

AUDEMARS PIGUET ART COMMISSION PRESENTS

SLOWMOVING LUMINARIES

BY LARS JAN

TRAILER, 2min
<https://vimeo.com/376677661>



Luminary, Genko-an

Lightbox
72 x 72 x 1 inches
Edition of 3 + 1AP
2017

THE 3RD AUDEMARS PIGUET ART COMMISSION

BY LARS JAN

Each year, the Audemars Piguet Art Commission invites an artist to explore the themes of complexity and precision. The commission, which is overseen by a guest curator, not only provides for the resources required by the artist, but also offers access to any technical know-how or expertise the artist may request in the course of realizing the work.

For the 2017 commission, the third in the series, Los Angeles-based artist Lars Jan has envisioned a multilayered, immersive installation for the Miami Beach oceanfront. Presented during Art Basel Miami, the project, developed with guest curator Kathleen Forde and more than a year in the making, responds to its immediate surroundings while raising universal concerns about our future.

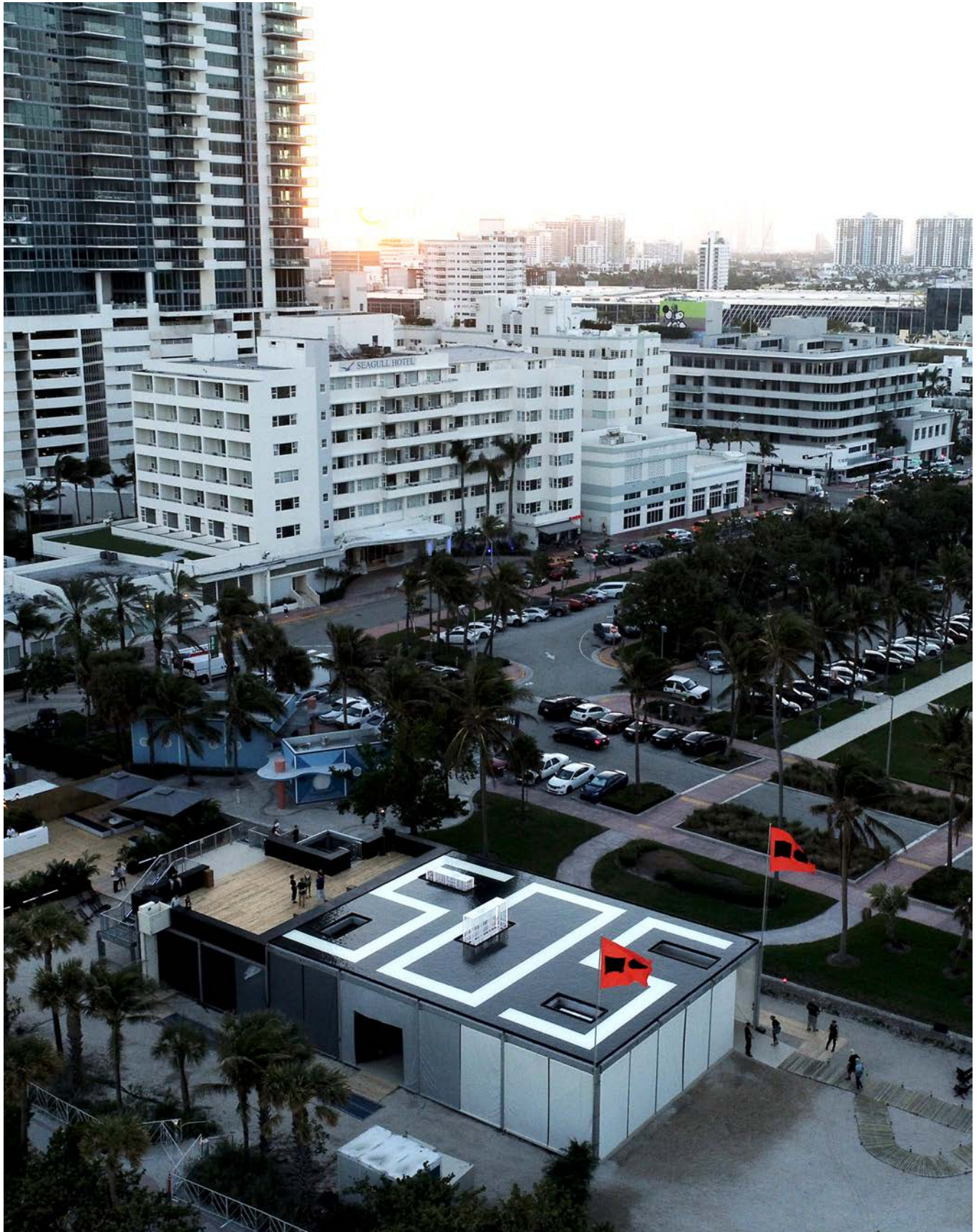
In a city gripping the edge of the continent, *Slow-Moving Luminaries* stages a hypnotic, unsettling encounter between natural and manmade elements, compelling visitors to consider a cultural moment between civilization and chaos. Lars Jan, known for his cross-disciplinary experiments in performance, art, and technology, describes his installation as an experience that “explores psychological states of meditation or reprieve, tethered to a sinking sense of crisis that lies in wait underneath.”

The installation, wrapped in a semi-opaque scrim, is punctured by two large geometric cutouts, a circle on one side and a square directly opposite. The cutouts recall a Zen Buddhist temple in Japan that features a pair of windows—a circular “window of enlightenment” and a square “window of confusion”—whose shapes alter the view onto the same outdoor space, and symbolize the potential for a radical shift in perspective.

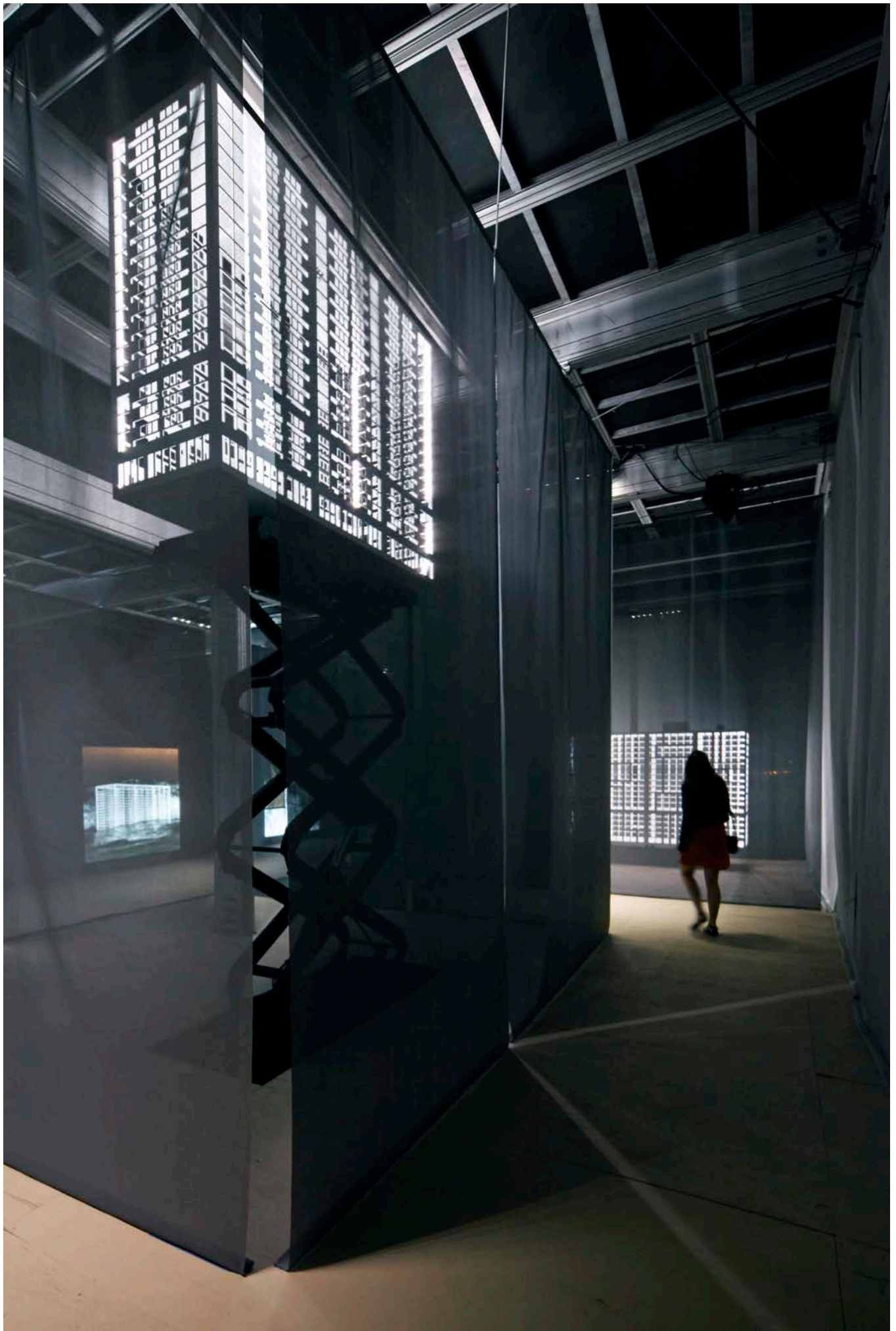
The first tier is occupied by a labyrinth permeated with building-like sculptures, lit from within like lanterns, that slowly ascend and descend through skylight apertures in the ceiling. These same buildings are also featured in a series of photographic light boxes and a video that depict them in violent surf at the ocean's edge.

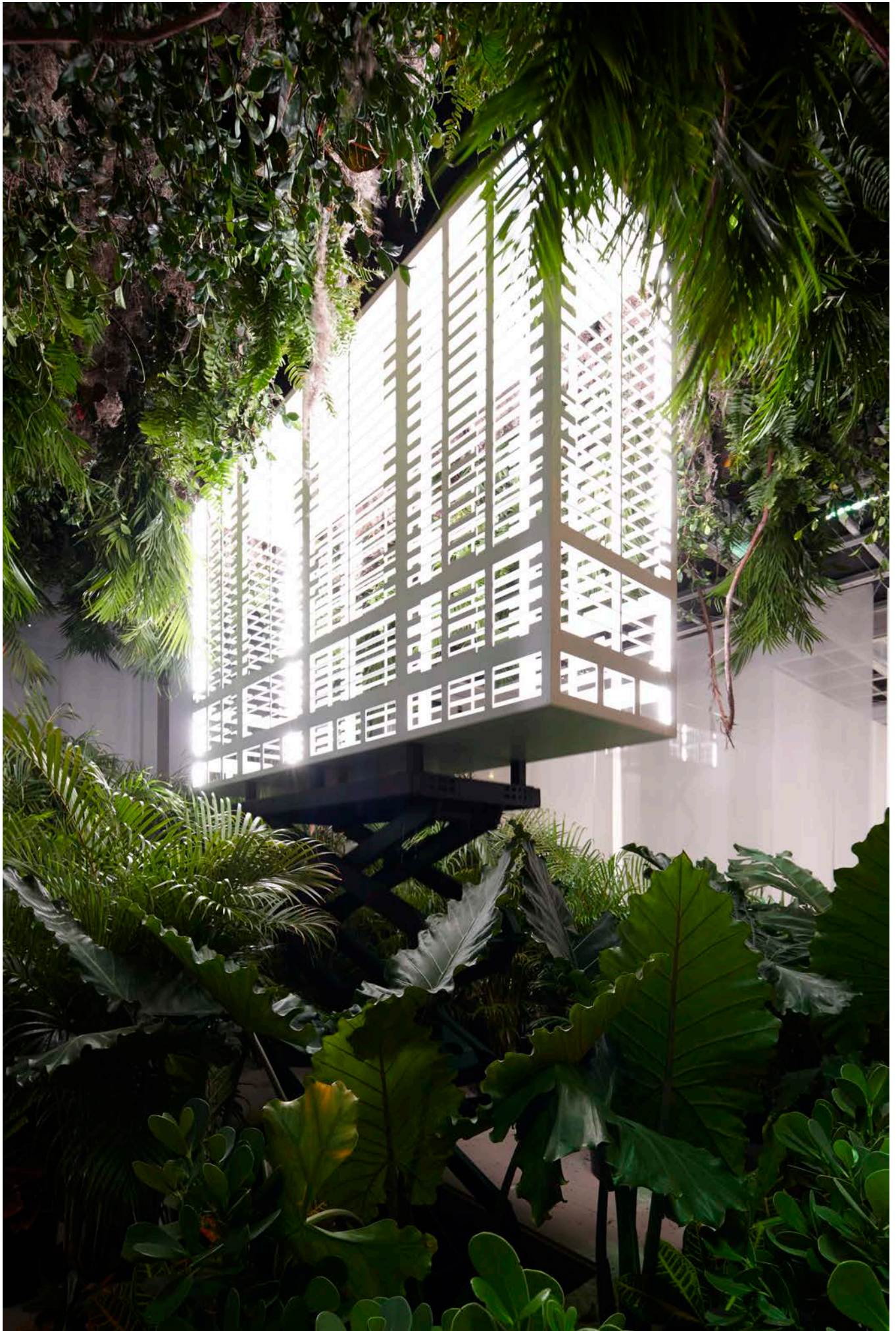
On the upper tier of the pavilion sits an outdoor viewing deck and a reflecting pool—the model buildings appear to emerge from, and sink into, the pool's surface. They form a miniature skyline mirroring the backdrop of hotels and condos of Miami Beach and the open ocean to the east. Above the deck fly flags adorned with the international maritime symbol for SOS. These details, among others throughout *Slow-Moving Luminaries*, seem to suggest that from a particular vantage the choreography of our contemplation completes a portrait of our distress.

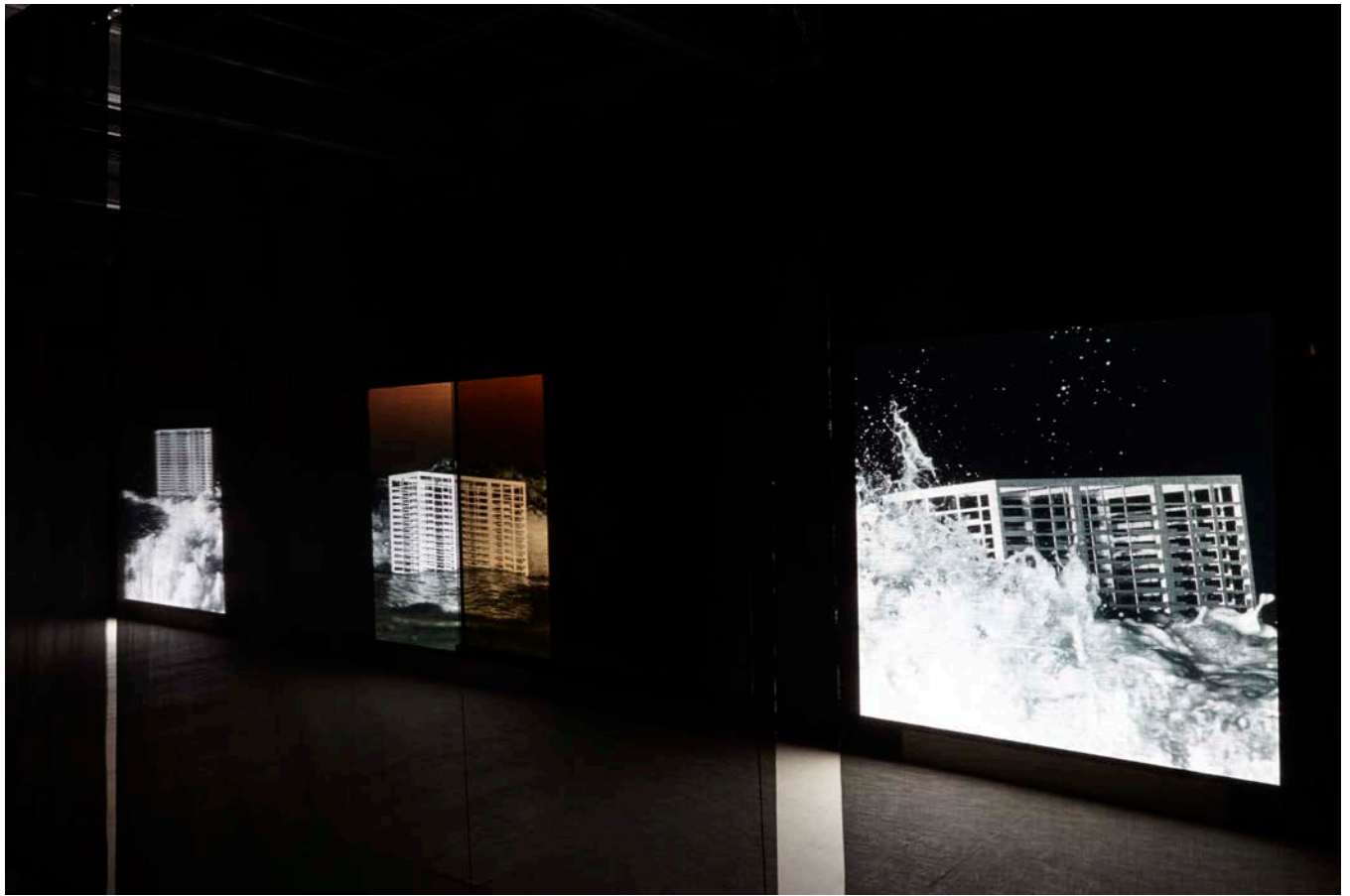
Kathleen Forde
Guest curator of the 2017 commission













Luminary, South Beach

Lightbox
72 x 72 x 1 inches
Edition of 3 + 1AP
2017



Luminary, Point Dume

Lightbox
72 x 72 x 1 inches
Edition of 3 + 1AP
2017



Slow-Moving Luminaries, Viewing Platform

installation view, 12min

<https://vimeo.com/265637404>





Luminary, W

Luminary, 1

Luminary, S

Luminary, N

Luminary, E

Aluminum, powder coat, LEDs

Dimensions vary

Edition of 1 + 1AP

2017



Slow-Moving Luminaries, Point Dume

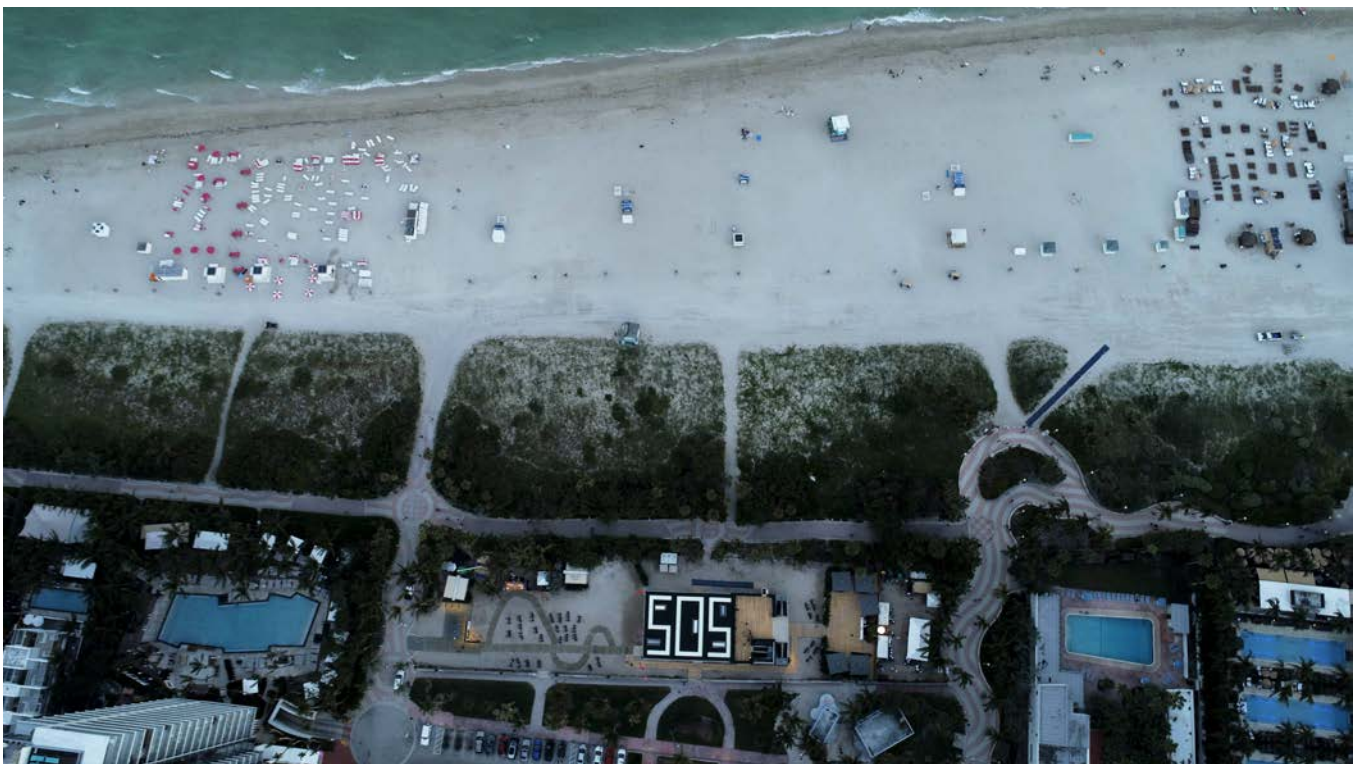
Single-channel video (3min 20sec), seamless loop

4K resolution

Edition of 5 + 1AP

2017

<https://vimeo.com/235461184>



Selected Press: [Artsy](#)
[Architectural Digest](#)
[Financial Times](#)
[Artnet](#)
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