

Press Kit



L U M A
A R L E S

Press Kit

LUMA Arles

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Introduction by Maja Hoffmann

“ 2024 is a special year for LUMA and represents a milestone in its history. In 2004, in Zurich, upon my return from an extended stay in the USA, I created the LUMA Foundation, combining my multiple commitments to art and culture, the environment and human rights, driven by the hope that a new century would open up new possibilities. I sensed that the intersection of these subjects was where the search for a rethink of creative forms, of interactions, of new cultural exchanges would occur, as well as the search for the places where it could be carried out.

It has now been twenty years since LUMA began to accompany and offer support to the artists, thinkers, scientists, and many others questioning these issues. The LUMA Foundation started out organizing collaborations with artists shown in other institutions worldwide, such as the Kunsthalle Zurich and Kunsthalle Basel, the Tate and Serpentine Galleries in London, the New Museum of Contemporary Art in New York, the environmental and human rights programs of Bard College in Upstate New York, and the international photography festival the Rencontres d'Arles.

Based on all these past experiences and after assembling a core group of artists and thinkers and a dedicated team based around the world, who I want to thank here, we started producing emblematic projects in Arles such as *To the Moon via the Beach* (2012); *Solaris Chronicles* (2014); **Tony Oursler**, *Imponderable* (2015); **Jordan Wolfson**, *Colored Sculpture* (2016); **Annie Leibovitz**, *The early years 1970 - 1983* (2017); **Jean Prouvé**: *Architect for Better Days* (2017); **Gilbert & George**: *THE GREAT EXHIBITION 1971 - 2016* (2018); **Pierre Huyghe**: *After UUmwelt* (2021); **Etel Adnan**: *L'Apocalypse arabe*, world premiere in co-production with the Festival d'Aix-en-Provence (2021); **Julien Creuzet**, *Orpheus was musing upon braised words...* (2022); **James Barnor**, *Stories. Pictures from the Archive 1947-1987* (2022); *Live Evil*, **Arthur Jafa's** first major exhibition in France (2022); **Diane Arbus**, *Constellation* (2023); **Carrie Mae Weems**, *The Shape of Things* (2023); and **Theaster Gates**, *Min / Mon* (2023).

We build our future on fragments of the past. The twenty years anniversaries of LUMA, ten years since the synchronous opening of the Vincent van Gogh Arles Foundation opening and breaking ground on Frank Gehry's LUMA Tower remind us of where we started out and how the path we have taken has been far from linear. If today's context is of a rare complexity, with many uncertain prospects, these moments give us a chance to reaffirm the values and commitments that have inspired our projects. At a time when it seems difficult for all of us to hear and understand one another, the language of artists is more than ever a way of touching each other, and centers for the arts, wherever they are, become safe spaces where we can exchange ideas in a respectful and dignified manner.

This year, again, these subjects will be explored in numerous ways in our Arles program, composed with Vassilis Oikonomopoulos and our teams.”

Maja Hoffmann

Founder and president of LUMA Foundation and LUMA Arles

The 2024 Program

With a two-phase opening, beginning on June 1 and then from the June 30 onward, the 2024 program in Arles is marked by the tenth anniversary of the laying of the foundation stone of the LUMA Tower on the site which was then still an industrial wasteland, together with the tenth anniversary of the creation of the Vincent van Gogh Arles Foundation. On this occasion, a remarkable exhibition designed by Bice Curiger and Jean de Loisy entitled *Van Gogh and the Stars*, organized around the exceptional loan of the masterpiece *La Nuit étoilée* (The Starry Night) is to be presented in Arles for the very first time.

In order to mark this symbolic moment in the young history of these two linked institutions and the eternally contemporary spirit of Vincent van Gogh, LUMA Arles has invited the Dutch artists DRIFT, to create an installation that has resonated with the exhibition. An exceptional live performance has taken place to celebrate this event on May 31, 2024, the day of the previews of the exhibitions at LUMA Arles and the Vincent van Gogh Arles Foundation.

The installation *Practical Effects* by the American artist **Diana Thater**, has also opened on that day, revealing the lines of tension stretching between nature, technology and humankind, whose presence will be seen as a ghostly silhouette in the landscape on the screen.

The links between several elements, whatever their nature or their scale, is visible at every level of society and in every domain. This question is at the heart of the work of artist **Rirkrit Tiravanija**, whose retrospective exhibition *A LOT OF PEOPLE*, previously presented at MoMA PS1 in New York, occupies Les Forges from June 1 onward. Present in Arles since 2012 for the exhibition *To the Moon via the Beach* and later with the installation *Do We Dream Under the Same Sky* in 2018, and since 2021 in The Tower where his work fills the Drum Café, Rirkrit Tiravanija questions the way individuals interact and the associations that build society.

Commitment, whether social or environmental, finds its source in the struggles that have stretched out over different periods of time. The exhibition *Herstory* by the American artist **Judy Chicago**, first presented at the New Museum of Contemporary Art in New York, is installed in Le Magasin Électrique. Presenting Chicago's historical work from the 1960s in dialogue with her more recent practice, the exhibition reveals how much the issues of feminism and ecology are intimately linked. A performance of her work, *Smoke Sculptures*™ will, for the first time, be recreated in the Parc des Ateliers.

This piece will find an echo in the works of **Gustav Metzger** (especially in *Liquid Crystal Environment* and *Remember Nature*) to whom the fourth chapter of the Hans Ulrich Obrist Archives dedicates an exhibition revealing the very contemporary nature of this artist's work, little known in France.

For much of the month of June, the artist **William Kentridge** will be present in Arles for the rehearsals of the opera, *The Great Yes, The Great No*, to be co-produced with the Festival d'Aix-en-Provence and which will have its world première on July 7 with four exceptional performances. An exhibition entitled *Je n'attends plus* is dedicated to Kentridge's work in La Mécanique Générale.

Theaster Gates will continue with his long-term project in Arles. His exhibition *Le chant du centre*, on view in La Grande Halle, will be enriched by the addition of pottery to be produced in situ and involving local participants from Arles and the surrounding areas. Building on and deepening the research being carried out in Arles, in mid-July, the artist will bring together several African diaspora or Afro descendant artists for the Black Artist Retreat.

A new exhibition on view from June 30, is be dedicated to the photographer **Lee Friedlander**, based on a selection of his photographs by Joel Coen, whose films have been very influenced by Friedlander's work. Produced by LUMA, the exhibition *Lee Friedlander Framed by Joel Coen* is part of the Rencontres d'Arles program. The Rencontres d'Arles and the *Dior Photography and Visual Arts Award for Young Talents* will also be hosted at the Parc des Ateliers.

Finally, in the East Gallery of The Tower, the exhibition *The Life of Sculptures* is devoted to the work of **Erika Verzutti**, who is in residence in Arles during the first half of the year.

Opening on June 1, 2024



DRIFT, *Living Landscape*, The Tower, Main Gallery, Parc des Ateliers, LUMA Arles, France. *Coded Nature*, 2022. © Image by Finn Bech

Living Landscape

DRIFT

June 1, 2024

The Tower, Main Gallery, Level -2

Living Landscape is a unique interactive exhibition by Amsterdam-based artist duo DRIFT. LUMA Arles commissioned DRIFT to conceive an immersive installation as an extension to the ambitious group show *Van Gogh and the Stars* on view at the Fondation Vincent van Gogh Arles. The artists take inspiration from Vincent van Gogh's unique approach to color, movement, and composition in his now legendary landscape paintings. The intense Provençale light played a key role in the radical transformation of the Dutch painter's work, as he produced one masterpiece after another in Arles in particular. The vibrant colors of his paintings are characterized by an unearthly beauty. His idiosyncratic vision of nature and landscape forever altered the course of art. Inspired by Van Gogh's transformative use of color, DRIFT produced an installation that sheds light on his groundbreaking practice and the ways in which he paved new artistic paths for future generations.

Under the title *Living Landscape*, the exhibition brings together two of their most innovative, immersive and interactive artworks, *Coded Nature* and *Murmuring Minds*. Displayed side-by-side, the two artworks create a new and innovative environment, inviting audiences to participate in a performative composition where technology, people, and nature intertwine. Employing high-performing tools and advanced computational processes, *Living Landscape* becomes an environment that addresses the human experience in relation to sensorial and mechanical phenomena.

The exhibition explores relationality and movement, as well as the visible and the invisible nature of our surroundings, and the role that the different elements in nature play in relation to each other. Such notions were also central to Van Gogh's painterly explorations and surface through his canvases. The resulting installation by DRIFT activates senses and reveals the unseen layers of structures and patterns of interactions, as audiences enter and affect the evolution and manifestation of the artworks through their presence and choices. Beyond the immersive element, the installation is alive at every moment and presents many different layers through dialogue with human agency and its physical, collective, and psychological extensions.

Curated by Vassilis Oikonomopoulos, Director of Exhibitions and Programs.



DRIFT

© Artist portrait by Teska Overbeeke

Dutch artists Lonneke Gordijn (1980) and Ralph Nauta (1978) founded studio **DRIFT** in 2007. With a multidisciplinary team of 65, they work on experiential sculptures, installations and performances.

DRIFT manifests the phenomena and hidden properties of nature with the use of technology in order to learn from the Earth's underlying mechanisms, and to re-establish our connection to it.

With both depth and simplicity, DRIFT's artworks illuminate parallels between man-made and natural structures through deconstructive, interactive, and innovative processes. The artists raise fundamental questions about what life is and explore a positive scenario for the future.

All individual artworks have the ability to transform spaces. The confined parameters of a museum or a gallery do not always do justice to a body of work, rather it often comes to its potential in the public sphere or through architecture. DRIFT brings people, space and nature on to the same frequency, uniting audiences with experiences that inspire a reconnection to our planet.

DRIFT has realized numerous exhibitions and projects around the world. Their work has been exhibited at the Venice Biennale (2015, 2022); The Shed (2021); Pace Gallery (2021), The Stedelijk Museum (2018); Victoria & Albert Museum (2009, 2015); Met Museum (2010); amongst others.

Their work is held in the permanent collections of the LACMA; Rijksmuseum; SFMOMA; Stedelijk Museum; and Victoria & Albert Museum. In 2017, DRIFT was awarded Dezeen Designer of the Year.



Diana Thater, *Practical Effects*, The Tower, Glassroom, Parc des Ateliers, LUMA Arles, France.
© Victor&Simon - Grégoire d'Ablon

Practical Effects

Diana Thater

1^{er} juin 2024

La Tour, Glassroom, Niveau -2

Approaching the idea of post-apocalyptic life through a poignant and wistful lens, *Practical Effects* follows a primate-like biomimetic robot. As the last being left on Earth, the robot has been tasked with the care and upkeep of a garden filled with intricately sculpted topiary animals. Devoid of human, animal, or mechanical contact, the colorful but weather-worn robot can only find companionship in the manicured topiary figures it cares for, putting forth a strange and tragicomic vision of how the organic and inorganic worlds might eventually collide and support one another in unexpected ways.

The title of the artwork *Practical Effects* refers to the cinematic art of creating analog special effects without the use of digital enhancements or other post-production techniques. Thater drew inspiration from the 1972 cult science-fiction film *Silent Running*, which explored the idea of robots as gardeners and gathered critical praise for its unique use of costumes and practical effects to characterize these possibly sentient beings. In turn, Thater collaborated with notable Hollywood costume house Michael Schmidt Studios to design and build the robot in *Practical Effects*. Thater and Schmidt employed similar strategies in the design of her film's mechanical protagonist, bringing a crucial, irreplicable sense of humanity and soulfulness to its movements and gestures.

Thater says: “In 2017, I began researching biomimetic robotics—robots based on animals—that have been built by engineers at NASA and MIT. To me, the robotic animal represents a twenty-first-century idea of the natural world; they propose that animals may serve as models for machines that can learn. I have long been interested in the idea of the inorganic machine caring for the organic world. We are in the era of the sixth great mass extinction—a human-made disaster that will bring thousands of species to the brink of extinction. I have spent my artistic career depicting images and ideas of the animal as we live through this era. In *Practical Effects* I attempt to create a sympathetic response to the animal and argue for their lives—for the animal as subject. It's about the idea of seeing animals in places where they don't belong; about how nature has become unnatural. What would it mean for the last creature on Earth—this man-robot-animal—to be a gardener and a caretaker of things past and future”

Curated by Vassilis Oikonomopoulos, Director of Exhibitions and Programs.



Diana Thater à Tchernobyl
Photo by Volodymyr Palylyk, 2010

Born in 1962 in San Francisco, **Diana Thater** studied art history at New York University, before receiving her MFA from the Art Center College of Design in Pasadena, California.

In 2018, the artist was awarded an Art + Technology Lab Grant from the Los Angeles County Museum of Art. Other notable awards and fellowships include a California Community Foundation Fellowship for Visual Artists (2014), as well as the award for artistic innovation from the Center for Cultural Innovation, Los Angeles (2011); the James D. Phelan Award in Film and Video (2006); the John Simon Guggenheim Memorial Foundation Fellowship (2005); and the National Endowment for the Arts Fellowship (1993).

Over the past decade, her work has been the subject of solo exhibitions at prominent institutions that include the Aspen Art Museum, Colorado (2015); San Jose Museum of Art, California (2015); Institute of Modern Art, Brisbane (2011); Santa Monica Museum of Art, California (2010); Kunsthaus Graz, Austria (2009); Kunsthalle Bremen, Germany (2004); Dia Center for the Arts, New York (2001); and the Secession, Vienna (2000).

In 2018, a solo presentation of the artist's work was the inaugural exhibition at the Institute of Contemporary Art Boston's Watershed space. In 2015, a comprehensive mid-career survey of Thater's work, *The Sympathetic Imagination*, was organized by the Los Angeles County Museum of Art and later traveled to the Museum of Contemporary Art Chicago.



Rirkrit Tiravanija, *A LOT OF PEOPLE*, Les Forges,
Parc des Ateliers, LUMA Arles, France.
© Victor&Simon - Iris Millot

A LOT OF PEOPLE

Rirkrit Tiravanija

June 1, 2024

Les Forges

In the early 1990s, Rirkrit Tiravanija (Thai, b. 1961) became renowned for cooking pieces that took place in galleries and museums, which both exhilarated and confounded audiences. Since then, Tiravanija has continued to create “situations” that introduce smell, taste, touch, and waste—in other words, life and utility—into the sterile space of the white cube. In concert with these more ephemeral situations, he creates art objects and installations that trade in myriad forms of cultural translation and mistranslation: using multiple languages, appropriating imagery, restaging his own work, and constructing architectural replicas. Often citing art history, cinema, and vernacular Thai culture while folding in aspects of his own biography, Tiravanija puts forth open-ended proposals to generate “another notion of culture,” one less reliant on Western understandings of aesthetics and authenticity.

Titled *A LOT OF PEOPLE*, a frequent material line in many of Tiravanija’s interactive pieces, this exhibition encompasses works that invite the visitor’s participation, as well as sculptures, films, photographs, paintings, and works on paper. This major survey exhibition of Tiravanija’s practice brings together works made over four decades while living between New York, Berlin, and Chiang Mai (Thailand), and includes several pieces that have not been seen or experienced since their initial presentation. Critical to the recent evolution of the art scene worldwide, Tiravanija’s interdisciplinary approach engages with notions of cultural difference as well as parameters of place and the ways in which people come together.

Central to the exhibition are multimedia installations that emphasize concerns about politics, while critically reflecting on current social conditions around the world, the struggle to sustain democracy, and proliferating protest movements. Interactive pieces will be enacted during the exhibition in newly conceived presentations. In this manner, Tiravanija continues to reactivate and translate his own works into new pieces that can adapt into the future. He describes this ongoing evolution: “Like a good recipe, everyone knows what it is, what it tastes like and even how to make it again—perhaps even differently, following their own interpretation; or perhaps it would be a base for something completely different, a possibility.”

Rirkrit Tiravanija: *A LOT OF PEOPLE* is organized in partnership with MoMA PS1, curated by Ruba Katrib, Curator and Director of Curatorial Affairs, MoMA PS1, and Yasmil Raymond, Rector, St.delschule and Director of Portikus, Frankfurt, with Jody Graf and Kari Rittenbach, Assistant Curators, MoMA PS1.

The exhibition at LUMA Arles is curated by Vassilis Oikonomopoulos, Director of Exhibitions and Programs.



Portrait of **Rirkrit Tiravanija**, 2019
 Photo © Mark Blower
 Courtesy the artist and Pilar Corrias, London

Rirkrit Tiravanija (b. 1961) is best known for his intimate, participatory installations that revolve around personal and shared communal traditions. At the forefront of the shift in avant-garde art practices in the 1990s away from traditional art objects and toward “relational aesthetics” that incorporate diverse cultural spaces, practices, and temporalities, Tiravanija has continually challenged and expanded the social dimension of art, inviting people from all walks of life to inhabit the personal and poetic spaces that he constructs and to communally engage in shared rituals and actions. Tiravanija was born in Buenos Aires. The son of a Thai diplomat, he moved frequently during his youth, growing up primarily in Thailand, Ethiopia, and Canada. He received his BA from the Ontario College of Art, Toronto, in 1984, and his MFA from the School of the Art Institute of Chicago in 1986. From 1985 to 1986, he participated in the prestigious Whitney Museum of American Art Independent Study Program, New York. The artist lives and works in New York, Berlin, and Chiang Mai, Thailand.

Tiravanija has received major retrospective exhibitions at MoMA PS1, New York (2023); Museum Boijmans Van Beuningen, Rotterdam (2004); and Musée d’Art Moderne de la Ville de Paris (2004; traveled to Serpentine Gallery, London); and Chiang Mai University Art Museum, Thailand (2004). Other recent solo exhibitions of Tiravanija’s work have been held at the Museum Dhondt-Dhaenens, Deurle, Belgium (2021); Glenstone, Potomac, Maryland (2019); and Hirshhorn Museum and Sculpture Garden, Washington, DC (2019). His work has been featured in the Venice Biennale (1993, 1999, 2011, and 2015); São Paulo Biennial (2006), Whitney Biennial (1995 and 2006), and Paris Triennale (2012). Among his many awards and honors, Tiravanija was the recipient of the 2004 Hugo Boss Prize from the Solomon R. Guggenheim Foundation. The artist’s work is represented in public collections worldwide.

Opening on June 30, 2024



Erika Verzutti
Venus com Espatula, 2013
Cold porcelain clay and acrylic and potter's rib
17 × 17 × 36 cm
Photo © Eduardo Ortega

The Life of Sculptures

Erika Verzutti

June 30, 2024

The Tower, East Gallery, Level 0

Erika Verzutti is a Brazilian sculptor who lives and works between São Paulo and Europe. She is in residency at LUMA Arles from May through July 2024. The residency provides a platform for Verzutti to produce a significant body of new work and develop an ongoing film project [in collaboration with filmmaker Joana Luz], both presented in an exhibition entitled *The Life of Sculptures*. Verzutti's multifarious practice as a sculptor encompasses organic, human, and animal forms, references to Modern and Modernist art, citations of Brazilian art and architecture, and a playful suggestiveness bordering on eroticism. Often cast in bronze or concrete, the sculptures and three-dimensional wall works retain a light touch and colorful palette with forms that conjure associations of fruits, bodies, landscapes, and art history. For *The Life of Sculptures*, Verzutti has taken her signature vertical forms, which suggest the *Endless Column* of Constantin Brancusi with a tropical touch, and literally lays them down resting upon resin encased newspapers. This setting of sculptural repose or sheer exhaustion is situated among a number of bronze, papier-mâché and clay reliefs. These often share motifs such as body parts, orbs, or eggs, and traces of the artist's hand or sculptural tools, creating a surreal and anthropomorphic dreamscape around the resting sculptures. Also included are a series of bronze, clay, drawing and other studio rejects, recomposed on a bed of cobblestones, forming a 'sculptural cemetery', completing Erika Verzutti's life cycle of sculptures.

Curated by Vassilis Oikonomopoulos, Director of Exhibitions and Programs and Tom Eccles, Senior Consultant.



Portrait of **Erika Verzutti**
Installation view, Nottingham Contemporary 2021
Photo © Stuart Whipps

Erika Verzutti was born in 1971 in São Paulo.

In her work, Erika Verzutti combines dissimilar elements and styles. She can work with classical materials such as bronze and clay or craftier ones such as papier-mâché and cardboard. Many of her sculptures reveal a special attention to nature through the use of cast fruits and vegetables, other works sources from current matters such as newspaper headlines and internet phenomena.

She had solo exhibitions at Hessel Museum - Bard College, Annandale-on-Hudson, NY (2023); Museo Experimental El Eco, Mexico City (2023); MASP, São Paulo (2021); Nottingham Contemporary, Nottingham, UK (2021); Centre Pompidou, Paris (2019); Aspen Art Museum, Aspen (2019); Pivô, São Paulo (2016); SculptureCenter, New York (2015); Tang Museum, Saratoga Springs (2014), and Centro Cultural São Paulo (2012). Selected institutional shows are Geneva Biennale – Sculpture Garden, Geneva (2022); 57th Venice Biennale (2017), 32nd Bienal de São Paulo (2016), 34th Panorama of Brazilian Art, Museu de Arte Moderna de São Paulo (2015), 2013 Carnegie International, Pittsburgh (2013), 9th Bienal do Mercosul, Porto Alegre (2013) and the 11th Biennale de Lyon (2011). Her work is present in the collections of Tate Modern, London; Carnegie Museum of Art, Pittsburgh; Guggenheim Museum, New York; Museu de Arte Moderna de São Paulo and Pinacoteca do Estado, São Paulo, among others.

┌ Erika Verzutti is in residence at LUMA Arles
from May 1 to July 15, 2024. └



© Lee Friedlander, courtesy Fraenkel Gallery, San Francisco and Luhring Augustine, New York

Lee Friedlander Framed by Joel Coen

Lee Friedlander

June 30, 2024

The Tower, Archives Gallery, Level -2

A meeting, a collaborative work, a dedication from one to the other: how can one describe this exercise? Joel Coen, an artist-filmmaker, inserts himself into the work of a fellow artist, photographer Lee Friedlander. He gathers a purely subjective selection from Friedlander's body of work, which will be exhibited. This act, cutting edge, individual, and definitive, is here above all an immersion into a new universe where the "I" is primarily exalted through paying tribute to the work of a single man, but also through the visual expression of the curator's personality. His signature is impossible to ignore. This recomposition of Friedlander's work creates connections between his images and opens up new perspectives, a productive dialogue between still and moving images.

We can easily recognize the connivance and allusions between the cinema of one and the photography of the other: the fragmentation of time and space via framing and the interplay of lines, acerbic portraits of an America that is going off the rails, the presence of strangeness in the banal, solitary urbanity, the occurrences in everyday life, and even a playful approach to narrative.

Though a one-sided prism, this dual portrait is nonetheless a small survey exhibition of Friedlander's work as it encompasses the photographer's entire career, from the 1960s to the present. *Lee Friedlander Framed by Joel Coen* brings together two exhibitions that were initially presented simultaneously in New York and in San Francisco. They are shown here together and feature a series of seventy photographic prints and one film, which give a glimpse of the filmmaker's overall vision. They reveal some of his own story, his personality, and the place Friedlander's images have had in Coen's life and work.

┌ This exhibition is part of the "Arles Associé" sequence
of the Rencontres d'Arles. └

Curated by Matthieu Humery, Curator.



Portrait of Lee Friedlander

© Lee Friedlander, courtesy Fraenkel Gallery, San Francisco and Luhring Augustine, New York

Lee Friedlander, b. 1934, Aberdeen, Washington, lives and works in New City, New York.

Lee Friedlander began photographing the American social landscape in 1948. With an ability to organize a vast amount of visual information in dynamic compositions, Friedlander has made humorous and poignant images among the chaos of city life or in dense natural landscapes, focusing on countless subjects ranging from cars and trees to monuments and nudes. Fraenkel Gallery began showing Friedlander's work in 1979, the year the gallery opened, and has presented close to 20 solo exhibitions since then.

Many of the photographs from early in his career focus on the street, where he found evidence of the complexity of the American social landscape in sly compositions that record people, buildings, advertisements, and reflections. Friedlander is recognized for a group of self-portraits he began in the 1960s, published in a monograph by Fraenkel Gallery in 2000.

His 1960s series *The Little Screens* shows television screens in motel rooms and other anonymous spaces, pairing disquieting, glowing TV images with their mid-century surroundings. From the 1950s to the 1970s, while continuing his work on the street, Friedlander recorded jazz, country, and blues performers, making images that often appeared on album covers, and were collected in the 1998 publication *American Musicians*. In the 1970s Friedlander produced *The American Monument*, a series depicting statues and monuments around the country. Framed to emphasize an ironic or surprising relationship between the markers and their surroundings, the series complicates the notion of commemoration during the decade of America's bicentennial.

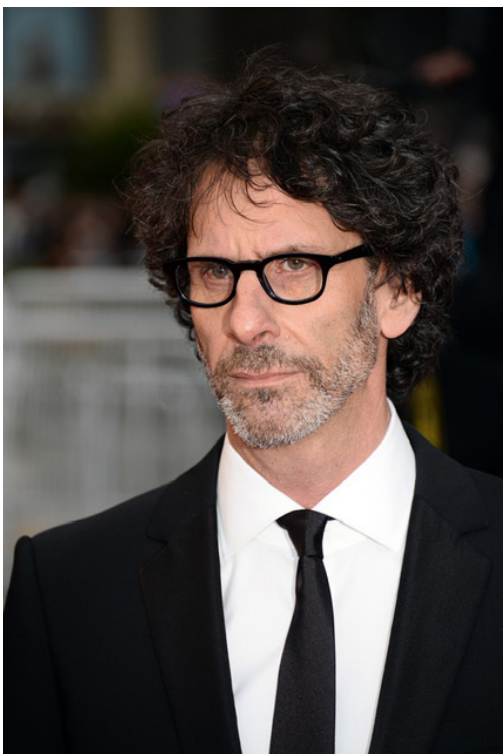
Included among the many monographs designed and published by Friedlander himself are *Sticks and Stones*, *Lee Friedlander: Photographs*, *Letters From the People*, *Apples and Olives*, *Cherry Blossom Time in Japan*, *Family*, and *At Work*. Starting in 2017, the artist and Yale University Press released an ambitious six-book suite collectively titled *The Human Clay*—a sweeping collection of street and environmental portraits culled and edited by Friedlander from his extensive archive, many not previously published.

Recent projects, such as *Signs*, *Chain Link*, *Dog's Best Friend*, and *Lee Friedlander Framed by Joel Coen* have continued the focus on revisiting Friedlander's 60+ year archive, finding new connections and themes that have run throughout his career.

Friedlander's work was included in the highly influential 1967 *New Documents* exhibition, curated by John Szarkowski at the Museum of Modern Art in New York. In 2005, Friedlander was the recipient of the prestigious Hasselblad Award as well as the subject of a major traveling retrospective and catalogue organized by the Museum of Modern Art. In 2010, the Whitney Museum of American Art, New York, exhibited the entirety of his body of work, *America by Car*. In 2017, Yale University Art Gallery exhibited and published some of his earliest work, photographs of participants in the 1957 Prayer Pilgrimage for Freedom in Washington, D.C. In 2020, Fundación MAPFRE in Madrid organized a major retrospective, which traveled to Barcelona, Berlin, and other cities. His work is held by major collections including the Art Institute of Chicago; George Eastman Museum, Rochester, New York; the Metropolitan Museum of Art, New York; Museum of Modern Art, New York; National Gallery of Art, Washington, D.C.; San Francisco Museum of Modern Art; and the Whitney Museum of American Art, New York, among many others.

Joel Coen, b. 1954, St. Louis Park, Minnesota.

Joel Coen is an Academy Award winning filmmaker. He and his brother Ethan have made 18 films together including *No Country For Old Men*, *Fargo*, *Blood Simple*, *True Grit*, *The Big Lebowski*, *A Serious Man*, *Inside Llewyn Davis*, *Raising Arizona*, *The Ballad of Buster Scruggs*, among others. They have won four Academy Awards for Best Picture, Director, Original and Adapted Screenplay. Other awards include the National Board of Review, Golden Globes, BAFTA, WGA, and DGA. At Cannes they have won Best Director three times, the Grand Prix, and the Palme D'Or. *The Tragedy of Macbeth* is Joel's 19th feature film and his solo directorial debut.



Portrait of Joel Coen
Courtesy Joel Coen



Gustav Metzger, *Historic Photographs: To Crawl Into – Anschluss, Vienna, March 1938*, black-and-white photograph on vinyl and cotton cover, 1996-2011
Installation view, Gustav Metzger, *Act or perish!*, Centre of Contemporary Art Znaki Czasu, Toruń, Poland
© Wojciech Olech
Courtesy of Centre of Contemporary Art Znaki Czasu in Toruń

Hans Ulrich Obrist Archives – Chapter 4 :

Gustav Metzger – All of Us Together

Gustav Metzger

June 30, 2024

The Tower, Cherry Tree Gallery, Level -2 and Underground, Level -3

For its fourth chapter, the Hans Ulrich Obrist Archives at LUMA Arles presents an exploration of the work of Gustav Metzger (born 10 April 1926 in Nuremberg, passed away on 1 March 2017 in London), an essential figure for ecology and activism in the arts. Drawing upon a two-decade-long friendship between Metzger and Obrist, the exhibition unfolds over two levels, providing both an immersion into never-before-seen archives and a panorama of the artist's most iconic works, the pertinence of which is ever more urgent.

During their first studio visit in 1991 in Glasgow, Douglas Gordon drew Hans Ulrich Obrist's attention to the works of Gustav Metzger and John Latham, both pioneers and indispensable inspirations for a then-emerging generation of artists in the United Kingdom. After consulting Norman Rosenthal's catalogue of *Art Into Society - Society Into Art* (1974), which featured his contribution, a statement calling for *Years without Art* (1977-1980), Obrist attempted to reach Metzger by all available means.

He would find himself waiting until Metzger, one day, came to the Serpentine Gallery to see him and Julia Peyton Jones during the first iteration of the exhibition *Take me (I'm Yours)* in 1995. After Metzger's *Historic Photographs* were featured in *Damaged Nature: Two New Works and Documents* in 1995 at the independent space workfortheeyetodo in London; Suzanne Pagé, Laurence Bossé, and Hans Ulrich Obrist added these works to *life/live: la scène artistique au Royaume-Uni en 1996, de nouvelles aventures* [life/live: the artistic scene in the United Kingdom in 1996, new adventures, 1996], at the ARC - Musée d'Art Moderne de la Ville de Paris.

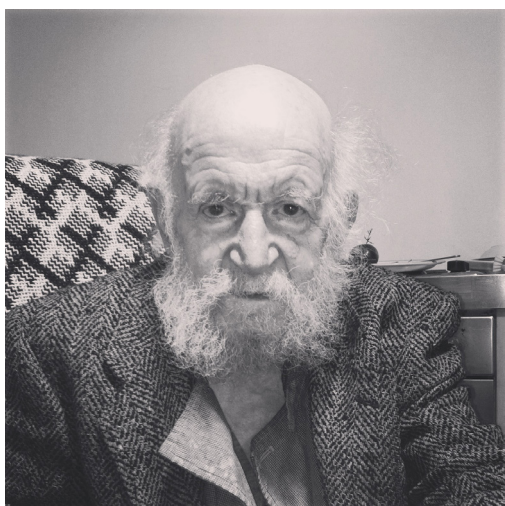
Their first recorded conversation took place in 1997 at the legendary Café Cosmo, a sanctuary for political exiles during the conflicts of the 20th century in London. Their dialogue continuously unveiled Metzger's commitment and activist principles. In 1999, Barbara Vanderlinden and Obrist involved him in the project inspired by Bruno Latour, *Laboratorium*, integrating scientists and artists at the Provinciaal Fotografie Museum in Antwerp. There, Metzger reactivated the work *Drop on Hotplate* (1968/2024), a basic everyday hotplate elevated to chest height on a metal base, onto which a drop of water is slowly released, causing a spontaneous and random reaction in response to the heat.

Their bond intensified when Hans Ulrich Obrist settled in London. Metzger was a key participant in the Serpentine's first marathon, the *Interview Marathon* (2006), conceived with Rem Koolhaas. Cultivating mystery, Metzger used red telephone boxes as his means of communication. Consequently, the Serpentine somewhat became his post office box during his retrospective *Decades: 1959-2009* in 2009. He later co-curated there the *Extinction Marathon: Visions for the Future* in 2014.

The sentence 'All of us together,' the title of this exhibition, was composed in 2014 for Hans Ulrich Obrist's *Handwriting Project*.

It is part of a collection of notes titled *Extinction Handwritings* by Metzger. The exhibition compiles the questions Metzger provoked during his life and career, manifested in the presentation of archival material through around ten hours of interviews, handwritten and printed documents, alongside personal notes and other ephemera. The archival presentation complements an in-depth exhibition that brings together works such as *Liquid Crystal Environment* (1965/2024) and *Mass Media: Today and Yesterday* (1971/2024). Posters created in tribute to Metzger highlight the significance of his work and its importance in confronting the crises of today and tomorrow. This exhibition, posthumously, is a way to convey the inspiration Metzger felt for Luc Hoffmann's way of protecting the climate and the bioregion of the Camargue. He always dreamed of meeting the co-founder and first president of the World Wildlife Fund (WWF) and founder of the Tour du Valat research centre in the Camargue. Like Luc Hoffmann (1923-2016), Gustav Metzger will also remain, through his works and his thoughts, a cornerstone of the ecological movements of the 20th and 21st centuries.

Curated by Hans Ulrich Obrist, Senior Advisor and Arthur Fouray, Archivist and Curator.



Gustav Metzger

Gustav Metzger was born in Nuremberg, Germany, on 10th April 1926 to Polish-Jewish parents and arrived in Britain on the Kindertransport in 1939. Much of his immediate family perished in the Holocaust. From 1945-53, he studied art in Cambridge, London, Antwerp, and Oxford – for much of this time associated with the artist David Bomberg. By 1958, Metzger was becoming heavily involved in anti-capitalist, anti-consumerist movements, and the Campaign for Nuclear Disarmament. In 1960 he was a founder member of the Committee of 100 and this led to a short imprisonment in 1961 with Bertrand Russell and other members of the Committee for encouraging mass non-violent civil disobedience. Metzger's political activism provided the foundation for his first artist manifesto in 1959, titled "Auto-destructive Art", which he described "as a desperate last-minute subversive political weapon... an attack on the capitalist system... (an attack also on art dealers and collectors who manipulate modern art for profit)."

Auto-destructive art – a public art form – sought to provide a mirror of a social and political system that Metzger felt was progressing towards total obliteration. At the heart of his practice, which spanned over 70 years, are a series of constantly opposing yet interdependent forces such as destruction and creation. He has had solo exhibitions around the world, including Hauser & Wirth, Somerset, UK (2021); Circuit, Lausanne (2018); West, Den Haag (2018); MAMAC, Nice (2017); MUSAC, León (2016); Tate Britain, London (2016); Museo Jumex, Mexico City (2015); CoCA Torun, Poland (2015); Neuer Berliner Kunstverein, Berlin (2015); Kunsthall Oslo and Kunstneres Hus, Oslo (2015); Tel Aviv Museum of Art (2014); Kettle's Yard, Cambridge (2014); New Museum, New York (2011) and Serpentine Galleries, London (2009).



William Kentridge
Still from *You Whom I Could Not Save*, 2023
Single channel HD film
7 minutes 23 seconds
Courtesy William Kentridge Studio

Je n'attends plus
William Kentridge
June 30, 2024
La Mécanique Générale, North

William Kentridge is one of the most multifaceted artists of his generation. Combining drawing, film, sculpture, theater, and opera, he is renowned for his politically engaged practice. In conjunction with the world premiere of his chamber opera *The Great Yes, The Great No*, which debuts at LUMA Arles in the summer of 2024, the exhibition *Je n'attends plus* [I Am Not Waiting Any Longer] presents a group of major works, some of which have never been shown in Europe before. Dealing with issues of migration, oppression, the transmission of history, and the role of the artist in a society under duress, the exhibition brings together a remarkable body of experimental and performative work.

For more than forty years, the work of William Kentridge has examined South African history at the intersection of the personal and the political. His film installations deploy rhythmic frescoes often reflecting on the context and cultural reality of Johannesburg, the city where the artist lives and works. They simultaneously draw upon art historical references, particularly of European avant-garde movements, with post-Cubist, Dadaist, and Surrealist elements strongly resonating. His charcoal drawings, sculptures, masks, collages, and puppet figurines give his works a dreamlike and sometimes abstract dimension, which is an important component of Kentridge's idiosyncratic language.

While the colonial and racial history of South Africa and the African continent in general is an important point of departure in Kentridge's oeuvre, it addresses much broader concerns and questions, and encompasses other geographies and histories. The island of Martinique and France during the Second World War and Soviet-era Russia of the early twentieth century are some of the diverse historical time periods explored in his practice. The title of the exhibition, *I Am Not Waiting Any Longer*, is a quote from the Martinican-born Suzanne Césaire, a major figure in the negritude movement, which served as a framework for the critique and literary theory developed by a group of French-speaking intellectuals, writers, and politicians during the 1930s that aspired to cultivate Black consciousness across Africa and its diaspora. The installations that are on view in the exhibition and the theatrical setting are testaments to the timely relevance of Kentridge's messages of freedom, liberation, and revolution as they transpire in his work and make his practice more urgent than ever.

Curated by Vassilis Oikonomopoulos, Director of Exhibitions and Programs and Flora Katz, Curator, with Lilah Rémy, Assistant Curator.



William Kentridge
The Great Yes, The Great No
 © Stella Olivier

The Great Yes, The Great No

William Kentridge

Opera

From July 07 to 10, 2024

La Grande Halle, West

LUMA Arles presents *The Great Yes, The Great No* in partnership with the Festival d'Aix-en-Provence.

March 1941: a cargo ship leaves Marseille for Martinique with, on board, several artists and intellectuals escaping from Vichy France, including André Breton, Claude Lévi-Strauss and the Cuban artist Wifredo Lam.

This real event takes a magical turn when Charon, the ferryman of the dead who has now been promoted captain, rearranges space-time and invites other celebrated figures to join this new kind of ark, an allegory of all the forced expeditions of the past and present, including the representatives of anti-colonialism Aimé Césaire, Franz Fanon and the Nardal sisters.

The wonderful visual artist William Kentridge launches the spectator on to one of his artistic, political and spiritual adventures of which he alone holds the secret: a chamber opera inspired by the avant-gardes of the time, mixing the surreal and irrational (masks, collages, projections) and engaging dancers, performers, chorus members and instrumentalists in a vast web of musical styles, especially African and Caribbean.

「Spoken and sung in English, French, Isiwati, Isizulu, Isixhosa, Setswana and Xitsonga, with French and English surtitles.」

Curated by Vassilis Oikonomopoulos, Director of Exhibitions and Programs and Flora Katz, Curator, with Lilah Rémy, Assistant Curator.



Portrait of William Kentridge
© Norbert Miguletz

William Kentridge (born Johannesburg, South Africa, 1955) is internationally acclaimed for his drawings, films, theatre and opera productions.

His method combines drawing, writing, film, performance, music, theatre, and collaborative practices to create works of art that are grounded in politics, science, literature and history, yet maintaining a space for contradiction and uncertainty.

Kentridge's work has been seen in museums and galleries around the world since the 1990s, including the Museum of Modern Art in New York, the Albertina Museum in Vienna, Musée du Louvre in Paris, Whitechapel Gallery in London, Louisiana Museum in Copenhagen, the Reina Sofia museum in Madrid, the Kunstmuseum in Basel, Zeitz MOCAA and the Norval Foundation in Cape Town and the Royal Academy of Arts in London. He has participated a number of times in dOCUMENTA in Kassel (2012, 2002, 1997) and the Venice Biennale (2015, 2013, 2005, 1999 and 1993). His works are also in the collections of museums around the world.

Opera productions include Mozart's *The Magic Flute*, Shostakovich's *The Nose*, and Alban Berg's operas *Lulu* and *Wozzeck*, and have been seen at opera houses including the Metropolitan Opera in New York, La Scala in Milan, English National Opera in London, Opera de Lyon, Amsterdam opera, the Sydney Opera House and the Salzburg Festival.

Kentridge's theatrical productions, performed in theatres and at festivals across the globe include *Refuse the Hour*, *Winterreise*, *Paper Music*, *The Head & the Load*, *Ursonate* and *Waiting for the Sibyl* and in collaboration with the Handspring Puppet Company, *Ubu & the Truth Commission*, *Faustus in Africa!*, *Il Ritorno d'Ulisse*, and *Woyzeck on the Highveld*.

Kentridge is the recipient of honorary doctorates from several universities including Yale, London University and Columbia University. In 2010, he received the Kyoto Prize. In 2012, he was awarded the Commandeur des Arts et des Lettres in France and he presented the Charles Eliot Norton Lectures at Harvard University. In 2015 he was appointed an Honorary Academician of the Royal Academy in London. In 2017, he received the Princesa de Asturias Award for the arts, and in 2018, the Antonio Feltrinelli International Prize. In 2019 he received the Praemium Imperiale award in painting in Tokyo. In 2021 he was made a Foreign Associate Member to the French Académie des Beaux Arts, Paris. In 2022 he was presented the Honour of the Order of the Star of Italy and in 2023 he received the Olivier Award for Outstanding Achievement in Opera for *Sibyl* in London.



Theaster Gates
Vessel in Theaster Gate's Clay Studio, 2020
 Photo © Chris Strong
 Courtesy of Theaster Gates Studio

Le chant du centre
Theaster Gates
 June 30, 2024
 La Grande Halle, East

For the last twenty years, artist Theaster Gates has expanded the field of contemporary art and pushed us to reconsider the canon through materials. Trained as an urban planner and a sculptor whose primary medium is clay, Gates has dedicated a significant part of his practice to reflecting on the relationships between space, craft, and the cultural specificities of traditions that shape one's artistic trajectory.

For this year's project, *Le chant du centre* [The Song of the Center], Gates's intervention transforms La Grande Halle into a clay manufacturing workshop where visitors are invited into the artist's production and sculptural research. Gates creates a sacred space around the *Temple*, a central installation made from pottery ware-boards presenting his vinyl collection, a bar, and ceramic and neon artworks. Together, these elements are a testament to the performance, production and proposal inherent in ceramic futures, or what Gates refers to as the "museological, political, and social possibilities" of honoring clay's ability as both a functional and sculptural gateway in the fine arts.

About *Le chant du centre*, Gates says: "Craft, to me, is interesting, but the political deployment of craft, the performativity of craft, the consumerism caused by craft, is where craft becomes instrumentalized to stand in for other social and economic ambitions. It is my desire to exhaust the questions within myself about the colonialization that happens over the hand. Through this project, I interrogate my own faculty around what craft means, for whom I want it to have meaning and, quite possibly, its meaninglessness."

The workshop space honors the craft traditions of Senegalese, Malian, Korean, and Chinese workshops, where collectives of people work together to produce a particular style of making. In this spirit, Gates and LUMA Arles have built in Camargue a traditional Anagama – a variation of a Korean kiln introduced to Japan in the fifth century – which will be fired for five to seven days at a time during the course of the project. The kiln serves as a site of research and production, using the region's primary natural elements: timber, rice husk, and salt.

Conceived as a durational and demonstrative installation, *Le chant du centre* will be in constant evolution as new wares and sculptures are formed and fired, providing a different encounter with the work each visit. This conceptual and practical approach to the ceramic workshop explores the ways in which sculpture affects the body and the ways in which craft becomes a vehicle for understanding our human nature in relation to material processes.



Theaster Gates in his Chicago studio
 Photo © Lyndon French
 Courtesy of Theaster Gates Studio

Theaster Gates (b. 1973) is an artist and social innovator who lives and works in Chicago. Over the past decade, Gates has translated the intricacies of Blackness through space theory and land development, sculpture, and performance. Through the expansiveness of his approach as a thinker, maker, and builder, he extends the role of the artist as an agent of change. His performance practice and visual work find roots in Black knowledge, objects, history, and archives.

In 2010, Gates created the Rebuild Foundation, a nonprofit platform for art, cultural development, and neighborhood transformation that supports artists and strengthens communities through free arts programming and innovative cultural amenities in the Grand Crossing neighborhood of the South Side of Chicago.

Gates is the recipient of numerous awards and honorary degrees including the Isamu Noguchi Award (2023); National Buildings Museum Vincent Scully Prize (2023); Frederick Kiesler Prize for Architecture and the Arts (2022); an Honorary Fellowship from the Royal Institute of British Architects (2021); the World Economic Forum Crystal Award (2020); J.C. Nichols Prize for Visionaries in Urban Development (2018); Nasher Sculpture Prize (2018); Sprengel Museum Kurt Schwitters Prize (2017); and Artes Mundi 6 Prize (2015).

In April 2018, Gates was appointed as the inaugural Distinguished Visiting Artist and Director of Artist Initiatives at the Lunder Institute for American Art, Colby College, Waterville Maine.

Gates has exhibited and performed at LUMA Arles, France (2023); The New Museum, New York, (2022); The Aichi Triennial, Tokoname (2022); The Serpentine Pavilion, London (2022); The Victoria and Albert Museum, London, UK (2021); Whitechapel Gallery, London, UK (2013 and 2021); Tate Liverpool, UK (2020); Haus der Kunst, Munich (2020); Walker Art Center, Minneapolis (2019); Palais de Tokyo, Paris, France (2019); Sprengel Museum Hannover, Germany (2018); Kunstmuseum Basel, Switzerland (2018); National Gallery of Art, Washington D.C., USA (2017); Art Gallery of Ontario, Canada (2016); Fondazione Prada, Milan, Italy (2016); Kunsthau Bregenz, Austria (2016); Punta della Dogana, Venice, Italy (2013); and dOCUMENTA (13), Kassel, Germany (2012).

He was the Visiting Artist in Residence at the American Academy in Rome (2020); and was inducted into the American Academy of Arts and Letters in 2021. Gates is a professor at the University of Chicago in the Department of Visual Arts and serves as the Special Advisor to the President for Arts Initiatives.



Judy Chicago

Judy Chicago: Herstory, 2023

Exhibition view: New Museum, New York

Courtesy New Museum

Photo © Dario Lasagni

Herstory

Judy Chicago

June 30, 2024

Le Magasin Électrique, Bloc A

Spanning the full breadth of her sixty-year career, *Judy Chicago: Herstory* showcases the tremendous impact that Judy Chicago has had on contemporary art. From Chicago's 1960s experiments in Minimalism and Earth art to her revolutionary feminist art of the 1970s and narrative series of the 1980s and '90s, *Herstory* traces the full evolution of Chicago's expansive vision. Chicago attained significant public recognition in the 1970s for the legendary project, *The Dinner Party* (1974–79)—a colossal ceremonial banquet honoring important women throughout history, which is permanently installed at the Brooklyn Museum, in New York. In the decades since, Chicago, a lifelong teacher and researcher, has extensively channeled her concerns with feminist pedagogy, women's history, and historical preservation into numerous ambitious installations, research projects, educational programs, and alternative exhibition spaces. *Herstory* contextualizes such feminist methodologies within the many coeval art movements in which Chicago participated—and from which she frequently has been expunged—tracing the development of her work as it evolved and expanded to meet the urgency of the social changes taking place in America and in the world during her lifetime.

Born Judy Cohen in 1939, Chicago was raised in a progressive Jewish household where she developed a lifelong passion for art and social justice. After completing her studies at the University of California, Los Angeles in 1964, Chicago became one of few women to be involved in the California-based minimalist, op-art and geometric abstraction avant-garde movements. Like many of her peers, she became proficient in industrial techniques including spray-painting, fiberglass-casting, and pyrotechnics. By 1970, the purview of these formal and material interests intersected with mass social change; galvanized by the women's liberation movement, she divested herself from her married name, adopting the surname "Chicago," after her hometown. Combined in the exhibition space, Chicago's revolutionary experiments with traditional notions of femininity, taboo eroticism, the social construction of the body, and the cultural biases of art history continue to make her one of the most influential artists of the post-war era.

Judy Chicago: Herstory is organized by LUMA Arles in partnership with the New Museum, with the support of Christian Dior Parfums.

Judy Chicago: Herstory originated at the New Museum, New York.

Lead sponsorship is provided by Dior. Major support is provided by Jordan Schnitzer/The Harold & Arlene Schnitzer CARE Foundation.

Additional support is provided by Sabrina Buell and Yves Behar, Jay Franke and David Herro,

The Gladys Krieble Delmas Foundation, Grażyna Kulczyk Collection, Hill Art Foundation, Kathleen O'Grady / The O'Grady Foundation, Debbie and Mitchell Rechler, Judy Rechler, Samuel H. Kress Foundation, Margherita Stabiumi, Lisa Watson and Mike Krupka.

The exhibition was originally curated by Massimiliano Gioni, New Museum Edlis Neeson Artistic Director, Gary Carrion-Murayari, New Museum Kraus Family Senior Curator, Margot Norton, former New Museum Allen and Lola Goldring Senior Curator and current Berkeley Art Museum and Pacific Film Archive Chief Curator, and Madeline Weisburg, New Museum Assistant Curator, with Ian Wallace, New Museum Curatorial Assistant.

The exhibition at LUMA Arles is curated by Vassilis Oikonomopoulos, Director of Exhibitions and Programs.



Judy Chicago, 2023

© Donald Woodman/Artists Rights Society (ARS),

New York

Photo © Donald Woodman

Judy Chicago is an artist, author, feminist, and educator whose career spans nearly six decades. Her work has been the subject of major retrospectives at Serpentine Galleries, London (2024), the New Museum, New York (2023), and the De Young Museum, San Francisco (2021), and is in the collections of The Art Institute of Chicago; The Brooklyn Museum; The British Museum; the De Young Museum; The Getty Trust; The Hammer Museum; the Los Angeles County Museum of Art; the Metropolitan Museum of Art; Moderna Museet; The Museum of Contemporary Art, Chicago; the Museum of Contemporary Art, Los Angeles; the San Francisco Museum of Modern Art; the Tate Modern; and more than twenty-five university art museums. She is the author of sixteen books, including *The Flowering: The Autobiography of Judy Chicago* and *Revelations* published by Thames & Hudson. The retrospective exhibition *Judy Chicago: Herstory* at LUMA Arles in Summer 2024 will be her first retrospective in Europe. The exhibition is conceived in partnership with the New Museum, New York.



EBB & Neil Beloufa
Me Time, synthesis image, 2024

Me Time

EBB

June 30, 2024

The Tower, Studio 1, Level 1

Initiated by **Neil Beloufa**, **EBB** invites artists, authors, and filmmakers to experiment with the technologies that shape our digital lives in today's attention economy. Along a digital and physical infrastructure network in the Parc des Ateliers and the Tower, unfolding storylines transform the visit to LUMA Arles into a self-directed narrative journey. *Me Time* leads to an interactive and immersive projection room manifesting the viewer's imagination in distorted and unpredictable ways.

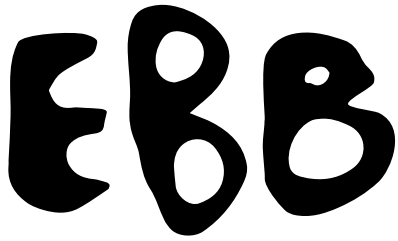
As part of a long-term research interest on the use of innovation in the service of artists' visions, *Me Time* showcases technologies such as generative AI, data privacy, recommendation algorithms, and information personalization, making them accessible and actionable. Taking the form of a gamified experience, this project provides a space for ongoing experimental cultural production and a generative, artist-led use of technologies.

The inaugural artist participating in *Me Time* is Jill Mulleady. The next participating artists will soon be announced on luma.org/arles.

Fear of Losing You, in collaboration with Jill Mulleady

For *Me Time*, with *Fear of Losing You*, Jill Mulleady (Uruguay, 1980) conjures up a childhood memory that appeared in a dream, and attempts to retranscribe it through the generation of images. A room in the estuary of the Río de la Plata, then a lighthouse on a beach in the South Atlantic become the shifting backdrops for a fable told by a haunting voice, in which the protagonists are subjected to the acceleration of time. Drawing a parallel between the image-making capacity of one's own memory and that of an artificial intelligence, Mulleady questions the evocative value of the dream image when it is generated by the machine.

Organized by Simon Castets, Director of Strategic Initiatives, Vassilis Oikonomopoulos, Director of Exhibitions and Programs, Fabian Gröning, Project Manager for Strategic Initiatives and Martin Guinard, Curator.



EBB

EBB is a hybrid studio that combines technology and creativity, explores new ways of transformation, and shapes multidisciplinary projects to innovatively engage audiences and stimulate cultural innovation. Founded by Neïl Beloufa and led by a cross-disciplinary team of artists, curators, researchers, and developers, EBB is dedicated to creating interactive, immersive, and multimedia experiences that are distinctive in their formats, content, and techniques. At the same time, EBB supports educational initiatives, giving young people from diverse backgrounds access to culture and technology.

Neïl Beloufa

Neïl Beloufa (b. 1985, Paris) is a Franco-Algerian artist who lives and works in Paris. Through his multidisciplinary practice, he explores the issues associated with the interaction between art and technology. Nominated for the Prix Marcel-Duchamp in 2015, his work has been the subject of monographic exhibitions in France and abroad, including at K11 (Shanghai), MoMA (New York), the Institute of Contemporary Arts (London), the Hammer Museum (Los Angeles), Palais de Tokyo (Paris), Pirelli HangarBicocca (Milan), and Secession (Vienna). He took part in the Lyon Biennale of Contemporary Art in 2013, the Shanghai Biennale of Contemporary Art in 2014, and the Venice Biennale in 2013 and 2019.

Jill Mulleady

Jill Mulleady was born in Montevideo, Uruguay. She is Swiss Uruguayan, based between Los Angeles, United States and Paris, France. Mulleady works primarily in painting and often intervenes in the spaces where she exhibits, staging the paintings with readymades, sculptures, and architectural installations, exploring themes of memory, transformation, and the power of history. Her practice shifts between close observations of everyday reality and highly elaborated imaginary worlds. These paintings can be seen as allegories for the contemporary experience of the image as interface: not just representing a picture but a mean of mobilizing attention, bodies, affects, to connect emotionally and physically in an increasingly virtualized space.

Selected solo & group exhibitions include: Schinkel Pavillon, Berlin (2024), Gladstone Gallery, New York (2022); Le Consortium, Dijon (2021); Made in LA 2020, Hammer Museum & Huntington Library & Botanical Gardens, San Marino (2020), Whitney Museum of American Art (2020), Gladstone Gallery, Brussels (2020); Swiss Institute, New York (2019); Galerie Neu, Berlin (2018); Schloss, Oslo (2018); Kunsthalle Bern (2017); and Museo Archeologico Nazionale, Naples (2015). In 2019 Mulleady's work was included in May You Live in Interesting Times at the 58th Venice Biennale.

Guest Programs

7th edition of the *Dior
Photography and Visual
Arts Award
for Young Talents*
La Lampisterie

The 7th edition of the *Dior Photography and Visual Arts Award for Young Talents*, organized in partnership with LUMA Arles and the École nationale supérieure de la photographie (ENSP), will be hosted this year at La Lampisterie.

Created in 2018 by Christian Dior Parfums, in partnership with LUMA Arles and the École nationale supérieure de la photographie (ENSP), the *Dior Photography and Visual Arts Award for Young Talents* is an international competition for students and recent graduates of leading art and photography schools.

Candidates were invited to respond to the theme “Face to Face.” The exhibition presents the works of the thirteen artists selected by the jury, chaired this year by French photographer Brigitte Lacombe. The jury also includes Marina Hoffmann, French artist Laurent Montaron, art and photography historian Julie Jones, Peter Philips (creative and image director of Dior makeup), and Simon Baker (director of the Maison Européenne de la Photographie). The laureates’ work, to be announced on July 5, will be exhibited alongside that of the twelve competing artists at La Lampisterie, from July 1 to September 29.

The laureates are as follows:

Doriane Bellet, France,
École nationale supérieure de la photographie, Arles

Paola Chapdelaine, United States,
International Center of Photography, New York City

Valentin Derom, France,
École Nationale Supérieure de la Photographie, Arles

Krystyna Gorayska, Netherlands,
Royal Academy of Art, The Hague

Chia Huang, France,
École Nationale Supérieure des Beaux-Arts de Paris

Natalia Kepesz, Germany,
Academy of Fine Arts, Leipzig

Kyu Sang Lee,
Germany, Academy of Fine Arts, Leipzig

Emilia Martin, Netherlands,
Royal Academy of Art, The Hague

Fawaz Oyedeji, South Africa,
Market Photo Workshop, Johannesburg

Ayako Sakuragi, France,
École Nationale Supérieure des Beaux-Arts de Paris

Charley Tengbergen, Netherlands,
Royal Academy of Art, The Hague

Anastasia Troshkova, Netherlands,
Royal Academy of Art, The Hague

Yiding Wang, China,
Shanghai Institute of Visual Art, Shanghai

Les Rencontres de la photographie d'Arles

La Mécanique Générale, South

Through more than forty exhibitions installed in various exceptional patrimonial places of the city, including the building of La Mécanique Générale, the Rencontres d'Arles contribute each summer since 1970 to transmit the world photographic heritage and become the melting pot of the contemporary creation.

On-going

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 programme 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, Thomas Etchebarne
 Covers painted by Cédric Moullier
 Produced by LUMA Foundation

Permanent installations

<i>Day Light Songs (biting the air)</i> , Helen Marten	The Tower, Levels 9 to 7
<i>Open Space</i> , Konstantin Grcic	The Tower, Levels 9 & 8
<i>Take your Time</i> , Ólafur Elíasson	The Tower, Level 2
<i>Laguna Gloria</i> , Liam Gillick	The Tower, Level 2
<i>Isometric Slides</i> , Carsten Höller	The Tower, Levels 2 to 0
<i>Dans la forêt</i> , Etel Adnan	The Tower, Level 1
<i>Danny / No More Reality</i> , Philippe Parreno	The Tower, Level 0
<i>Sans titre (Le bonheur n'est pas drôle toujours)</i> , Rirkrit Tiravanija	The Tower, Level 0
<i>OooOoO</i> , Koo Jeong-A	Skatepark
<i>Krauses Gekröse</i> , Franz West	Landscaped park
<i>Orientation Platforms</i> , Liam Gillick	Landscaped park
<i>MEMORY</i> , Kerstin Brätsch	Café du Parc
<i>Seven Sliding Doors Corridor (Outdoor Version)</i> , Carsten Höller	Landscaped park
<i>kitsune-tremblement</i> , Dominique Gonzalez-Foerster	Landscaped park

LUMA Arles projects

Living Archives Program

“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.”

Maja Hoffmann

Artists Residencies

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

This program 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 program, it is enriched by the diverse fields of research in which it operates, such as contemporary production, the environment, hospitality and education.

Atelier LUMA

Atelier LUMA is the design research program of LUMA Arles dedicated to exploring new ways of using natural and renewable resources in design and architecture on a bioregional scale.

Atelier LUMA was founded in 2016. It brings together a team of designers, engineers, scientists, and experts from the fields of culture, craftsmanship, humanities, and social sciences and innovation, who explore the potential of non-extractivist, and often discredited, local materials, such as invasive plants, agricultural coproducts, algae, and industrial waste.

Housed since 2023 in Le Magasin Électrique, Atelier LUMA operates as a collaborative platform, working with local actors and partners, including farmers, craftspeople, and manufacturers to create sustainable and local solutions. Over the years, Atelier LUMA has expanded its research scope and reach from the Arles bioregion to the international level by taking part in European projects and accompanying other institutions in their research.

Atelier LUMA develops local solutions that can be replicated in other regions to contribute to an ecological, economic, technological, and social transition. A series of implementations of Atelier LUMA's work can be seen in the Parc des Ateliers.

In 2023, Atelier LUMA has completed the renovation of Le Magasin Électrique, the building that centralizes its activities, at the end of a three-year pilot and experimental project.

Atelier LUMA develops educational programs and takes part in exhibitions and public lecture events to ensure the passing-on and dissemination of the knowledge gathered and produced in Arles and abroad.

Educational projects

Since 2015, LUMA Arles has been developing an educational Program that animates workshops for a young audience in schools in Arles, surrounding cultural centers and the Parc des Ateliers. The educational projects cover a range of themes, such as architecture, design, and the environment, as well as more specific subjects that are related to the artistic Program. This discovery of art, in all its forms, encourages students to develop their sensitivity and creativity in a playful and instructive way. Each year, the students and their relatives gather at LUMA for an exhibition in the Parc des Ateliers of the work they created during that year. This event highlights both the creations of the students and reflects on their experience of the Program.

Offprint

Offprint is LUMA Foundation's platform that supports qualitative independent and experimental publishers in the fields of art, architecture, design, humanities and visual culture. Produced by LUMA Arles since 2015, it has been promoting independent publishing through different formats: publishers' fairs Offprint Paris and Offprint London, a dedicated corner in Arles inside The Tower at the Parc des Ateliers, the Offprint bookstore in the center of Arles at L'Arlatan, and a traveling bookshop in Milan.

┌ Offprint Paris will be held at Pavillon de l'Arsenal in Paris
from November 7 to 10, 2024. └

A collection of architectures

The Tower, by Frank Gehry

“We wanted to evoke the local, from Van Gogh’s *Starry Night* to the soaring rock clusters you find in the region. Its central drum echoes the plan of the Roman amphitheatre.”

Frank Gehry

The building imagined by Maja Hoffmann with Frank Gehry has a twisted façade decorated with stainless steel bricks. This material, which is typical of the architect’s work, captures and renders all the color variations in the sky, and gives the building an ever-changing appearance. This aesthetic choice is a nod to the pictorial practice of Vincent van Gogh, who was constantly capturing the shades of the Provençal sky on his canvases during his time in Arles.

The architect also wanted to give the building a mineral touch through its shape and internal structure, which are imbued with the rocky landscapes of the Alpilles, especially the Val d’Enfer near Les Baux-de-Provence. At the foot of the building, the Drum, a glass rotunda inspired by the Arles amphitheatre, offers a unique reception area for visitors to come and appreciate the richness and diversity of Frank Gehry’s architectural work. Like the Roman arena, the scale and geometry of the rotunda reflect the influence of Roman urbanism on the city.

Historic buildings, by Annabelle Selldorf

LUMA Arles is located on the Parc des Ateliers, a site covering 27 acres, that was first operated by the Paris-Lyon-Méditerranée (PLM) company, which became the SNCF in 1938. The renovation of five industrial buildings from the 19th century was entrusted to Annabelle Selldorf. Les Forges, the Cour des Forges, La Mécanique Générale, La Formation and Le Médico-Social (now Hôtel du Parc) are now used for different purposes such as exhibitions, presentations, and artist residencies.

“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

The transformation of each building was thus thought out to gain maximum flexibility for research and artistic production, while preserving the history of the place. The original industrial language of steel columns and simple concrete floors provide a framework for the display of a wide range of artistic expression, from video to performance. The architecture allows the visitor to have a direct and unmediated experience with art.

The landscaped park, by Bas Smets

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 strawberry trees (*Arbutus unedo*), evergreen oaks (*Quercus ilex*), Montpellier maples (*Acer monspessulanum*) and stone pines (*Pinus pinea*).

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 microclimate, transforming the concrete desert into a public park.

Hospitality

“The atmosphere in a venue such as the Parc des Ateliers is not just created by the Program 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

The restaurants of the Parc des Ateliers extend and enrich the visitor experience.

Tables du Parc

Drum Café

A creative cuisine with local and international influences

Café du Parc

Mediterranean-style pause at the Parc des Ateliers

Le Réfectoire

The locally-sourced brasserie

Terrasse des Forges

Street food inspired menu

Scipio Bar

A refreshing break in the Parc des Ateliers

Practical information

LUMA Arles
Parc des Ateliers
35 avenue Victor Hugo
13200 Arles

🌐 luma.org/arles

📺 luma.org/live

📧 @luma_arles

📘 LumaArles

📷 [@lestablesduparc](https://www.instagram.com/lestablesduparc)

📺 [Lestablesduparc](https://www.facebook.com/lestablesduparc)

Saturday, June 29: Opening of the new exhibitions

Sunday, July 1: Public opening

The Tower and the exhibitions in the historic buildings are open:

- from Wednesday to Monday, from 10 a.m to 6 p.m until June 29
- every day from 10 a.m to 7.30 pm as from July 1

The landscape park is open in free access:

- every day, from 7 a.m to 8:30 p.m

After three years receiving visitors in the exhibitions in the Parc des Ateliers without charging an entry fee, we have decided to make some changes in our entry policy. A simple and reasonably priced entry pass has been put in place, either for the day, for a week or for the year. We are fully aware that the density of the program means that seeing everything takes a long time, which is why the validity of the passes we offer can make it possible to do this over several days. We have also chosen to maintain a free entry for people who live in Arles and for young people of under 26 to make sure that access is guaranteed to the widest possible number of visitors.

Guided tours are available; information and tickets are available on our website.

Discover more : <https://www.luma.org/en/arles/visit-us/Admission.html>

1 day pass - All exhibitions

Full rate		Reduced rate	
Peak season*	15€	Peak season*	9€
Off season**	9€	Off season**	7€

7 day pass - All exhibitions

Peak season*	25€
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Children & Co. ticket (1 adult + 1 to 5 children - limited to 2 adults)

Peak season*	12€	Off season**	7€
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Ticket for under 26 Free

Card: LUMA annual Pass

Peak season* and Off season**	50€
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* As from June 30

** From June 1 to June 29, then as from November 4