

Press kit May 2026

L U M A
A R L E S



This year, LUMA Arles presents a new cycle of exhibitions beginning on May 1, followed by a second sequence opening on July 4, affirming its position as one of Europe's leading platforms for contemporary artistic thought and production.

At the core of LUMA Arles's mission, exhibitions are conceived as spaces of encounter where artists and audiences come together to reflect on the forces shaping our present. The 2026 program brings into dialogue a wide range of practices that address the urgencies and possibilities of our time, from technological transformation and ecological instability to questions of identity, memory, and collective futures. This year's program will expand beyond the exhibition format to embrace practices that activate the site as a place of resonance, presence and exchange, where visual art enters into dialogue with sound, performance and live events. By convening singular artistic voices from across geographies and disciplines, LUMA Arles advances new perspectives on how art both registers and reshapes contemporary experience.

"Our program reflects the conditions of the present moment, its uncertainties, its accelerations, and its profound transformations. In a time defined by rapid technological change and shifting social realities, artists help us slow down, perceive differently, and confront what often remains unseen. Our exhibitions are not only places for contemplation, but for critical awareness. They affirm the capacity of art to expand our understanding, challenge dominant narratives, and imagine sound, performance, and live encounters alongside exhibitions, we are creating spaces where audiences participate and become implicated, to restore a sense of immediacy and shared presence and imagine ways of being together."

Maja Hoffmann



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Delta Verena Paravel

Delta is a major new film commission by artist and filmmaker Verena Paravel, developed as part of her wider research project *Cosmofonia*. One of the most distinctive voices in contemporary documentary cinema, Paravel has consistently expanded the possibilities of film by testing the limits of perception and challenging human-centered ways of seeing. Situated at the intersection of anthropology, ecology, and the moving image, her practice proposes a decentered approach to the living world, attentive to interspecies relations, unstable environments, and forms of presence that exceed human measure.

Filmed in the Rhône River delta, *Delta* is the second part of the prelude to *Cosmofonia*, an ongoing film and sound project that shifts attention from a point of view to a point of hearing. Here, Paravel turns toward the inaudible sounds of the Earth: infrasonic vibrations, seismic resonances, interspecies signals, and the acoustic traces of human activity. Most of these frequencies remain beyond ordinary human perception. By rendering them audible, the work opens a new sensory field and invites audiences to encounter the environment not as scenery, but as a dense and active mesh of relations.

The Camargue provides a particularly charged site for this inquiry. During a residency at LUMA Arles from October 2025 to January 2026, Paravel worked with specialists in wetland ecology and acoustic biodiversity at the Tour du Valat research center, observing how species use sound to orient themselves, communicate, and survive within this unstable territory. Salt flats, reed beds, mosquitoes, amphibians, migratory birds, industrial zones, wild expanses, and clear and turbid waters together form a shifting environment at the threshold between land and sea. In *Delta*, this in-between condition becomes both subject and method.

Using hydrophones, laser vibrometers, acoustic cameras, parabolic microphones, trail cameras, and scientific optics, Paravel constructs a sensory experience that redistributes attention across the field of the living. The clicking of crustaceans, the underwater calls of frogs, the friction of reeds, and the distant pressure of human interference are all treated on equal footing. Likewise, the image refuses conventional hierarchy. It does not isolate spectacle or organize the world around a privileged point of view. Animals, plants, roots, currents, branches, and scientists appear within a leveled field of attention, in which no single life form dominates another.

This redistribution of perception is not only formal, but ethical. *Delta* proposes film as a medium of contact: a way of approaching other modes of being without reducing them to human categories. Sound and image become instruments of attention, making perceptible a world in which species, bodies, and environments remain porous to one another, and life and death unfold through continuous transformation. In this sense, Paravel's work resonates with bioacoustics, ecoacoustics, and acoustemology, while also moving beyond disciplinary boundaries to ask what cinema itself can know.

Presented as a monumental eight-meter-long projection with surround sound, *Delta* offers an immersive encounter with the plural realities of the Camargue. It extends Paravel's radical rethinking of documentary form and affirms *Cosmofonia* as one of the most compelling current investigations into how art can attune us to a world composed of many voices, many rhythms, and many ways of inhabiting the Earth.

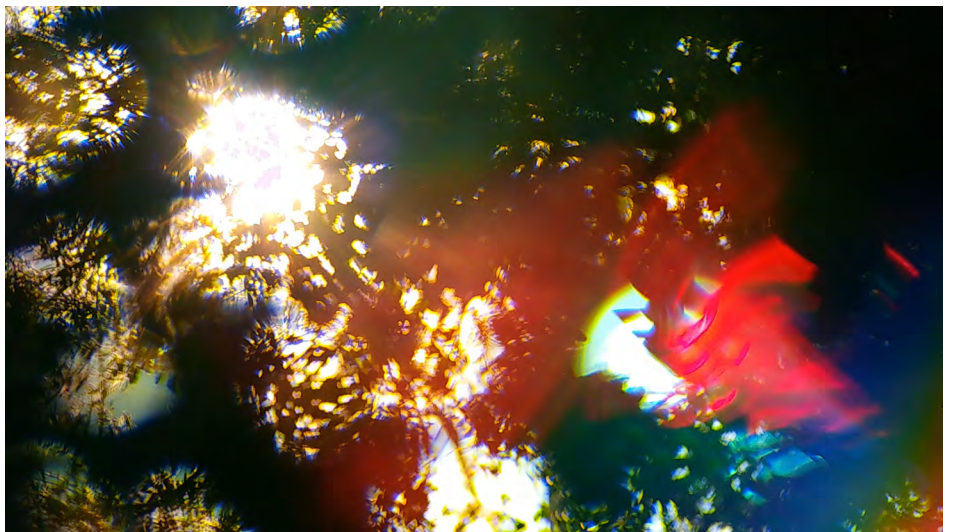
Opening on May 1, 2026
Until Spring 2027

The Tower, East Gallery,
Level 0

Organized by:

Vassilis Oikonomopoulos,
Artistic Director

Colette Angeli,
Assistant Curator



100 Years of Cahiers d'Art and LUMA Arles

Founded in Paris in 1926 by Christian Zervos, *Cahiers d'Art* is a journal, a publishing house, and a gallery. Unique in its approach, the journal established itself as a benchmark from the outset, both for the boldness of its layout and typography and for the richness of its iconography. Zervos gave it a clear editorial line: to bring the arts of all eras and all cultures into dialogue, from prehistoric creations to the avant-gardes.

Published over thirty-four years across ninety-seven issues, the journal combined critical texts, literary writings, and carefully produced reproductions, exploring unprecedented dialogues between contemporary art and ancient arts, between poetry and contemporary critical writing. Few publishing ventures played as decisive a role in disseminating the European avant-gardes of the twentieth century. The first issues were devoted to Matisse, Picasso, and Kandinsky. Soon, Duchamp and the Surrealist group also found a platform within its pages, alongside essays by Beckett, Artaud, Césaire, Hemingway, and Lacan. Experimental photographers such as Dora Maar and Man Ray contributed striking images.

The success of the journal enabled the creation of a publishing house specializing in monographs, notably devoted to Picasso, Rousseau, Dufy, and Klee. In 1932, Zervos embarked on what would become the work of his life: the monumental *Catalogue Raisonné of Picasso*, continued after his death and completed in 1978 across thirty-three volumes. Meanwhile, the *Cahiers d'Art* premises evolved into a gallery where Zervos, alongside his wife Yvonne, showcased Mondrian as early as 1932, followed by Miró, Kandinsky, Ernst, and Giacometti.

The pace of publication gradually slowed with the war, economic upheaval, and new competition. The journal ceased publication in 1960. Its importance, however, remained intact. Zervos had lived to witness the triumph of the artists and movements he had always championed.

The exhibition includes *REMNA*, a new film commissioned by LUMA to the artist duo QASAR, which activates key elements of the *Cahiers d'Art* archive and brings them into the present through a contemporary artistic language.

LUMA Arles, through its LUMA Living Archives Program, has been invested in the potentials of archives, approaching them not as neutral repositories but as systems that govern what can be said, thought, and recorded at a given moment in history. The *Cahiers d'Art* archive embodies this idea with striking clarity. It reveals not just artworks and texts, but the conditions under which modern art became legible as modern, the artists that were foregrounded, the geographies that were amplified or silenced, the ideas that were framed as central and others that were seen as emerging or marginal. To work with this archive today is to engage critically with the rules that once structured artistic discourse and to question how those rules continue to operate.

In an era of accelerated information and fragile memory, the archive stands as a form of resistance to amnesia. The *Cahiers d'Art* archive, activated through the LUMA Living Archives Program, demonstrates that archives are raw matter for new forms of thinking. They are generative, they produce questions, experiments, and narratives that could not have existed otherwise. Archives are about responsibility too, to history, to knowledge, and to the possibility of thinking differently. By keeping the archive alive, we ensure that the past remains unfinished and that the future remains open.

**Opening on May 1, 2026
Until Spring 2027**

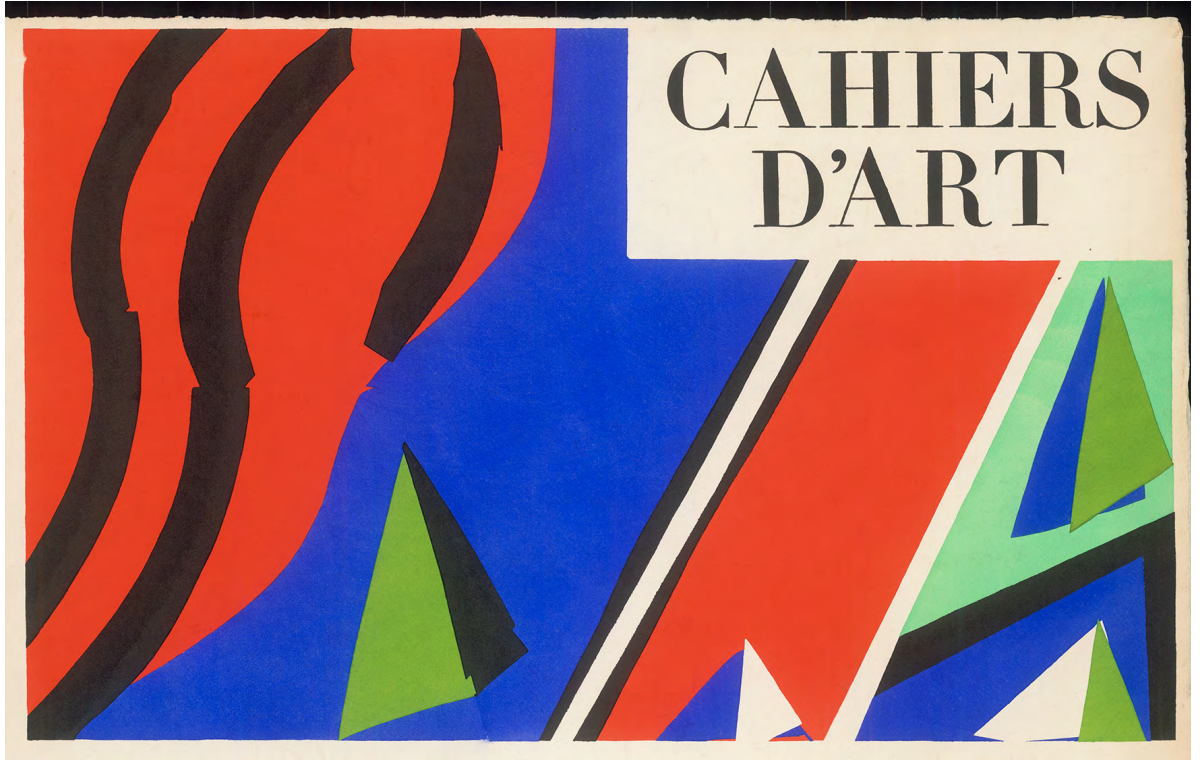
The Tower, Living Archives Gallery,
Level -2

Organized by:

Vassilis Oikonomopoulos,
Artistic Director, LUMA Arles

Daniel Birnbaum,
Curator

Quentin Rose,
Curator and Cahiers d'Art Historical
Archives Manager



CAHIERS D'ART



Hans Ulrich Obrist Archives

Chapter 6:

Zaha Hadid

*'I Think
There Should Be
No End to
Experimentation'*

Opening on May 1, 2026

Until Spring 2027

The Tower, Archives Gallery
& Cherry Tree Gallery, Level -2

The sixth chapter of the Hans Ulrich Obrist Archives marks the tenth anniversary of Dame Zaha Hadid's passing (b. October 31, 1950, Baghdad, Iraq–d. March 31, 2016, Miami, Florida). It honors a visionary architect who alters the horizon of contemporary architecture by using abstract painting as a method of spatial invention. Born into a liberal, secular Iraqi family, Hadid studies mathematics at the American University of Beirut before relocating to London to attend the Architectural Association (AA) in 1972. There, in the orbit of Rem Koolhaas and Elia Zenghelis, she explores the aborted, unrealized, or insufficiently tested experiments of Modernism and the Russian avant-garde, adopting drawing and abstract painting as investigative structures. Through axonometric projection, multi-perspectival viewpoints, calligraphic line, and acrylic layering, she pushes architecture beyond the inertia of Euclidean geometry long before advanced software can help coordinate such complexity.

This exhibition revisits the long conversation between the curator and the legendary architect, which begins in the late 1990s when Obrist invites Hadid to realize *Meshworks* within the cycle *La Ville, le Jardin, la Mémoire* [The City, the Garden, the Memory] at the Villa Medici in 2000. Across encounters in London, Basel, Munich, and Paris in the early 2000s, that exchange becomes a sustained inquiry into the city, the museum, and the unfinished horizon of twenty-first-century urbanism. Hadid serves as a trustee of the Serpentine from 1996, and she designs its inaugural Pavilion in 2000 upon the invitation of Julia Peyton-Jones. Following Obrist's appointment at the Serpentine in 2006, she participates in several of its Marathons, returns with her Lilas installation, inaugurated during the 2007 Summer Party, and later Obrist and Peyton-Jones invite Zaha Hadid Architects to design the Serpentine North Gallery and The Magazine, its restaurant (2009–2013).

Alongside the many awards and honors she receives for expanding the disciplinary language of architecture, from becoming the first woman to win the Pritzker Architecture Prize in 2004 to the Stirling Prize in 2010 and 2011, being made a Dame Commander of the Order of the British Empire in 2012, and the RIBA Royal Gold Medal in 2016, Hadid's double consecration across the architectural and museum worlds is equally striking. Her projects, installations, paintings, and drawings are the subject of major retrospectives during her lifetime at institutions such as SFMOMA Museum in New York in 2006, and the State Hermitage Museum in St. Petersburg in 2015. Long before these honors and retrospectives, Hadid spends much of her early career earning a reputation as a paper architect, using the canvas as a laboratory for radical forms, movements, and worlds for which, in close collaboration with engineers, she pioneers entirely new methods of construction.

For the first time since the Serpentine's posthumous exhibition *Zaha Hadid: Early Paintings and Drawings* in 2016, this landmark LUMA Arles exhibition brings together her early calligraphic paintings and notebooks—exercises in Suprematist geometry that prefigure her built projects, from her first completed building, the Vitra Fire Station in Weil am Rhein (1988–1993) to the CMA CGM Tower (2004–2011) in Marseille and Pierresvives (2002–2012) in Montpellier. Presented in The Tower in the Parc des Ateliers, designed by the late Frank Gehry, a close friend of Hadid's, the show spans three interconnected chapters of her career as an architect: from Constructivism to her early projects and reception in the French context, to her longstanding relationship with Obrist. Through paintings, drawings, archival material, hours of previously unseen video interviews from 2001 to 2013, and posters realized by her peers and admirers, the exhibition reveals the full scale of a practice that moved with equal intensity between architecture, art, publication, and discourse, presenting Hadid not just as a builder of monuments, but as a restless philosopher of space.

In close collaboration with the Zaha Hadid Foundation.

Organized by:

Vassilis Oikonomopoulos,
Artistic Director, LUMA Arles

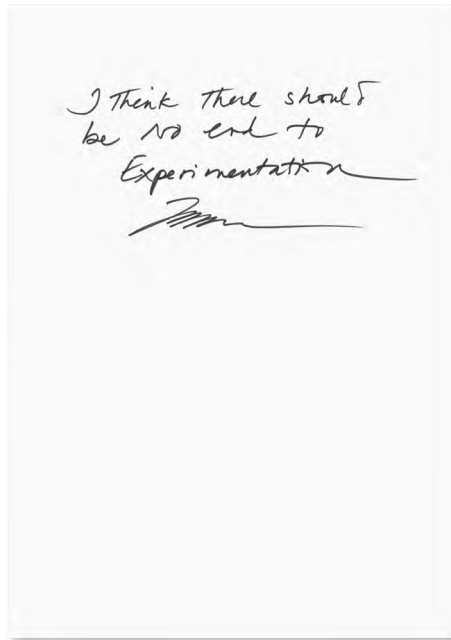
Curators:

Hans Ulrich Obrist,
Senior Advisor

Arthur Fouray,
Curator and Archivist

With the assistance of:

Lucas Jacques-Witz,
Curator and Archivist Assistant



Zaha Hadid, *I Think There Should Be No End to Experimentation*, 2013, Felten on paper, 21 x 29.7 cm.
Courtesy of Hans Ulrich Obrist,
© Hans Ulrich Obrist



Zaha Hadid Architects, *Victoria City Aerial*,
Aerial perspective, Berlin, Germany, 1988
© Zaha Hadid Foundation



Zaha Hadid Architects, *Serpentine North Gallery*,
Perspective painting of the Serpentine extension,
London, UK, 2012 © Zaha Hadid Foundation

In Search of... Incredible Julianknxx

**Opening on May 1, 2026
Ends on January 10, 2027**

The Tower, Underground,
Level -3

Born in Sierra Leone, Julianknxx has developed a practice shaped by movement across geographies, languages, and historical conditions. Raised between The Gambia and London, he approaches diaspora not as a fixed identity but as a lived and unfinished condition, a space of rupture, transmission, invention, and return. Working with film, performance, installation, poetry, and sound, he creates works that resist singular narratives. Instead, he gathers voices, gestures, memories, songs, and fragments of history into forms that make visible what official accounts have often neglected, silenced, or distorted.

In Search of... Incredible, first developed during the artist's residency at LUMA Arles, brings these concerns into a powerful exhibition where sculpture, film, sound, and found objects form a living architecture of memory. The exhibition unfolds through three interrelated movements—transmitting, transforming, and preserving. It asks how memory survives not as a closed record, but as something embodied and continually remade through relations. At its core is a meditation on ancestry, resilience, and rituals of grief as a practice of tending, carrying, and refusing disappearance. Intangible layers of reality become tangible in the exhibition space, and what cannot be fully said is held instead in rhythm, repetition, texture, and form.

The title itself emerged from an intimate act of care, when words were discovered on a cardboard box used by the artist's mother to send a sculpture carved from one of his drawings. These drawings emerged from a sustained exchange between the artist and his mother in The Gambia, developed as a means of maintaining connection across distance and of sharing images, ideas, and forms of thought. Produced by the artist and reinterpreted by local carpenters as small rosewood sculptures, the works were then sent back to him in London, establishing a circuit of transmission grounded in intimacy, collaboration, and material transformation. The objects gave shape to a shared inquiry into what these forms might be, what lineages they might carry, and how they might exist in the world—as amulets, totems, sculptures, or protective presences.

For the exhibition, this body of work has been further transformed. Some sculptures have been recast in salt, burnished, stained with natural dyes, or reconfigured through found materials, extending the process of transmission and remaking.

These works suggest that meaning is often held in ordinary materials, and that history is carried through gestures, songs, and acts of care performed across time and distance.

Alongside the sculptures, moving images create a space where testimony and cosmology, mourning and affirmation, remain inseparable with the sound running through the process. In Julianknxx's work, sound is never secondary or illustrative. It is a generative force, a social, emotional, and spiritual technology through which worlds are held together. Within the exhibition are lullabies developed in relation to the Boras Choir in Marseille, whose songs carry Comorian oral traditions across generations and migratory histories. These are not simply songs of comfort. They are vessels of memory and survival, intimate structures through which narratives and experiences are preserved in the body and passed on through breath, repetition, and vibration. The voice becomes the first archive, a living repository of grief, tenderness, endurance, and cultural continuity.

Salt is the exhibition's other binding force. Appearing throughout the different artworks, from sculptures to films, salt operates as both material and metaphor. It preserves, heals, wounds, and consecrates. It evokes sweat, tears, seawater, labor, ritual, and extraction. In Julianknxx's work, salt links the intimate to the historical, connecting the body to displacement, loss, nourishment, and the violent legacies of colonial trade. It is a substance of accumulation, formed layer by layer, holding time even as it transforms what it touches.

In Search of... Incredible is telling the story of how something survives, how memory is carried, reshaped, and offered back to the world, how history lives within voice and ritual, and how art can make space for realities that other systems of representation are not able to see.

With the support of Groupe Salins.

Organized by:

Vassilis Oikonomopoulos,
Artistic Director

Eimear Martin,
Curator

Zoé Crouzat,
Assistant Curator



In the Veins Camille Henrot

In the Veins is a significant new film by Camille Henrot, one of the leading artists of her generation. The film deals with raising children in a time of climate crisis and mass extinction. At its center lies ecological grief: the intimate, daily experience of living with irreversible loss. Rather than addressing this condition as an abstract planetary issue, Henrot brings it into the realm of ordinary life, where care, fear, love, and responsibility are most acutely felt.

The work begins with a simple but troubling contradiction. Animals are everywhere in childhood. They populate books, toys, songs, and the earliest lessons through which children learn to name the world. Yet many of these same animals are endangered, displaced, or disappearing. To read a child an alphabet book and arrive at “J for jaguar” or “P for polar bear” is to confront a profound gap between representation and reality. The film lingers over this dissonance, asking what it means to inherit a symbolic world full of animal life while passing on a damaged world in which that very life is increasingly under threat.

From this perspective, parenting and ecology emerge as deeply connected practices of care. Both are concerned with vulnerability, dependence, maintenance, and survival. Both stand in opposition to a culture that privileges novelty, speed, and consumption over repair, endurance, and responsibility. *In the Veins* presents care not as a secondary or private matter, but as an ethical and political act. The gestures through which life is sustained, tending, feeding, cleaning, protecting, repairing, are treated as central to any meaningful ecological consciousness.

This logic extends to the film’s images of wildlife rehabilitation centers, where injured animals are treated after direct encounters with the violence of human systems, such as poisoned environments, damaged habitats, or fractured ecologies. These sites make visible both destruction and repair. They show forms of care grounded not in mastery or possession, but in patience, restraint, and proximity without domination. In this sense, caring for wild animals echoes the labor of raising children, where there is no perfect outcome, only the necessary work of helping another life endure.

The film is shaped by a meditation on time. Repetition, so central to caregiving, becomes one of its formal principles. Against the dominant logic of linear progress, the work turns toward cyclical rhythms, for example day and night, seasons, but also growth, return, exhaustion and renewal. This matters because the climate crisis often escapes ordinary perception, unfolding too slowly to register as an event and too quickly for society to respond. Childhood follows a similar temporal logic, being continuous, transformative, and difficult to grasp while it is taking place.

Through its structure, sound, and editing, *In the Veins* proposes that acts of care in the midst of destruction are not minor gestures, but forms of courage. To care for a child, an animal, or a damaged world is, ultimately, to resist despair by remaining accountable to life.

Opening on May 1, 2026
Ends on January 10, 2027

The Tower, Classroom,
Level -2

Organized by:

Vassilis Oikonomopoulos,
Artistic Director



Overpainted Photographs Gerhard Richter

Gerhard Richter is one of the most influential artists of our time, whose work has continuously reshaped the relationship between painting, photography, and perception. *Overpainted Photographs* is a body of work that occupies a unique place in his practice. Begun in the late 1980s, these works bring together two central and often opposing forces in Richter's art: the photograph and the painted gesture. Working directly on small photographic prints, Richter applies oil paint, varnish, or enamel, by smearing, scraping, pressing, or dragging it across the image. The result is neither simply a photograph nor a painting, but a hybrid form in which both media are fundamentally altered.

These works are modest in scale, yet radical in implication. The photograph, often understood as a document, a trace, or a stable record of the visible world, is interrupted by paint, a medium of tactile, opaque, and contingent nature. Richter does not illustrate the image or refine it. He subjects it to a material intervention that unsettles its descriptive clarity and suspends its authority. What emerges is a charged surface in which revelation and concealment, accident and decision, intimacy and distance, coexist.

The source material frequently comes from Richter's own photographic archive, including family portraits, landscapes, city views, or holiday snapshots. These are ordinary images, rooted in private life and everyday observation. Once overpainted, they are displaced from the realm of personal record. The paint neither fully erases nor simply covers the image beneath. Instead, it redirects vision, creating a unique relation between what can still be seen and what has been withheld. The image becomes unstable, open, and unresolved.

Included in the exhibition are also photographs from the *Grauwald* (2008) and *Museum Visit* (2011) series. These works extend Richter's overpainted photographs into two distinct meditations on seeing. In *Grauwald*, photographs taken in a forest near the artist's home are veiled with grey lacquer, turning landscape into a space of distance, instability, and introspection. Nature appears suspended between presence and disappearance. In *Museum Visit*, Richter shifts to the museum itself, tracing the movement of visitors through Tate Modern during a single day. Veils of white and vivid color register changing levels of activity, transforming the gallery space into a restless field of perception, memory, and collective experience.

Richter's methods are equally important to the meaning of the works. Many were made using leftover paint from his abstract canvases, transferred by chance through pressing or scraping. The final image is shaped not only by intention, but by contingency, by the unpredictable interaction between paint and photograph. This element of controlled chance gives the works their particular force.

The *Overpainted Photographs* crystallize questions that run through Richter's entire practice, concerning the instability of representation, the limits of perception, and the difficulty of separating image from belief. They show that seeing is never neutral, and that every image is subject to transformation, interference, and doubt. In an age defined by the endless circulation, saturation, and manipulation of images, these works remain remarkably prescient. This exhibition offers a rare opportunity to encounter them together and to recognize their enduring importance in Richter's practice and within contemporary art at large.

Opening on May 1, 2026
Ends on January 10, 2027

The Tower, Main Gallery,
Level -2

Organized by:

Vassilis Oikonomopoulos,
Artistic Director

Hans Ulrich Obrist,
Senior Advisor



Amanat,
The Sacred Forest
Saodat Ismailova

In July 2026, LUMA Arles presents an exhibition dedicated to artist and filmmaker Saodat Ismailova, featuring a newly commissioned film developed in collaboration with Swiss Institute, New York and Kunsthalle Bern. This partnership reflects a shared commitment to supporting new artistic production and fostering international exchange.

Through her films and installations, Ismailova explores the cultural and spiritual histories of Central Asia, drawing on myth, oral tradition, and lived realities. Her works move between documentary and poetic forms, revealing how memory persists through landscapes, rituals, and collective experience.

The exhibition brings together the new commission, entitled *Amanat*, and earlier key works, offering insight into a practice that makes visible what often remains unspoken or overlooked. Her films approach time as layered rather than linear and identity as a process formed through continuity, displacement, and transmission.

At LUMA Arles, Ismailova's work opens a space where image, sound, and memory converge. Viewers will encounter cinema as a living form capable of holding fragile histories and of giving presence to worlds that continue to exist beyond the limits of visibility.

Opening on July 4, 2026
Ends on January 10, 2027

Les Forges



Bodies Never Lie Stan Douglas

LUMA Arles presents *Bodies Never Lie*, an exhibition by Canadian artist Stan Douglas, internationally acclaimed for his films, photographs, and installations that examine how histories are constructed, mediated, and contested. Across his work, Douglas investigates the formation of collective memory, the structures of power and oppression, and the cultural forms through which resistance and emancipation are expressed —particularly music— which he approaches as both an aesthetic language and a social force.

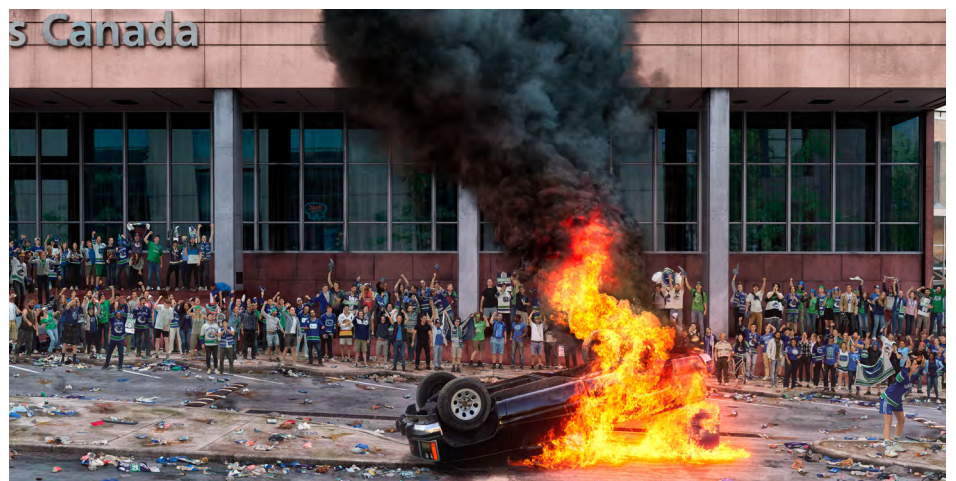
At the center of the exhibition is a new film production entitled *Exquisite Corpse* set within the world of flamenco in 1950s Spain, during the Franco dictatorship. Through this work, Douglas explores flamenco not only as a musical form, but as a site of coded expression, shaped by censorship, identity, and political constraint. Using complex cinematic structures, advanced image technologies, and layered narrative perspectives, he constructs a work that unfolds through shifting viewpoints and multiple temporalities.

This exhibition will be part of the Associated Arles program of the Rencontres d'Arles.

Opening on July 4, 2026
Ends on January 10, 2027

La Mécanique Générale

Doppelgänger, 2019 © Stan Douglas.
Courtesy the artist, Victoria Miro, and David Zwirner.



Vancouver, 15 June 2011, 2021 © Stan Douglas.
Courtesy the artist, Victoria Miro, and David Zwirner.

CORRESPONDENCES Soundwalk Collective & Patti Smith

CORRESPONDENCES is an evolving collaboration between Soundwalk Collective's Stephan Crasneanski and Patti Smith, born from a creative dialogue spanning more than a decade. Presented at LUMA Arles as an immersive installation, the project weaves field recordings, moving images and poetry to conjure landscapes shaped by artistic creation, political struggle and ecological fragility.

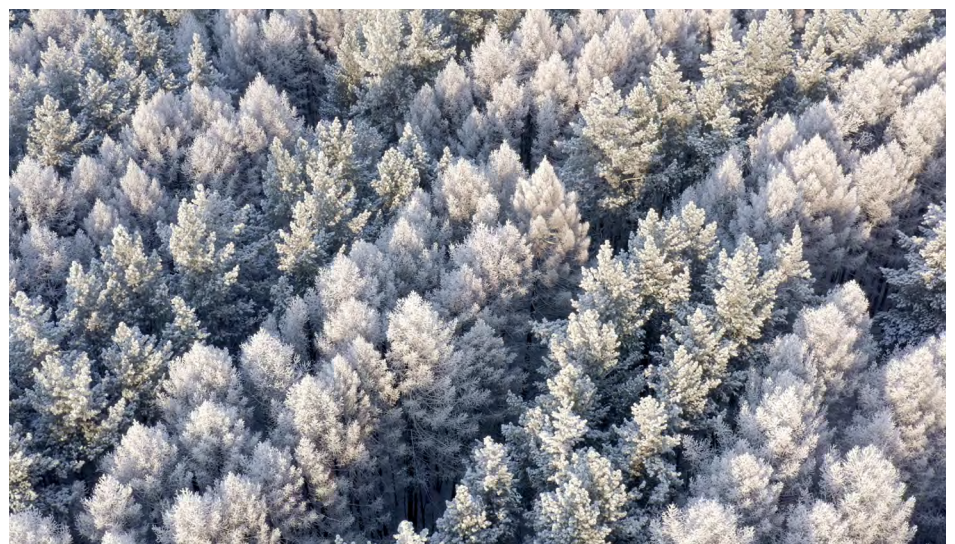
The exhibition brings together the complete body of film works to date, along with a newly commissioned piece that turns to the Camargue as a sonic territory continually reconfigured by environmental and human forces.

Within LUMA Arles's distinctive setting of La Grande Halle, visitors are invited into a space of heightened attention and listening, where distant geographies and submerged histories reverberate in the present. *CORRESPONDENCES* proposes sound as a carrier of memory and art as a practice of attention to the world and its transformations.

A series of performances around *CORRESPONDENCES* by Soundwalk Collective and Patti Smith are programmed on the opening week to coincide with the exhibition. Details will follow.

Opening on July 4, 2026
Ends on November 8, 2026

La Grande Halle



Offprint Arles

Opening on July 4, 2026
Ends on November 8, 2026

Le Magasin Électrique



LUMA Arles is pleased to welcome Offprint in Arles this summer, convening a vital constellation of independent publishers and designers whose work is redefining the field of contemporary publishing. At a moment when images circulate with unprecedented speed and immateriality, Offprint reasserts the book as a space of intention and a site where ideas acquire form, sequence, and duration.

Dedicated to experimental print practices and critical editorial approaches, Offprint foregrounds publishing as both an artistic medium and an intellectual infrastructure. Through a rigorous selection of exhibitors, alongside talks and presentations, Offprint reveals publishing as a primary mode of artistic production and thought.

By hosting Offprint this summer, LUMA Arles affirms its commitment to communities that develop around attention, exchange and the circulation of ideas, celebrating the ecology of the image and those who produce, question, and disseminate it. Offprint is an essential part of LUMA's identity, defining a space where publishing remains a living, critical, and forward-looking cultural force.

About Offprint

Founded in 2010 and supported by LUMA Arles since 2015, Offprint is a platform dedicated to research and support for artistic creation, presented through two annual fairs held in London and Paris. Throughout the year, Offprint carefully selects a range of publishers and publications from around the world that are seldom represented within the traditional book market. These fairs showcase a diverse community of participants, including publishers, artists, photographers, graphic designers, art schools, research centers, collectives, and independent curators. They also serve as forums for intellectual exchange by hosting conferences, workshops, and book signings.

Each year, Offprint attracts over 35,000 visitors—professionals, artists, designers, architects, critics, educators, students, and art enthusiasts. Together, they make Offprint a key event in the independent publishing and contemporary art calendar. In addition to these events, Offprint maintains a presence in Arles through two bookstores: one located within The Tower of LUMA Arles, and the other as a dedicated corner at the hotel L'Arlatan.

Event

Environmental History 5

The symposium *Environmental History* investigates the interactions between humans and the “natural world,” focusing on how non-human entities and multispecies ecologies can transform the understanding of agency in historical and contemporary narratives.

For its fifth edition, the symposium will interrogate the relationship between myth-making and historiography, through the concept of “Mythological Machines”.

Speakers will include: Sabine Barles (urban planner), Déborah Bucchi (comparative literature), Grégory Chatonsky (artist), Alfonse Chiu (writer, curator, designer), Gabriela Carneiro da Cunha (artist), Lionel Devlieger (engineer-architect and historian), Julien d'Huy (historian and mythologist), Jeanne Etelain (philosopher), Vincent Giovannoni (chief curator), Rachel Kay (doctoral researcher in social anthropology), Corentin Laplanche-Tsutsui (artist and filmmaker), Nastassja Martin (anthropologist), Fredj Moussa (artist and filmmaker), Josèfa Ntjam (artist), Wilfried N'Sondé (writer and musician), Christelle Oyiri (artist and DJ), Verena Paravel (artist and filmmaker), Grégory Quenet (historian).

From May 29 to May 31, 2026

Le Magasin Électrique

SYMPOSIUM
29.05.26 – 31.05.26

HISTOIRE ENVIRONNEMENTALE 5
MACHINES MYTHOLOGIQUES

L U M A
A R L E S

The 9th edition of the
Dior Photography and Visual Arts Award for Young Talents

Opening on July 4, 2026
Ends on October 4, 2026

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.



8th edition of the *Dior Photography and Visual Arts Award for Young Talents*, LUMA Arles, 2025.
© Pierre Mouton

The Rencontres d'Arles

From July 6 to October 4, 2026
La Mécanique Générale

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.





Zaha Hadid. © Photograph by Brigitte Lacombe

Zaha Hadid

Zaha Hadid (1950-2016) was one of the most influential architects of her time, globally recognized for pushing the boundaries of architecture and related arts. Born in Baghdad, she studied Mathematics at the American University of Beirut before enrolling at the Architectural Association in London, where she was awarded the prestigious Diploma Prize in 1977. In 1979 Hadid established her architectural office, winning the coveted competition for The Peak Leisure Club in Hong Kong in 1983. Her first building, the Vitra Fire Station in Weil am Rhein, Germany, was completed in 1993.

Incorporated in 1999, Zaha Hadid Architects went on to complete major projects worldwide, such as Contemporary Arts Center, Cincinnati (1997-2003), Phaeno Science Centre, Wolfsburg (1999-2005), MAXXI Museum, Rome (1998-2009), London Aquatics Centre (2005-2011/14), Heydar Aliyev Centre, Baku (2007-2012), and Galaxy Soho, Beijing (2008-2012).

Hadid taught throughout her career, including at the Architectural Association, Columbia, Harvard, Yale, and the University of Applied Arts in Vienna. She was the first woman to win the Pritzker Prize in 2004, and the first in her own right to receive the RIBA (Royal Institute of British Architects) Royal Gold Medal for her lifetime's work in 2015. She received the Stirling Prize in both 2010 and 2011, was appointed CBE (Commander of the Order of the British Empire) in 2002 and made a Dame in 2012 for her services to architecture.



Camille Henrot © Lyndsy Welgos.
Courtesy of the artist.

Camille Henrot

Camille Henrot (born 1978, France) is recognized as one of the most influential voices in contemporary art today. Over the past twenty years, she has developed a critically acclaimed practice, encompassing drawing, painting, sculpture, installation and film. Inspired by literature, second-hand marketplaces, poetry, cartoons, social media, self-help, and the banality of everyday life, Henrot's works capture the complexity of living as both private individuals and global citizens in an increasingly connected and over-stimulated world.

In 2013, Henrot received widespread critical acclaim for her film *Grosse Fatigue*, made during a fellowship at the Smithsonian Institution and awarded the Silver Lion at the 55th Venice Biennale in 2013. The film was recently ranked #7 by ARTnews in a list of the 100 Best Artworks of the 21st Century. Henrot elaborated ideas from *Grosse Fatigue* to conceive her acclaimed 2014 installation *The Pale Fox* at Chisenhale Gallery in London, which has since toured to multiple collaborating venues. In 2017, Henrot was given carte blanche at Palais de Tokyo in Paris, where she presented the major exhibition *Days Are Dogs*.

Henrot is the recipient of the 2014 Nam June Paik Award and the 2015 Edvard Munch Award, and has participated in the Lyon, Berlin, Sydney and Liverpool Biennials, among others. Henrot has had numerous solo exhibitions worldwide, including the New Museum, New York; Schinkel Pavilion, Berlin; Art Sonje Center, Seoul; Fondazione Memmo, Rome; and Tokyo Opera City Art Gallery, Japan, among others. Her work is held in the collections of the Museum of Modern Art in New York City, the Guggenheim, the Centre Pompidou, and the National Gallery of Victoria, among others.

In 2026, Henrot will premiere her new film *In the Veins* at the New Museum, New York and LUMA, Arles. She will also present a major performative survey exhibition at Copenhagen Contemporary, and will debut her first theatrical piece *Commedia dell'Arte* at the Aspen Art Museum's AIR Festival, a co-commission between Performa, Aspen Art Museum and LYRA Art Foundation. Henrot's first public commission in New York City with Public Art Fund will also be unveiled in September, remaining on view in Central Park until August 2027.



Julianknxx, © Photo by Marc Hibbert,
Courtesy of Julianknxx

Julianknxx

Julianknxx is a poet, artist and filmmaker.

The polyphonic nature of Julianknxx's work is indicative of his expansive practice, which is rooted in poetry but extends into performance, film, music and sculpture. Born in Freetown, Sierra Leone, Julianknxx draws on his personal experiences to broaden perspectives on the history and culture of Africa and its diasporas. Inspired by oral history traditions and working with a distinctive aesthetic approach, his films invite us to consider how we construct both local and global narratives, while reflecting on how it feels to exist in liminal spaces.

His work has been shown at galleries and museums worldwide, with his acclaimed first institutional solo show *Chorus In Rememory of Flight* at the Barbican, London (2023), called 'transcendent and poignant' by the Evening Standard. Since then, the installation has travelled across Europe with presentations at Centro de Arte Moderna Gulbenkian (CAM), Lisbon (2025), The Model, Ireland (2025), deSingel, Antwerp (2024). Further solo shows include a new installation *Shifting / Spirit / Time* at Buro Stedelijk, Amsterdam (2025).

Recent group shows include: the Bienal de São Paulo (2025), *A World in Common* at Tate Modern, London (2023), C/O Berlin (2025), Wereldmuseum, Rotterdam (2024), the Sharjah Biennial 16, Sharjah (2025); *Resonance: Black Visual Art & Sonic Chronicles* at M. Bassy, Hamburg (2025); *Keeping Time* at Gallery 1957, Ghana (2024); *Rites of Passage* at Gagosian, London (2023); and *To Be Held* at Carl Freedman Gallery, Margate (2023). Previous participations include Whitechapel Gallery Open, London (2022); *Nocturnal Creatures* at Whitechapel Gallery (2021); *Lux* at 180 The Strand, London (2021); *The View from There* at Sadie Coles HQ, London (2021); and more.

Performances include *Listening in Quantum* (2025), *Attuned in the Bantutronic* with Tina Campt at 180 Studios (2024); *Chorus in Flight* at The Philadelphia Museum of Art (2024), Buro Stedelijk (2024), and St James's Church (2023); *Art Basel Conversations: Sonic Performance*, Basel (2023); and the Calouste Gulbenkian Foundation, Lisbon (2023).



Verena Paravel © SMITH

Verena Paravel

Verena Paravel (b. 1971, Neuchâtel, Switzerland) is a French filmmaker, artist, and anthropologist. Engaging the limits of perception, her practice explores human and more-than-human worlds through new aesthetic, political, and sensory forms of image and sound. Blending cinematic experimentation with ethnographic, ecological, and philosophical inquiry, she creates immersive works that challenge conventional boundaries.

Paravel's films have screened at major international festivals including Cannes, Venice, Berlin, Locarno, Toronto, and the New York Film Festival. Works such as *Foreign Parts* (2010, with J.P. Sniadecki), *Leviathan* (2012), *Caniba* (2017), *Somniloquies* (2018), and *De Humani Corporis Fabrica* (2022), with Lucien Castaing-Taylor, have received widespread critical acclaim for their radical approach and have been honored with numerous international awards.

Her moving image works have been exhibited in prestigious institutional contexts, including MoMA, (New York), Tate Modern (London), the Whitney, Venice and Shanghai Biennales, documenta 14 (Athens/Kassel), and the Okayama Art Summit.

Since 2006, Paravel has been affiliated with Harvard University's Sensory Ethnography Lab, where she has taught and developed collaborative research-based filmmaking practices. She has served as Visiting Professor at Harvard and taught masterclasses at Sciences Po (Paris). She has also been guest artist at Le Fresnoy – Studio national des arts contemporains (France) and ECAL (Switzerland).



Portrait, Gerhard Richter. © Foto David Pinzer

Gerhard Richter

The artist Gerhard Richter was born in Dresden in 1932. From 1951 to 1956 he studied wall painting at the Academy of Fine Arts there. In 1961 he left the GDR and moved to Düsseldorf. From 1961 to 1964 Richter studied painting in the class of K. O. Götz at the State Art Academy in Düsseldorf. Ten years later he became a professor of painting in Düsseldorf. In 1994 he gave up his teaching position.

From 1962 onwards, while still a student, he developed his own artistic oeuvre, initially based on photographic models. He later expanded his painting to include a wide variety of abstract styles. In addition to paintings and objects, Richter's complex oeuvre also includes drawings, watercolors, editions as well as multiples and since 1986 overpainted photographs.

Richter's small-format *Overpainted Photographs* are shaped by a dialogue and a confrontation between figurative and abstract visual strategies. The *Overpainted Photographs* are closely linked to his painterly oeuvre. After his daily work on the large paintings in the studio, Richter pulled these photographs through the remaining wet paint on the squeegee. With the declared end of his painterly work in 2017, Gerhard Richter also concluded work on the overpainted photographs.

The artist lives and works in Cologne.

Artists biographies | July exhibitions



Stan Douglas © Evaan Kheraj

Stan Douglas

Stan Douglas (b. 1960, Vancouver, Canada) is a visual artist who lives and works in Vancouver. His films, videos and photographs, which explore social rupture and the effects of technical media on human consciousness and history, have been seen in exhibitions internationally, including three documentas (1992, 1997, 2002) and four Venice Biennales (1990, 2001, 2005, 2019). A survey of his work, *Stan Douglas: Mise en scène*, toured Europe from 2013 until the end of 2015. From 2014 until 2017, his theatre-cinema hybrid, *Helen Lawrence*, was performed in Vancouver, Toronto, Munich, Antwerp, Edinburgh, Brooklyn and Los Angeles and in 2022 he represented Canada at the 59th Venice Biennale. He received the International Centre for Photography's Infinity Prize in 2012, the Hasselblad Award in 2016, the Audain Prize in 2019; he was named a Chevalier in France's Order of Arts and Letters in 2020 and, in 2024, an Officer of the Order of Canada. Between 2004 and 2006 he was a professor at Universität der Künste Berlin, and from 2009 until 2024 he was a core faculty member in the Graduate Art department of Art Center College of Design in Pasadena.



Saodat Ismailova © Anvar Rakishev

Saodat Ismailova

Saodat Ismailova is a filmmaker and artist from Uzbekistan who came of age in the post-Soviet era and has established her artistic career between Paris and Tashkent. Interweaving rituals and dreams within the tapestry of everyday life, her films investigate the historically complex and multilayered culture of Central Asia. She graduated from Tashkent's State Institute of Arts and Culture and Le Fresnoy, National Studio for Contemporary Arts in Tourcoing. In 2021, she founded the DAVRA research collective in Central Asia.

She has had solo exhibitions at Swiss Institute (2026), Pirelli HangarBicocca in Milan (2024–2025), Eye Filmmuseum in Amsterdam (2023), Le Fresnoy in Tourcoing (2023), and Centre for Contemporary Arts Tashkent (2019). Her work has been presented in numerous collective exhibitions, including the Bourse de Commerce, Pinault Collection (2026), the Fondation Pernod Ricard (2025), Venice Biennale (2013, 2022), documenta fifteen (2022), and major international film festivals. In 2022, she received the Eye Art & Film Prize, Amsterdam, and the Art Basel Gold Award in 2025.



Soundwalk Collective (Stephan Crasneanski, Simone Merli).

© Photo : Vanina Sorrenti ; Patti Smith.

© Photo : Jesse Paris Smith.

Soundwalk Collective

Stephan Crasneanski (b. 1969, Odessa; lives and works in New York, US) and Simone Merli (b. 1978, Milan; lives and works in Berlin, Germany).

Composed of contemporary artist Stephan Crasneanski and producer Simone Merli, Soundwalk Collective integrate sound, film, and mixed media in site -and context-specific artwork. Evolving along multidisciplinary lines, they have cultivated long-term creative collaborations with artist and writer Patti Smith, late director Jean-Luc Godard, photographer Nan Goldin, choreographer Sasha Waltz, and actress and singer Charlotte Gainsbourg, among others.

Central to their artistic philosophy is the exploration of sound as a medium to navigate and interpret the complexities of human experience and environment. Their original score for Laura Poitras's *All the Beauty and the Bloodshed* contributed to the film's Golden Lion win at the Venice Film Festival.

Soundwalk Collective have performed and exhibited at a diverse range of institutions, including BAM, New York; MAC/CCB – Museum of Contemporary Art and Architecture Centre, Lisbon; Centre Pompidou, Paris; documenta, Athens and Kassel; Fondation Cartier, Paris; Pirelli HangarBicocca, Milan; kurimanzutto, New York; KW Institute for Contemporary Art, Berlin; Louvre Abu Dhabi; Manifesta, Palermo; Mendes Wood DM, São Paulo; Museum of Contemporary Art Tokyo, Neue Nationalgalerie, Berlin; Onassis Stegi, Athens; Pknic Seoul, Reethaus, Berlin; Volksbühne, Berlin; and Zaha Hadid's Mobile Art Pavilion.

Patti Smith

b. 1946, Chicago, US; lives and works in New York, US.

Patti Smith is a writer, artist and performer. She is the author of the National Book Award winner, *Just Kids* (2010), as well as *Woolgathering* (1992), *M Train* (2015), *Book of Days* (2022) and *Bread of Angels* (2025). Her seminal album *Horses* has been hailed as one of the top 100 albums of all time. Her global exhibitions include *Strange Messenger* (The Andy Warhol Museum, Pittsburgh) *Land 250* (Fondation Cartier, Paris), *Veil* (Robert Miller Gallery, New York), *Camera Solo* (Wadsworth Atheneum Museum of Art, Hartford), and *Eighteen Stations* (Robert Miller Gallery, New York).

In 2005, the French Ministry of Culture awarded Smith the title of Commandeur des Arts et des Lettres. Inducted into the Rock & Roll Hall of Fame in 2007, Smith is also the recipient of Sweden's Polar Prize for significant achievements in music. She has received the 2020 PEN Literary Service Award and the Légion d'honneur, France's highest order of merit. In 2024, she was awarded the Jacqueline Kennedy Onassis Medal. Smith is a major collaborator with Soundwalk Collective.

<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 Eliasson	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, Drum Café
<i>LAND OF OUSSS [KANGSE]</i> , KOO JEONG A	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	Landscaped park Café du Parc
<i>Seven Sliding Doors Corridor (Outdoor Version)</i> , Carsten Höller	Landscaped park
<i>kitsune-tremblement</i> , Dominique Gonzalez-Foerster	Landscaped park
<i>Membrane</i> , Philippe Parreno	Landscaped park

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, discs. 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, thought images, 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

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 emphasizing, 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 historicization, 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

Founder and Executive President of LUMA Foundation and LUMA Arles

Artist 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.

Offprint

Founded in 2010 and supported by LUMA Arles since 2015, Offprint is a platform dedicated to research and support for artistic creation, presented through two annual fairs held in London and Paris. Throughout the year, Offprint carefully selects a range of publishers and publications from around the world that are seldom represented within traditional book market. These fairs showcase a diverse community of participants, including publishers, artists, photographers, graphic designers, art schools, research centers, collectives, and independent curators. They also serve as forums for intellectual exchange by hosting conferences, workshops, and book signings.

Each year, Offprint attracts over 35,000 visitors—professionals, artists, designers, architects, critics, educators, students, and art enthusiasts. Together, they make Offprint a key event in the independent publishing and contemporary art calendar. In addition to these events, Offprint maintains a presence in Arles through two bookstores: one located within The Tower of LUMA Arles, and the other as a dedicated corner at the hotel L'Arlatan.



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.



Atelier LUMA, Le Magasin Électrique, Parc des Ateliers, LUMA Arles, Arles, France. © Joana Luz

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 Arles 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.

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 amphitheater."

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 amphitheater, 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 17 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, La Mécanique Générale, La Formation, and Le Médico-Social (home to the Café 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.



Le Magasin Électrique by Atelier LUMA,
in collaboration with BC architects & studies

For three years, this former industrial building, renovated and inaugurated in the spring of 2023, has been the scene of a large-scale, experimental worksite with the vocation of being a leading figure in the field of renovation.

Led by Atelier LUMA in collaboration with BC architects & studies and Assemble, the renovation site was the occasion to implement Lot 8, a long-term research project for a bioregional architecture, guided by principles of locality and sustainability. The construction site, a true large-scale prototype, brought together many local partners and was the occasion for collective workshops and training sessions on the materials and techniques developed.

Le Magasin Électrique is built and equipped with the results of Atelier LUMA's research, from the coating of the facade to the socket covers. Structural elements such as walls and partitions were produced from waste earth and minerals, and agricultural coproducts. The acoustics and the finishing of the interiors were done with panels of sunflower fibers, rice straw, and soil from the bioregion. The terrazzo floor, bathroom tiles, stains, door handles, and light fixtures are the result of years of research into algae, salt, bioplastics, earth, and enamels in collaboration with local partners.

Le Magasin Électrique, designed by and for Atelier LUMA, is the teams' workplace. A research and prototyping space that consists of a biolab, wood, ceramics, textile and DTP workshops, office spaces, a dye house, a materials testing lab, and a functional plant garden. The Agora, a large central space in the building, hosts temporary exhibitions and events open to the public.

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 17 acres 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.

“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

Founder and Executive President of LUMA Foundation and LUMA Arles

Tables du Parc

The hospitality venues at the Parc des Ateliers extend and enrich the visitor experience.

At the Parc des Ateliers, the food offering is built around four key commitments:

- offering simple, flavorful cuisine that is accessible to everyone.
- inviting our guests to share and discover, with generous dishes inspired by both local and international culinary traditions. Cooking with seasonal ingredients, prepared in various ways depending on the venue.
- this approach allows us to use ingredients in their entirety and helps combat food waste.
- showcasing the expertise of artisans and producers, carefully selected and with whom we maintain a genuine relationship of trust.

Drum Café

A creative cuisine with local and international influences

Le Réfectoire

A traditional cuisine around large, convivial tables

Café du Parc

An invitation for a gourmet break at the Parc des Ateliers

Terrasse des Forges

Street food inspired menu

Hôtel du Parc

Hôtel du Parc is an intimate, guest-house-like hotel, nestled at the heart of LUMA Arles.

Built at the end of the 19th century, Le Médico-Social 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.

Renovated by Selldorf Architects, it is now a hotel.

Practical Information

Opening Hours

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

- from Wednesday to Sunday (closed on Mondays and Tuesdays) from 10:00 a.m. to 6:00 p.m., until May 3
- from Wednesday to Monday (closed on Tuesdays), from 10:00 a.m. to 6:00 p.m., starting May 4
- every day, from 10:00 a.m. to 7:30 p.m., starting July 6

Rates

1 day pass - All exhibitions

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

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**

*From July to October

**From November to June

**L U M A
A R L E S**

Press contacts

Eva Moudar

emoudar@luma-arles.org

National and International Press

Thomas Lozinski

thomas.lozinski@finnpartners.com

Julie Camdessus

julie.camdessus@finnpartners.com

Press Area



www.luma.org/arles/en