

AMA

— Art Media Agency —

NEWSLETTER

342

10 November 2022

A misty, green-tinted landscape with a dirt road and trees. The scene is hazy and atmospheric, with a soft green glow over the entire image. The foreground shows a dirt road leading into the distance, flanked by trees and foliage. The background is a soft, hazy green, suggesting a misty or rainy day.

2022

Contemporary African art

Download the report for free:
africanartreport.com

DELEGATE YOUR ART
CONTENT PRODUCTION
TO AMA.

Simple... There's nothing better!



Intuition 53 (2020), Giacomo Santiago Rogado

Courtesy Bernhard Knaus. Luxemborug Art Fair



Direction of publication:	Pierre Naquin
Editor-in-Chief:	Carine Claude Stéphanie Perris Gilles Picard Clément Thibault
Editorial office:	Carine Claude Stéphanie Perris
Authors:	Carine Claude Jeanne Mathas Antonio Mirabile Diotima Schuck
Translation:	Fui Lee
Graphic design:	Pierre Naquin
Layout:	Pierre Naquin Nadège Zeglil
Proofreading:	Stéphanie Perris Ahfine Zeglil
Image editing:	Olivier Guitton
Contact:	news@artmediaagency.com
Diffusion:	240,000+ digital subscribers 500 printed copies

COFFIN

Exercises (detail, 2022), Nguyen Xuan Huy
Courtesy Rothamel. Luxembourg Art Week





EVENT

Luxembourg Art Week 2022 _____ **8**

INTERVIEW

Alex Reding _____ **16**

NOTEBOOK

Luxembourg Art Week _____ **26**

PORTRAIT

Louisa Clement _____ **34**

FOCUS

Emerging Luxembourg artists _____ **40**

WIDE ANGLE

Esch 2022 _____ **48**

ZOOM

MUDAM _____ **54**

TRIBUTE

Romain Urhausen _____ **60**

ECOLOGY

GREENART kick-off meeting _____ **66**

EVENING



Sunflowers Series (1, 2021), Thomas Bachler

Courtesy Kunstverein Trier, Luxembourg Art Week

LUXEMBOURG ART WEEK: A COSMOPOLITAN AND INVIGORATING FAIR

From 10 to 13 November 2022, Luxembourg Art Week welcomes more than 80 international galleries and offers a rich cultural programme.
A crossroads of the arts in the heart of Europe.

Eight years after its first edition, which offered the 7,000 visitors the chance to discover a confidential selection of some twenty regional galleries, the event has taken off and has officially become an international gathering on the contemporary art fair calendar. It now welcomes twice as many visitors and four times as many galleries from all over the world. Over the years, Luxembourg Art Week has become a key event on the Luxembourg art scene, with more than 80 exhibitors, galleries, artists' collectives and institutions taking up residence during the three and a half days of the fair in the 5,000 m² ephemeral building on the Champ du Glacis, in the heart of downtown Luxembourg. "As many professionals have noticed, our degree of professionalism has now reached an international level," says Alex Reding, the organiser of Luxembourg Art Week [see p.16]. "More than 15,000 visitors came last year, despite the fact that they had to pay admission. The most important thing for me is that gallery owners are coming back to Luxembourg and that they continue to trust us."

With a rate of 37.5% of new galleries, the fair is renewing itself, as Alex Reding explains: "We received twice as many applications this year as there were places available. So we had to be more selective. For example, we received many applications from French galleries, only, some of their programmes were too close. For example, three galleries were positioned on the secondary market of the '70s, '80s and '90s with Robert Combas, etc. These galleries held good positions in the market, but we had to choose only one. I would rather have one happy exhibitor than three frustrated ones."

While the fair asserts its international inclination by inviting 85% of foreign galleries from 14 countries around the world, Luxembourg artists are always in the spotlight, notably via a rich cultural programme that punctuates the entirety of the Art Week — It begins on 7 November, a few days before the fair itself. "Last year, Luxembourg gallery owners accounted for about a quarter of the exhibitors for approximately 150 Luxembourg artists. It is their promotion that is highlighted here," adds the director of the fair, which has been developing close partnerships with regional institutions, the Ministry of Culture and the City of Luxembourg since the creation of LAW in 2015. This institutional cooperation is embodied in the calendar of Luxembourg Art Week, which offers *in situ* and off-site proposals [see box p.13] with the region's major cultural institutions, notably the Kunschthal Esch and the Möllerei in the context of Esch 2022 — European Capital of Culture, the Casino Luxembourg — Forum d'art contemporain, the Mudam Luxembourg — Musée d'Art moderne

Grand-Duc Jean [see p.54], the Musée national d'Histoire et d'Art (MNHA) and the Centre national de l'audiovisuel (CNA).

Cultural cooperation

At the entrance to the fair, an installation of two monumental sculptures produced in partnership with the City of Luxembourg [see box p.13] echoes the project carried out by Alex Reding for Esch 2022 when he swapped his hat as fair director for that of curator during the “Nothing is permanent” exhibition. “It was a temporary exhibition open to the international sculpture scene with artists such as Katinka Bock, Erwin Wurm and Tony Cragg, he explains. In this exhibition we wanted to include a good third of Luxembourg artists, with works or projects commissioned for the occasion. It is a very beautiful moment and it allows the city of Esch to propose an urban route, to discover its new cultural infrastructures: new theatre, new art centre... The city has also inaugurated an artists' residence. We wanted to add this sculpture trail to give an additional motivation to Luxembourgers, but also to the international public to visit the city of Esch, its post-industrial environment and to show the changes that the city is currently going through.” [see p.48]

Another embodiment of the cultural cooperation implemented this year with Luxembourg institutions is the presentation during the fair of the Lëtzebuenger Konschtpriis, a brand new national prize in the field of

visual arts awarded on 11 November in the presence of the Minister of Culture, Sam Tanson. This biennial prize of €10,000 is intended to distinguish an artist for their work as a whole, but also for their commitment to the Luxembourg art scene. The aim of this prize is to “increase the visibility and influence of the Luxembourg visual arts sector as a whole,” in accordance with the recommendations of the Kulturentwécklungsplang 2018-2028, the government's ten-year plan that gave a major boost to the country's cultural development.

New faces

Among the other new features of this eighth edition, the fair renews its selection committee made up of gallerists, collectors and professionals who were keen to “expand the geographical spectrum of galleries represented, while advancing the quality of the offer”. Nathalie Berghège-Compoin [see box p.20], from the Parisian gallery Lelong & Co., was a regular visitor to LAW, and presented a monographic exhibition of Etel Adnan at the very first edition of the fair. “It's very nice to come to Luxembourg. The LAW public is very open and attentive. There is a spontaneity, an interest, and a great loyalty. A relationship of trust has been built up over time. Collectors are sensitive to the fact that we come to them to show them the latest work of the artists we work with,” she says. Alongside her, Philippe Dupont, a founding member and co-chairman of the law firm Arendt & Medernach, is a recognised expert in banking and

financial law, but also the founder of the Arendt & Art collection in 2003. The jury also includes two renowned collectors, Frédéric de Goldschmidt and Marc Gubbini, and the head of the Mudam collection, Marie-Noëlle Farcy [see p.56]. And, of course, Alex Reding, who also runs the Nosbaum Reding Gallery.

The brand new jury has thus presided over the selection of the 80 exhibitors divided into three sections: the Main Section, with 49 participants (they were 45 in 2021); Take Off, the prospective section with 25 proposals, and Solo, the discovery section, introducing the production of a specific artist through a dedicated project. “We have added a section focused on the secondary market, with about only ten galleries, explains Alex Reding. Thirty or so galleries on contemporary midcareer art is just what is needed. Everyone can find clients for their segment. At some fairs, the midcareer segment is too dominant. The galleries are all in the same price range, and the clientele does not allow these fifty galleries to function. On the other hand, the interested clients from the historical segment are frustrated, and those who want to go above and beyond can't buy either.”

Handpicked

Thus, the main section brings together a selection of established contemporary art galleries representing internationally renowned artists or second market galleries showing iconic modern and contemporary works. The

“Alex Reding's idea of creating Luxembourg Art Week is an excellent one, as proven by the popular success of this initiative. We notice that more and more people are interested in art and this kind of event can only support this beautiful dynamic.

— *Philippe Dupont*



Flambeau (2022), Guillaume Toumanian

Courtesy Lazarew. Luxembourg Art Week



Pulsations #1 (c.1999), Roxane Lumeret

Courtesy Modulab, Luxembourg Art Week

classical Luxembourg scene is well represented, with artists such as Théo Kerg (1909-1993) and Armand Strainchamps (1955) exhibited by the Frédéric Hessler gallery, and Arthur Unger (1932), who will be exhibited at the Musée national d'Histoire et d'Art from April 2023.

Supported by the Ministry of Culture since its creation in 2016, the prospective section 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. The Solo section, which presents six projects this year, highlights the production of an artist selected by a gallery to further their work.

Macadam Gallery, from Brussels, presents Thomas Devaux, an artist born in 1980, who lives and works in Paris and regularly exhibits his photographic work at major international fairs such as Paris Photos, Photo London, Unseen and Art Paris. Fellner Contemporary in Luxembourg is devoting its solo show to Moritz Ney, a major Luxembourg painter and sculptor born in 1947, whose pictorial works, generally acrylic on kraft paper, are distinguishable through a singular and fresh use of colour. The Vis-à-vis gallery in Metz is exhibiting Mathieu Boisadan, a visual artist and teacher at the HEAR, who sees "expressionism as a struggle," while the Berlin Gallery Michael Janssen is showing the work of Yafeng Duan. Brussels' Zwart Huis shows the realistic and figurative work of Jan de Vlieghe. Finally, Nosbaum Reding Projects is dedicating its space to the Portuguese artist Nuno Lorena, whose recent works show a penchant for nature-related subjects such as mountain landscapes, plants and animals.

The artists are also given a place in the talks and the cultural programme *in situ* at the fair [see box p.14]. Adrien Vescovi has been invited to produce a series of works specially produced for the Luxembourg Art Week restaurant. At the same time, Casino Luxembourg is presenting a large-scale installation, a new production by the artist designed specifically for the art centre [see box p.36]. Louisa Clement's interactive project *Repräsentantin* can be seen directly in the fair's aisles [see p.34]. Since May 2022, the Casino Luxembourg has been home to two works from the *Repräsentantinnen (The Representatives)* series, dolls with AI in the image of this German artist

in residence. During the fair, the neimënster site shows *ENIGMA*, a video-photo installation by the *avant-garde* artist and filmmaker Pierre Coulibeuf developed during several residencies and co-produced by the Institut français du Luxembourg. All these events reinforce the institutional and cultural component of this cross-border and eminently cosmopolitan fair.

Luxembourg Art Week 2022

Until 13 November

Glacis Square, Luxembourg

www.luxembourgartweek.lu

Monumental sculptures

For the second consecutive year, Luxembourg Art Week is installing two monumental sculptures in the vicinity of the fair: a new creation by the artist Stijn Ank, as well as a sculpture by Aline Bouvy previously exhibited at the MACS - Musée des Arts Contemporains Grand-Hornu, installed for the occasion. The work of the Belgian artist Stijn Ank reflects an in-depth research into the relationship between matter and emptiness, and the different ways in which contemporary sculpture defines itself in relation to the space surrounding it. For LAW, his *Phoenix*, created in collaboration with the Berlin gallery Michael Janssen, bears the hallmarks of his process of creation.

Produced with the support of the Nosbaum Reding Gallery, the tall brushed stainless steel structure portraying a female profile entitled *Enclosure* was inspired by the feminist author Silvia Federici, whose book *Caliban and the Witch* 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, Aline Bouvy has sown belladonna, a poisonous plant long associated with the witches' sabbath and, by extension, with the taboo surrounding female pleasure, as the plant also induces states of ecstasy. The two sculptures will be inaugurated in the presence of the City of Luxembourg, a partner in the project, on Friday 11 November at noon.

Phoenix (2022), Stijn Ank

From 9 November to 2 December

Rond-point Robert Schuman

Enclosure (2020), Aline Bouvy,

From 7 to 21 November

At the entrance to the fair



Talks and conferences

“Next Gen Collectors, Artists and Sales Channels: How Is the Art Market Changing?”

Round Table organised by LAFA. On 10 November at 4 pm. Conference area

“Supporting the career development of artists by Kultur”

Conference. On 11 November at 3 pm. Conference area

“Vorstellung SaarART 2023 - Au rendez-vous des amis”

Project presentation. On 12 November at 1 pm. Conference area

“Portraiture in contemporary art: Clegg & Guttmann”

Lecture by the Korschthal Esch. On 12 November at 2 pm. Conference area

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

Round table with the ZKM, Ars Electronica and the HEK
On 12 November at 3:30 pm. Conference area

“Discussion around a selection from the Laurent Germain collection: the role and place of private collectors on the art scene”

Talk by Wit Art. On 12 November at 6 pm. Conference area

Demystifying Freeports: Art storage and logistics for art collectors

Talk by Fortius, Fine Art Storage & Logistic. On 13 November at 4:30 pm

“What looks good today may not look good tomorrow: The Legacy of Michel Majerus”

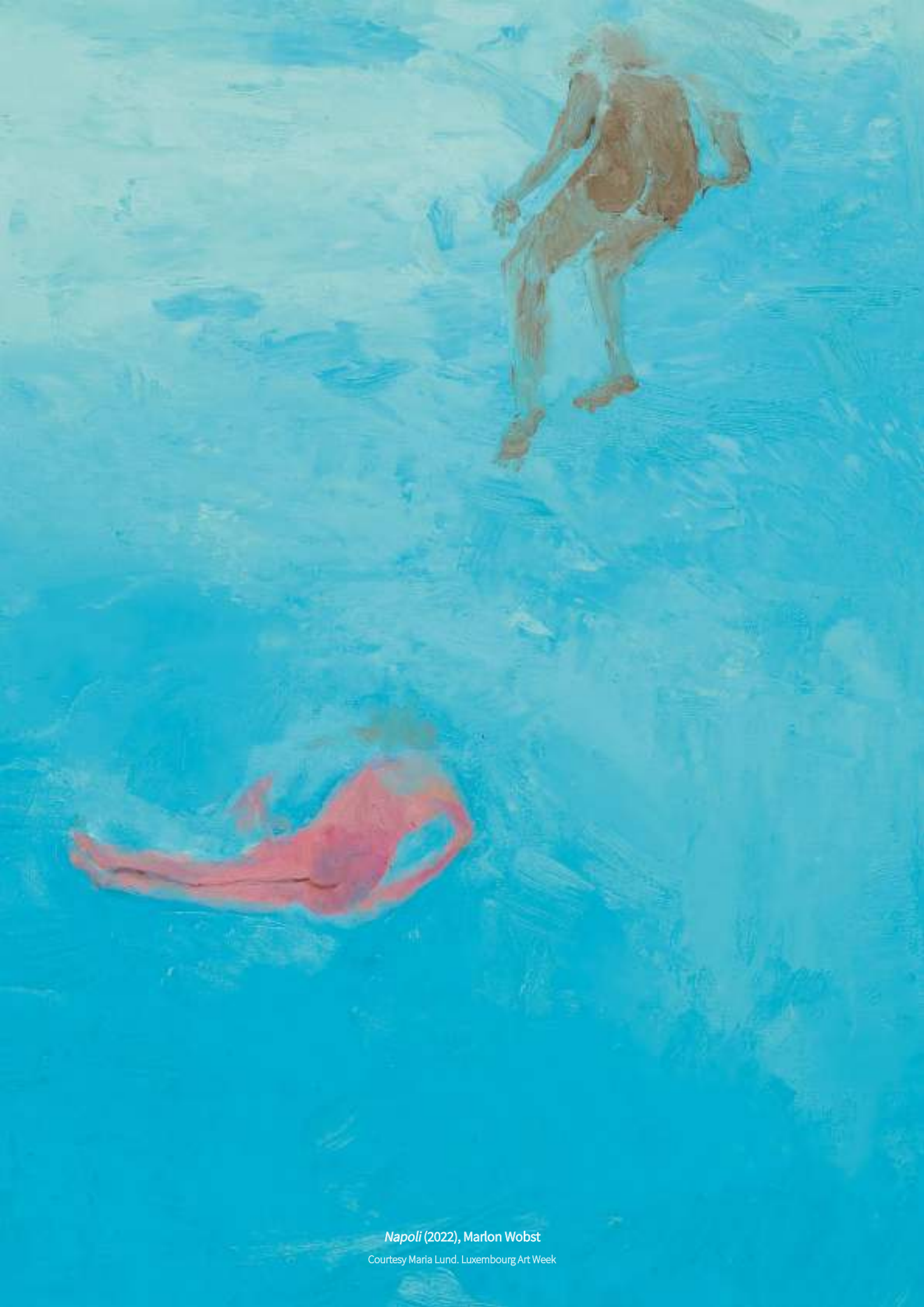
Symposium. On 9 November, from 10 am to 5 pm
Auditorium of Mudam – musée d’art moderne Grand-Duc Jean
3 Dräi Eechelen Park. Luxembourg-Kirchberg

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

Artist talk. On 10 November at 7 pm. German
Casino Luxembourg – Forum d’art contemporain
41 rue Notre-Dame. Luxembourg

“Curatorial Thinking on Display”

Presentation. On 11 November at 4 pm. Casino Display. 1 rue de la Loge. Luxembourg



Napoli (2022), Marlon Wobst
Courtesy Maria Lund, Luxembourg Art Week

INTERVIEW



194 (2021), Mario Dilitz

Courtesy Victor Lope. Luxembourg Art Week

“WE NEEDED TO GIVE A FACE TO THE LUXEMBOURG SCENE.”

With twenty years of experience as an artist and gallery owner, Alex Reding decided in 2015 to found Luxembourg Art Week. Accessible and welcoming, the Luxembourg fair continues to grow while ensuring that it remains a human-sized event.

After studying visual arts at the University of Paris I Panthéon-Sorbonne and the Academy of Fine Arts in Düsseldorf, Alex Reding returned to Luxembourg, where he opened his first gallery in 2001. A clever mix of artist-run space and classic gallery, Alimentation Générale stood out in a somewhat dull landscape with its resolutely young programme. By moving into a new space in the historic heart of the Luxembourg capital, the gallery changed its name to Nosbaum Reding and set out to conquer the international market: Liste Basel, FIAC, Art Brussels... A position cemented by the recent opening of a branch in the prestigious Louise District in Brussels. As an artist turned dealer, Alex Reding's experience is a real asset that is felt in the selection of Luxembourg Art Week.

Why did you create Luxembourg Art Week? What was the trigger?

Luxembourg is a country experiencing strong economic growth, driven by an influx of workers from all over Europe and beyond. The massive arrival of this foreign population, which is highly cultured and open to the world, was quickly accompanied by the observation that it was insufficiently integrated into the artistic landscape. From then on, we had to consider how to include these new audiences and make them aware of the existence of a Luxembourg scene, which is also very dynamic. We concluded that a major annual event was needed to give this scene a face. My fellow gallery owners immediately shared this enthusiasm so that we were able to launch a modest first edition, which brought together about twenty galleries. Since then, this number has almost quadrupled.

What characterises Luxembourg Art Week?

The country was waiting for a unifying event. Our project immediately stirred great curiosity and a strong desire on all sides — sponsors, institutions, and the public — to participate in this adventure. In a small country like ours, the circuits are necessarily short, and networking plays a key role. Therefore it seems natural to us to cultivate local relationships by associating ourselves with almost all the actors of the country to create a common dynamic.

Another specificity of Luxembourg Art Week is that it has extended its offer to emerging positions through the Take-Off section. We wanted to maintain a popular, warm side, as close as possible to the sensibilities of the local scene. Finally, Luxembourg is a first-class economic and financial centre. Many foreign galleries have clients here, encouraging them to come and meet them at the fair.

How do you balance emerging and established scenes without one or the other taking over?

I believe that the success of our formula lies in the fact that we favour openness and accessibility. More than a fair, Luxembourg Art Week is a popular event that attracts more than 15,000 visitors every year. To put it bluntly, it's packed from the first to the last minute. And one of the keys to this success is precisely this mix of local and international artists, emerging proposals and established positions. The guarantor of this balance is the selection committee, which ensures that new impulses are given every year.

But as I have just detailed, there is also a significant renewal in the emerging art sector, which I am particularly pleased about because it reinforces the discovery aspect that characterises the fair.

Can you tell me a little more about the division of the fair into three sections?

The Main Section is reserved for established galleries that exhibit established artists and are likely to operate on the secondary market. The Take-Off section, with 24 exhibitors, is supported by the Ministry of Culture. The Solo section allows the public to discover six artists through monographic

the openness and dynamism that characterise Luxembourg society as a whole were reflected. At the institutional level, Luxembourg has put in place a genuine cultural policy to support the development of the cultural scene. The Ministry of Culture has launched Kultur | lx [see p.42], a support structure based on the model of the English Arts Council, which will eventually guarantee greater visibility for Luxembourg artists on the international scene. Generally speaking, it can be said that the cultural sector in Luxembourg has become more professional over the last two decades.

“I see sponsorship as a long-term partnership.

— Alex Reding

What changes have been made to the selection committee for this year's event?

In addition to their expertise, the new members of the committee bring a fresh perspective to the event. Of the 80 galleries selected this year, 30 will be participating for the first time. This shows our capacity for renewal, which is essential if we are to meet the expectations of the public and collectors, who are more demanding every year.

presentations. The three areas are complementary, with crossovers between the Main Section and Solo spaces.

What are the characteristics of contemporary art in Luxembourg today?

Firstly, there is still no art school or equivalent course in Luxembourg, which means that Luxembourg students have to go into exile if they want to pursue a career as an artist or curator. On the bright side, this exposes them to other realities and allows them to compete with their international colleagues. This uniqueness was recently highlighted by the exhibition “Freigeister”. Fragments of an art scene in Luxembourg and beyond at Mudam. In a sort of mirror effect,

Can you tell us about the project by Aline Bouvy that visitors will discover on the forecourt of the fair?

For several years, we have been inviting artists to design a sculpture for the exterior of the fair, after established artists such as Erwin Wurm and Jaume Plensa, this time, we have chosen younger artists with Stijn Ank and Aline Bouvy, whose work was recently the subject of a highly acclaimed retrospective at the Grand-Hornu in Belgium. Incidentally, this commission is also an opportunity for our gallery to support a Luxembourg artist who has a successful career abroad but remains relatively unknown in Luxembourg.

What trends are emerging for the 2022 edition?

On the one hand, we are delighted to see significant galleries such as Nathalie Obadia and Maruani Mercier, whose presence shows that Luxembourg also attracts collectors interested in this market segment.

“The difference with the huge fairs is that you can get an excellent idea of the contemporary art production in just one day, whereas in Paris or Basel, you will see only a tiny part of what is exhibited. This is the advantage of an event on a human scale.

— Alex Reding



Alex Reding
Courtesy Luxembourg Art Fair



Untitled (2022), Nuno Lorena

Courtesy Nosbaum Reding, Luxembourg Art Fair

3 questions to... Nathalie Berghege-Compoin

Nathalie Berghege-Compoin is Communication and Sales manager at Galerie Lelong & Co.

What is the specificity of Luxembourg Art Week for you?

What makes its identity, its DNA?

The Luxembourg Art Week is a dynamic and open fair, in full growth; its specificity is that it helps us to develop the loyalty of the public of collectors who are not only Luxembourgers but also Belgians, Germans and French, as the fair radiates over these three countries. It also puts us in touch with different types of amateurs and collectors, notably a young and very international public, reflecting the economic and cultural diversity of the Grand Duchy.

You are part of the new selection committee. What are the changes brought about by this renewal?

A desire to strengthen the achievements, to open up even more to the international scene and to promote the artistic offer, particularly in contemporary art, of Luxembourg.

There has been an increase of almost 10% in the number of foreign galleries.

What is the impact on the fair?

Slovakia and Spain are present for the first time. What is particularly interesting is to see the arrival of thirty new galleries, including twelve for the Take Off sector. I think that with such an offer, the main impact is to continue to enrich the fair and its artistic offer, thus attracting new young and dynamic collectors.

“For transparency” in the Art Market

In June 2021, the Luxembourg Association for Art Galleries and Practitioners changed its name and field of expertise from art law and its financing to focus more specifically on art market players – and companies active in the market (galleries, dealers, auction houses) and art market professionals and practitioners. Bringing these key players together enables the association to represent and defend the interests of its members both to government authorities and to any other association. LAFA “aims to develop and promote best practice” within the art industry by setting “high professional standards”. LAFA advocates transparency in the sector by encouraging business ethics. It positions itself as the “privileged interlocutor” of the Luxembourg government and government agencies for all matters relating to the art market. In particular, it is consulted on specific draft laws. As part of the Luxembourg Art Week, LAFA is organising a conference on 10 November entitled “New generation collectors, artists and sales networks: how is the art market evolving?” Moderated by Pierre Naquin, entrepreneur and founder of the Art Media Agency platform, the discussion brings together important art market media, financiers, and art world professionals such as Georgina Adam.

“Next-gen collectors, artists and sales channels: how is the art market changing?”

Thursday 10 November at 4 pm

Conference in English. Luxembourg Art Week

Conference area. www.lafa.lu

How vital are sponsors for Luxembourg Art Week?

We are keen to cultivate our links with the major companies established in the country. Our sponsors organise on-site visits or events, allowing us to mix audiences and provoke new encounters. We have opted for multiple sponsorships rather than associating ourselves with a single sponsor, always bringing together as many people as possible.

We also have strong links with the Ministry of Culture, which immediately understood that Luxembourg Art Week could contribute to the country’s influence. Now the Ministry of the Economy also wants to get involved because the fair can help to make the country more attractive to investors of all kinds.

What about partnerships with other Luxembourg institutions?

What exhibitions will be held in conjunction with the fair?

The Casino Luxembourg – Forum d’art Contemporain is organising an outstanding exhibition by Adrian Vescovi, a French artist based in Marseille, who will also create an installation within the fair. Mudam has developed a collection exchange project with the Saarlandmuseum in Saarbrücken, enabling us to mobilise our German neighbours even more. In the country’s south, the Kunschthäl Esch, an art centre launched barely a year ago, is presenting an exhibition of photographs by the famous duo Clegg & Guttmann, which is certainly worth a visit. The list is not exhaustive, as the cultural offer during the fair is so dense. We are also collaborating with various Luxembourg institutions on the fair’s programming: Mudam will be organising a colloquium on the work of the Luxembourg artist Michel Majerus.

Galleries live primarily from their exhibitions. As for the presence on social networks, it increases the impact of their work tenfold thanks to the feedback it generates. In this sense, it is an indispensable tool. — *Alex Reding*

How are the links forged? What is the cultural network in the Greater Region?

Exchanges with our partners in the Greater Region are more occasional. On both sides, there are still specificities — linguistic, cultural, geographical, and institutional — which mean that the rapprochement that has taken place in recent years is reaching its limits. Concerning Luxembourg Art Week, we are planning visits to the Frac Lorraine and the Centre Pompidou-Metz as part of our VIP programme. The challenge for the years to come will be to develop cross-border initiatives, particularly in communication, but this is obviously a challenge involving all the players.

structural crisis, and economic crisis on the horizon... Overall, I would say that the big galleries are now like brands that focus all the attention. They operate like multinationals with hundreds of employees and branches around the world. As a result, it is becoming more and more difficult for “mid-range” galleries to compete. This is a real challenge for the years to come.

At the recent Talking Galleries conference in Barcelona, the French gallery owner Alex Mor spoke precisely about the importance of revaluing these “mid-range” galleries...

This is a complex issue. On the one hand, auction houses focus on contemporary art, mainly through world-famous artists. For the general public, this creates the impression that the contemporary art scene comprises only fifty or so “big names” whose names keep cropping up in the media.

Furthermore, we are witnessing a change in consumption patterns affecting art. Clients are buying “brands”, a development fuelled by the way the big galleries operate that I have just mentioned. The “classic” gallery, which is close to its local public and supports collectors in their approach, is becoming

If gallery owners keep coming back to Luxembourg Art Week, it means they are happy with the transactions they made there. — *Alex Reding*

CSR is gaining importance. How does this impact the fair?

We wanted to organise a major symposium on this subject to raise awareness among companies whose CSR officers are not necessarily close to the world of culture. Unfortunately, we did not have enough time to organise this conference before the fair, but it will be held later, probably next spring.

As part of the cultural programme of the fair, there will be a conference on the changes and developments in the art market. How would you describe them?

I see a lot of movement in the market: NFT, restructuring in the fair sector,

increasingly rare. We are experiencing a change in the economic model, which should encourage us to think about other methods and outlets.

Finally, a last question on another current issue. In your opinion, should the art market become more inclusive?

I would say that art has a vocation to promote inclusiveness. The fact that these debates are gaining momentum in the art world shows that contemporary artists are in tune with the world they live in. This is to be welcomed while ensuring that art is not ultimately “functionalised” to serve a particular cause.

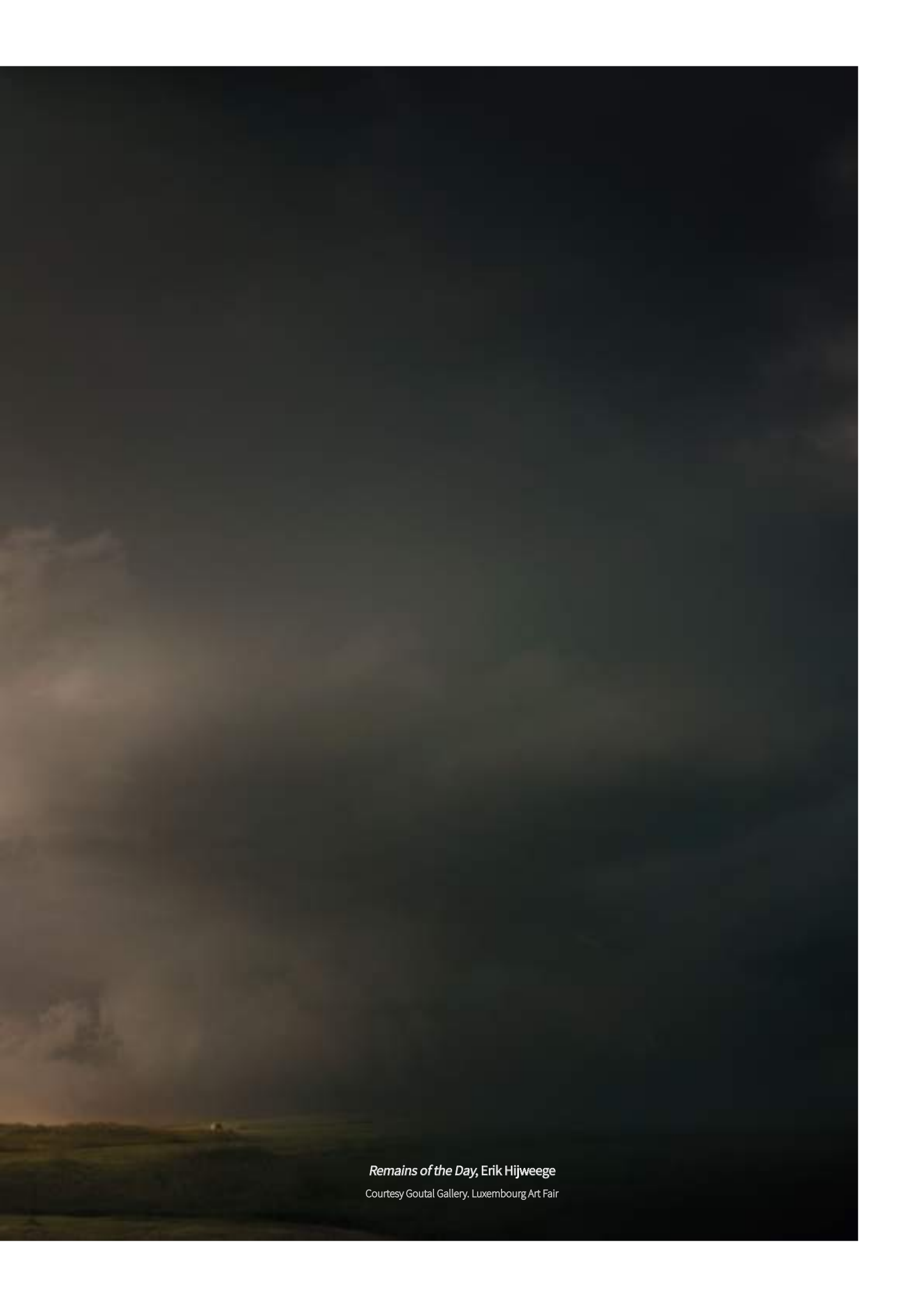
Furthermore, the notion of inclusiveness also refers to economic inequalities. I would therefore link it to the issues we just discussed: if, as we are seeing today, economic power is concentrated in the hands of a few, we can fear a form of exclusion that will inevitably have significant consequences for the entire art world.



Just be submerged No. 6 (2022), Changliang Guo

Courtesy Anja Knoess Gallery. Luxembourg Art Week





Remains of the Day, Erik Hijweege

Courtesy Goutal Gallery. Luxembourg Art Fair

NO. 11



Exhibition view of "Betye Saar. Serious Moonlight"

Photo Fred Dott. Courtesy 49 Nord 6 Est. FRAC Lorraine

VARIATIONS ON CONTEMPORARY ART

The Luxembourg Art Week takes place from 11 to 13 November, but its cultural programme extends far beyond these three and a half days. Cultural institutions in Luxembourg and on the border are getting into the swing.

‘Adrien Vescovi. Jours de lenteur’; Casino Luxembourg. The liberated canvas

The French artist invades the Casino Luxembourg. The north façade is entirely covered with textile landscapes. Adrien Vescovi weaves a dialogue with the history of art through his fabric webs, his practice sometimes recalling the works of Etel Adnan, the Lebanese artist and poetess. The canvases, freed from the yoke of the stretcher, are tinged with the colours of the Mediterranean relief. Adrien Vescovi reverses our relationship to the interior and exterior. For the occasion, at the Casino Luxembourg, he becomes an alchemist and offers visitors a singular opening onto abstract and patched views, charged with the cracks of a sublimated intimacy. Far from Marseille or Savoie, where he lived for a certain amount of time, the artist reinterprets architecture and urban space with the strength of his needles and his “landscape juices”. Stilbé Schroeder curates the exhibition.

“Jours de lenteur”

Until 29 January 2023

Casino Luxembourg – Forum d’art contemporain
41 rue Notre-Dame, Luxembourg
www.casino-luxembourg.lu

**“Sound without music”; Casino Luxembourg.
Radiography of sound**

Travelling, experiencing the world through sound. “Sound without music” is an exhibition that asserts the collective’s strength, the “synergy”, as Marie-


Noëlle Farcy emphasised [see p.56]. Inverting the title of a work by Meyer Kupferman, *Music Without Sound*, produced in 1966, the Casino Luxembourg brings its attention to sound as a new exploratory tool in contemporary art. This work by Meyer Kupferman focused on music that could be read rather than listened to. Music as a graphic language, exclusively. The history of the avant-garde is marked by sound experimentation. From the futuristic noisiness of Luigi Russolo to the sound and total environments of Ryan Trecartin and Lizzie Fitch via the inevitable figure of John Cage, sound is a fertile ground for contemporary art. The exhibition focuses on the hybridisation of practices, enabled to gather here: performance, concert, digital art... The works of Passepartout Duo, Lorenz Lindner, Anna Raimondo and Andrea Mancini will accompany a rich programme of DJ sets, performances and projections.

“Sound without music”

Until 27 November

Casino Luxembourg
41 rue Notre-Dame, Luxembourg
www.casino-luxembourg.lu





Exhibition view of "Sound Without Music"
Photo Mike Zenari. Courtesy Casino Luxembourg

Studio visits in the city

For its third FOCUS Visual Arts, Kultur | lx invited the curator Marianne Derrien to imagine a tour of six artists' studios as part of Luxembourg Art Week. The idea? To promote the Luxembourg visual arts scene by offering foreign professionals the opportunity to discover artists' work directly at their place of production. "Artists and curators are delighted with this format of professional guided tours within the framework of an art fair. These visits allow them to discover the plurality and dynamism of the Luxembourg art scene in a lively way," explains H  l  ne Doub, head of visual arts at Kultur | lx, a platform for supporting Luxembourg artists initiated by the Ministry of Culture in 2020 following a broad consultation of the country's cultural actors.

'Pierre Coulibeuf, ENIGMA', Neim  nster. **Digital sirens**

Pierre Coulibeuf is an artist who straddles the line between avant-garde cinema and the visual arts. His motto "My project can be summed up as follows: what can I produce by confronting artistic practices?" is displayed at the top of the French Institute's page dedicated to him. For the Luxembourg Art Week, the neim  nster presents his latest work, *ENIGMA*. On edge, the filmmaker plays with fixed or moving images, mixing video and photographic installation. This installation results from a residency in the spaces of neim  nster — a multidisciplinary art centre, curated by Juliette Singer (chief curator of modern and contemporary art at the Petit Palais, Paris). Pierre Coulibeuf reuses his film of the same name and revisits it through the deconstruction and reinterpretation of its sets and the exhibition space. The ensemble is inhabited by the presence of actresses and performers V  nia Rovisco and Andresa Soares; and is filled with the voice of singer V  ronique Nosbaum.

'ENIGMA'

Until 13 November
Neim  nster
28 rue M  nster. Luxembourg
www.neimenster.lu

'Les portes du possible. Art & science-fiction', Centre Pompidou Metz. **Radiography of the future**

In the light of a contemporary era with an uncertain future, the Centre Pompidou Metz is deliberately reappropriating it. Science fiction is a literary genre that can take place in an imaginary past or future. Novelist Hugo Gernsback coined the term in 1929 in "Science, wonders, stories". The exhibition at the Centre Pompidou Metz does not exclude any field of creation: cinema, architecture, literature, or art... Each of these universes offers its definitions of science fiction. Each of these universes offers its purpose of science fiction, which opens the door to more extraordinary inventiveness and freedom, as well as to new reflections on the future; other ways of looking at the past. The exhibition brings together just under 200 works from the late 1960s to the present day. Following Harald Szeeman's 1967-1968 exhibition "Les portes du possible" at the Kunsthalle Bern, "Gates of Possibility" opens up new visions of the future: the future as a political utopia against the grain of the dominant discourse.

'Les portes du possible. **Art & science-fiction'**

Until 10 April 2023
Centre Pompidou Metz
1 parvis des Droits de l'Homme
Metz. www.centrepompidou-metz.fr

'Gast Michels (1954-2013): Movement in colour, form and symbols'; Cercle cite and MNHA. Tribute

Gast Michels, a Luxembourg artist, is known for his capacity for analysis and formal inventiveness. He invented a helpful plastic vocabulary that has accompanied him throughout his career — a formal language based on simple and recurrent symbols; primary colours. The Cercle cit   and the Mus  e national d'histoire et d'art are joining forces to celebrate thirty years of a prosperous and polymorphous career between graphic design, sculpture and painting.

'Gast Michels (1954-2013): Movement in colour, form and symbols'

Until 22 January 2023
Cercle cit  . Place d'Armes
Luxembourg. www.cerclecite.lu

'Les fabriques du c  ur et leur usage', MACS. Subjective

The Grand-Hornu Museum of Contemporary Art offers a sensitive exhibition that proposes to thwart our modes of perception, to see and hear "with the memory and the heart". Organised in chapters, it deals with universal subjects such as "the origin of the world, solitude, the home, society and landscapes". The latter is told through works whose formal affinities open up to multiple possible interpretations. The analogy becomes creative, the exhibition collective. The public will be able to admire works by Laure Prouvost, Giuseppe Penone, Luc Tuymans and Louise Bourgeois, among others.

'Les fabriques du c  ur et leur usage'

Until 19 March 2023
Mus  e des Arts contemporains
Grand-Hornu
82 rue Sainte-Louise. Hornu
Belgium. www.mac-s.be



Exhibition view of "Adrien Vescovi. Jours de lenteur"
Photo Marc Dornage. Courtesy Casino Luxembourg



Hommage aux étoiles (c.1999), Gast Michels

© Gast Michels Estate

“Twice a year, we invite curators from Luxembourg’s neighboring countries — but sometime also from a little further away — to come and meet our artists in their studios. These generate very rich exchanges. — H el ene Doub

“Betye Saar. Serious Moonlight”; FRAC Lorraine. *Spiritual and committed*

Betye Saar is an African-American artist born in 1926 in Los Angeles. Her works are used as tools for denouncing racism and sexism, two latent phenomena in the art world, and discriminations she experienced at the beginning of her career at the University of California. She began by working with engraving, and then, marked by an exhibition of Joseph Cornell’s assemblages, Betye Saar moved from two-dimensional to three-dimensional work. Her work is syncretic, combining voodoo culture, astrology, magic and technology. The FRAC Lorraine offers an exhibition focusing on the artist’s monumental installations, rarely exhibited, unlike her more modest assemblages.

“Betye Saar. Serious Moonlight”

Until 22 January 2023
49 NORD 6 EST. FRAC Lorraine
1bis rue des Trinitaires. Metz
www.fraclorraine.org

“Face- -face”; Mudam. *Dialogue of titans*

This exhibition, conceived by Marie-No elle Farcy, is part of an exchange with the Saarlandmuseum in Saarbr ucken. It allows for a dialogue between the modern collection of the Moderne Galerie and the more prospective collection of the Mudam. In this way, it traces the filiations that infuse contemporary artistic creation. The exhibition weaves links between the history of the German and French avant-gardes and contemporary art. The notion of collectivity stands at the heart of this reflection, and has marked the history of art since the beginning of the 20th century, contributing to overturn a particular perception of

the world and space. The exhibition is broadly based and thematically organised: experimental photography, spirituality, dreaming and abstraction, the body and figuration... As part of Luxembourg Art Week, the Mudam is also organising a one-day symposium titled “What looks good today may not look good tomorrow: The Legacy of Michel Majerus”. The conference looks back at the brief but intense career of this singular German-Luxembourgish artist, who died in 2002 at 35.

“Face- -face”

Until 10 April 2023
“What looks good today may not look good tomorrow: The Legacy of Michel Majerus”
On 9 November, from 10 am to 5 pm
Mudam. 3 parc Dr ai Eechelen
Luxembourg. www.mudam.lu

“Elemente – Wasser”; Saarlandmuseum. *Back to the roots*

The four elements are in the spotlight in Saarbr ucken, with water as the opening theme. Seas, oceans, lakes and rivers — all moving motifs on which the history of art sails. From the 19th century to the present day, the Saarlandmuseum presents a rich collection of photographs and graphic art inspired by water, its plasticity and its evocative power. This aquatic chapter brings together some sixty works, including those of Monika von Boch and Harald Boockmann, dialoguing with Ernst Ludwig Kirchner, Alfred Kubin, and Suzanne Valadon.

“Elemente – Wasser”

Until 1st January 2023
Saarlandmuseum – Moderne Galerie
11-15, 66, 111 Bismarckstra e
Saarbr ucken. www.modernegalerie.org

“Clegg & Guttman. Rejected”; Kunschthal Esch. *Contemporary portraits*

Clegg and Guttman: an Israeli-Irish duo formed by Michael Clegg and Martin Guttman. Like the Bechers, Clegg & Guttman aim to build a photographic project questioning power relationships. Turning to the art of the portrait, a classic form in art history, they return more specifically to the Dutch Golden Age — a time when the development of the United Provinces was such that commissions for works of art multiplied. Art and portraiture became the means of expression of economic and cultural capital. The two artists revisit this tradition through the prism of portraits of the people in power in our contemporary world. From corporate images to newspaper covers, portraiture is often used as a means to assert power. Clegg & Guttman have set a precise protocol; the works exhibited are refused commissions. However, the client authorises the artists to display and use the work. These refusals thus become works of art and are offered to the gaze of a public that they should never have been in contact with — an actual reversal of the values of portraiture and power games. Luxembourg Art Week is organising a meeting with the artists on 12 November.

“Clegg & Guttman. Rejected”

Until 15 January 2023
Kunschthal Esch
29-33 boulevard Prince Henri
Esch-sur-Alzette. Luxembourg
www.kunschthal.lu

“Les modalit es du portrait dans l’art contemporain : Clegg & Guttman”

On 12 November at 2 pm
Glacis Square. Luxembourg
www.luxembourgartweek.lu

PORTRAIT

Repräsentantinnen (2022), Louisa Clement

Photo Lynn Theisen. Courtesy Casino Luxembourg, Luxembourg Art Week



LOUISA CLEMENT: A PRACTICE AT THE HEART OF TRANSHUMANISM

Last May, the artist Louisa Clement presented her doll *Repräsentantinnen* at the Casino Luxembourg. An uncanny form of self-portrait shaded by dystopian overtones, depicting a world subjected to technological developments that disrupt the relationship with oneself and with others.

The Luxembourg Art Week, which opened on 11 November for its 8th edition, offers a programme focused on contemporary and ultra-contemporary art. An opportunity to discover artists with experimental approaches. Louisa Clement's practice is protean, between photography, digital art and installations. Strange statues sometimes inhabit the space, inflatable dolls casted in her image, distancing herself from her body. The process better reveals the relationships between interiority and physicality, through a body that is often reified, idealised and digitised on social networks. At the Casino Luxembourg, two dolls took up residence on 14 May 2022, inviting the public to interact, and developing their own personalities through the exchanges. These bizarre residents will remain in the art centre until 28 November.

An evident artistic path

Born in 1987 in Bonn, Germany, into a family of artists, Louisa Clement was drawn to creation from an early age. She drew, painted and sculpted, already sensitive to the field of identity and its construction, penetrated by human interaction. "There has always been art in our lives, and in my life, and a way of understanding things related to it. It's always been more or less obvious to me since childhood, to evolve in this world and to make art," shares the artist.

After high school, she entered Leni Hoffmann's painting class at the Karlsruhe Academy of Fine Arts. She then moved to Düsseldorf, where she studied under the photographer Andreas Gursky and explored a new medium, with an approach connected to the issues of the time. She

focused on questioning the self and the artist's place in the world. "We questioned the problems and questions we were dealing with in our time, politics and social life too," Louisa Clement recounts. She graduated from her school in 2014.

Strongly influenced by these perspectives, the young artist's technique was gradually defined, putting aside painting to turn to photography. For Louisa Clement, the choice of medium comes naturally: "The content I have been interacting with so far is closer to photography and sculpture than painting. I always use the tools that I feel are best suited to materialise my subject in the work." Her rigour and precision, placed at the service of her art, allow the artist to reveal a practice both sensible and sensitive.

Identity, subjected to technological transformations

Throughout her career, the artist proposed photographic works such as close-ups of automaton body parts merging with human bodies; but also a virtual reality programme allowing its users to interact with

“When I created the piece that is currently being shown in Luxembourg, it was about the way we present ourselves on the internet, showing our personal lives to everyone, through our avatars, which are supposed to be seen as perfect beings. But in the end, they are just reductions of ourselves. — *Louisa Clement*

artificial intelligences, or installations featuring sex dolls. She takes her audience on a journey close to science fiction, to the limits of human thought and physical integrity.

How is identity constructed in a world of rapid technological change? Through the prism of the relationship to the body, Louisa Clement develops an art form soaked in realities that transfigure the relationship of human beings to themselves, and to others. She talks about her sources of inspiration: “I was influenced by the whole body and machine movement, but also by Leonardo da Vinci, who from the beginning explored the connections between science and the body, and their relationship to the human being.”

Today, these questions are even more pressing in the age of social networks and constant communication. The new technologies bring about decompartmentalised, borderless interactions, which Louisa Clement questions: “The fact that so many people have interactions and contacts today, was impossible before the evolution of digital technology. I think this is something we need to question. Our relationships are perhaps becoming less personal today, they are getting lost in the crowd, between being personalised to impersonalised.” Through the modification of interpersonal relationships, identity is constructed, through their intermediaries, in a space that is sometimes physical, sometimes virtual.

These new communication platforms also become vectors of identities. Idealised identities, which escape the contingencies of human existence and experience. Putting aside mistakes, doubts and faults, people appear unburdened of their asperities. The body becomes the only manifestation of our identity, as an image that can be virtually modified at will. A phenomenon that is translated into reality by processes of bodily modification. The body becomes the physical agent of a pruned interiority, manifested by Louisa Clement’s Real Dolls, created in her own image and endowed with an artificial intelligence holding part of the artist’s consciousness.

Confronting art with reality

Highlighting the displacement of our reference points and identification processes: this goal lies at the heart of the artist’s practice. She explains: “Understanding how we deal with it, what we do with it, where we go from there. For me, these are things that are not very clear at the moment. Everything is so open, we need to have a private life, but it seems completely transparent now.” Her proposals, far from trying to provide solutions, rather evolve in the form of questions, left open. Everyone is free to find their own answers.

From experimentation to creation

Entirely devoted to contemporary art, the Casino Luxembourg is Luxembourg’s essential creative space. A museum? Not really. Its approach lies elsewhere. It does not seek to preserve and conserve works of art, but to produce them. Here lies its purpose, giving pride of place to artistic experimentation through a programme combining exhibitions, conferences, concerts and workshops for all audiences.

Built in 1882, the institution takes its name from its original function, a gambling place. The turning point came in 1995 when the city was named European Capital of Culture and that the Swiss artist Urs Rausmüller was commissioned to transform the casino into an exhibition space. In 1996, the building became the contemporary art forum we know today, a space for art, meetings, reflection and education, holding a bookshop and a restaurant too.

The Casino Luxembourg regularly presents new temporary exhibitions, along with a permanent exhibition, composed of works scattered within and around the walls of the art centre, such as the conceptual installation by Jacques Charlier. Entitled *The Surface of Art*, it incorporates, for example, part of the building’s façade, the sanding of the wall, the cleaning of the commemorative plaque dedicated to the composer Chopin, the repainting of the window frame and the cleaning of the windows. A piece that reflects the soul of the centre: creative, extravagant, using absurdity to reveal value systems and normative principles.



Louisa Clement

Courtesy Louisa Clement

PORTRAIT

My practice has always been connected to the body and the human being, and how we interact. In my childhood, that was always a question. — *Louisa Clement*

Since her childhood, Louisa Clement has been exploring the relationship between people and their interactions. A theme that she shifts to the public's side. Her art also becomes a means of communication, of transmitting ideas, beyond words. Hence the importance of the viewer's gaze, guided by an exhibition space thought to be sometimes occupied, sometimes emptied. "For me, it's very important to keep this space, and also this quietness around it. You need it to be able to think, so that the observer can be alone with his thoughts and find his answers," comments the artist.

It is in this perspective that Louisa Clement constructs her avatars, sex dolls replicating her physical appearance; a kind of emissary, or representative. For her, the dolls are "in residence" in the places they are exhibited, in Berlin, in Los Angeles, or at the Casino Luxembourg. Through their exchanges with the public, they develop individual personalities, echoing the way in which human interiority develops through encounters and exchanges.

Louisa Clement develops a disturbing practice, evoking the possibilities of a transhumanist future, already pervading contemporary realities. Between physical and virtual transformations, and the distancing of the self, her pieces mirror a reality subjected to the transformations and challenges of today's world.

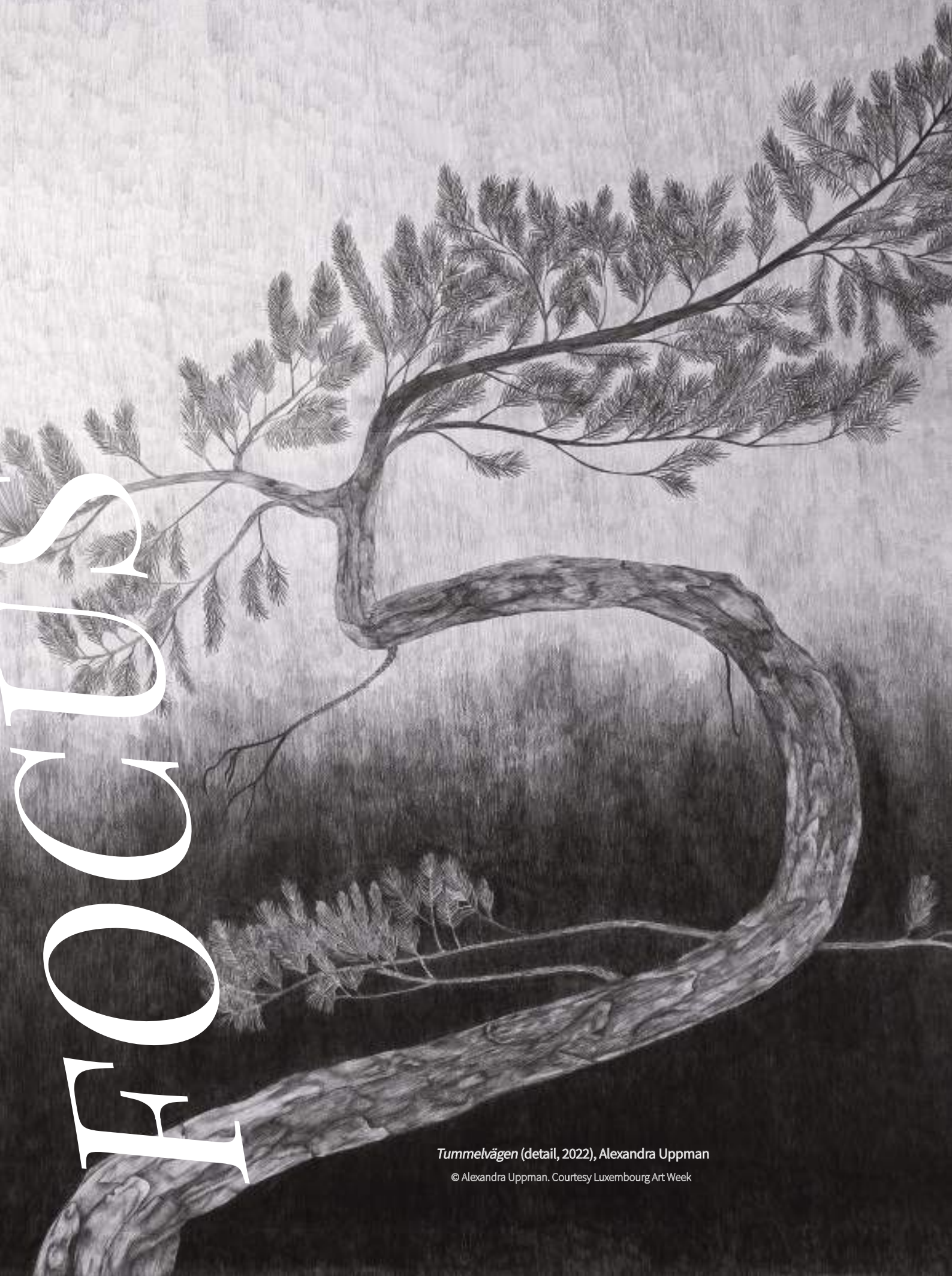




Repräsentantinnen (2022), Louisa Clement

Photo Lynn Theisen. Courtesy Casino Luxembourg, Luxembourg Art Week

FOCUS



Tummelvägen (detail, 2022), Alexandra Uppman

© Alexandra Uppman. Courtesy Luxembourg Art Week



IN LUXEMBOURG, YOUNG ARTISTS ASSERT THEIR INDEPENDENCE

Artists, collectors, gallery owners, curators... In Luxembourg, the handover to the new generation is taking shape. A young, dynamic scene resolutely turned towards the international scene.

Luxembourg is a crossroads. Its artists, nourished by multiple influences and languages, have spread worldwide. Boosted by a solid cultural fabric and initiatives that stray from institutional paths, the young Luxembourg scene stands out through singular proposals, with an eye turned beyond its borders. “The internationalisation of this new generation is rather fruitful. This is one of the characteristics of this emerging Luxembourg scene, which we must work with,” describes Marie-Noëlle Farcy, head of the collections and exhibition curator at Mudam [\[see p.56\]](#).

To defend and promote the emerging creation while confronting it with young artists from the international scene, the Luxembourg Art Fair devotes an entire space to it each year, open-ended and forward-looking. From emerging galleries to artist-run spaces, or institutions, organisations and artists’ collectives, the Take Off section aims to introduce the public to young, original contemporary art at affordable prices. It is a way of attracting new buyers and promoting up-and-coming artists by offering them international visibility.

The fair was born in 2015 on the initiative of its founder Alex Reding [\[see p.16\]](#), director of the Luxembourg gallery Nosbaum-Reding since 2001 — formerly known as Alimentation Générale. The Take Off section appeared a year later, in 2016. Supported by the Ministry of Culture, it is dedicated to young creation to enrich the proposals of the other two sections. Artists are influenced by the city where they do their training, where they settle,” says Alex Reding. They also come back for the significant Luxembourg events, which they attend. This exchange, this

circulation is very pleasant. For this edition, 30 prospective proposals are introduced, including galleries and artists from Luxembourg.

“The Luxembourg art scene has changed in recent years, and very quickly,” says Audrey Bossuyt, co-founder of the Zidoun & Bossuyt gallery, which has offices in Luxembourg, Dubai and, more recently, Paris, where it inaugurated its new premises on rue de Seine on 20 October. She continues: “Luxembourg City having already been twice European Capital of Culture, in 1995 and 2007, new institutions have been created, and the art scene has become more international and emancipated with internationally known artists such as Martine Feipel & Jean Bechameil, Filip Markiewicz, Marco Godinho, Su-Mei Tse...” During the Luxembourg Art Fair, she will also present the work of Martine Feipel & Jean Bechameil, a Franco-Luxembourgish artist duo active since 2008 and living in Brussels, who was selected in 2011 to represent Luxembourg at the 54th Venice Biennale. She was born in Luxembourg and studied visual

arts at the UdK in Berlin and Central Saint Martins in London. As for the Frenchman Jean Bechameil, who attended the Beaux-Arts in Paris and the Willem de Kooning Academy in Rotterdam, his name has appeared on the poster of Lars Von Trier's films for the design of the sets. Unsurprisingly, their work focuses on space and our perception of it, revisiting the history and utopias of modernity. While the duo is currently working on a new permanent sculpture for the Bibliothèque nationale du Luxembourg garden, their latest installation is on display at Mudam Luxembourg, until January 2023. Also, to illustrate contemporary Luxembourgish creation, Audrey Bossuyt has selected for the section Take Off Blue Digital Poem, an oil on canvas by Filip Markiewicz, an artist born in 1980 in Esch-sur-Alzette. According to the gallery owner, although specific artistic currents or movements do not necessarily distinguish Luxembourg, the many proposals made by the young generation in all media make it a "rich and varied" scene.

shares Audrey Bossuyt's point of view on the impact of the previous editions of the Cultural Capital in Luxembourg: "Following the proliferation of new central and regional cultural structures (museums, institutions, galleries, etc.), the offer has developed and shows a great diversity of mediums and artistic practices. From classical painting to drawing, photography, video, performances, installations and conceptual art, all creative expressions are represented in Luxembourg."

The young Luxembourg scene is also a scene that stands out for its independent spirit. For the Take Off section of the Luxembourg Art Fair, the artists Alexandra Uppman, Max Dauphin and Christian Neuman came together to create a temporary project illustrating their reflections on new contemporary forms, a zone of research on the limits of expression between painting and drawing. At the same time, this emerging scene in Luxembourg likes to multiply initiatives in places not part of the institutional circuits to give visibility to its creation. "These are often sorts

Ministry of Culture, aims to promote Luxembourg artists and their influence. Residencies, calls for projects, financial aid... A wide range of schemes is offered to young artists via this programme, which is part of the government's ten-year cultural development plan, the Kulturentwécklungsplang (KEP), which runs until 2028.

In the field of visual arts, Kultur | lx is notably setting up an aid to the identification of the Luxembourg scene, which invites professionals and specialists from the art world to events promoting the national scene. "Support is part of our DNA, explains Hélène Doub, head of the Visual Arts Department at Kultur | lx – Arts Council Luxembourg. Our structure was created at the request of artists and actors, mainly to export. We accompany artists in Luxembourg in their career development and outside Luxembourg in their search for venues and partners. We cover the whole spectrum with a financial component that includes aid for mobility or for identifying the

Luxembourg is a small territory, but it includes high-quality actors and artists. Considering the number of inhabitants, there are many of them! There is a need for artists to go abroad to have an accomplished career. I am impressed by the energy that emerges from this young artistic scene. — Hélène Doub

The Reuter Bausch Gallery, a young gallery founded in 2021 in the centre of Luxembourg on the initiative of Julie Reuter and Lou Bausch, seeks to create cosmopolitan synergies between the Luxembourg art scene and the international art market by bringing together established artists, mid-career artists and young emerging artists. For Take Off, the two gallery owners have selected seven artists, including three young Luxembourgers born around the 1990s — Thierry Harpes, Jim Peiffer and Julie Wagener, born in 1990 in Bogota, Colombia, but living and working in Luxembourg. Julie Reuter

of happenings or pop-up exhibitions that last only a weekend," notes Julie Reuter. These are viral events, leaving the artists' hands-free; we often see massive installations.

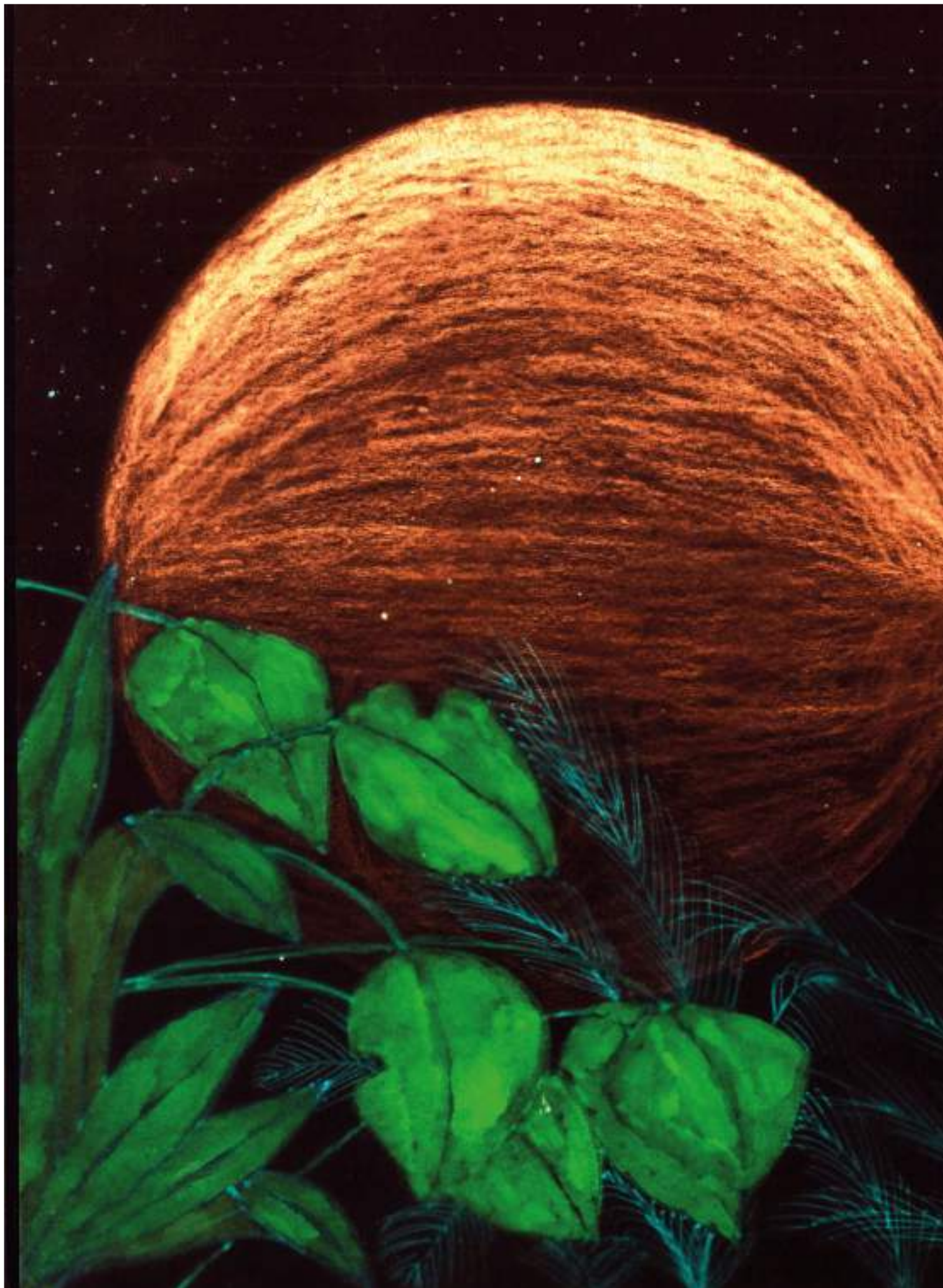
However, institutions need to pay more attention to support for young, or even very young, artists. For gallery owner Julie Reuter, creating Kultur | lx in 2020 is "a great advantage" for the country's artists: "Workshops and visits to major international cultural events are organised. It is an outstanding initiative to open doors abroad for them. This platform, launched at the instigation of the

Luxembourg scene, we pay for example for foreign curators to come and see the work of a Luxembourg artist. We also offer support for distribution and promotion, grants, residencies, etc." During Art Week, the institution, which also organises visits to artists' studios [see box p.30], is organising a conference entitled "Supporting the career development of artists" on 11 November.

In symbiosis with the fair, Luxembourg Art Week (LAW) offers a whole programme in situ and outside the walls intended to promote and make known the



Blue Digital Poem (2022), Filip Markiewicz
Courtesy Zidoun & Bossuyt Gallery





Artist view (012, 2022), Baptiste Rabichon
Courtesy Reuter Bausch Gallery, Luxembourg Art Week

“Even in times of pandemic, Luxembourg’s artists have continued to be imaginative and inventive in keeping culture alive, and they have quickly adapted to the digital age in order to maintain a dialogue with the public. — *Julie Reuter*

young Luxembourgish creation, from the Casino Luxembourg to Mudam and the National Museum of History and Art (MNHA), the National Audiovisual Centre (CNA) or the Keschthel Esch and the Möllerei. For the echo of Esch 2022, European cultural capital this year [see p.49] resonates widely for this edition of LAW, which deploys an arsenal of performances, guided tours, conferences and meetings with artists. “It’s a dynamic that works well, thanks to our commitment and that of our various partners,” confides Alex Reding.

On 10 November, another round table with an evocative title — “Next Gen Collectors, Artists and Sales Channels: How is the Art Market Changing?” [see box p.21] — will put back these visual artists and their place in the primary market at the center of the debates by addressing the question of the empowerment of emerging artists, but also their relationship with the new generation of collectors. At Casino Display, young curators from Luxembourg will be featured in a laboratory of experimental artistic research that will present their approaches and their favorite themes. In Luxembourg, young creation is definitely at the centre of all the attention.

Rebel #7 (2022), Feipel & Bechameil
Courtesy Zidoun & Bossuyt Gallery





WIDE AREA CCH 20

Open Market days
ARR

THE REINVENTION OF A TERRITORY

Culture and industrial heritage. Culture and sustainable development. Culture and citizenship. “Remix culture”, the motto of Esch 2022, has been well chosen. Exploration.

Straddling Luxembourg and France, the European Capital of Culture Esch 2022 is shaking up an entire territory. With more than 2,400 events on the programme, culture has been infiltrating all strata of life in the 18 partner municipalities on both sides of the border since the beginning of the year, to reinvent the tourist and economic future of a landlocked region with a rich industrial past. On one side, Lorraine, where the closure of steel factories and the dismantling of blast furnaces in the 1970s created huge industrial wastelands. On the other, Luxembourg, which gradually abandoned its mining tradition to move towards a service economy, and particularly financial services. Two cultures, two interpretations of history. At the heart of Europe, this vast mining basin called Minett has long been a point of migratory convergence. Hence the idea of capitalising on its “melting pot” aspect to invigorate cultural exchanges with other European countries, in particular with its partner cities, Kaunas in Lithuania and Novi Sad in Serbia, which also hold the title of European Capitals of Culture in 2022. And to showcase the Luxembourg art scene internationally.

This is not the first time Luxembourg got the title, as gallery owner Julie Reuter, who will be present at the Luxembourg Art Fair, underlines: “Over the last few decades, the Luxembourg artistic landscape has undergone a period of rapid transformation. Luxembourg City has twice been European Capital of Culture, in 1995 and 2007, which has led to the creation of new institutions dedicated to the living arts, and then to the internationalisation and emancipation of the Luxembourg art scene in general.” A point of view shared by Audrey Bossuyt,

co-founder of the Zidoun & Bossuyt gallery, also exhibiting during the fair: “The cultural year in Esch-sur-Alzette has helped to highlight the importance of contemporary art in Luxembourg. Luxembourg artists are still not shown enough internationally and I hope that Esch 2022 will help them to become better known.”

Catalyst

Through its artistic proposals, the Esch 2022 programme aims, above all, at conjuring memories in order to rethink the territory and its heritage, long associated with the decline of its industry. “It was not easy for a region that does not appear on tourist maps and remains unknown,” explains Françoise Poos, director of the Esch 2022 programme. “There has always been cultural activity, but when you take on the challenge of revitalising a region through culture, many questions arise. For example, how can we make this industrial heritage dialogue with contemporary issues? We have fabulous sites with meticulously preserved blast furnaces. Our choice was to invest media art to establish



Dudelange Memorial

© Emile Hengen

“Our aim was to raise visitors awareness of the major issues faced in contemporary society. Witnessing all the very positive reactions and the curiosity sparked by our projects is a great satisfaction.” — *Françoise Poos*

a dialogue between the technologies of the 20th century heavy industry and those of the 21st century knowledge society. The aim is to thematise these intersections between art, science, technology and society. The context is fruitful. The public played the game, although they were surprised by the initial bias.”

Esch-Belval, a former steel production site transformed into an urban project called Cité des Sciences, is the symbolic anchor of the Esch 2022 programme and the epicentre of the year’s prospective explorations. The renovated Möllerei building, once an integral part of the blast furnace installation, has hosted four major exhibitions at the crossroads of art, science and new technologies in collaboration with three pioneering digital arts institutions: the ZKM (Centre for Art and Media) in Karlsruhe, the HEK (House of Electronic Arts) in Basel and Ars Electronica, famous for its international festival, in Linz. For the Luxembourg Art Week, Esch 2022 organised a conference on 12 November on this futuristic programming with Artificial Intelligence: use and impact in art-making today. The roundtable brings together artists and curators from ZKM, HEK and Ars Electronica to discuss the use and impact of artificial intelligence in the art-making process, and echoes the group exhibitions at the Möllerei to critically reflect on art, science, technology and society.

The involvement of all

For the director of programmation, the participatory aspect of the events

was just as crucial as the issues of innovation and eco-responsibility. From the outset, citizens were invited to get involved in the programming, either as project leaders or as volunteers. The elected representatives relayed this information to their constituents. Although the capital is supported by Esch-Alzette, the second largest city in Luxembourg, the ten municipalities of the Pro-Sud region of Luxembourg and the eight French municipalities of the Communauté de communes

du Haut Val de l’Alzette (CCPHVA) were involved from the start. On the Luxembourg side, the financial contribution amounts to €54.8m, compared to €1.5m for the French side. For one month, each municipality will take it in turn to be in the spotlight of Esch 2022. From 28 August to 21 September, Mondercange was transformed into a “Pop-Up Eco-village”, featuring the Beim Nèssert cultural centre with a creators’ market, conferences on the themes of design, sustainable

3 questions to... *Françoise Poos*

Françoise Poos is the programme director of Esch 2022.

What partnerships have you developed for Esch 2022?

We have developed varied, fruitful, and inclusive partnerships thanks to the public call for projects that we launched in 2019. All the cultural actors in the region — and beyond — got involved: associations, artists’ collectives, municipalities, institutions, etc. The European context of the three cultural capitals allowed us to create new links with Kaunas in Lithuania and Novi Sad in Serbia to build projects together and make our artists known. These collaborations allow us to discover other cultures and other ways of doing things, as well as strengthening the European fabric. And in our country, it is quite natural to seek out co-productions and associations from elsewhere.

Is this one of the particularities of Luxembourg?

In Luxembourg, our way of thinking about the territory is broad. For Esch 2022, we have the particularity of straddling France and Luxembourg, which enabled us to identify the municipalities of the Pays-Haut Val d’Alzette (CCPHVA) as cultural partners. In turn, the elected representatives of these municipalities have become aware of their power to act on the cultural level and have fully played their role. The promotion of industrial heritage is a good example of this.

How is this reflected in the Esch 2022 programme?

Every month, a municipality is in the focus of activities. For example, Mondercange built a project around sustainable development and eco-responsibility during a month-long festival last August and September. The municipality found a new dynamic, and fosters interest among its inhabitants and the surrounding municipalities. For us, it is extremely rewarding to see how they are developing at every level.

development, agriculture and permaculture, concerts, exhibitions, workshops and other open-air activities. In Differdange in October, the choice of programme focused on inclusion and diversity, while Rumelange combines past and future until 21 November by entrusting the house of the sculptor Albert Hames to the digital artist Laura Manelli.

Keeping the Esch 2022 momentum going

The multitude of proposals is also embodied in the cultural venues of Esch-sur-Alzette, including newcomers. "I think that many things will remain from Esch 2022," comments Françoise Poos. "The municipalities and the local councillors have played their part to the full. New infrastructures have been created, such as the Korschthal, the contemporary art centre in Esch-sur-Alzette or the Bridderhaus, the former hospital that has become a new artists' residence. Third places have also been set up, which is a great novelty in the country. These new spaces based on the co-creation of doing things together and the sharing of values reflect a demand and a need among the region's cultural players." At the end of August, a survey of visitors praised the approach: 80% of those questioned said they were satisfied and ready to repeat the experience. And for more than 7 out of 10 visitors, having Esch-sur-Alzette as European Capital of Culture in 2022 is a source of pride for Luxembourg...





WOMEN

Marie-Noëlle Farcy
Photo Eric Chenal. Courtesy MUDAM



MUDAM: A COLLECTION LOOKING TOWARDS THE FUTURE

The Grand Duke Jean Museum of Modern Art Foundation was created in 1998. The museum was designed by architect Ieoh Ming Pei, and inaugurated in 2006. Its foundation has been very active since in acquisitions and off-site programming, with a key guideline: prospect.

With more than 700 works to its credit, Mudam has today a collection of “international scope”. It has been built up over time. Some works were acquired starting from the mid-90s, even before the creation of the Foundation [see box p.56]. “The Mudam collection is a work in progress that pre-existed its exhibition space,” explains Marie-Noëlle Farcy, head of the collections and exhibition curator at Mudam. January 2000 marked a turning point with the arrival of Marie-Claude Beaud — then director of the museums of the Central Union of Decorative Arts (UCAD). This art historian, trained at the universities of Grenoble and Besançon, gave the collection a new direction, rather experimental. “She had the intuition that we could work with artists for the collection and not just for exhibitions,” shares Marie-Noëlle Farcy.

Weaving constellations

Mudam, in its full name, is all about modern art: the Grand Duke Jean Museum of Modern Art. On the other hand, the chronological boundaries of its collection are contemporary. “Mudam is more concerned with recent, contemporary art. We don’t have any historical contemporary art as such — our pieces are more concentrated from the 1980s to today, except for a few,” says the curator. The oldest pieces are part of a particular furniture set by Alvar Alto designed for the Paimio sanatorium, which date back from the 1930s because despite Mudam’s goal to focus on the most recent period of contemporary art, there is still a desire and, according to Marie-Noëlle Farcy, the wish to be able to acquire pivotal pieces or modern ones admired by generations of emerging artists. These constellations, straddling the line between historical and prospective contemporary art, open

up new interpretations of art history, “subjective constellations” that revisit the significant definitions and notions that mark the museum world. “This allows us to question modernity. It can be re-read, by considering a wider geographical diversity, for example,” concludes the curator.

Acquisition process and life of the collection

The institutional acquisition time is relatively long. A year, at least. It all starts with prospecting and identifying the works. “We talk to the artists about the content of their works, but also about more practical questions. We discuss with them the adaptability of their pieces, possible technical obsolescence and all these aspects of conservation and management of the works,” explains Marie-Noëlle Farcy.

An initial dialogue then takes place with a scientific committee, a key step in the acquisition process of the Mudam, as the desire to support the museum in its acquisitions with the help of such a committee is an important part of its DNA. The committee comprises professionals from the art world with diverse

3 questions to... Marie-Noëlle Farcy

Marie-Noëlle Farcy is in charge of the collections at Mudam.

What are the main guidelines that have formed the collection?

The first acquisitions date back to the mid-1990s when the museum's dedicated team had yet to be formed. A committee made these first purchases of experts under Bernard Ceysson. Mudam thus acquired more than fifty works in the classical media — painting, sculpture and photography. The selection reflects Luxembourg's place at the heart of a Europe anchored in the West. With Marie-Claude Beaud in 2000, the work expanded to include more complex installations and techniques such as video and film. Emphasis is also placed on the hybridisation of practices and forms, particularly in fashion and design. The museum carries out commissions and co-productions, which allow it to work more closely with artists. The openness to all fields of creation, the transversality, and the expansion of the collection to include artists from all over the world continues today with the arrival, in 2022, of Bettina Steinbrügge. Mudam is a contemporary art museum, so it evolves with the times: ecology, inclusion and social justice are, for example, exciting prisms for approaching the collection today, as is the place of dance and performance.

How do you collect the emerging scene?

There is a close link between the collection and exhibition programming, which enrich each other. The museum carries out a collective exploration of the collection, which a scientific committee of international professionals also supports. This prospecting work is carried out through research, supplemented by numerous visits and meetings through the network of galleries and visiting exhibitions. Studio visits are also essential to discover emerging artists.

What impact does the market have on your acquisition policy?

The museum's budget has been stable since its creation, meaning there is less room for manoeuvre from year to year. This encourages us to work differently; for example, focusing on younger artists or others, the market still needs to identify. We must think about developing differently when the price soars. Our enrichment policy includes acquisitions and donations, in which we actively develop relationships with the various players.

explains the head of the Mudam collections. The Saarlandmuseum – Moderne Galerie collection covers the entire 20th century and focuses mainly on France and Germany. The Mudam, for its part, holds a greater variety of mediums and a more contemporary collection. Nearly sixty works from the Saarlandmuseum will be on display in Luxembourg in the “Face-à-face” exhibition [see p.26]. The Moderne Galerie in Saarbrücken is hosting monumental works such as *The Orbit* by David Almejd. “This encourages visitors to go and discover a neighbouring institution,” enthuses Marie-Noëlle Farcy. In the past, a collaboration was established with the Conservatoire National des Arts et Métiers in Paris for the exhibition “Eppur si muove”.

Recent acquisition

Mudam's latest acquisition is a group of sculptures by the Polish artist Monika Sosnowska, exhibited last summer in the museum's Great Hall. Monumental sculptures with concrete bases unfold their steel lines and shape the space. Seemingly abstract, these works draw on a singular architectural history. During a trip to Bangladesh, Monika Sosnowska discovered an architecture reflecting another modernity. She is particularly interested in construction methods and anarchic urban fabrics, where reinforced concrete appears as rods. These raw materials infuse her creative practice. The acquisition of this ensemble was essential for Marie-Noëlle Farcy: “Monika Sosnowska is an artist from Eastern Europe. Her works re-examine the concept of modernity in light of a much broader cultural context, including architecture. Her work has a crucial political dimension.”

backgrounds, but all with experience in museum collections. Once the pieces have been selected, the acquisition proposal goes through a whole internal validation circuit and is again discussed by the teams and the scientific committee, “as in a forum, an agora”, shares Marie-Noëlle Farcy. Then comes the ratification stage, coordinated by the board of directors.

Loans, also, are essential to the life of the collection. Mudam receives about thirty requests per year. Special events, such as the exchange of collections between the Saarlandmuseum and the Luxembourg institution, are taking place this year. “This is a long-term loan, in order to create a dialogue between two collections with different histories,”

The museum is a platform from which you can experiment with a whole programme. And the collection, the backbone of the museum, is also a space used to develop new ways of collecting.

— Marie-Noëlle Farcy

Macula Series B (N°9, 2006-2007), Tobias Putrih
Exhibition view of "Face-à-Face"
Photo Rémi Villaggi. Courtesy MUDAM



ZOOM

At the heart of the contemporary art ecosystem

By focusing more on a forward-looking strategy, Mudam must adapt. For emerging Luxembourg artists who are particularly mobile and scattered throughout Europe [see p.41]. “Luxembourg’s creation has its own dynamic, which I don’t think exists anywhere else,” observes Marie-Noëlle Farcy. She adds: “When you grow up in Luxembourg, you are invited, as an artist, to cross borders and study elsewhere. While previous generations worked very well by staying on the national scene, young artists are opening up to Europe and the world.”

Mudam is also fortunate to be supported by a cultural policy that disseminates Luxembourg’s creative output. “Despite the country’s small size, there are many opportunities for residencies and grants [see box p.30]. This allows Luxembourg artists working abroad to keep in touch with their native country,” explains the curator. Mudam collects Luxembourg artists with a view to dialogue and exchange with other, international artists, far from the idea of confining this teeming and polymorphous scene.

Luxembourg Art Week is an important event in the cultural life of Luxembourg. It shows the vitality of the commercial sector and highlights the work of several galleries established in the country. The fair is also an opportunity to create a melting pot of emulation between these Luxembourg galleries, the cultural institutions that gravitate around them, and other players in the art world from France, Belgium and Germany. “It’s the idea of an ecosystem and synergy,” says Marie-Noëlle Farcy, “At Mudam, we think up a programme of events and organise visits. But Luxembourg Art Week does not allow us to increase the museum’s collection because of institutional deadlines. This event remains essential because it creates new mutual support and cooperation networks.”





Concrete and Rebar (2020), Rebar (2020) and Concrete and Rebar (2020), Monika Sosnowska

Photo Rémi Villaggi. Courtesy MUDAM

TRIBU



Untitled (Self portrait, detail, c.1950-1960), Romain Urhausen

© Romain Urhausen Estate. Courtesy Lët'z Arles

ROMAIN URHAUSEN, AN INTIMATE LOOK AT LUXEMBOURG

The great Luxembourg photographer passed away last year. The association Lët'z Arles pays its tribute with “Romain Urhausen – Histoires urbaines”, an exhibition currently showcased at the Luxembourg train station.

He was a bridge between the French humanist school and German subjective photography. But he was also a great witness to the transformation of the work world, capturing the daily life of Les Halles in Paris, the toil of the southern mining areas and the workers in the steel industry in Moselle. His striking urban scenes in Luxembourg City and Esch-sur-Alzette, where he had set up his studio, document in a unique way the changes in Luxembourg society in the 1950s and 1960s. After “Romain Urhausen en son temps” organised during the Rencontres d’Arles in France and the exhibition of his large prints at the Parc de Merl last summer, the association Lët'z Arles is investing the glass roof of the Luxembourg train station with “Romain Urhausen – Histoires urbaines” until 13 November.

Produced by Lët'z Arles, a structure promoting Luxembourg photographers [see box p.62], with the collaboration of the artist's estate and the Centre national de l'audiovisuel, the exhibition was curated by Paul di Felice and Krystyna Dul, in partnership with the CFL. The curators have selected some fifteen large-format prints based on “urban stories”, a theme dear to this prolific photographer who died in July 2021 in Luxembourg. In these large prints, the curious looks of passers-by captured by Romain Urhausen intersect with those of travellers. The photographer liked to play on this playful relationship between subject and viewer, with the background of his images readily transforming itself into a stage for a show. Even on the immediate scene of the city, he not only recorded the unusual and the bizarre, but also captured abstract elements of his surroundings with his subjective artistic spirit,” explain the curators. This dual approach

— the research in capturing the selected scenes and its creative interpretation — is always present in his work, whether in his self-portraits, nudes or urban and natural landscapes.”

Photographer without borders

Born in 1930 in Rumelange, Romain Urhausen was one of the most innovative photographers in Luxembourg between the 1950s and 1970s. A pioneer, passionate, facetious and prolific, he was interested in everything: daily life, people at work, urban landscapes, nudes, self-portraits... This constant curiosity led him to experiment with photography, both technically and thematically. Since his formative years, which he spent both in Paris at the École technique de photographie et de cinéma and in Saarbrücken at the Staatlichen Schule für Kunst und Handwerk, he has worked all his life without regard to borders. A unique and singular production straddling Germany, France and Luxembourg.

Influenced by French humanist and German subjective photography, he took part in Edward Steichen's seminal exhibition at the Museum

“The most important thing about subjective photography is to learn to look and to begin a creative reflection...”
— *Romain Urhausen*

of Modern Art in 1953, “Postwar European Photography” — director of MoMA’s photo department at the time, Edward Steichen was himself from Luxembourg. Romain Urhausen’s photographs were also presented in other major exhibitions of the 1950s, such as “Subjektive fotografie 1 and 2”, curated by Otto Steinert, theorist of subjective photography and of whom Romain Urhausen was a student, a touring exhibition that passed through Saarbrücken, the Grand Palais in Paris, and the Folkwang Museum in Essen. His work was subsequently shown at the Weltausstellung der Photographie — “Was ist der Mensch?” at the Museum of Fine Arts in Boston in 1964, curated by Karl H. Pawek, and then travelled on to Europe. In 1965, he responded to a commission from ARBED, the future Arcelor Mittal, to illustrate their activity report with a hundred photographs. Throughout the pages, the artist explores the towns of Dommeldange, Dudelange, Esch-Schifflange and Esch-Belval, the Terres Rouges, the Luxembourg iron mines and their workers. A documentary, but also an aesthetic sum.

Romain Urhausen has also exhibited several times in the Grand Duchy, in the context of solo exhibitions, notably in Esch-sur-Alzette in 1956 for the 50th anniversary of the town and in 2003. In 2006, his photographs were selected alongside those of other artists for the exhibition “Paris – Bilder einer Stadt” at the Saarland Museum in Saarbrücken. It was the major monographic exhibition that the Centre National de l’Audiovisuel devoted to him in 2016, and its associated reference book, that revealed to the general public an important part of his work and his archive.

During his lifetime, Romain Urhausen published several books of photographs. Far from being classic monographs, he produced his collections in collaboration with poets and writers. For example, Romain Urhausen portrayed Jacques Prévert, with whom he produced the book *Les Halles* in 1963. He also published *Die Stadt – Notre Ville* (1961) about Esch-sur-Alzette with texts by the writer Nic Weber.

Lët’z Arles, the association

Created six years ago, the Lët’z Arles association presents Luxembourg’s creation every year at the Rencontres d’Arles. As an association for the support and promotion of photography and artists linked to Luxembourg, it offers them a creation and distribution scheme consisting of a grant for the production of an exhibition presented at the Rencontres, support from a curator for one year, the publication of a book and the touring of their exhibition in Luxembourg. Lët’z Arles also works to disseminate the work of Luxembourg photographers in their country.

From 4 July to 25 September 2022, Lët’z Arles presented the project “Romain Urhausen en son temps” at the Espace Van Gogh. The exhibition, the first of its kind dedicated to Romain Urhausen in France, welcomed 87,000 visitors, the best attendance of the entire festival for this 2022 edition. This is a fine recognition of the work of this photographer and the work of the association that defends him.

The artist also wrote books on commission, such as *Le canal – er Kanal*, on the theme of the Moselle River, in 1964.

Multiple skills

His range of talents extended far beyond photography, which he also taught. He was the set designer for some of his exhibitions and also the graphic designer for his books. He trained and created in fields as varied as architecture and interior design, film-making, sculpture and jewellery design. One of his design creations, a rocking chair from the early 1970s, was recently acquired by the National Museum of History and Art (MNHA). But it is above all his photographs that have joined the collections of various public institutions in Luxembourg (CNA) and Germany: the Folkwang Museum in Essen, the Saarland Museum in Saarbrücken and the Museum für Kunst und Kulturgeschichte in Dortmund, among others.

While tributes are multiplying, the famous photography publisher Delpire & co is also devoting a monograph to him, published in collaboration with Lët’z Arles and the CNA. Among the 48 photographs selected are graphic works, often captured using experimental techniques, as well as his famous shots of Les Halles taken before their destruction in 1971. Next year, Arcelor Mittal Luxembourg will organise a retrospective exhibition and the Schlassgoart gallery in Esch-sur-Alzette will reserve its spaces for a solo show exploring other creative disciplines of the artist, beyond his photographs. These are all opportunities for the general public to rediscover the immense work of this humanist pioneer.



Untitled (Esch-sur-Alzette, c.1960), Romain Urhausen

© Romain Urhausen Estate. Courtesy Lët'z Arles



Untitled (Rumelange, detail, c.1950), Romain Urhausen
© Romain Urhausen Estate. Courtesy Lët'z Arles



ECOLOGICAL





Funded by the
European Union

TOWARDS AN INNOVATIVE AND GREEN CONSERVATION-RESTORATION

Under the leadership of the Community Research and Development Information Service (CORDIS), all the collaborators of the GREEn ENdeavour in Art ResToration (GREENART) project gathered in Athens on 5 and 6 October. An opportunity for everyone to get to know each other and discuss their missions.

Scientists and professionals from the world of conservation-restoration are working hand in hand under the aegis of the European Commission, in order to set up greener and more sustainable cleaning, consolidation and protection systems. The 27 partners join their forces to tackle an unprecedented ecological crisis and reduce the environmental impact of their field.

CORDIS is “the European Commission’s main source for projects funded by the European Union’s Framework Programmes for reflection and innovation, from FP1 to Horizon Europe”. It shares the results of cutting-edge surveys with professionals in the field, thus fostering open research and the creation of innovative products and activities. GREENART was born within this initiative, sponsored by Athanasios Gerakis who opened the kick-off meeting on 5 and 6 October in Athens. Under the umbrella name, several programmes get funded by the European Union to develop new, greener tools to restore works of art. The three projects aim to test active principles in their development or industrialisation phase, so they can be adapted to more sustainable conservation and restoration practices for works of art.

Collective efficiency

Orchestrated by the project coordinator Piero Baglioni, these two days of discussions and presentations enabled research laboratories to share their latest advances with the main users of their products such as museums, with Tate or the Metropolitan Museum of Art, for instance, attending the event. Each partner-participant was divided into seven working groups. Before launching

the presentations of each branch of GREENART and developing each work package, Athanasios Gerakis presented the general context, emphasising the importance of dissemination and communication of scientific research results. The three projects led by his unit (REA Unit C1) revolve around heritage and its conservation, adapting to the current issues of sustainability and ecology. It is part of a programme whose vocation is to work on culture, creativity and climate — among others — for a more inclusive society. Engineering and technology are put at the service of the planet: GREENART is based on the observation that heritage conservation preserves monuments and works of art while, paradoxically, using toxic and unsustainable materials that degrade the environment. Museums, too, are highly energy-consuming because of their thermal regulation systems... Yet the climate crisis is impacting material cultural heritage. Hence the project, determined to fighting against its harmful effects through new propositions and adequate alternatives.

Innovate

One of the three projects, GoGreen, promotes preventive and curative conservation practices based on ecological principles, spearheading a green revolution in heritage preservation. How so? By developing, among other things, innovative tools inspired by nature and historical conservation treatments for curative conservation — with a particular focus on innovative cleaning solutions, especially for paints and metals. Another key point lies in the testing and evaluation of materials and formulas using advanced analytical techniques and reference processes.

The second project, MOXY, aims to redefine the paradigm of cleaning methodology through an eco-conscious approach by creating a green, contactless, transformative technology based on atomic oxygen. This technology allows for selective, non-mechanical and liquid-free cleaning, with no health or environmental risks, and no residues or waste.

The third project, GREENART, proposes new solutions based on ecological and sustainable materials and techniques to preserve, conserve and restore: protective coatings from industrial waste materials or plant proteins; foams and packaging equipment or consolidants made with biodegradable or compostable polymers from renewable sources. A toolkit for conservation specialists who want to embrace a more environmentally friendly practice.

Each of these programmes takes a holistic approach and is based on multidisciplinary partnerships, bringing together hard sciences, soft

sciences and engineering. Academic centres, innovative industries and SMEs, institutions and professionals in conservation, museums, public bodies and policy-makers, they all work together. The final link, not to be overlooked, resides in the actors who promote training, knowledge sharing and circulation to familiarise potential users with these cutting-edge methods.

A human and scientific adventure

In order to carry out each of these missions, the GREENART global project is organised into work groups, seven in total. Each one focuses on a research, application or expertise area. From scientific and financial management to circulation through effective communication and training, ecological cleaning systems, protective coatings, consolidants and packaging materials, technologies for heritage monitoring; each WP is united under the “green” banner as well as the supervision of the safety of these new materials and their sustainability. Following the introduction by Athanasios Gerakis, the presentations were organised according to the working groups, each one presented by one of its participants, tackling approaches, goals, etc., then developed collectively.

The kick-off meeting brought together different types of partners: Europeans — funded by the European Commission, but also external participants. For the latter, the project stands as a privileged platform for the sharing of technological advances. At the same time, GREENART allows them to have access to and learn about the innovations implemented within the framework of the programme. Thus,

a European project, but with a much broader scope. These presentations were an opportunity for everyone to meet each other. It was also the occasion to get introduced to the structure better and to go into more detail on specific technical points, such as the construction of reports or the conditions attached to funding. A launch day that gave its partners the keys to successful missions; the tools to understand the involvement of each instance in the realisation of this innovative and ambitious project.

GREENART encompasses all actors, academic and socio-economic, covering the whole chain to ensure a clear impact on conservation-restoration. The project’s unique composition, combined with the integration of professionals’ apprenticeship through modules and courses for conservation training, ensures that the next generation of conservators and conservators is fully prepared to embrace the Green Deal.

This kick-off meeting felt like a convivial gathering. It was an informative and studious reunion in the heart of the Conference Centre of the Egaleo Park campus of the University of West Attica University in Athens. The day provided an opportunity to better understand the roles of each partner and the ecosystem in which everyone has a responsibility to move towards greater sustainability and ecology in conservation-restoration practices. And with the emphasis put in the opening speech on communication, the importance of shared knowledge, GREENART shows its willingness to exchange with citizens, so that they, too, can act and choose to commit, for a greener heritage preservation.



La Tierra de Algallù (House, 2019), Sandra Vázquez de la Horra

© Sandra Vázquez de la Horra. Courtoisie Antonio Mirabile





Kick-off meeting of the GREEART project

Courtesy University of West Attica



PASSIONATE ABOUT ART?
SUBSCRIBE TO AMA.

It's free!

subscribe.artmediaagency.com



Organisez vos événements privés ou professionnels dans le cadre unique d'un des plus beaux Châteaux de Provence...



Château de Valmousse



04 42 57 20 08



Château de Valmousse
13410 Lambesc



info@valmousse.com

www.valmousse.com



Un cadre apaisant et cosy souligné de lignes contemporaines.
Une cuisine vérité à la rencontre des producteurs locaux,
des produits frais au rythme des cueillettes et des épices
d'ailleurs pour briser les frontières.

Enregistrement de votre table en ligne accessible sur notre site :
www.ladresse.be • 6600 Bastogne • Marvie 86 • +32 (0) 61 68 86 81