



**SITE SANTA FE ANNOUNCES INAUGURAL EXHIBITIONS FOR
NEW BUILDING OPENING FALL, 2017;
NEW SITElab PROJECT SPACE**

Future Shock

October 7, 2017-May 20, 2018

Kota Ezawa: The Crime of Art

SITElab Project Space

October 7, 2017 – January 10, 2018

Opening Events: October 5-8, 2017



Rafael Lozano-Hemmer in collaboration with Krzysztof Wodiczko, *Zoom Pavilion*, 2015

SITE Santa Fe, NM, June 20, 2017 – SITE Santa Fe will present ***Future Shock***, a large-scale exhibition of international artists that articulates the profound impact of the acceleration of technological, social, and structural change upon contemporary life. This

exhibition will mark the reopening of SITE Santa Fe to the public in a newly expanded building designed by SHoP Architects.

Future Shock takes its title from Alvin Toffler's prophetic 1970's book, in which he describes the exhilaration and consequences of our rapidly advancing world. With Toffler's predictions and warnings as a backdrop, *Future Shock* will bring together the work of 10 artists, including new commissions by Regina Silveira, Alexis Rockman, and Lynn Hershman Leeson, whose works imagine a range of visions of our present and future.

The works in *Future Shock* will feature large-scale video, installation, painting, and sculpture which explore: the role of technology and science in society, the effects of financial markets and globalism, the impact of migration and population growth, and issues of surveillance and privacy.

As exhibition curator and SITE's Phillips Director and Chief Curator Irene Hofmann explains: "As we reintroduce SITE with the opening of a bold and expanded building this fall, we will present an exhibition that examines our dynamic and decisive moment in global history and looks to the challenges and possibilities of the future."

The work in the exhibition includes:

Doug Aitken (US)

Migration (2008), a large-scale video installation that explores the collision of humans and animals as the built environment sprawls .

Andreas Gursky (Germany)

Kuwait Stock Exchange (2007) and *Chicago Mercantile Exchange* (1997), monumental photographs of international stock exchanges and financial markets that powerfully express the explosion of globalism.

Patrick Bernatchez (Canada)

Lost in Time (2008-2015), a multimedia installation in photography, sculpture, and video that imagines multiple dimensions of time as a faceless horse and rider travel adrift in a post-apocalyptic future landscape of ice and snow, quite literally lost in time and space.

Lynn Hershman Leeson (US)

Infinity Engine (2013-2017), a large-scale installation simulating a functioning genetics lab generating narratives about the future of the human species in the age of genetic engineering.

Rafael Lozano-Hemmer (Mexico/Canada) in collaboration with Krzysztof Wodiczko (Poland/US)

Zoom Pavilion (2015), a room-sized installation that employs surveillance cameras and facial recognition technology to track visitor movement and patterns of assembly.

Alexis Rockman (US)

Battle Royal (2004) and *Bronx Zoo* (2012-13), large-scale paintings of imagined landscapes that address environmental issues, combining empirical fact with plausible fiction to propose an apocalyptic vision of the future alongside a newly-commissioned series of 75 new drawings inspired by the flora and fauna of New Mexico.

Dario Robleto (US)

Setlists for a Setting Sun (The Crystal Palace) (2014), a work that features a range of found and constructed objects, images, and sounds that pay homage to an early moment of future shock: the earliest known recording of a live musical performance, created in 1888.

Tom Sachs (US)

A group of works from Sach's ambitious and ongoing *Space Program*, a large-scale body of work that celebrates space exploration past, present, and future through sculptures that echo a range of equipment, research tools, and vehicles developed through the Apollo program of the 1960s and 70s.

Regina Silveira (Brazil)

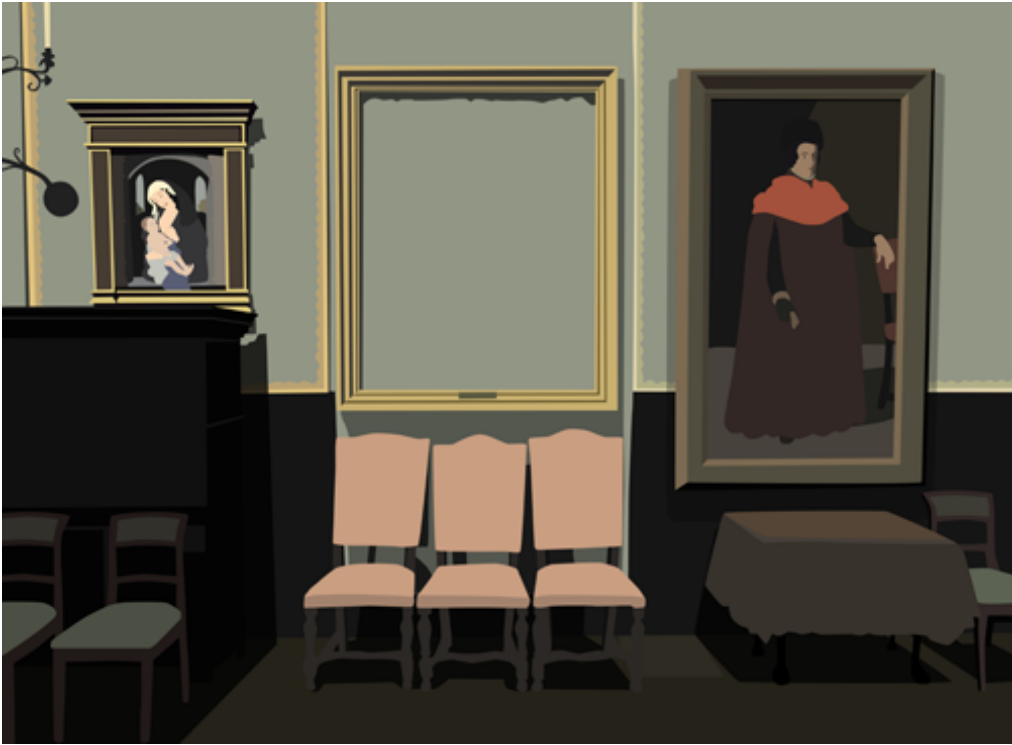
Mundus Admirabilis, a large-scale site-specific graphic vinyl installation engaging the façade of SITE's building, courtyard, and mezzanine, will depict a swarm of insects that become an allegory for global corruption and environmental degradation.

Andrea Zittel (US)

Linear Sequence (2016), a series of new sculptures that eschew the impact and pace of technological change and propose alternate modes of living and organizing one's life along with three large-scale billboards on the exterior of SITE's building that are drawn from Zittel's *How to Live?* series of paintings.

Exhibition Catalogue

Future Shock will be accompanied by a 144-page full-color catalogue documenting the works in the exhibition and the legacy of the ideas of Toffler's vision of the future. The catalogue will be available in late September and will be available in the SITE Store and distributed by D.A.P.



Kota Ezawa, *Empty Frame*, 2016, lightbox, Courtesy of the artist and Haines Gallery, San Francisco and Christopher Grimes, Santa Monica

A NEW SITELAB GALLERY TO OPEN IN SITE'S NEW BUILDING

Kota Ezawa: The Crime of Art

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Accompanying *Future Shock* in SITE's inaugural year will be a series of new SITElab exhibitions to be presented in a new 2,000 square foot gallery space. Continuing the tradition of SITElab, launched in 2013, exhibitions will feature new works sourced directly from artists' studios, experimental projects, interdisciplinary shows, and community-based initiatives.

Launching the new SITElab space will be ***Kota Ezawa: The Crime of Art***, a solo exhibition of new and recent works by San Francisco-based artist Kota Ezawa. **Exhibition dates are Saturday, October 7, 2017, through Wednesday, January 10, 2018.**

SITElab.8

Kota Ezawa: The Crime of Art

This exhibition will bring together new and recent works related to Ezawa's *The Crime of Art* series, a group of light-boxes and video animations that chronicle some of the most infamous and high profile museum heists in history. At the heart of this exhibition is a series of images that pays homage to the 13 artworks (including those by Degas, Manet, Rembrandt, and Vermeer) stolen from the Isabella Stuart Gardner Museum in 1990.

About Kota Ezawa

Kota Ezawa draws from the histories of media, popular culture, and art history to create distilled renderings of iconic images. His simplified versions of indelible images remain easily recognizable and potent, the result of a process that illuminates the hold certain images have on their viewers. Working in a range of mediums such as digital animation, slide projections, light boxes, paper cut-outs, collage, print, and wood sculptures, Ezawa maintains a keen awareness of how images shape our experience and memory of events.

Publication

The exhibition will be accompanied by a new publication, *The Crime of Art*, which surveys Kota Ezawa's career using crime as a topical lens, published by Radius Books.

The publication draws connections between recent works, including those on view at the SITElab exhibition, and earlier series including animated films *The Simpson Verdict* (2002) and *The Unbearable Lightness of Being* (2005), as well as his ongoing drawing series *The History of Photography Remix*.

Opening Events: October 5-8, 2017

SITE Santa Fe will present a series of opening events in celebration of the new building and the inaugural exhibitions with special guests and exhibiting artists. These events will be ticketed on Thursday and Friday, October 5 and 6, with Community Events to be held on Saturday and Sunday, October 7 and 8. More information on these events will be announced later this summer.

About SITE Santa Fe

SITE Santa Fe opened in 1995 to present what was then the only international biennial of contemporary art in the United States, and one of only a handful of biennials around the world. From the very beginning, SITE established a commitment to a risk-taking and visionary perspective that continues to drive its programs today. Year-round exhibitions and educational programs encourage the creative and intellectual potential of the audience and uphold the region's tradition of fostering avant-garde art. From July 2016-Jan 2017, SITE Santa Fe presented the second installment of [*SITElines.2016: New Perspectives on Art of the Americas*](#), a re-imagined biennial exhibition series with a focus on contemporary art from the Americas.

As an institution with a year-round contemporary art program, SITE hosts an Art & Culture series of lectures and performances, as well as an extensive education and outreach program for local schools, all of which attract over 25,000 local, national and international visitors annually. Since its launch, SITE has presented over 100 exhibitions — including ten biennials — of works by over 700 international artists.

Further information on SITE Santa Fe can be found at sitesantafe.org.

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