



# **AW**

# **LUXEMBOURG ART WEEK**

**PRESS KIT / 2022**



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Zidoun-Bossuyt Gallery / Martine Feipel & Jean Bechameil, *Shelter #37*, 2022, ceramic, varnish, 40 x 28 x 24 cm

# THE FAIR

## What's New?

For its eighth edition, Luxembourg Art Week has rethought the scenography of the exhibition premises and the service areas with the aim of improving visitor experience and providing maximum exposure for exhibitors.

Besides a new space dedicated to talks and conferences, the iconic temporary building on Glacis Square will accommodate two catering areas and extended seating during the opening hours of the fair. Two food trucks offering traditional fare and fusion cuisine can be found at the rear of the venue, while the main restaurant will be catered by Kaempff-Kohler with a wide range of fresh salads and sandwiches.

The layout and design of the restaurant have also been completely revamped. Visitors will now be able to stop for lunch or have a coffee in a quiet setting amidst a series of monumental paintings by the French artist Adrien Vescovi. The artist's installation will establish a dialogue with the suspended sculptural compositions of the young florist Kathlyn Wohl (Infiiorata) in the aisles of the fair and the objects of the Berlin-based design office ARGUMENT. Together, these changes will enhance the warm and friendly atmosphere that has become the trademark of the fair.



A contemporary art fair is also a place of contemporary design. This year, in the restaurant of the fair, visitors will discover furniture and objects by the Berlin brand ARGUMENT.

“ARGUMENT proposes a different perspective on design. Convinced that design makes representational contributions to discourse, we think of objects as arguments. Our collection of furniture and everyday objects manifests essential characteristics of the present and seeks formal permanence. While being part of interiors, all objects articulate their own microarchitectural space.”

[www.argument.gmbh](http://www.argument.gmbh)

# Selection committee

## **Nathalie BERGHEGE , Galerie Lelong, Paris**



Nathalie Berghege says she is literally “haunted” by art. Her infatuation with all things creative has led her to the helm of Galerie Lelong & Co. in the 8th arrondissement of Paris. For more than twenty years, she has been heading the prestigious gallery where the likes of Joan Miró, Antoni Tàpies and Francis Bacon exhibited in the 1980s. It all started the day she discovered the sculptures of Louise Bourgeois at the Musée d’art moderne de Paris.

Intrigued by Bourgeois’s work, the young student enrolled at the École de Louvre and dedicated her dissertation in museology to the grande dame of modern art. She then left for New York to interview the artist over a period of more than a week as part of an unforgettable stay in the her house in Chelsea, during which she became privy to the secrets of her creative process. Her second decisive meeting was with Jean Frémon, today’s president of Galerie Lelong & Co. and himself a fine connoisseur of Bourgeois’s work, which he was the first to present in Europe, in 1985, at a time it was still largely unknown. By joining the jury for this edition of Luxembourg Art Week, Nathalie Berghege perpetuates the commitment of Galerie Lelong & Co. to the fair, in which they have been taking part since its first edition. Their shows have included monographic presentations of the work of Etel Adnan (2015), McArthur Binion (2017) and Fabienne Verdier (2021), all of which were well received by the media and the public alike. “It’s great to be in Luxembourg”, she confides. “The audience of the fair is very open-minded and attentive. Over the years we were able to build relationships of trust with collectors who are thrilled that we come to Luxembourg and present the latest work of the artists we work with.”

## **Philippe DUPONT, Co-Chairman, Arendt & Medernach, Arendt & Art Collection**



A founding member and co-president of the law firm Arendt & Medernach, Philippe Dupont is one of the country’s main experts in banking and financial law. But he is also keen amateur of contemporary art, who decided to combine the two main threads in his life by establishing the Arendt & Art collection in 2003. His collaboration with art historian Paul di Felice has generated a collection that today comprises more than 200 works exclusively dedicated to photography. The medium was chosen for

its democratic virtues, in line with the company’s core values. But the collection is also a reflection of the world at large, as he points out: “Artists often take a different look at society. Their works question what we take for granted and thereby help us to open up our minds. It is this spirit of openness that we try to promote at Arendt. And it is so much more pleasant to work in an environment where you are

surrounded by beautiful things. The workplace is a permanent exhibition space for our employees.” This philosophy extends to providing support for young artists through the purchase and exhibition of works, and loans to public events and institutions. Dupont, who is a regular visitor of local galleries, is delighted to participate in the selection committee for this edition: “Alex Reding’s idea of launching a fair in Luxembourg was spot on, as its popular success proves. More and more people are interested in art, and this kind of event helps sustain the momentum.”

### **Marie-Noëlle FARCY, Head of Collections, Mudam Luxembourg**



Marie-Noëlle Farcy’s arrival at Mudam coincided with the museum’s inauguration in 2006. After a degree in art history and a course in museology at the École du Louvre, along with a DESS in cultural policy at IEP in Grenoble, she settled permanently in the Grand Duchy to work as a curator responsible for the Mudam collection. As part of her job, she manages more than 700 works comprising paintings, sculptures, drawings, photographs, videos and films, as well as hybrid forms at the

crossroads of design and fashion: “My task is to ensure that this collection is well preserved, but I’m also in charge of its administration and dissemination among audiences in Luxembourg and abroad, notably through loans. I’m also expected to conceive exhibitions that allow visitors to understand the works’ specificities. This includes developing the collection through acquisitions, donations and deposits based on our relationships with patrons or individuals,” she explains. While fulfilling the role of a museum, Mudam Luxembourg focuses on contemporary creation. For more than 25 years, its collection has been growing in particular thanks to collaborations with living artists, who are invited to conceive and implement specific projects linked to the institutional or architectural context of the museum. “The artists are at the heart of our mission. This aspect guides all our activities”, she explains. Asked about her motivation to take part in the fair’s selection committee, she points out that “it is important for the Grand Duchy to have a fair like Luxembourg Art Week. It shows that the country has a thriving art scene that is actively supported by the government’s cultural policy.”

### **Frédéric DE GOLDSCHMIDT, collector**



Frédéric de Goldschmidt studied business and communication – until the exhibition *Les Magiciens de la Terre* at Centre Pompidou inspired him to pursue a master’s degree in ethnology at the Sorbonne. After his early infatuation with rare ethnographic objects and modern art, he changed direction and started a collection of contemporary art: “I realised, after a long process, that it made no sense to own historic

works if they could not be seen by anyone. So I sold a Manet I was keeping in a bank vault and invested the proceeds in contemporary artworks.” In addition to encouraging emerging artists, he believes in the idea that their productions must be made visible: “In my opinion, the role of collectors cannot be limited to buying pieces – they must also show them. This is a very important aspect because it encourages the recognition of artists that we appreciate.” In order to transmit his passion to as many people as possible, Frédéric de Goldschmidt is always keen to reach out to new audiences, as witness for instance the coworking space he has recently opened in Brussels and which serves as a permanent exhibition space. As someone who is also sensitive to ecological issues, he supports local networks and explores alternative means of circulation for his collection. Through his participation in the jury, he hopes to encourage artists and gallery owners to try out new models and ideas to meet the daunting challenges of our time.

### **Marc GUBBINI, collector**



Marc Gubbini began collecting as a graduate student in 1985, together with his wife Diane. As an emerging young architect with modest resources to build his collection, he followed the credo that “when starting out, a collector has the choice either to buy editions or works on paper from an established artist or medium-sized drawings or works on canvas from an emerging artist”. Following this principle, Diane and Marc began their collection with a lithograph by an internationally renowned artist, Hans

Hartung, whom they discovered through gallery owner Jean Aulner. This acquisition was followed by works of local artists as well as nationally and internationally recognised figures. Over the years, they have established lasting friendships with many artists, gallery owners and other actors on the art scene. Their common passion leads Diane and Marc to invest in almost all mediums of the artistic spectrum, from editions and multiples to drawings and paintings, but also floor and wall sculptures, neon works, photographs, videos and even digital works. With a joint background in architecture, they even designed the premises in which their collection is presented – a daily pleasure they like to share with friends and other art lovers and collectors.

### **Alex REDING, Director, Luxembourg Art Week**



Alex Reding is no doubt one of the most active players on the country’s art scene. A graduate in visual arts from the Université Panthéon-Sorbonne and a student at the Academy of Fine Arts in Düsseldorf, he initially pursued a career as a painter and sculptor. Confronted with a lack of exhibition possibilities, he decided to found his own gallery, Alimentation Générale, which opened in 2001 with a show by Tina



Gillen, who represents Luxembourg at this year's Venice Biennale. He soon made himself a name for spotting emerging artists, as evidenced also by the Luxembourg Encouragement for Artists Prize (LEAP) that he launched in 2016. But he equally likes to work with internationally established artists such as Stephan Balkenhol, Sylvie Blocher or Barthélémy Toguo. Indeed, his influence extends well beyond the borders of Luxembourg, where he runs Nosbaum Reding, situated in the historic centre of town. In 2021, the gallery, which takes part in all major European fairs, opened a branch in Brussels. In a bid to bring together the main actors of the local scene, he decided to launch Luxembourg Art Week in 2015: "As many outside observers have commented, the fair has greatly contributed to the local scene catching up with international levels as concerns professional standards. We attracted more than 15,000 visitors last year – despite introducing an entrance fee. The most important thing is that the international exhibitors keep coming back to Luxembourg and trust us to steadily develop the fair. At the same time, local galleries made up nearly a quarter of the exhibitors last year, representing more than 150 Luxembourg-based artists. So the fair is also a tremendous tool to promote the local scene."

# Sections

For the 2022 edition, the jury was keen to expand the geographical reach of the fair while improving the quality of the works on offer. This year, Luxembourg Art Week will welcome 80 galleries, collectives and institutions, distributed across three sections: Main Section (49); Take Off, the prospective section (25); and Solo, the discovery section that showcases the work of an artist through a dedicated project (6).

## MAIN SECTION

The Main Section brings together a selection of established contemporary art galleries who represent internationally renowned artists, and secondary galleries who present iconic works of modern and contemporary art.

The Main Section comprises 49 exhibitors this year (against 45 in 2021).

## TAKE OFF, the prospective section

Take Off, which has been supported by the Ministry of Culture since its creation in 2016, is reserved for young emerging galleries, artist run-spaces, institutions, organisations and artists' collectives wishing to present new creations or multiple editions at affordable prices.

This year's Take Off section brings together 25 selected exhibitors.

## SOLO, the discovery section

Through a series of specially conceived solo presentations, this section allows exhibiting galleries to highlight the work of an artist they represent. It also offers visitors the opportunity to gain an in-depth understanding of these artists' production.

This year's Solo section features 6 individual shows.



Romero Paproki / Mario Picardo, *Birthday Pastry*, 2021,  
3D print, plastic, acrylic and polyurethane on duvet, 50 x 90 x 20 cm



193 Gallery, Venice / Exhibition view

# Exhibitors

## MAIN SECTION

- A01** Galerie Obrist, Essen  
**A02** Gallery Sturm & Schober, Vienna  
**A03** GALERIE ROTHAMEL, Erfurt, Frankfurt  
**A05** La Patinoire Royale | Galerie Valérie Bach, Brussels  
**A07** Gandy gallery, Bratislava  
**A09** Galerie Albert Baumgarten, Freiburg i. Br.  
**A11** Galerie Martina Kaiser, Cologne  
**A13** DavisKlemmGallery, Wiesbaden, Hochheim am Main  
**A15** ANTONELLA CATTANI CONTEMPORARY ART, Bolzano  
**B01** Dauwens-Beernaert, Brussels  
**B02** Ceysson & Bénétière, Luxembourg, Paris, Saint-Etienne, Lyon, New York, Geneva  
**B03** mediArt, Luxembourg  
**B04** Maurice Verbaet Gallery, Knokke  
**B05** Bernhard Knaus Fine Art, Frankfurt  
**B06** Galerie Bernard Bouche, Paris  
**B07** La peau de l'ours, Brussels  
**B07** Schönfeld Gallery, Brussels, Antwerp  
**B08** MDZ ART GALLERY, Knokke  
**B09** Galerie Laurent Godin, Paris  
**B10** Nosbaum Reding, Luxembourg, Brussels  
**B11** GALERIE ARNOUX, Paris  
**B12** KLEINDIENST, Leipzig  
**B13** Maruani Mercier, Brussels, Knokke, Zaventem  
**B14** Galerie Nathalie Obadia, Paris, Brussels  
**B15** GALERIE F. HESSLER, Luxembourg  
**B16** Gebr. Lehmann, Dresden  
**B17** Galerie Lelong & Co., Paris, New York  
**B18** Nadja Vilenne, Liège  
**B19** Backs\ash, Paris  
**B20** Danysz Galerie, Paris, Shanghai, London  
**C01** RADIAL, Strasbourg  
**C02** Artskoco, Luxembourg  
**C03** Galerie DYS, Brussels  
**C04** GALERIE MARIA LUND, Paris  
**C05** SPAZIO NOBILE, Brussels  
**C06** LEE-BAUWENS GALLERY, Brussels  
**C07** VALERIUS GALLERY, Luxembourg  
**C08** Zidoun-Bossuyt Gallery, Luxembourg, Dubai, Paris  
**C09** JARMUSCHEK + PARTNER, Berlin  
**C10** Galerie Heike Strelow, Frankfurt  
**C11** SALTIEL-KMG, Paris, Aix-en-Provence  
**C12** 193 Gallery, Paris, Venice

- C13** GALERIE ANJA KNOESS, Cologne  
**C13** zs art galerie, Vienna  
**C14** galerie EAST, Strasbourg  
**C15** VICTOR LOPE ARTE CONTEMPORANEO, Barcelona  
**C16** GALERIE LOUIS GENDRE, Chamalières  
**C17** Galerie Lazarew, Paris  
**C18** GALERIE EVA MEYER, Paris

## TAKE OFF

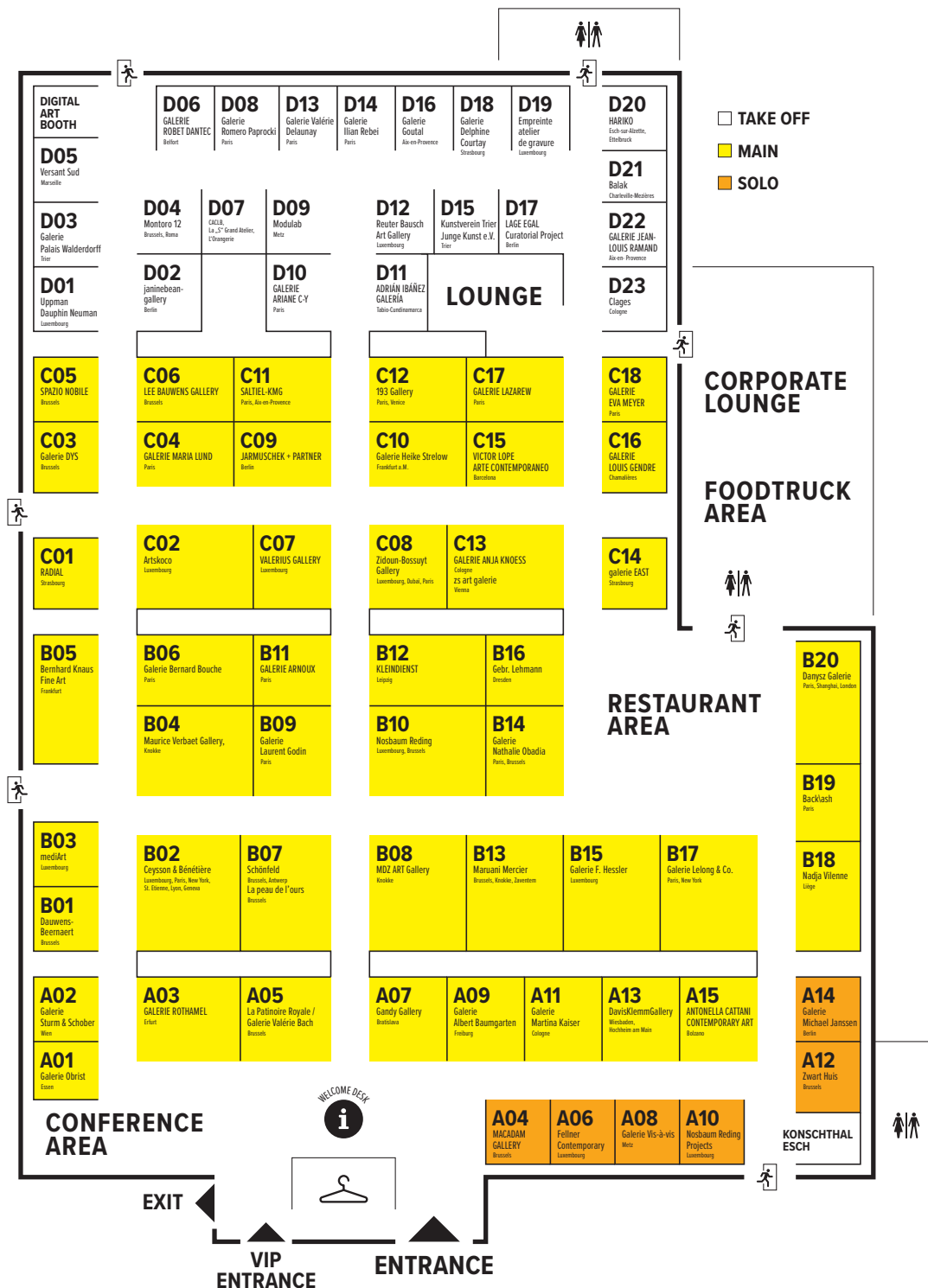
- D01** Uppman Dauphin Neuman, Luxembourg  
**D02** janinebeangallery, Berlin  
**D03** Galerie Palais Walderdorff, Trier  
**D04** Montoro 12, Brussels, Rome  
**D05** Versant Sud, Marseille  
**D06** GALERIE ROBET DANTEC, Belfort  
**D07** Centre d'Art Contemporain du Luxembourg Belge, Buzenol  
**D07** L'Orangerie espace d'art contemporain, Bastogne  
**D07** La « S » Grand Atelier, Vielsalm  
**D08** Romero Paprocki, Paris  
**D09** Modulab, Metz  
**D10** GALERIE ARIANE C-Y, Paris  
**D11** ADRIÁN IBÁÑEZ GALERÍA, Tabio-Cundinamarca  
**D12** Reuter Bausch Art Gallery, Luxembourg  
**D13** Galerie Valérie Delaunay, Paris  
**D14** Galerie Ilian Rebei, Paris  
**D15** KUNSTVEREIN TRIER JUNGE KUNST e.V., Trier  
**D16** Galerie Goutal, Aix-en-Provence  
**D17** LAGE EGAL Curatorial Projects, Berlin  
**D19** Galerie Delphine Courtay, Strasbourg  
**D20** Empreinte atelier de gravure, Luxembourg  
**D21** HARIKO, Esch-sur-Alzette, Ettelbruck  
**D22** Balak – espace temporaire d'art contemporain, Charleville-Mézières  
**D23** GALERIE JEAN-LOUIS RAMAND, Aix-en-Provence  
**D24** Clages, Cologne

## SOLO

- A04** MACADAM GALLERY, Brussels  
**A06** Fellner Contemporary, Luxembourg  
**A08** GALERIE VIS-À-VIS, Metz  
**A10** Nosbaum Reding Projects, Luxembourg  
**A12** Zwart Huis, Brussels  
**A14** Galerie Michael Janssen, Berlin



# Map of the fair



## Focus on the artists in the SOLO section

**MACADAM GALLERY (Brussels) presents Thomas Devaux**



Thomas Devaux (b. 1980, lives and works in Paris) graduated in performing arts from Paris Nanterre. His work is represented by several galleries in France and abroad and has been exhibited in museums, galleries and fairs worldwide, including Italy, China, Hong Kong, South Korea, England, USA, Russia, Serbia and Azerbaijan. His work can be found in renowned public and private collections such as the BNF, the Collections des Musées d'Orléans, the Louis Roederer Collection, the Huawei Art-Collection and the Antoine de Galbert Collection. He was nominated for the Prix Arte/Cutlof Art contemporain in 2011 and won the Bourse du Talent the same year. He gave a lecture during the prestigious Rencontres d'Arles evenings at the Théâtre Antique in 2013, and his work is the subject of several documentary features, including a short film on his work screened at the Maison Européenne de la Photographie and at Centquatre in Paris in 2016. His works are regularly exhibited at major international fairs such as Paris Photos, Photo London, Unseen and Art Paris.

Fellner Contemporary (Luxembourg) presents Moritz Ney



Photo: Frank Kaufmann

The painter and sculptor Moritz Ney (b. 1947 in Pétange, Luxembourg) is one of Luxembourg's well-established artists whose work continues to be recognised by younger generations of artists and exhibition-goers. His paintings, for which he generally uses acrylic on kraft paper, are characteristic for their vivid colours and lightness of touch. Spontaneity combines with a steady hand to create a variety of motifs that include female portraits, floral arrangements and interior scenes. His colourful and often humorous sculptures are mostly conceived as assemblages of found objects, wood and plaster.



**GALERIE VIS-À-VIS (Metz) presents Mathieu Boisadan**



Mathieu Boisadan, *Painting*, 2021, oil on wood, diptych, 18 x 14 cm each © M. Boisadan

Mathieu Boisadan sees expressionism as a struggle, a gesture of resistance against the sanitisation and frantic speed of the world in an era of dematerialised and disembodied images. A keen observer of the work of Max Beckmann and Gustav Klimt, he understands expressionism in its formal and iconographic acceptance. Gestural traces and the thickness of the paint allows for an almost physical apprehension of reality, a feeling further enhanced by the aggressive framing of the motifs: sensitive, epidermal body fragments, erect nipples and biting lips. The bodies he depicts appear to seek rest, pleasure, intimacy and softness, yet they always seem constrained by invisible forces: flayed, bent, kneeling, struggling with suffocating clothes or masks, as though carrying the burden of a world that never stops dying. Boisadan's dense and mysterious paintings draw on a wide range of different sources from art and popular culture, referring to past or current events. His is a world that is both very real and dreamlike, violently calm and suspended, with mauve and blue skies, bathed in a pale light closer to romantic melancholy than expressionist liveliness.

## Nosbaum Reding Projects (Luxembourg) presents Nuno Lorena



Nuno Lorena (b. 1966 in Lisbon) is a Portuguese artist who studied decoration and interior architecture before devoting himself fully to artistic practice. Depicting winged animals – butterflies, eagles and a vulture – his work positions itself in the tradition of pictorial realism while encouraging viewers to question common expectations about figurative representation. Indeed, while Lorena's works are predominantly based on photographs, they always retain the mark of their maker's hand: "I'm not interested in photorealism", explains the artist. "I don't want to be a slave of the photographic model. I follow it up to a certain point, but then I put it aside and try to see what the drawing needs in order to exist as such, with an identity of its own." While Lorena's choice of motifs is based on various, often subjective factors, his portfolio of recent works suggests a penchant for nature-related subjects such as mountains, plants or animals. His drawings are executed in the artist's favoured medium, charcoal – a preference he puts down to its timelessness: "I'm fascinated by what you can do with such a primitive tool as charcoal, which is essentially a piece of burnt wood." When looking at Lorena's drawings, the gaze oscillates between the spectacular lifelikeness of the motif and the intricate painterly details that reveal the artist's signature. Drawing on a constantly expanding pictorial vocabulary, they ask the beholder to ceaselessly switch perspectives in order to grasp their full complexity.

## Zwart Huis (Brussels) presents Jan de Vliegheer



Jan De Vliegheer (b. 1964, lives and works in Bruges) studied painting at the Higher Institute for Fine Arts in Ghent. Since 1998, he has been presenting his work nationally and internationally as part of solo and group shows in the USA, Europe and New Zealand. His work has been exhibited at art fairs such as Art Brussels, Art Cologne, Art Paris, Art Toronto, Art Fair Tokio, Art Chicago and Art Palm Beach, and can be found in the collections of the Flemish Parliament in Brussels, the Museum of Modern Art in Ostend, the High Museum of Art in Atlanta and the Musée Ariana in Geneva, among others. In his works, which are executed in a figurative vein, De Vliegheer attaches little importance to the narrative or anecdotic aspect, constantly searching for universal situations. Ordinary objects and events from his own environment are captured on film, rearranged and transformed into painterly compositions. Their surprisingly vivid colours lend each work its very unique visual attractiveness. While his paintings fit in with the pictorial tradition of early Impressionists such as Edgard Degas and Edouard Manet, he has developed a personal handwriting that could be described as nonchalant and whose unfinished aspect spurs the viewer's imagination.



Galerie Michael Janssen (Berlin) presents Yafeng Duan



Yafeng Duan constructs her paintings from coloured surfaces that she superimposes in semi-transparent layers in such a way that the edges are either accentuated or blurred. The surfaces in turn are marked by tensions resulting from the differences in texture: jagged like mountains, rolling like a landscape or soft and smooth like the surface of a lake when the wind is calm. Duan's observations of nature are turned into an abstract play of associations on the canvas, which becomes a reservoir of experiences and perceptions.

# Practical information

## Venue

### Luxembourg Art Week

Glacis Square (Fouerplatz)

L-1628 Luxembourg

Luxembourg

Entrance on the corner of Allée Scheffer and Rue des Glacis

[See location on Google Maps >](#)

Tram no. T1 - Stop Théâtre

Bus no. 1, 6, 16, 18, 19 - Stop Fondation Pescatore

The fair is accessible to people with reduced mobility.



## Public opening times

Friday 11 November > 11.00–18.00

Samedi 12 November > 11.00–19.30

Dimanche 13 November > 10.30–18.00

Guided tours on demand.

## Tickets

Entrance €15 for adults, free for children and students.

Tickets available on site and online via the [Visit & Tickets](#) page of our website from 19 September.

## Fair highlights

### Early Access (on invitation)

Thursday 10 November, 17.00–19.00

### Preview (on invitation)

Thursday 10 November, 19.00–22.00

### Inauguration of the monumental sculptures

Friday 11 November, 12.00

### Award ceremony Lëtzebuenger Konschtpräis

Friday 11 November, 17.00

### Official visit of Sam Tanson, Minister of Culture

Friday 11 November, 18.00

### Opening (on invitation)

Friday 11 November, 18:00–21:00

### Opening Party at Casino Luxembourg – Forum d'art contemporain

Friday 11 November, 21.00–03.00

### Collectors' Dinner (on invitation)

Saturday 12 November, 20.30



Reuter Bausch Art Gallery / Navot Miller, *Willi the 2nd with Peyes in Athens*, 2021, oil on canvas, 160 x 130 cm

# PROGRAMME

Parallel to the fair, Luxembourg Art Week offers a varied programme of top-notch events, both on site and off site, including the installation of two monumental sculptures in partnership with the City of Luxembourg. The fair is also continuing its long-standing collaborations with the region's major cultural institutions through an extensive programme performances, guided tours, conferences and specially arranged meetings with artists. This year's partners include Korschthal Esch and the Möllerei in Esch (in the framework of Esch 2022 – European Capital of Culture), Casino Luxembourg – Forum d'art contemporain, Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean, National Museum of History and Art (MNHA), Centre National Audiovisuel (CNA) and many more.



Gast Michels, *Allée*, 1994, acrylic on canvas, 90 x 120 cm © Gast Michels Estate



## On-site events

### Monumental sculptures: Stijn Ank, *Phoenix*, and Aline Bouvy, *Enclosure*

For the second year running, Luxembourg Art Week will be installing two monumental sculptures by renowned artists in the vicinity of the fair grounds. *Phoenix* is an original work by the Belgian artist Stijn Ank, while *Enclosure* by Aline Bouvy was previously exhibited at MACS – Musée des Arts Contemporains Grand-Hornu, and is shown here in a new iteration.

#### **Stijn Ank, *Phoenix*, 2022**

09.11.–02.12.2022

Roundabout Robert Schuman

In collaboration with Michael Janssen Gallery, Berlin.



Stijn Ank, *Phoenix*, 2022,  
pigmented coating, metal frame,  
370 x 200 x 100 cm



The work of Stijn Ank (b. 1977 in Belgium, lives and works between Brussels, Rome and Berlin) reflects his in-depth research on the relationships between matter and emptiness, and on the different ways in which contemporary sculpture is defined in relation to the space that surrounds it. After demarcating the limits of a given space, the artist creates moulds from materials such as wood,

aluminium, rubber or clay, which are then used to make plaster casts. During the moulding process, he mixes pigments into the liquid plaster to lend it its final appearance. The works thus produced are both fragile and robust, delicate and solid, light as feathers and heavy as lead. For the artist, his works are not simply sculptures positioned in space, but “attitudes” or “subjects” that exist outside of space itself. They do not refer to any reality, nor to their own status as objects, but are defined according to their constantly changing relationships with the viewer and space.

The phoenix, an immortal bird, which regularly regenerates or is reborn in other forms, regains life by rising from the ashes of its predecessor. In some legends it is consumed by flames, in others it simply decays before being reborn. With his recent sculptures, the artist intensifies his work in situ. More than ever, his works bear the mark of the production process. All are imbued with an overflowing and wild energy where poetry and reason come together. The often temporary nature of site-specific works makes us aware of the fact that they offer us a real experience that is not about to be reproduced as it is in reality.

### **Aline Bouvy, *Enclosure*, 2020**

07.11.–21.11.2022

Entrance to the fair

In collaboration with Nosbaum Reding, Luxembourg/Brussels.



Aline Bouvy, *Enclosure*, 2020,  
brushed stainless steel, soil, grass,  
plants, h 316 cm, Ø 160 cm

Aline Bouvy (b. in 1974 in Belgium, lives and works in Brussels and Perlé) studied at the Ecole de recherche graphique (erg) in Brussels and the Jan van Eyck Academy in Maastricht. The sculptures, objects and installations that make up her practice are difficult to define. Bouvy is not content to follow well-honed “disciplines” and established techniques, but explores the limits and possibilities

of a wide range of media. She chooses shapes, words, colours and symbols that she extracts from their contexts and assembles to create new meanings – sequences of associations that are both archetypal and very personal. Different layers of meaning are juxtaposed, often literally. The artist takes a critical look at society by revealing its dialectical contradictions: debauchery and modesty, dissimulation and display, desire and constraint. Recognisable forms – symbols of fertility, utensils, limbs – but also colours and specific materials such as charcoal, linoleum or plexiglass are thus invested with an aesthetic or moral dimension.

A tall brushed stainless steel structure that suggest a feminine profile, *Enclosure* is an allusion to the scold's bridle", a device used in 16th-century England to publicly humiliate women who "talked too much" and "disturbed the public order". At around the same time in England, the enclosure movement developed, which saw the privatisation of agriculture, characterised by the progressive abolition of common lands and the development of an economy seeking to maximise profit – an evolution that took place to the detriment of women, who were henceforth confined to a non-monetised reproductive activity (producing "human resources" by raising children, etc.). The feminist author Silvia Federici, whose work *Caliban and the Witch* inspired Bouvy for this piece, draws a parallel between the witch hunts demonising the "proletarian woman" and the rise of capitalism. In the interior space of *Enclosure*, a symbol of patriarchal domination, Bouvy has sown belladonna, a toxic plant that also has therapeutic, cosmetic (it dilates the pupils) and hallucinatory properties. Belladonna was associated with the witches' sabbath, and by extension with the taboo surrounding female pleasure, as the plant could induce states of ecstasy.

**The two sculptures will be inaugurated in the presence of representatives of the City of Luxembourg on Friday 11 November at 12 noon.**

Site-specific installation: Adrien Vescovi

10.11.–13.11.2022, during the opening hours of the fair

Luxembourg Art Week, Restaurant



View of the artist's studio

On the occasion of Luxembourg Art Week, Adrien Vescovi was invited to produce a series of works for the restaurant area that will be visible throughout the duration of the fair. Concurrent to the fair, Casino Luxembourg is presenting a large-scale site-specific installation by the artist.

Adrien Vescovi (b. 1981, lives and works in Marseille) graduated from the École supérieure d'art de l'agglomération d'Annecy) revisits the painterly trope of the free (i.e. unframed) canvas and conceives paintings on an architectural and natural scale. His works are produced using various natural elements (ochres and plants) and alchemical processes (cooking, infusions...). The context in which they are installed plays an essential role in his practice, as the colours and textures of his works are largely determined by the influences of their surroundings (weather, light, etc.), as the artist makes chance his ally.

Curator: Stilbé Schroeder

Interactive project: Louisa Clement, *Repräsentantin* at Luxembourg Art Week

10.11.–13.11.2022, during the opening hours of the fair

Luxembourg Art Week, in the alleys of the fair



Louisa Clement,  
*Repräsentantinnen* (in residence)  
at Casino Luxembourg – Forum d'art contemporain,  
14.05.–28.11.2022  
Photo: Lynn Theisen

Since May 2022, Casino Luxembourg has been hosting two works from the series of *Repräsentantinnen* (The Representatives) by the German artist Louisa Clement. During their extended stay, they “live” in different spaces of the art centre.

The *Repräsentantinnen* are so-called “Real Dolls” made to look like the artist. Equipped with artificial intelligence, they are able to communicate and learn. In public contexts such as a museum or a fair, they continually evolve in contact with visitors. The more the dolls are linguistically challenged by external stimuli, the more they develop an individual personality.

During Luxembourg Art Week, a *Repräsentantin* will circulate in the alleys of the fair and seek to establish contact with visitors.

Curator: Kevin Muhlen

Conference: “Next Gen Collectors, Artists and Sales Channels: How Is the Art Market Changing?”  
by LAFA – Luxembourg Association for Art Galleries and Practitioners

10.11.2022, 16.00, in English language

Luxembourg Art Week, Conference space



Empowering young artists, from creating their own portfolio to social media and direct selling, multiplication of sales channels, from the physical place to the metaverse, is there a potential risk of scarcity for the galleries in the first market? What do young collectors want, what do they buy, and as they will find their financial footing, will they add rocket fuel to the art market or blow it up entirely?

Moderator: Pierre Naquin, entrepreneur in the fields of innovation, technology and art, founder of the platform Art Media Agency and publisher of the magazine *AMA*, distributed at all major art fairs. Editor of the publication *L'art et la fiscalité du collectionneur dans le monde* (A&F Markets, 2014).

Panelists: Georgina Adam, *Financial Times*, *The Art Newspaper*; Adriano Picinati di Torcello, Coordinator Art&Finance Monde, Deloitte, contributor to the report “Art&Finance”; Prof. Dr. Roman Kräussl, Faculty of Law, Economics and Finance, Department of Finance, University of Luxembourg; and an international gallerist (tbc).



Award ceremony Lëtzebuerger Konschtpräis: a new national prize in the field of visual arts  
Official address by Sam Tanson, Minister of Culture

11.11.2022, 17.00

Luxembourg Art Week, Conference space

Minister of Culture Sam Tanson will announce the launch of the Lëtzebuerger Konschtpräis, a new national award for the visual arts. Endowed with €10,000, this biennial prize aims to distinguish an artist for their life's work and career as well as their lasting commitment to the artistic scene in Luxembourg. The award is open to artists active in the field of visual arts who are of Luxembourgish nationality or living/working in Luxembourg, and who have strong cultural connections to the country's art scene.

A jury made up of five widely recognised experts in the field of visual arts was appointed by the Minister of Culture. For the 2022 edition of the prize, the members of the jury are:

Jamie Armstrong, art historian, Director of the Lëtzebuerger Konschtarchiv

Marie-Claude Beaud, art historian, exhibition curator and director of e.r.

Lucien Kayser, art critic and president of AICA (International Association of Art Critics) Luxembourg and of the Section Arts et Lettres of the Institut grand-ducal

Paul Reiles, jurist, Director of the National Museum of History and Art (MNHA), former President of the National Cultural Fund

Edmond Thill, museum educator, former Head of the Educational Department at the National Museum of History and Art (MNHA) and Secretary of the Section Arts et Lettres of the Institut grand-ducal

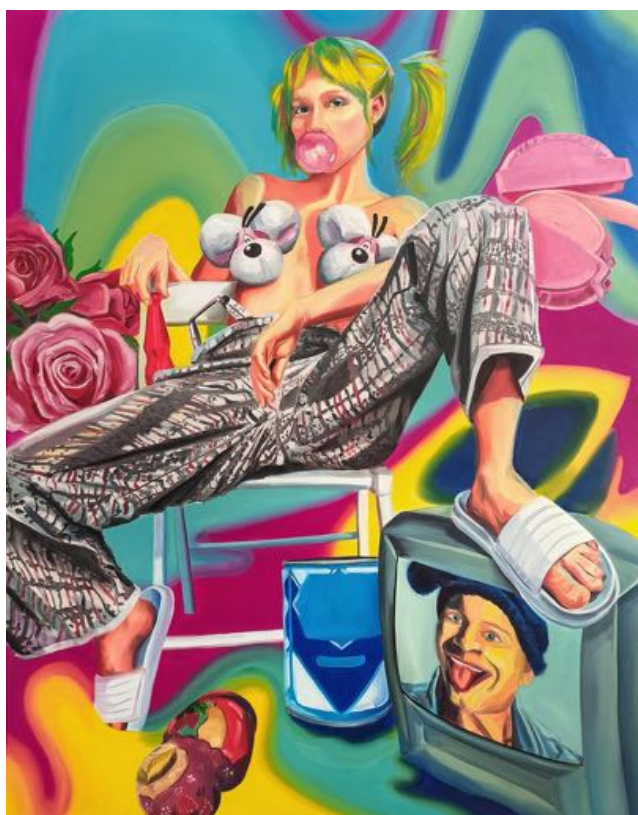
The first award ceremony of the Lëtzebuerger Konschtpräis will take place on 11 November 2022 as part of Luxembourg Art Week. By creating this prize, which responds directly to recommendation no. 21 of the National Arts Development Plan ("Kulturentwécklungsplang 2018–2028") ("establishing a system of awards highlighting cultural and artistic achievements"), the Ministry of Culture aims to honour the creative achievements of an artist while increasing the visibility and influence of Luxembourg's visual arts sector as a whole.

Conference: Presentation of SaarART 2023 – Au rendez-vous des amis

11.11.2022, 13.00, in German language

Luxembourg Art Week, Conference space

Dr. Andrea Jahn, Artistic and Scientific Director of Stiftung Saarländischer Kulturbesitz and curator of SaarART 2023; Nathalie Filser, Director of ÉSAL (École Supérieure d'Art de Lorraine) (tbc); Kevin Muhlen, Director of Casino Luxembourg – Forum d'art contemporain



Darja Linder, *Kitsch und Klischee*, 2022,  
acrylic on canvas

From 16 June to 17 September 2023, SaarART 2023 – Au rendez-vous des amis will survey the artistic trends in Saarland. Based on a series of friendly encounters (hence the title of the exhibition) and following a cross-border approach, it will present artists from Saarland but also from Lorraine and Luxembourg. Bringing together emerging and established artists whose works revolve around identity, isolation, beauty and the ephemeral, the exhibitions will be accompanied by a diverse and interactive programme of events. This exchange between the artistic centres Berlin, Saarbrücken, Metz and Luxembourg aims to strengthen cooperation between German- and French-speaking artists by promoting the emergence of new artistic networks.



Exhibition venues: Moderne Galerie – Saarlandmuseum, Stadtgalerie Saarbrücken, Saarländisches Künstlerhaus Saarbrücken and KuBa/Kulturzentrum am Eurobahnhof in Saarbrücken; former Goldene Bremm border checkpoint between Saarbrücken and Forbach (Lorraine); Städtische Galerie Neunkirchen; Institut für Aktuelle Kunst im Saarland and Ludwig Galerie in Saarlouis; Museum St. Wendel; World Cultural Heritage Site Völklinger Hütte; Museum Schloss Fellenberg in Merzig; Saarländische Galerie Berlin – Europäisches Kulturforum

Thanks to the participation of French and Luxembourgish artists, the project will reach out to audiences beyond the borders of Saarland. Conversely, its Berlin showcase will give it access to a wider German art audience.

Participating artists:

Arnold, Kerstin (D) Baur, Julia (D) Becheanu, Stefania (F) Becker, Tobias (D) Belet, Lorraine (F) Brieske, Claudia (D) Crisan, Stefania (F) Cziba, Marion (D) Debert, Arthur (D) Dessecker, Christiane (D) Dul, Krystyna (L) Ecker, Serge (L) Eckhardt, Frauke (D) Folmer, Wolfgang (D) Fort, Hippolyte (F) Freitas, João (L) Fritz, Karen (D) Golczewski, Andreas (D) Grethen, Elodie (F) Haa-ren, Bettina van (D) Haaren van u. Folmer, Bettina and Wolfgang (D) Haaser, Kathrin B. (D) Hahn, Daniel (D) Hannicq, Claire (F) Haring, Anne (D) Herold, Barbara (D) Hildebrandt, Gregor (D) Huppert, Leslie (D) Ickrath, Sebastian, Joachim u. Lilith (D) Nazanin Hafez A. (D) Kaminski, Philipp (D) Kaminski, Lydia (D) Kammerloch, Ida (D) Kocks, Susanne (D) Krenkel/Himmel, Katharina (D) Lanotte, Elodie (F) Linder, Darja (D) Loos, Vera (D) Magar, Karin (D) Martig, François (F) Moritz, Margaux (F) Noesen, Suzan (L) Ochs, Stefan (D) Olafsdottir, Sigrun (D) Paqué, Shakti (D) Penje, Paulette (D) Rabusai, Julia (D) Riethmüller, Gertrud (D) Schlegel, Johanna (D) Schmidt, Jutta (D) Schmitt, Lisa-Marie (D) Schwamborn, François (D) Smorodinova, Marina (F) Stöhr, Anne-Marie (D) Stoll, Klaudia (D) Strickmann, Peter (D) Sumalvico, Claudia (D) Sztremer, Malgorzata (D) Thalau, Birgit (L) Vadala, Romain (F) Wien, Christiane (D) Zimmermann, Gisela (D) Zöllner, Stefan (D)

The speakers will present the exhibitions scheduled for 2023 and discuss plans of a major supra-regional art exhibition across the three countries.

Conference: “Accompagner le développement de carrière des artistes”  
by Kultur | lx – Arts Council Luxembourg

11.11.2022, 15.00–17.00, in French language

Luxembourg Art Week, Conference space

How to support artists and creators throughout their career? What are the challenges, advantages and obstacles to developing an artistic career, in Luxembourg and internationally? Culture | lx invites local and international professionals to discuss these issues during two round tables following a keynote speech.

Professional conference open to the public.

Conference: “Les modalités du portrait dans l’art contemporain: Clegg & Guttmann”  
by Kenschthal Esch

12.11.2022, 14.00–15.00, in French language

Luxembourg Art Week, Conference space

In their exhibition *Rejected* at Kenschthal Esch, Clegg & Guttmann are revealing photographic portraits that were rejected by the people who commissioned them. By discussing these images, which are normally hidden from public view, the artists will shed light on their artistic approach and working methods.

Kenschthal Esch will also present a series of works by the artists at Luxembourg Art Week.

Conference: “Artificial Intelligence: use and impact in art-making today”

12.11.2022, 15.30–16.30, in English language

Leading artists and curators discuss the use and impact of artificial intelligence in today’s artistic and creative process and the new creative horizons opened up by this technology. The panel includes leading digital artists and curators such as Sabine Himmelsbach (HEK), Anett Holzheid (ZKM), Boris Magrini (HEK) and Laura Welzenbach (Ars Electronica). The discussion is part of a programme of large-scale group exhibitions that encourage critical reflection on art, science, technology and society, organised by Esch2022 in collaboration with three major media arts institutions: the ZKM | Center for Art and Media Karlsruhe, HEK (House of Electronic Arts) and Ars Electronica. The exhibitions are housed at the Möllerei in Esch-Belval, a heritage-listed industrial building.

IN TRANSFER – A new condition

02.09.2022–27.11.2022

Möllerei (entrance via Visitor Centre)

3, avenue des Hauts-Fourneaux, L-4362, Esch-sur-Alzette

Wednesday–Monday, 11.00–19.00

Closed on Tuesdays

The Möllerei is the starting point of our story and a monument of a world order in transition. This former steelwork is transforming itself into a place for culture and art. The surrounding industrial area right on the border of Luxembourg and France is becoming a new district, a place for people. It is about transformation and change. These are the attributes that Ars Electronica is highlighting in the exhibition IN TRANSFER – A New Condition. It approaches these concepts and wants to explore what the nature of change is. What are the issues compelling us to change as a society and which ones are in urgent need of change? What are the mechanisms that drive change, why is it prevented, by what means can it be accomplished? And what role can art play in this?

[esch2022.lu](http://esch2022.lu)

Talk: “Demystifying Freeports: Art Storage and Logistics for Art Collectors”  
by Fortius | Fine Art Storage & Logistic

13.11.2022, 16.30–17.30, in English language

Luxembourg Art Week, Conference space



The general public, and in particular the art world, is fascinated by free ports and their alleged vices and virtues. As a matter of fact, they are just a small cog in the machine that keeps the global art industry running. This conference gives collectors and investors an insight into the global art logistics and storage chain, of which freeports are an integral part. Audiences will also learn how to take advantage of its benefits, for example, if they wish to protect their collection or increase returns on their artistic investments.

Speaker: Claude Hermann, Managing Director, Fortius | Fine Art Storage & Logistics

## Off-site projects

Symposium: “*what looks good today may not look good tomorrow*: The Legacy of Michel Majerus”

09.11.2022, 10.00–17.00

Mudam Auditorium  
Musée d'Art Moderne Grand-Duc Jean  
3, Park Dräi Eechelen  
L-1499 Luxembourg-Kirchberg



Michel Majerus, *what looks good today may not look good tomorrow*, 2000, acrylic on cotton, 303 x 341 cm © Michel Majerus Estate, 2022. The Museum of Modern Art, New York. Gift of Mr. and Mrs. Werner E. Josten (by exchange)  
Photo: Jens Ziehe, Berlin

Through a series of conferences and lecture-performances followed by a round table, the symposium “*what looks good today may not look good tomorrow*: The Legacy of Michel Majerus”, organised in parallel with Luxembourg Art Week, surveys the influence of the work of the Luxembourg-born artist Michel Majerus (1967–2002) with regard to the practices of a generation of artists, curators and researchers who grew up in a digital environment. A panel of international personalities from the field of visual arts will discuss the relevance of Majerus’s reflections for the current era by addressing different themes in his work.

In the span of a short yet exceptionally prolific career, Michel Majerus has captured his time, decades marked by the expansion of globalised consumer culture and digital technology. His large-

scale paintings and installations, characterised by the “sampling” and collaging of an eclectic repertoire of imagery and text borrowed from art history, video games, commercials and electronic music, resonate with the image and information frenzy of the Internet 2.0 that pervades contemporary society. In his work, Majerus transgressed the well-worn rules of painting and created unmistakable interpretations of the pop culture of the 1990s and early 2000s that remain of unfailing relevance today.

The symposium “*what looks good today may not look good tomorrow*: The Legacy of Michel Majerus” is the first chapter of a programme of exhibitions and events dedicated to the work of Michel Majerus. It will be followed, in the spring of 2023, by an exhibition at Mudam as well as by a publication that brings together the contributions of the symposium.



09.11.–13.11.2022

Kultur | lx – Arts Council Luxembourg was created in July 2020 as an initiative of the Luxembourg Ministry of Culture. The establishment of this new tool for the support, promotion and development of the Luxembourgish cultural scene is the result of a broad consultation with the creative sector. Its mission is to support artists and professionals from the Luxembourg cultural sector on the international stage. As part of its activities, Kultur | lx regularly organises a FOCUS on the Luxembourg visual arts scene by offering foreign professionals the opportunity to discover the work of artists and institutions based in Luxembourg as part of key events.

For its third FOCUS on the Visual Arts, Kultur | lx invited curator Marianne Derrien to devise a guided tour of 6 artists' studios.

Marianne Derrien (b. 1981 in Berlin) is an independent curator, art critic and teacher based in Paris. Before curating her own projects, she was gallery assistant and project manager for the exhibitions programme at the French Academy in Rome – Villa Medici. As an independent curator, she regularly collaborates with institutions, artist-run spaces and galleries in France (Mrac Occitanie, La Halle des Bouchers, Cité internationale des arts, Musée Picasso, Salon de Montrouge) and abroad (Mudam Luxembourg, Plataforma Revólver, Unosunove, Wooyang Museum). She regularly publishes critical texts on both emerging and established artists. In 2014 she obtained a theory/art critic grant from the Cnap for her research project entitled “On the use of forces: magical, alchemical and occult visions in contemporary art and visual cultures”. She teaches art theory and curatorial practices at the École des arts de la Sorbonne and at the University Paris 8 Vincennes Saint-Denis, where she runs a cycle of conferences on the careers of exhibition curators. After coordinating the YCI (Young Curators Invitational) programme for the Fondation d'entreprise Ricard during the FIAC, she has been responsible since 2016 of the MEET UP visits for Documents d'artistes PACA and the general coordination of the European programme CURATORIAL FUTURES (Belgium, Luxembourg, Spain, Romania, Netherlands) for C-E-A, the French association of exhibition curators, with the support of the Institut français.

Artist talk: “Das Ich, das Kunstwerk und die anderen. Über die *Repräsentantinnen* von Louisa Clement”

10.11.2022, 19.00–20.30, in German language

Casino Luxembourg – Forum d’art contemporain  
41, rue Notre-Dame  
L-2240 Luxembourg

Online bookings: <https://fr.surveymonkey.com/r/XCSR9TX>



Louisa Clement, *Repräsentantinnen* (in residence) at Casino Luxembourg – Forum d’art contemporain, 14.05.–28.11.2022. Photo: Lynn Theisen

With Georgette Schosseler, psychoanalyst, and Louisa Clement, artist.

The artwork between artist and public: a discussion around the series *Repräsentantinnen* by Louisa Clement, so-called “Real Dolls” made to look like the artist.

In the framework of the conference series “Exploring the In-Between: Haunting Ghosts, Fantasies, Emotions, Memory and Memes”, organised by Casino Luxembourg – Forum d’art contemporain and Mnemazine.



### Curatorial Thinking on Display

11.11.2022, 16.00–18.00

Casino Display  
1, rue de la Loge  
L-1945 Luxembourg

Free entrance, booking required ([display@casino-luxembourg.lu](mailto:display@casino-luxembourg.lu))

The experimental artistic research laboratory *Experimental Re(é)[flex]ction Expérimentale\** at Casino Display will focus on the young curatorial scene in Luxembourg and the Greater Region. Who are the emerging curators who will shape the art world to come? What are their approaches? What are the issues that inspire them? These are some of the questions discussed in this forum between pitch and case study. The guest speakers will discuss their work in a format of their choice, followed by an open discussion with the public.

*\*Experimental Re(é)[flex]ction Expérimentale* is part of the curriculum of a group of master's students and takes place from September 2022 to March 2023.

### Opening Party of Luxembourg Art Week

11.11.2022, 21.00–03.00

Casino Luxembourg – Forum d'art contemporain  
41, rue Notre-Dame  
L-2240 Luxembourg

Free entrance

The Luxembourg Art Week Opening Party is organised by Casino Luxembourg – Forum d'art contemporain. Andrea Mancini, one of the artists in the exhibition *Sound Without Music* at Casino Luxembourg, has been invited to curate the evening's musical programme.

The exhibition *Sound Without Music* focuses on the performance, presence and social potential of sound. It examines the relationships between sound, art and music, and how they evolve in recent artistic practices that move between or beyond categories and between fiction, field recording, dialogue, soundscapes, silence and distortion. The spaces in between become a political space, a space for overcoming limits and borders with and through sound.

Participating artists: Thomas Ankersmit, Hans Beckers, His Fable, Lorenz Lindner (Molto), Andrea Mancini, Passepartout Duo, Sensu, Puck Schot, Tania Soubry, United Instruments of Lucilin, Anna Raimondo

Curator: Anastasia Chaguidouline

Video and photo installation: Pierre Coulibeuf. *ENIGMA*

08.10.–13.11.22, 10.00–18.00

neimënster  
28, rue Münster  
L-2160 Luxembourg



On the occasion of Luxembourg Art Week, neimënster presents *ENIGMA*, a video and photo installation by the avant-garde artist and filmmaker Pierre Coulibeuf. This work was developed by the artist as part of several residency stays at neimënster.

*ENIGMA* connects four moving images and a series of twelve colour photographs in the galleries of neimënster. The work uses elements of the artist's eponymous film, which are deconstructed and reinterpreted to establish a spatial dialogue with the exhibition space, which mirrors the settings of the film.

With the participation of actresses and performers Vânia Rovisco and Andresa Soares and singer Véronique Nosbaum.

An exhibition co-produced with Institut Français du Luxembourg.

Curator: Juliette Singer, Chief Curator, Petit Palais, Paris

# Cultural agenda

As part of its wider mission, Luxembourg Art Week would like to draw the attention of the general public to a series of major cultural events that contribute to the cultural dynamics of the country.

## Casino Luxembourg – Forum d'art contemporain

Exhibition, *Louisa Clément. Repräsentantinnen (in-residence)*, 14.05.–28.11.2022

Group exhibition, *Sound Without Music*, 01.10.–27.11.2022

Exhibition, *Adrien Vescovi. Jours de lenteur*, 01.10.2022–29.01.2023

Performance, *Matter of Deep Dreaming* by Andrea Mancini, 12.11.2022, 11.30–11.45

Guided tour, *Sound Without Music* with Anastasia Chaguidouline, curator, 12.11.2022, 15.30 (FR)

## Château de Clervaux | In collaboration with Centre National de l'Audiovisuel (CNA)

Exhibition, *Edward Steichen. The Family of Man* (Permanent exhibition)

Guided tour, *Edward Steichen. The Family of Man*, 11.11.2022, hours tbc

## Cercle Cité, Espace Ratskeller

Exhibition, *Gast Michels. Movement in colour, form and symbols*, 07.10.2022– 22.01.2023

Guided tour, *Gast Michels. Movement in colour, form and symbols* with Paul Bertemes, curator, 12.11.2022, 14.00 (FR)

## Konschthal Esch

Exhibition, *Nothing is Permanent*, 17.06.–11.11.2022

Exhibition, *Deimantas Narkevičius. Anachronisms*, 24.09.2022–15.01.2023

Exhibition, *Clegg & Guttmann. Rejected*, 22.10.2022–15.01.2023

Exhibition, *Pasha Rafiy. People and Places*, 22.10.2022–15.01.2023

## MNHA - Musée National d'Histoire et d'Art Luxembourg

Exhibition, *Gast Michels. Movement in colour, form and symbols*, 07.10.2022–26.03.2023

Guided tour, *Je sens l'art* with Danièle Birmann, 10.11.2022, 18.00 (LU)

## Möllerei

Exhibition, *IN TRANSFER – A New Condition*, 10.09.–27.11.2022

## Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean

Exhibition, *Tacita Dean*, 09.07.–05.02.2022

Exhibition/performance, *Tarek Atoui. Water's Witness*, 24.09.2022–05.03.2023

Exhibition, *Sung Tieu. Civic Floor*, 08.10.2022–05.02.2023

Group exhibition, *Face-à-Face (Mudam/Saarlandmuseum)*, 08.10.2022–02.04.2023

## neimënster

Exhibition/video-photo installation, *Pierre Coulibeuf. ENIGMA*, 08.10.–13.11.2022

## Rotondes

Exhibition/sound installation, *Sweet Zenith*, 08.10.2022–29.01.2023

Exhibition/light installation, *Future Fossils (working title)*, 15.10.–29.01.2022

# VIP Programme

Thanks to its geographic location in the heart of Europe's most densely populated region and its cosmopolitan population, Luxembourg is witnessing a unique dynamic in the contemporary arts sector, driven by the rich and diversified cultural programmes of its institutions, a growing network of contemporary art galleries, and the commitment of the private sector. Each year, Luxembourg Art Week organises an exclusive programme of visits and personal services for its VIP guests that provides them with a stress-free experience and lets them discover the cultural wealth of Luxembourg and the Greater Region. The fair also relies on its long-standing collaborations with the main cultural institutions in the region to offer them an exclusive programme of private visits, performances and privileged encounters with directors, curators and artists.

## Preview VIP Programme

### Friday 11 November

**19.00** Dinner at the European Investment Bank with IACCCA (International Association of Corporate Collections of Contemporary Art), a non-profit organisation representing 50 corporate collections worldwide

**21.00–03.00** Opening Party of Luxembourg Art Week at Casino Luxembourg

### Saturday 12 November

**09.30** Private tour of the collection of the European Investment Bank in the presence of Delphine Munro, Head of Arts & Culture

**10.00–15.30** Guided tours of private collections in the presence of the artists

**17.00** Private tour of the exhibition *Adrien Vescovi. Jours de Lenteurs* at Casino Luxembourg, followed by a cocktail in the presence of the artist and Kevin Muhlen, Director

**20.30** Collectors' Dinner

### Sunday 13 November

**11.00** Private tour of the exhibition *Tacita Dean* at Mudam in the presence of Bettina Steinbrügge, Director, followed by the closing brunch

# Amis des Musées

A faithful partner of Luxembourg Art Week since its inception, the Amis des Musées d'Art et d'Histoire (Friends of the Museums) invite partner organisations from neighbouring countries to take part in a programme of exhibitions and collections that lets participants discover or rediscover key institutions in Luxembourg and the Greater Region.

## Thursday 10 November

Visit of three major institutions in Lorraine in the company of the curators of their respective shows. From the “sentimental museum” of Eva Aeppli (1925–2015) at Centre Pompidou-Metz to the politically engaged assemblages of the African-American artist Betye Saar (b. 1926, Los Angeles) at Frac Lorraine and the nearby Centre d'art contemporain - la synagogue de Delme, which features site-specific exhibitions and artist residencies in an atypical setting.

## Friday 11 November

The monumental sculpture trail *Nothing is Permanent* in Esch/Alzette brings together renowned Luxembourgish and international artists. It connects the recently opened Korschthal Esch, which currently holds a major retrospective exhibition of films by the contemporary Lithuanian artist Deimantas Narkevičius, to the impressive industrial space of the Möllerei, dedicated to the digital arts as part of Esch2022 – European Capital of Culture.

## Saturday 12 November

Participants get access to corporate collections on the Kirchberg plateau, Luxembourg's main business centre. For the Amis des Musées, the curators open the doors of their collections and share the key concepts that have guided their acquisition strategy and commitment to contemporary creation. The visits will be followed by a tour of the works of Adrien Vescovi (b. 1981, Thonon) in his solo exhibition at Casino Luxembourg — Forum d'art contemporain. At the end of the visit, Kevin Muhlen, Director, will welcome the Amis des Musées for an aperitif and a discussion with the artist.

## Sunday 13 November

Participants will embark on a tour across two emblematic districts and institutions of the capital. In the historic part of town, the National Museum of History and Art (MNHA) honours the prolific work of Gast Michels (1954–2013), a main figure of modern art in Luxembourg, with a retrospective exhibition. At Mudam, the museum's recently appointed director Bettina Steinbrügge will guide participants through the exhibition of recent works by the English artist Tacita Dean (b. 1965, Canterbury) and will outline her ambitions for the cultural scene. The visit will be followed by a brunch at Mudam that concludes the stay.

# ABOUT US

## Mission statement

Luxembourg Art Week is the must-see international contemporary art fair in Luxembourg. Through a selection of cutting-edge galleries from around the world, it offers collectors and art lovers the opportunity to sample the best of contemporary art. The fair also supports emerging galleries and artist collectives who present works at affordable prices.

Collectors, gallerists and artists appreciate the relaxed and convivial atmosphere of Luxembourg Art Week and enjoy the extensive and ambitious cultural programme of events including conferences, performances, film screenings, monumental sculptures and educational activities.

Luxembourg Art Week works in close relationships with all major regional institutions and benefits from the support of the Ministry of Culture and the City of Luxembourg.



Galerie Lazarew / Evrard & Koch, *Hors Cadre #3.7*, 2018, millboard, poly-mirror, acrylic, pigments, 155 x 96 x 23 cm



# History

**2015–16** The first edition of Luxembourg Art Week in 2005 featured more than twenty regional galleries and was seen by nearly 7,000 visitors. The following year, the fair launched its VIP programme, which included the Collectors' Dinner, exclusive guided tours of museums and corporate collections in the presence of their curators, and private lunches. Thanks to the support of the Ministry of Culture, the fair also launched the prospective Take Off section, which is devoted to emerging galleries and artist collectives.

**2017–18** With nearly fifty exhibitors and more than 12,000 visitors in 2017 and 2018, the fair established itself as a flagship event in Luxembourg and the Greater Region. It also confirmed its role as a major cultural platform by developing its collaborations with major institutions in Luxembourg and beyond. Casino Luxembourg – Forum d'art contemporain was given carte blanche to present a specially themed exhibition and hosted the opening party for the first time.

**2019** For its fifth anniversary, in 2019, the fair expanded its exhibition surface by 1,200 sqm, which allowed it to increase the number of exhibitors to 65. The fair grounds were redesigned to enhance visibility and offer additional rest and food areas for 15,000 visitors, while improving traffic flows at peak times. Luxembourg Art Week further developed its institutional partnerships through a programme of conferences and performances organised in collaboration with Mudam Luxembourg, symposiums held in cooperation with the University of Luxembourg, and the installation of a monumental outdoor sculpture.

**2020** In response to the health crisis, efforts focused on staging a fully digital online edition of the fair. AW3D included a 3D virtual tour and an online catalogue of 1,500 works by 450 artists, which in the two weeks it was up was viewed almost 30,000 times by users from 90 countries. In parallel, the fair's digital communication was expanded.

**2021** For its seventh edition, Luxembourg Art Week took full advantage of the joint holding of a physical event (The Fair) and a digital extension (AW3D). Its new venue, a temporary construction of 5,000 sqm, allowed it to increase the number of internationally established exhibitors and attract more than 15,000 visitors across three days.

# Key figures

## Luxembourg Art Week | The Fair 2022

8th edition

3 1/2 days

Specially designed temporary exhibition space of +5,000 sqm

New selection committee

More than 17,000 visitors expected

80+ galleries, artist collectives and institutions

5 continents / 14 countries represented

85 % foreign galleries

37.5 % new exhibitors

## Luxembourg Art Week | The Fair 2021

7th edition

Physical and digital presence

New specially designed temporary exhibition space of +5,000 sqm

Online catalogue and virtual tour available throughout the public opening of the fair

More than 15,000 on-site visitors and 30,000 online visitors

80 galleries, institutions and artists' associations

3 continents / 12 countries represented

78 % foreign galleries

## Luxembourg Art Week | The Fair 2020

6th edition

Digital presence only (AW3D)

Online catalogue and virtual tour available for 2 weeks

Over 30,000 online visitors

Nearly 70 galleries, institutions and artists' associations

2 continents / 9 countries represented

70 % foreign galleries

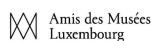
More than 450 artists and 1,500 artworks on display

200+ mentions in national and international print, TV and radio



janinebeangallery / Arny Schmit, *Window 3*, 2022, oil on canvas and cotton, LED lamp, 160 x 127 x 10 cm

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