sustainable production systems. In the realm of bioplastics, a vast number of applications are possible, from tiny bolts to large insulation panels, bio-boards, and electronic casings.

Merino wool: Woven, knit and dyed textiles

Although the properties and qualities of Arlesian Merino wool are unrivalled, this material has lost value over the years, and is today considered a sub-product of the local sheep breeding industry. Atelier LUMA has been exploring the potential of these natural fibers, working to give them new value through different textile techniques, such as spinning, weaving, and knitting, and also through combining wool with other materials. For The Tower, the Merino wool applications developed by Atelier LUMA include woven panels combining wool with algae bioplastic yarn and upholstery fabric combining wool and paper yarn, and form the basis for Rirkrit Tiravanija's sunflower tapestry *Untitled (Le bonheur n'est pas drôle toujours)*. Additionally, wool is used in felt benches and sunshades in Le Réfectoire restaurant renovation project.

Atelier LUMA's initial research has shown that for this raw material, the industry and textile techniques already exist and are well-organized. Nevertheless, the research shows a great potential for new applications of this raw material in textiles and objects. Next steps in this line of investigation will include deeper historical research into the local area, further insight into the colours of the region and how they can be used with this natural fiber, and how its applications can continue to overlap with the other areas of research at Atelier LUMA.

Salt: Wall panels and concrete cladding

Salt is a staple of the Arlesian landscape and a core element of the local ecosystem. Its abundance makes it an important export product, but also offers opportunities to rethink the traditional ways of using it. Atelier LUMA has developed applications for salt in design and architecture, exploring the material properties of salt using techniques such as 3D printing, pressing, and crystallization. The results of these explorations have led to uses for salt elements in unexpected and unusual contexts. In The Tower, salt is used in the walls, both in crystallized wall panels and, in combination with concrete, in cladding with evocative black-and-white textures that spans ceilings and corridors.

One of the first investigations begun by Atelier LUMA, the research into salt is reflective of the Atelier's overall approach: it actively explores the issues involving salt in the Camargue region, and brings together designers, scientists and local experts who discuss the challenges ahead and explore possible solutions. The results of their work with salt have evolved into a cabinet of curiosities of sorts, and a starting point for future conversations.

Couleurs d'Arles: Integrating the colors of the region in a transversal approach

Since its founding, Atelier LUMA has explored the important role of colour in the Arles area, as a creator and shaper of forms, atmospheres, and landscapes. In collaboration with local color experts, this line of research dives deep into local pigments and hues, and seeks to define new boundaries, uses and meanings for local colours. Colour is an unmistakable symbol of identity, and a powerful cultural, economic, and political force in cities and landscapes. Using the richness of the Arles and Camargue palettes, this project harvests the region's colours and explores their impact on present and future perceptions of the local area.

The first round of collaborative reflection about the region's colours resulted in successfully incorporating pigments into Atelier LUMA's bio-laminates. Since 2018, the experiments with colour have continued to multiply: research into algae has explored the use of algae pigments to colour bioplastics; textile investigations use these pigments, while also developing dyes made from local plant species. Additionally, projects exploring clay have looked into the potential of the region's ochres and have incorporated, for example, green mineral pigments into panels made from sunflower plants.

Jan Boelen

Jan Boelen (b. 1967, Genk, Belgium) is the artistic director of Atelier LUMA in Arles, France. In 2001 he founded Z33 House for Contemporary Art in Hasselt, Belgium, and headed the Master department of Social Design at Design Academy Eindhoven in the Netherlands. Boelen currently acts as rector of the Karlsruhe University of Arts and Design (HfG) in Germany and was curator of the 4th Istanbul Design Biennial in Turkey in 2018. He serves on various boards and committees.

The architectural project

Le Médico-Social Hôtel du Parc

Near the historic gate on Avenue Victor Hugo stands Le Médico-Social. This building, which was set up in the Parc des Ateliers at the end of the 19th century, took on its social dimension in the 1950s with the development of various spaces and services for the site's staff and the local population. Under the direction of a social worker, the centre offered domestic training courses (sewing, cooking), corrective gymnastics exercises, and consultations for children provided by a specialist physician. A medical room with an X-ray machine was permanently run by a nurse. There were also a library and rooms reserved for staff companies. At the time, this building was a meeting point between the city and the workshops.

Le Médico-Social was the last building to be renovated by Selldorf Architects. The façade and the roof were completely refurbished. The original interior staircase was retained.

Le Médico-Social was revealed to the public in the summer of 2020, while it was still in the intermediate phase of construction. The "It's Urgent!" exhibition, designed by Hans Ulrich Obrist, was held inside the building.

Key facts and figures:

- Surface area: 1.016 sq
- 2021: opening of the Hôtel du Parc

Le Réfectoire

Le Réfectoire, a building located to the north-west of the Parc des Ateliers and adjacent to the historic gateway to Avenue Victor Hugo, was the railway site's canteen, which was open to staff at lunchtime and in the evening.

Renovated in 2020 by Selldorf Architects, this historic hospital centre has been redesigned to accommodate one of the restaurants in the Parc des Ateliers. The former workers' canteen has returned to its original function and, since June 2020, has been home to Le Réfectoire, LUMA Arles' friendly restaurant, offering traditional and generous food prepared with fresh seasonal produce.

Tutti Frutti: Showcasing the embodied potential of Atelier LUMA

Over the course of a five-month residency, designer Martino Gamper worked with Atelier LUMA and local craftspeople and resources to completely refurbish Le Réfectoire restaurant in the Parc des Ateliers. The resulting range of furniture and materials was developed in-house at Atelier LUMA or with local collaborators. Each object is enriched by the local context, from the use of the local resources to the know-how used for production, and from local research collaborations to local development of the materials.

In a limited space, the Tutti Frutti project showcases the embodied potential of Atelier LUMA's approach. The long benches are filled with rice straw and covered with Merino wool upholstery dyed with the red and orange colours of the *garance de Provence* plant. Wrought iron chairs feature seats made of discarded olive bioplastic extrusions. Bio-laminate panels feature discarded mussel shells, and shading fabrics are dyed with Provence indigo. The smaller elements also feature local materials, with ceiling lamps and paper-threaded mosquito nets woven with fibers made from invasive species.

Martino Gamper

Martino Gamper (b. 1971, Merano, Italy) lives and works in London. Starting as an apprentice with a furniture maker in Merano, Gamper went on to study sculpture under Michelangelo Pistoletto at the Academy of Fine Arts, Vienna. He completed a Masters in 2000 from the Royal College of Art, London, where he studied under Ron Arad. Working across design and art venues, Martino Gamper engages in a variety of projects from exhibition design, interior design, one-off commissions and the design of mass-produced products for the cutting edge of the international furniture industry. Gamper was the recipient of the Moroso Award for Contemporary Art in 2011, and the Brit Insurance Designs of the Year, Furniture Award in 2008 for his project 'A 100 Chairs in 100 days'.

The architectural project

Les Forges Cour des Forges

Built in the 1870s and fire-damaged in 1986, this building, which was renovated by Annabelle Selldorf, houses exhibition spaces, whose modular scale on two floors forges a direct relationship with the artwork. The current Les Forges building was built on the site of the Parc des Ateliers in the 1870s, after the destruction of older forges that were located where La Grande Halle now stands. Les Forges workshop contained cranes mounted on pivots and jibs that allowed hot parts to be transported quickly between furnaces, forges, and steam hammers. The parts were then transported to the fitting department, sometimes called turning department, which took care of the machining and finishing with the help of machine tools. Les Forges building was modernized between 1935 and 1939 with the installation of compressed air power hammers.

When the Parc des Ateliers closed, in 1984, Les Forges building was used as a storage area by the Ducros and Moltonel companies. Its roof was partially destroyed in a fire in 1986, after which the building was abandoned for several years.

Les Forges were renovated in 2014 by Annabelle Selldorf as part of the transformation of the Parc des Ateliers undertaken by LUMA Arles. The building is divided into a 2,930 square metres of interior space and an exterior courtyard of 1,415 square metres.

Today, Les Forges houses exhibition spaces, whose modular scale on two floors forges a direct relationship with the artwork. Shows from the Rencontres Internationales de la Photographie have been held there, as well as the exhibition entitled “Picture Industry. A Provisional History of the Technical Image 1844–2018” in 2018–2019. The remaining interior of the building houses a centralized biodiesel-fueled cogeneration system that contributes to the site’s energy production. The exterior courtyard, located at the western end of the structure, within the original building, is a multi-purpose space that includes a café and a collective space for conferences and concerts. The L.A. Dance Project Company presented choreographer Benjamin Millepied’s *I fall, I flow, I melt* in 2019, and artist Rirkrit Tiravanija installed his work, *DO WE DREAM UNDER THE SAME SKY*, there, in 2018.

Key facts and figures

- Total area: 4.343 sq
- Exhibition space 1st floor: 718 sq
- Exhibition space 2nd floor: 845 sq
- Cour des Forges: 1.415 sq
- Opening: 2014

La Formation

Renovated in 2018 by Annabelle Selldorf, this former SNCF staff training centre is now dedicated to artists' residencies and live performance. Built in the 19th century, this building was the staff training centre. It also housed the design offices where engineers, draughtsmen, and workshop managers worked.

Inspired by its original use, La Formation was redesigned as an artists' residence. The individual working and living spaces for the artists consist of bedrooms and a living area. A large shared living room and a kitchen were created on the ground floor of the building. On the third floor, there is now a multi-purpose room designed, among other things, for rehearsals of live performances. It hosted Benjamin Millepied's L.A. Dance Project company, from 2016 to 2019, as well as choreographer Nacera Belaza and dancer Cecilia Bengolea in 2020.

While the building's limestone and natural stucco façade was restored to its original state, the interior of La Formation was transformed by Selldorf Architects to meet the needs of the LUMA Arles programme. The addition of two floors to the original two-story structure considerably increased the surface area. Accordion-style glass doors on the south façade now connect the living room to the surrounding landscape. A central steel staircase provides access to the artists' shared living spaces, which are furnished with innovative materials created by Atelier LUMA. The pre-existing terrazzo staircase has been preserved and now provides direct entrance to the third floor, in order to guarantee public access to the dance program while respecting the privacy of the living spaces. On the third floor, the original solid spruce trusses have been rebuilt and completed with a new floor.

Key facts and figures:

- Total area: 1.530 sq
- Opening: May 2018

The architectural project

La Mécanique Générale

Built at the same time as the Parc des Ateliers, the building, formerly called an assembly workshop, was transformed in the 1940s and became La Mécanique Générale. This large workshop with modern machine tools was described as large, well-lit, and heated in winter by warm-air blowers. At the time, La Mécanique Générale comprised a repair centre for machine tools and equipment, as well as a workshop for repairing electric winding motors. The usual mechanical work was mostly done there.

Cut open following a fire in 1986, La Mécanique Générale was the second building renovated by Selldorf Architects. The structure required an almost total redesign to be transformed into an exhibition space. Since the idea was to create a flexible space while preserving the heart and soul of the place, some elements of its original industrial architecture have been kept, such as the steel columns and consoles, as well as the concrete floors. To facilitate the exhibition of monumental works, a modern extension offers a height of 20 metres without columns. The black concrete façade and zinc roof of the extension contrast with the renovated stucco façade and the new tiled roof of the historic structure.

Opened to the public in 2016, the building of La Mécanique Générale has a total area of 4520 sq, including 2928 sq dedicated to exhibitions, performances or representations. The space hosted, among others, the performances of Benjamin Millepied's L.A. Dance Project company, in 2016, and the major retrospective "Gilbert & George. The Great Exhibition (1971–2016)," in 2018.

A part of the space is currently dedicated to Atelier LUMA.

Key facts and figures:

- Total area: 4.518 sq
- Exhibition space area: 2.928 sq
- Workshop and office space: 1.254 sq (918 sq + 336 sq mezzanine)
- Opening: 2016

Annabelle Selldorf

"During my first visit to the LUMA Arles site I understood immediately the power of the site and its 19th century buildings for the proposed program.

The 11-ha site with its complex of buildings from when it served as a railway manufacturing factory, was lowered significantly relative to the Avenue Victor Hugo leading to it from the historic centre of Arles. It made perfect sense thus to propose a new type of cultural centre here, on one hand using the old manufacturing structures for all kinds of different uses—exhibition, workshops,

research etc. and on the other hand anchoring the site with The Tower by Frank Gehry. The site thus becomes a park where discovery is possible. Given the ambitious and creative programming of LUMA, we knew first and foremost that the spaces had to be flexible to accommodate works of various scale and mediums. The existing railroad sheds with their tall ceilings and linear structure had great potential for being re-used in different ways. We began by assessing the state of the existing buildings to evaluate what aspects could be restored or renovated, and which required a new intervention. An earlier fire had damaged much of the roof area of both La Forges and La Mécanique Générale buildings so we have proposed a new flat cast tile that is a subtle nod to the original roman clay tiles. The interior exposed steel columns, brackets and trusses have all been preserved and restored. Skylights have been added and up to date gallery lighting installed. To capture the magnificent quality of light in Southern France is vital and we knew it needed to be modulated and controlled so as to enhance the experience of being in the refurbished buildings. Significant attention has been paid to making the buildings sustainable by utilizing practical strategies including natural ventilation and a radiant heating and cooling system. Careful attention to the choice of simple materials allows the spaces to remain intact and quietly authentic. With every space in the complex, we seek to create a balance allowing the 19th century industrial vocabulary to coexist simply with contemporary purpose, all the while creating well-proportioned spaces with controllable natural light and clear circulation.”

Annabelle Selldorf,
Principal Selldorf Architects

Selldorf Architects

Selldorf Architects is a 70-person architectural design practice founded by Annabelle Selldorf in New York City in 1988. The firm creates public and private spaces that manifest a clear and modern sensibility to enduring impact. Since its inception, the firm’s guiding principles have been deeply rooted in humanism. At every scale and for every condition, Selldorf Architects designs for the individual experience. As a result, its work is brought to life—and made complete—by those who use it.

Selldorf Architect’s clients include cultural and educational institutions such as the Frick Collection, the Museum of Contemporary Art San Diego, the Clark Art Institute, Brown University, New York University and Neue Galerie New York. In addition, the firm has created numerous galleries for David Zwirner, Hauser & Wirth, and Gladstone Gallery among others, and designed exhibitions for the Whitney Museum, Gagosian Gallery, Frieze Masters and the Venice Art Biennale.

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La Grande Halle

Built between 1888 and 1894, this 5,000-square-metres building is a former ironworks in which steam locomotives were built and repaired. This activity requires powerful means of handling, such as the lifting of locomotive boilers, which explains the building volume (120 m long, 40 m wide, 17.5 m high) and its equipment with bridge cranes. It is an architecture based on utilitarian principles that give priority to technical and economic requirements over aesthetic research. This building is the largest still standing on the site of the former SNCF workshops.

The renovation of this building was commissioned by the Region of Provence-Alpes-Côte d'Azur. Architects Moatti & Rivière won the architectural competition launched in 2005 and undertook the ambitious rehabilitation of that industrial cathedral with the aim of turning it into a cultural centre linked to new technologies in the fields of multimedia creation, digital image, and the virtual. The ironworks of the western façade refers to the railroad past of the site. The transformation of the building, which was completed in 2007, included the replacement of the façade with a glass wall covered with a 52-ton steel sheet panel, in a nod to the railway network and history of iron workers. A giant screen of about 3,000 square metres made up of 130,000 three-coloured light spots was also installed on one side of the roof.

La Grande Halle is now one of the historic buildings of the Parc des Ateliers operated by LUMA Arles. For several years now, this unconditioned, covered hall has been hosting LUMA Arles' exhibitions and cultural events in its central nave. Among other exhibitions, visitors have discovered *Jean Prouvé. Architect for Better Days*, in 2017–18; *Annie Leibovitz Archive Project #1. The Early Years*, in 2017; and Rachel Rose's *Enclosure* installation, in 2019.

More than 2,000 square metres of solar panels were installed on the southern part of the roof and produce part of the energy needed to run the site.

Key fact and figures:

- Construction: entre 1888 et 1894
- Total area: 5.000 sq
- Height: 17.5 m
- Length: 120 m
- Width: 40 m
- Renovation: in 2007 by Moatti-Rivière Architects, at the initiative of PACA region

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**Agence Moatti
& Rivière**

The Moatti-Rivière Agency began with an encounter between Alain Moatti, an architect and designer since 1985, and Henri Rivière (1965-2010), architect and designer and 1990 graduate of the Camondos School. With similar training and the same artistic sensibility, Alain Moatti and Henri Rivière shared the same taste for the “apparent”. In 2001, following parallel paths, they decided to become associates: imagination, emotion, an intensification of the program, the history of place, are all behind the projects, which are grounded in reality, to which they give a face. The Moatti-Rivière Agency is known for its ability to intervene in places full of history and symbolic value, respecting their identity and, at the same time, giving them a contemporary face and a new life.

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The architectural project

Le Magasin Électrique Towards Atelier LUMA 2.0

The project for this building was launched in 2020 with an approach to architecture that differs from those of the site's other buildings, reflecting the evolution of this practice and complementing the Parc des Ateliers's architectural collection. This approach is in line with Atelier LUMA's research program that was launched in 2016 and is the next step to a significant leap forward into its development. The Atelier's explorations will come together in a larger-scale laboratory, a new building in the Parc des Ateliers called Magasin Électrique. The building is currently being renovated with a regenerative approach developed by Assemble Studio and BC Architects. This approach is regenerative in economic, social, and material terms. It is developed collaboratively with local stakeholders and local know-how, and involves training local communities to use this new approach to construction.

All of Atelier LUMA's explorations into materials will find a home in Magasin Électrique, which will also host another important aspect of the Atelier's work: learning and knowledge sharing, with the aim of creating new networks and new ways of working together. Magasin Électrique's construction draws on processes found in nature involving collaboration, adaptation, and interdependence, in order to create a building within a building that can host Atelier LUMA's future activities.

The landscaped park

LUMA Arles is set within a public park, designed by landscape architect Bas Smets. He has developed a landscape project for the eleven-hectare site, working in close collaboration with the LUMA Arles Core Group as well as architects Frank Gehry and Annabelle Selldorf.

Smets' project aimed at transforming the Parc des Ateliers, a former 19th century industrial rail repair yard, into a lush public park. The site used to be made up of a vast concrete platform devoid of any vegetation, resulting in desert-like climatic conditions. Inspired by the unique landscapes that surround Arles—the Camargue, the Crau, and the Alpilles—Smets has studied the different logics and strategies that the vegetation there follows to bring life back to the site. Fertile soil was added on top of the sterile concrete, transforming the flat horizontal site into a new topography, as if it had been sculpted by the North-Westerly mistral winter winds. Over time, these strong winds would have created a dune-like landscape, characterized by a gentle upwind and steep downwind slope. This asymmetry provides shade during the summer months, while offering protection from the harsh winds during the winter ones. Trees, shrubs, grasses and groundcovers were introduced, creating a new landscape on the site. More than five hundred new trees of different sizes and species were planted throughout the Parc des Ateliers. These trees are from indigenous species of the Mediterranean region—including Silver Lindens (*Tilia tomentosa*), Cork Oaks (*Quercus suber*), Montpellier Maples (*Acer monspessulanum*), and Atlas Cedars (*Cedrus atlantica*).

The growth of the vegetation is made possible by a sustainable water circulation system. The water used is drawn from the adjacent Canal de Craponne, a bypass between the rivers Durance and Rhône that was built in the 16th century for agricultural purposes. A central pond serves both as a water reservoir for irrigation and a cooling device for the hot summer days. The large pond, together with the new topography and its vegetation will produce a micro-climate, transforming the concrete desert into a public park.

Key facts and figures:

- Total surface area of the park: 33,800 sq
- Surface area of the lawn: 5,200 sq
- Pound surface area: 2,500 sq
- More than 1,100 trees and shrubs
- More than 80,000 pot plants
- More than 140 different species
- Construction: 2019-2021
- Highest point: 3.30 m above sea level
- Lowest point: 1.40 m below sea level

Bas Smets

Bas Smets has a background in landscape architecture, civil engineering and architecture. He founded his firm in Brussels in 2007 and has since completed projects in more than 12 countries with his team of twenty architects and landscape architects. Starting from a precise reading of the existing land, his projects reveal a landscape, visible yet unseen. These projects vary in scale from territorial visions to infrastructural landscapes, from large parks to private gardens, from city centres to film sets.

Bas Smets' realised projects include the park of Thurn & Taxis and the Saint-Gilles Plaza in Brussels; the public space around the Trinity Tower in Paris La Défense, the Sunken Garden and the Mandrake Hotel in London, the Himara Waterfront in Albania and the Parc des Ateliers in Arles.

A number of his large projects are under construction, such as the urban forest around the Part Dieu station in Lyon, the Nieuw Zuid project in Antwerp and the sculpture park in Amagansett, New York.

Each of these projects is part of an encompassing research into the possible roles of landscape projects. The aim is to invent 'Augmented Landscapes' by using the logics of nature. These augmented landscapes produce a new climate while creating new atmospheres. The collaboration with artists and scientists takes a central role in this research.

Bas Smets had a master in Architecture and Civil Engineering from the University of Leuven and a master in Landscape from the University of Geneva. He has taught in many schools such as the Ecole d'Architecture la Cambre in Brussels, the Ecole Spéciale d'Architecture in Paris and the Technische Universität in Graz.

In 2008 he was awarded the biennial French prize for young landscape architects 'Les Nouveaux Albums des Jeunes Architectes et des Paysagistes'. A first monographic exhibition was produced in 2013 by deSingel International Arts Centre and arc en rêve centre for architecture in Bordeaux.

In 2017 he was appointed General Commissioner for the Biennial of Architecture of Bordeaux, and in 2018 he received the Award for Urbanism from the French Academy of Architecture.

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LUMA on-going programmes

The Tower
Level 3

The Library is on Fire

A creature is looking for the form of its intelligence. Since 2011 an experimental library elaborates itself through readings of its volumes: books, films, video games. It detects in them the movements, operations and structures that eventually compose the logics of its progression. As in a mysterious poem, you enter the possibility of a world where everything becomes suspense, refraction of signs, virtual source of attention.

Metafiction created and written by Charles Arsène-Henry in a space conceived with Dominique Gonzalez-Foerster and Martial Galfione, *The Library is on Fire* develops, with former students of *Shapes of Fiction* (Architectural Association School of Architecture, London), a research program within the depths of its bibliographies: to devise a new reading instrument.

Created and written by Charles Arsène-Henry
Space conceived with Dominique Gonzalez-Foerster
Martial Galfione
Entities designed with Christopher Johnson
Glyphs composed with Buster Rönngren
Elliot Rogosin
Jane Wong
Jacek Rewinski
Jonas Popp
Sensy Mania
Covers painted by Cédric Moullier
Produced by LUMA

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Atelier LUMA

Atelier LUMA is a think tank, a production workshop and a learning network located on the Parc des Ateliers. Atelier LUMA wants to co-develop new ways of producing and caring for a city and a bioregion, using design as a tool for transition.

Atelier LUMA's first forays into the local area were marked by a large-scale research process, which sought to engage with the resources, know-how, and expertise already present in Arles and the Camargue region. Designers from various backgrounds were invited to join these explorations and interact with the local stakeholders, searching for potential collaborations and intersections.

Atelier LUMA's initial explorations, presented to the public for the first time in 2017, showcased the potential of local agricultural waste, such as rice and sunflower byproducts, and demonstrated the potential of traditionally neglected resources from the region, such as endemic algae species and invasive plants. Continued research efforts combined the know-how of designers, local experts, scientific laboratories and research institutes, and can now be seen by the public in applied contexts all over the Parc des Ateliers. They can be found in tabletops and seating surfaces, in wall claddings and textiles, and from the archives of The Tower to the dining room of Le Réfectoire restaurant.

Atelier LUMA's approach extends from the material outputs of its research to the weaving of a social space, to ultimately become what Boelen describes as "a platform where all participants are experts and where we blend fields of knowledge to discover new findings and possibilities." The next steps for the project will take its multilayered approach to an architectural scale, in the construction of the new Atelier space in the Parc des Ateliers' Magasin Électrique building. Here, too, "rather than employing a strict method of working, we adopt an attitude of wonder, openness, and curiosity," says Boelen about this one-of-a-kind initiative. "We are a laboratory where knowledge and culture are made and shared with others."

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LUMA Days

LUMA Days is a forum of art and ideas engaging a local and global conversation, through a cultural filter. It takes place twice a year. In May, it kicks off LUMA's summer program with conferences, workshops, projections and performances for experts and the public. In December, with **LUMA Eco Days**, it aims to launch challenging debates at the intersection of economy and ecology within a cultural framework. It simulates debate and creates unexpected connections that produce scenarios for possible worlds, within an artistic, philosophical, social, and environmental context. In 2021, LUMA Days exceptionnally took place September 16th-18th.

As an open public education platform, attendees to LUMA Days represent every level of society, from farmers to social workers, from artists to scientists, from academics to economists. This rich audience mix makes it possible to take on issues of major concern through a wide-angle constellation view needed to make real change happen. Its inherent mission is to map out ideas about a community, a city and a region as a potential resource for creative ideas and collective intelligence.

LUMA Days produces each year a review of the content created before, during and after the forum.

Each year, LUMA Days considers a theme linked to the preoccupations of LUMA that can make a social impact.

2017: LUMA Days 1 *Scenarios for a City in a Bioregion*

2018: LUMA Days 2 *Hospitality. Searching for Common Ground*

2019: LUMA Days 3 *Together, a Declaration of Interdependence*

2020: LUMA Days 4 *In Transit, A Geography of Change*

2021: LUMA Days 5 *Recompose. A Roadmap for Possible Worlds*

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Artists Residencies

Established in 2016, the residency programme invites, all year long, world-renowned artists, thinkers, researchers, writers, curators and other practitioners to conduct research and carry out projects related to their artistic fields.

This programme is taking shape in a thousand-year-old, average-size city with a strong identity whose territory is marked by both a unique natural and historical heritage and a remarkable concentration of cultural activities. Fully integrated into the Parc des Ateliers programme, it is enriched by the diverse fields of research in which it operates, such as contemporary production, the environment, hospitality and education.

List of residents hosted:

Ahmet Ögüt (2016), Sohrab Mohebbi (2016), Peio Aguirre (2016), Anna Colin (2016), Annie Godfrey Larmon (2017), Linda Yablonsky (2017), Pierre-Alexandre Mateos et Charles Teyssou (2017 – 2018), Paul B. Preciado (2018), Florentina Holzinger (2018 – 2019), Yuri Pattison (2018 – 2019), Mohamed Bourouissa (2018 – 2019), Kiluanji Kia Henda (2019), Cecilia Bengolea (2020), Flora Katz (2020), Jakob Kudsk Steensen (2020), Nacera Belaza (2020), Precious Okoyomon (2020), Constance Debré (2020-2021), Sara Sadik (2021), Alexandre Khondji (2021), Miriam Laura Leonardi (2021).

An artistic project conceived by Laura Owens welcomes artists in residency in a place where each one of them will have to leave a trace of their passage. The residency itself becomes the place and medium of creation, gradually creating an exquisite fossil of a work in sedimentation. Up until now, this project has welcomed Julie Beaufils, Miriam Laura Leonardi and Charlotte Houette.

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Offprint

Offprint is a project that supports independent and experimental publishers in the fields of art, architecture, design, humanities and visual culture. Produced by LUMA since 2015, it comes in different formats in London, Paris, Milan and Arles.

- Publishers' fairs: Offprint Paris and Offprint London
- A permanent bookshop in Arles at the Parc des Ateliers and a pop-up at L'Arlatan
- A travelling bookshop in Milan

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Living Archive Programme

The concept of Living Archives embodies, in my eyes, the desire to open up a space that would be accessible to all, modular and experimental, by emphasising, beyond the traditional forms of knowledge, the current notions of feeling and experience.

With the Living Archives, we aspire to make a contribution to the tradition of archives by incorporating in a more organic and open dimension, in close collaboration with the artists, thinkers and actors of these collections. In an age where everything is accelerating, our ambition is to slow down the process of historicisation, to make the transition from one era to another more intelligible, and to offer a dynamic reflection in relation to the most recent past. With this approach, which transforms History into an organic material in constant search of interpretation, we hope to facilitate a better understanding of the world in which we live.

In line with this perspective, our first exhibition, *The Hidden Side of the Archive*, explores the intimate side of the archive where biography, marked by the intensity of events, activates and triggers the process of memory creation.

This exhibition is also a reflection of my life and my sensibility as a collector because a collection is not just an accumulation of objects. Over the years, I have had the privilege of rubbing shoulders with artists and thinkers who shaped their time. This exhibition presents the work of Nan Goldin, whom I met in Arles during the Rencontres Internationales de la Photographie in 1986, where she showed *The Ballad of Sexual Dependency* for the first time, and whose *The Cookie Mueller Portfolio* I subsequently acquired from the collection of Marion Lambert, a friend who left us too soon. An outstanding collector, she had presented her collection inside the ancient theatre of Arles in 1997. I would also like to take this opportunity to thank Olivier Renaud-Clément, who made possible the acquisition of an important group of photographs by Diane Arbus, including the legendary *A box of ten photographs*, shown here.

Together with Matthieu Humery, we organised the first exhibition dedicated to the archives of Annie Leibovitz in 2017 in the Grande Halle, under the title: *Annie Leibovitz, The Early Years: 1970-1983. Archive Project #1*. We pursue the exploration of her archive with a more intimate segment from *A Photographer's Life, 1990-2005*.

I never met Derek Jarman, whose work was supported by LUMA in 2008 on the occasion of two exhibitions that took place in partner institutions, the Serpentine Gallery and the Kunsthalle Zürich, both curated by Isaac Julien. Derek Jarman's *Super 8* films were then acquired by LUMA and restored with James Mackay. LUMA also supports *Prospect Cottage*, the hut and its iconic garden, where the artist lived in Dungeness.

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My unshakeable friendship with the two founders of *Parkett* magazine goes back to the very beginning of the publication, whose issues I have collected in their entirety ever since. Bice Curiger introduced me to Sigmar Polke, an artist whose collaborations with the magazine have remained a legend, during his 1991 retrospective at the Hirshhorn Museum in Washington. We decided together to highlight in this presentation, their successive artistic and intellectual collaborations. The documents related to the preparation of these editions, as well as the personal archives of the editors, are now an integral part of LUMA's Living Archives.

Finally, my meeting, in the pouring rain, and my wanderings with Hans-Ulrich Obrist date back to dOCUMENTA(8) in Kassel in 1987, and our relationship has only intensified ever since. As a member of the Core Group, Hans-Ulrich Obrist took part between 2010 and 2018 in a collective work of reflection on the creation of the Parc des Ateliers and on the manifestation (definition) of LUMA in Arles. He is currently its co-artistic director alongside Tom Eccles.

In addition, we are showing a chronology of LUMA projects since its creation in 2004 with a special focus on our project in Arles, and working models of The Tower, made by Frank Gehry and David Nam in the Gehry Partners offices on Beatrice Street in Los Angeles between 2009 and 2010, which bear witness to the genesis and the work between our teams around the LUMA project at the Parc des Ateliers in Arles.

The Hidden Side of the Archive is ultimately mine, in many respects.

Maja Hoffmann,
LUMA Arles Executive Director

The Hidden Side of the Archive

Often compared to sanctuaries, to those places that are protected and that protect the events of time, archives bring an undeniable comfort of mind with their rational classifications and rigorous arrangements. The restitution of the past requires the greatest acuity in order to consolidate this edifice that we call *History*. However, it is often necessary to belong to the restricted circles of historians, specialists, or researchers to access these hidden treasures.

The Living Archives of LUMA Arles have been designed around a central block around which units are dedicated to a varied and open panel of artistic actors. Flexible and mobile, they give rise to temporary exhibitions in which the archives are thought out, gathered, and staged by their depositors or in a manner that is as close as possible to theirs.

At times, an archive that permanently enters into a repository, perennially captures this reverse shot that is the life itself. It can preserve, beyond its historical character, a trace that is still alive, like a radioactive particle travelling across time. It is thus possible for it to carry within itself the key to a well-kept mystery and to illuminate events with a new and definitive meaning. In other cases, the archive can be thought and staged by the artists themselves, in a manner that praises the art of revelation as much as it praises poetry.

Thus, the process of archiving deserves special attention when the artists, conscious of the persistence of their messages, add to their gesture an aspect that

is both powerful and ghostly.

Testamentary wager, battle against finitude, testimony *in extremis*, rearrangement of time and other time-related equations are all at the heart of *The Hidden Side of the Archive*, which invites us to put aside our habits of analytical reflection and instead embrace a perception that is both emotional and empathic. The challenge here is no longer to define or to demonstrate, but to feel. The archive is then, beyond a memory, a mirror that is held up towards us.

In the wake of the 2017 exhibition *Annie Leibovitz, The Early Years: 1970 - 1983, Archive Project # 1*, the first exhibition of the Living Archives, *The Hidden Side of the Archive* offers an intimate and immersive dive into the works of Nan Goldin, Diane Arbus, Annie Leibovitz and Derek Jarman, a video artist who succumbed to AIDS in the early 90s. Alongside these artists, the contemporary avant-garde magazine *Parkett* unveils its special relationship with the eclectic artist Sigmar Polke.

With this new type of exhibition, the intention is to revitalise the archive and to give it a special reach in which time, the objective ally of the archive, imbues contents that are often tragic with the soothing softness of a murmur, of a confession.

In parallel, LUMA is honoured to host the personal and obsessive archives of Hans-Ulrich Obrist in the context of an inspiring and moving presentation dedicated to Édouard Glissant.

Matthieu Humery,
Exhibition Curator

Hospitality

The atmosphere in a venue such as the Parc des Ateliers is not just created by the programme presented in the exhibition areas. The garden is also an essential component, as are the hospitality areas which act as a prolongation, or a mood enhancer, and that enrich the experience on offer to visitors to the venue.

The kitchen is an area where the elements undergo transformations. They combine, fuse together, go from one state of matter to another, thanks to the action of a chain of operations, whether physical or chemical. It's a space of creation which I wish to make available to the artists who settle in or visit the town of Arles and the Camargue. It is for me a medium to be seized and used by artists, as they would use photography, video, painting or design, to express what they wish to share with us. La Chassagnette in the Camargue, as well as the kitchen laboratory in the Parc des Ateliers, are the places where this research can be undertaken. It is the same thing in all the hotels and other places where one's thoughts follow a different rhythm and travel along different paths.

These places are to be found in the Parc des Ateliers and also in the historic area of town or in the Camargue. They all represent different aspects of the unique atmosphere which prevails in Arles and the Camargue. And they too are subject to the same variations of light and to the same passing of the seasons.

Maja Hoffmann,
LUMA Arles Executive Director

LUMA Team

Maja Hoffmann and her team since 2009

From the Core Group to the Collège artistique

Under the guidance of Maja Hoffmann, the artistic programme for LUMA Arles was overseen from 2010 until the end of 2018 by the LUMA Arles Core Group, which comprises curators, museum directors and artists. The group included: Tom Eccles, Liam Gillick, Hans Ulrich Obrist, Philippe Parreno and Beatrix Ruf. With Hans Ulrich Obrist and Tom Eccles acting as non-executive artistic co-directors, the Core Group was expanded in 2019 to include Sophia Al Maria, Ian Cheng, and Paul B. Preciado to discuss future programmes. These international advisors are supported by LUMA Arles director of programmes and exhibitions Vassilis Oikonomopoulos.

LUMA FOUNDATION

Maja Hoffmann
Anna von Brühl
Sandra Roemermann
Bessie Zhu
Friedrich von Brühl

LUMA in Arles

Curatorial team

Maja Hoffmann, Executive director
Hans Ulrich Obrist, Co-artistic director
Tom Eccles, Co-artistic director
Vassilis Oikonomopoulos, Director of programmes and exhibitions
Matthieu Humery, Exhibition curator
Martin Guinard, Publications and conferences

Executive team

Maja Hoffmann, Executive director
Mustapha Bouhayati, Deputy Chief Executive officer
Vassilis Oikonomopoulos, Director of programmes and exhibitions
Luz Gyalui, Director of production
Matthieu Humery, Curator at Large
Christophe Danzin, Director of development and partnership
Jan Boelen, Artistic director Atelier LUMA
Maria Finders, Local Development and LUMA Days
Consultant : Manuela Lucà Dazio

And all the employees

Construction team

Project management:

Maja Hoffmann
With the support of Sanjiv Gomez and Mustapha Bouhayati
AMO: Eric Perez + Louis Marie Dautat + Frank Anderle
Audit and Risk Committee chaired by Werner Schmucki

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Construction manager:

Gehry Partners
Bureau Bas Smets
Selldorf Architect
STUDIOS Architecture
SETEC Bâtiment
TERRELL Group
T/E/S/S
Cabinet Lamoureux
MOVVEO
Conception & cuisine
TPF Ingénierie
C+D

Construction:

AGB Bautechnik
ALL OVER
ALQUIER
ASSEMBLAGE Ingénierie
AXONE Industrie
BAREAU Menuiserie
BENEFICIENCE – GROUPE ELITHIS
CARRILLO Carrelage
CITYNOX
C-KAT
CORREZE Menuiserie
CRUDELI
DECAPMAX
E.2.J
EIFFAGE METAL
ETANDEX
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KONE
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MAGNONI
MEDITERRANEE PREFABRICATION
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METALUMINE
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O.F.B

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RENOFORS
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ROUX Frères
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SEPT RESINE
SERIES
SERRURERIE METALLERIE SERVICE
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Practical information

Opening times: The Tower and the exhibitions located in the historic buildings are open from wednesday to monday, from 10 a.m. to 6 p.m.

The landscaped park is opened every day, from 7 a.m. to 6.30 p.m.

Access: LUMA Arles
Parc des Ateliers,
35 avenue Victor Hugo,
13200 Arles

Prices: Free access upon reservation: www.luma.org/en/arles.

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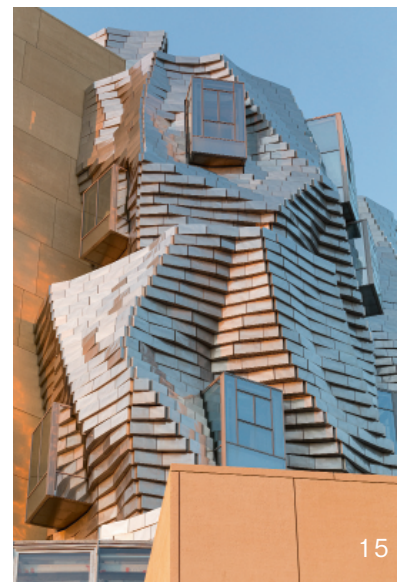
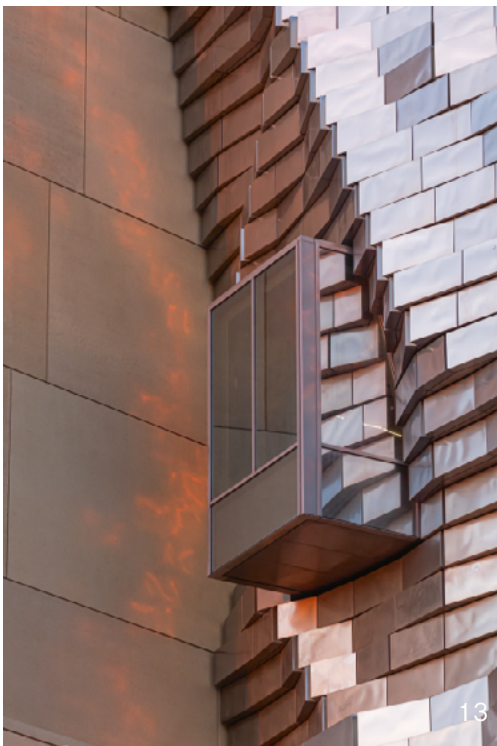
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La Tour

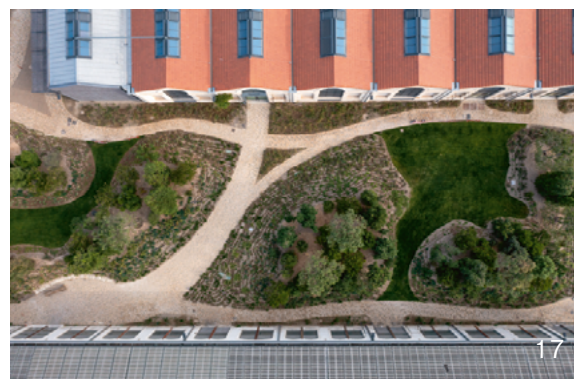
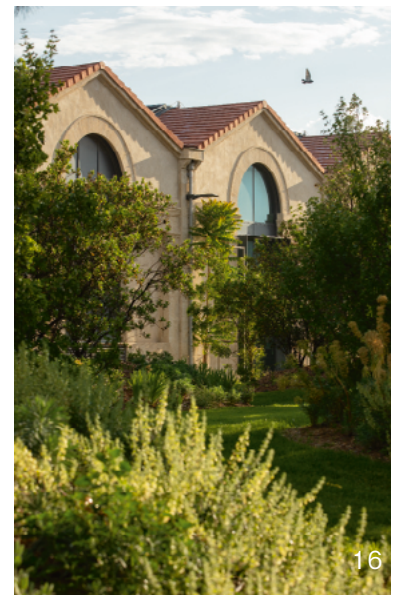
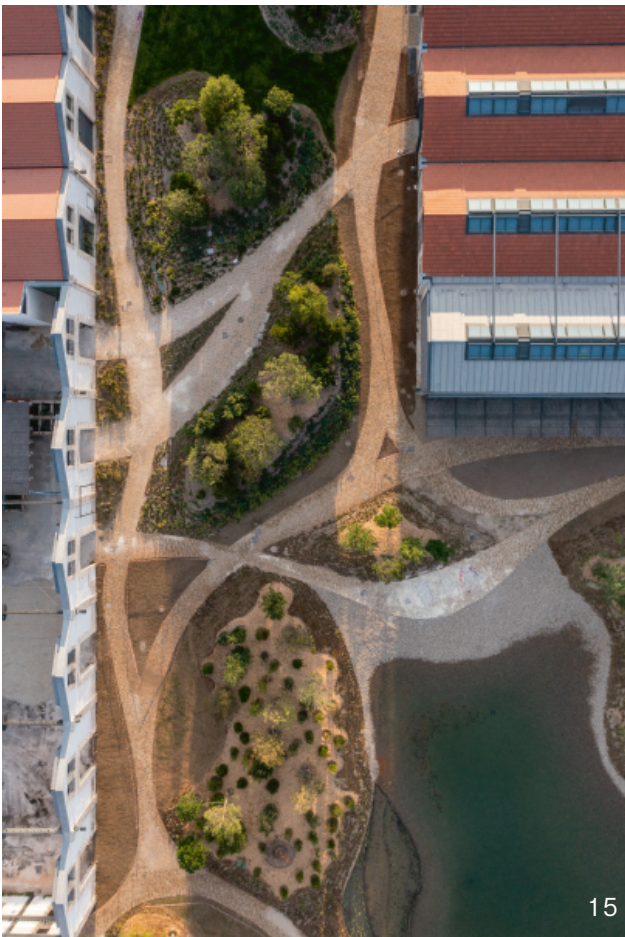






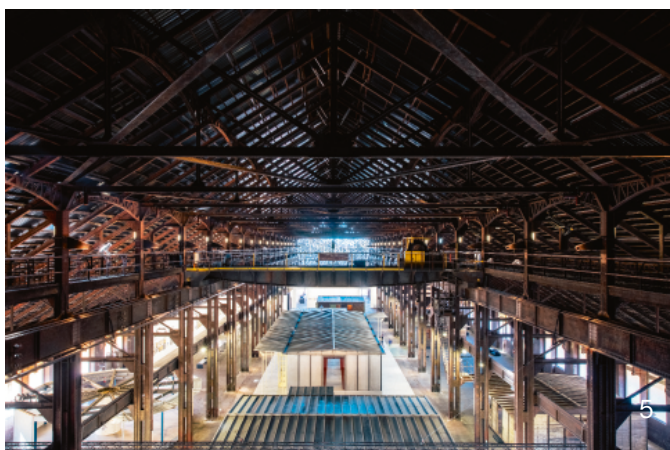
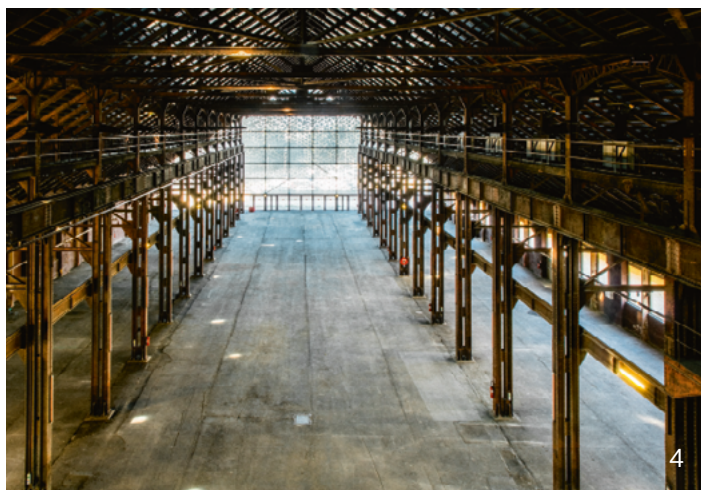
Le parc paysager

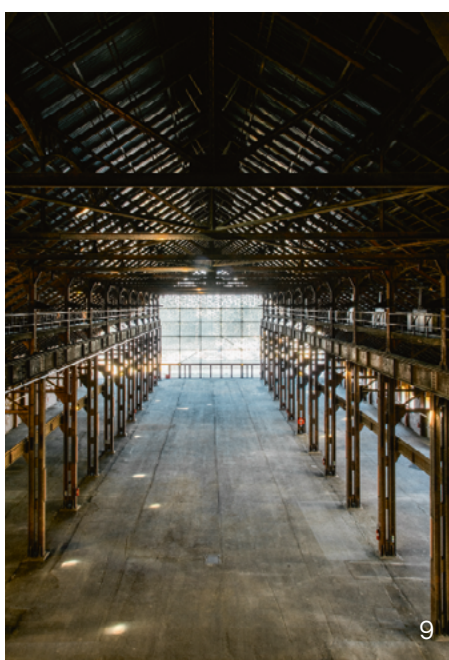
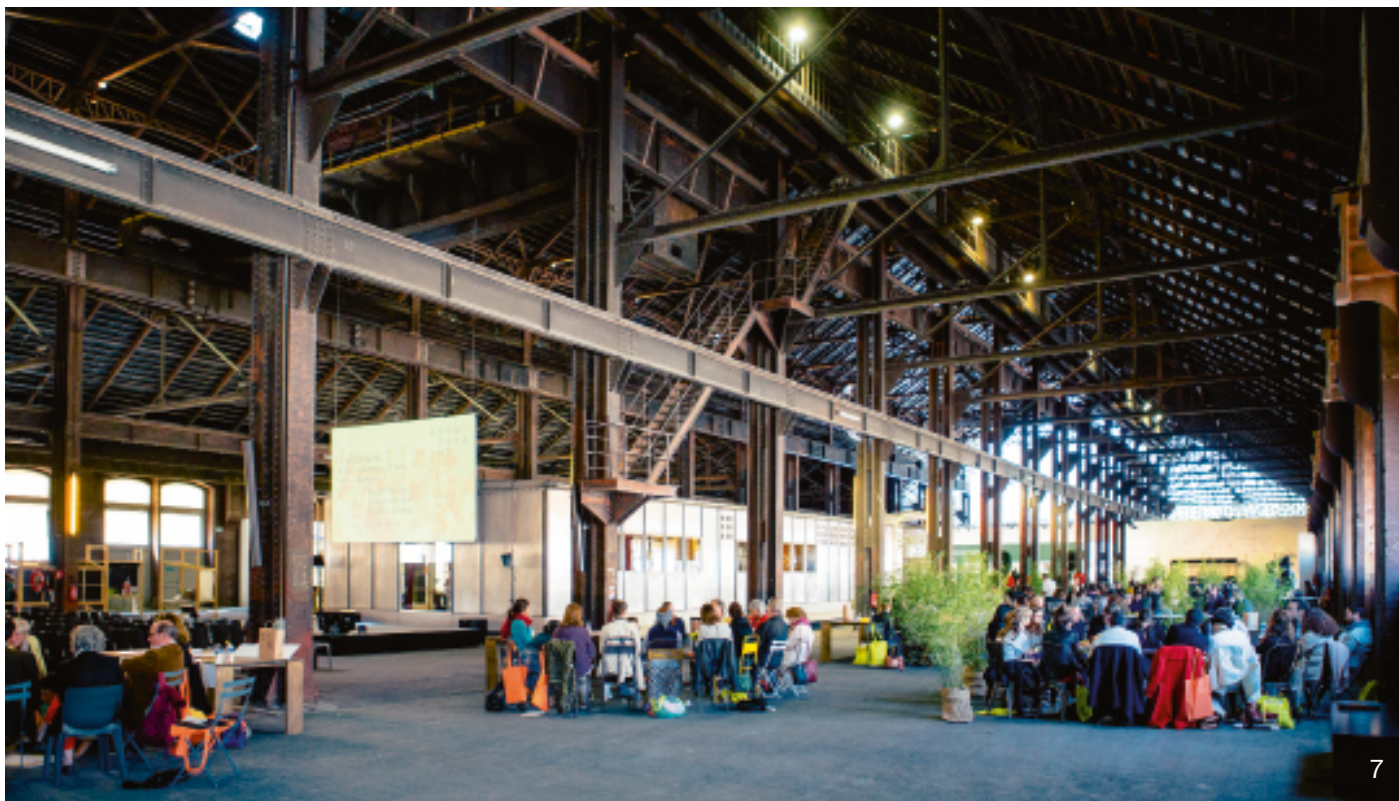






La Grande Halle







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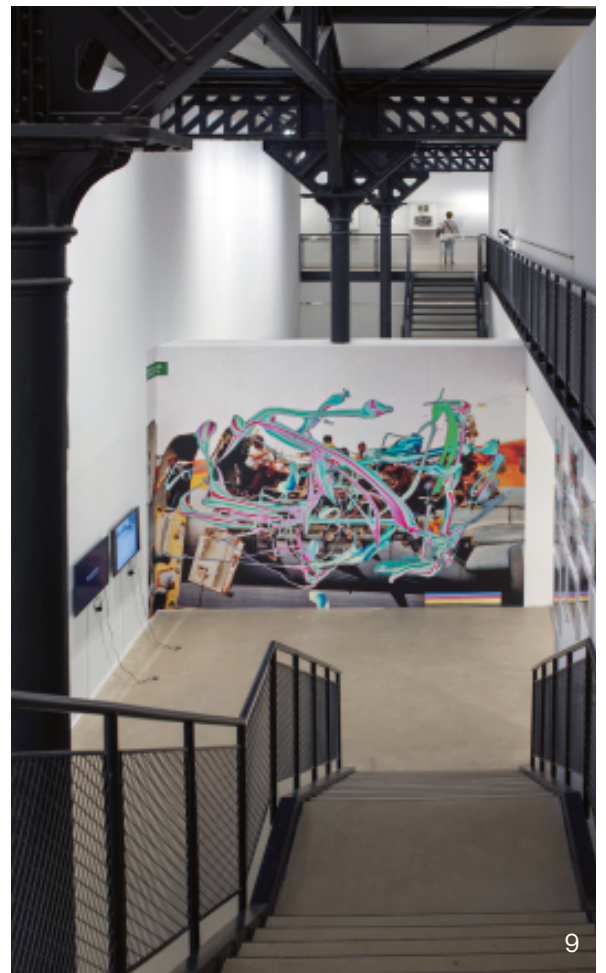


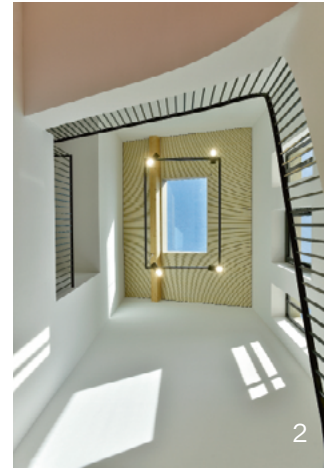
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Les Forges

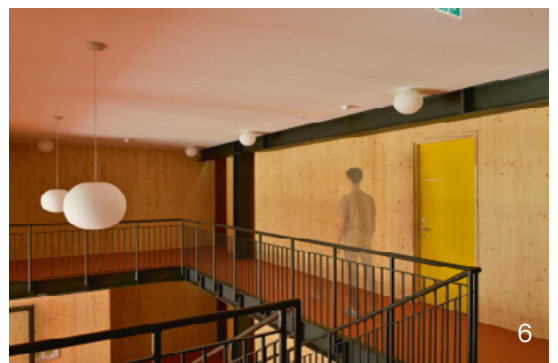


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La Formation





La Mécanique Générale



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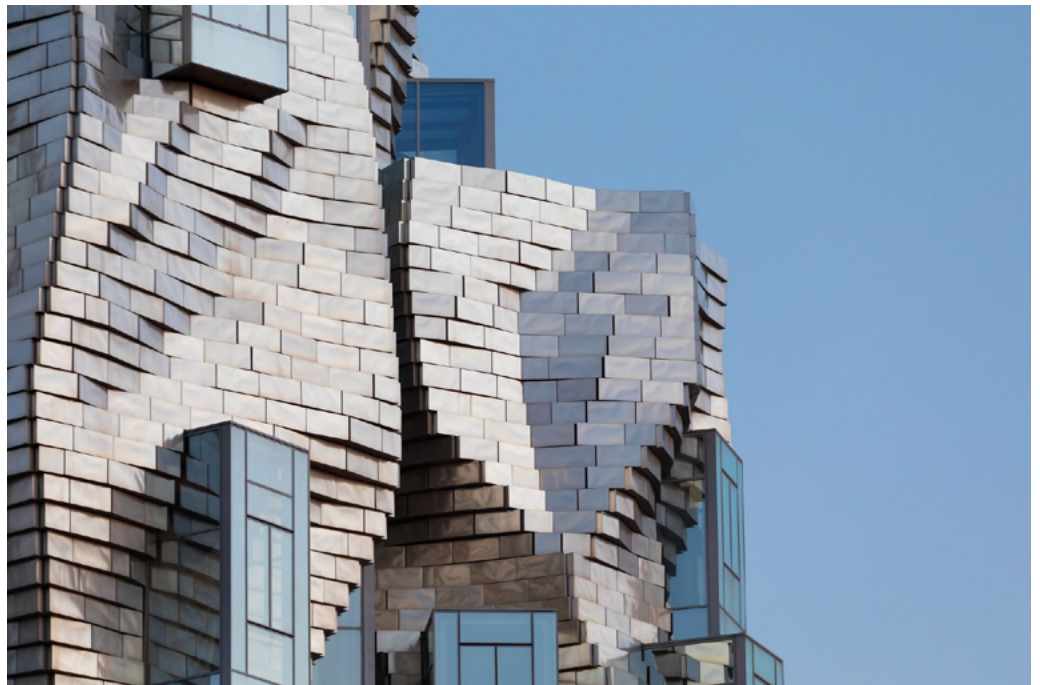
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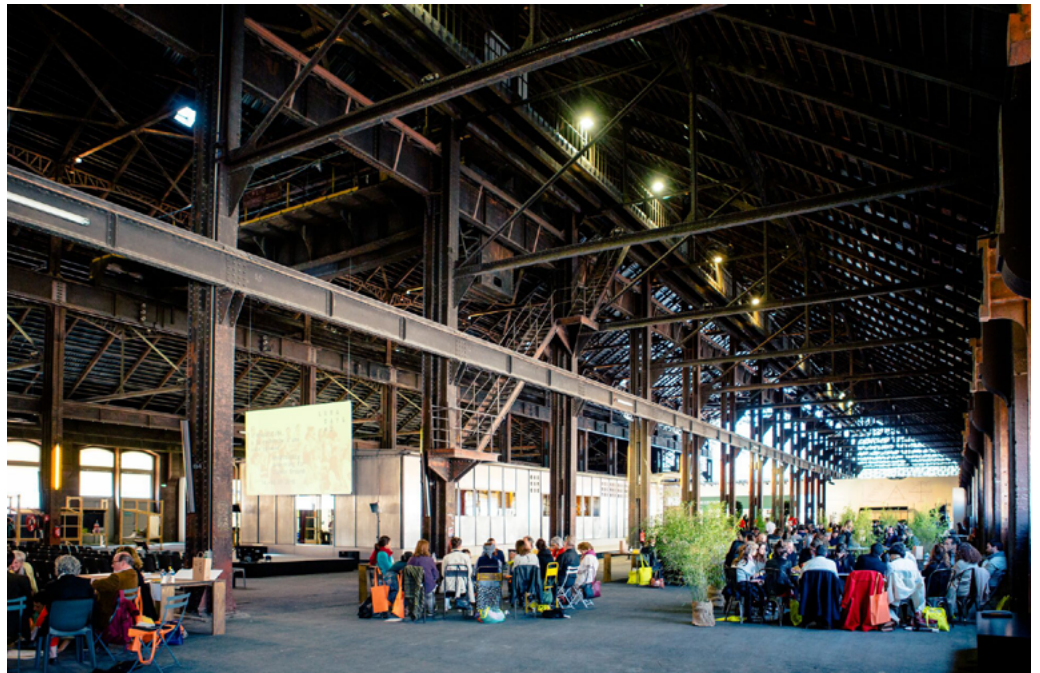
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Maja
Hoffmann
et Frank
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