

# Doodleka

**12 works  
for 12 cantons**

**Each time you visit a place, a stamp is added both to the cover of your booklet and to the corresponding page.**

**Collect all twelve stamps and enjoy a year of free entry to Mudam.**

**Vill Spaass!**



[mudam.com](http://mudam.com)

**MUDAM**

**Curators**

Bettina Steinbrügge  
and Adèle Wester

**Collection team**

Marie-Noëlle Farcy,  
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**Media partner**

Luxemburger Wort

**With the support of**



# Dodeka

## 12 works for 12 cantons

16.05 – 04.10.2026

**This booklet belongs to:**



# Introduction

**From May to October 2026, Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean will mark its twentieth anniversary with *Dodeka*, 12 works for 12 cantons. The title is drawn from the Greek *dōdeka*, meaning 'twelve' – a playful nod to Luxembourg's twelve cantons.**

Join us as twelve artworks from Mudam Collection leave the museum walls and travel to each of Luxembourg's dozen regions. Hosted by local museums, town halls, libraries, national cultural institutes, and cultural centres, this project brings contemporary art right into the heart of communities across the country – making it possible to discover Mudam Collection simply by stepping outside your door.

*Dodeka* celebrates the museum's collection as a shared heritage that belongs to everyone, while also highlighting the richness of Luxembourg's cultural landscape and the institutions that shape it.

International in its scope and ambition, Mudam Collection holds over 800 works in all media by contemporary artists from Luxembourg and abroad. The twelve travelling works engage with local heritage, resonating with each canton's unique stories. You are invited to discover this landscape as unexpected dialogues open up between the works and their temporary context.

A lively public programme of tours, performances, workshops and concerts will animate this project, turning it into a truly shared experience across Luxembourg.

*Dodeka* is also an adventure: every time you visit one of the twelve sites, you receive a stamp. Collect all twelve stamps and you'll be rewarded with one year of free admission to Mudam – your very own art journey across the country, come full circle!



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## 1. Canton of Clervaux



# *Mami*, 1994 Wolfgang Tillmans

Wolfgang Tillmans has photographed his surroundings with immediacy and precision since the late 1980s, developing a practice that experiments with scale, printing techniques and presentation. After gaining attention in the early 1990s through portraits of friends and the London underground scenes, he went on to redefine contemporary portraiture by capturing fleeting moments with subtle and deliberate compositions. Across his work, which cultivates what he describes as an 'unprivileged' gaze that 'anybody can adopt', Tillmans positions photography as a space for connection beyond language. *Mami* (1994), an intimate and unembellished portrait of his own mother, resists any idealised notion of motherhood. Instead, it presents a singular, personal presence – direct, vulnerable and deeply human – that stands in marked contrast to more generalised or symbolic representations of the maternal.

*Wolfgang Tillmans (1968, Remscheid, Germany) lives and works in Berlin and London.*

### ***Mami* at Clervaux Castle**

*Mami* forms part of the exhibition *The Family of Man* at Clervaux Castle. Conceived in the 1950s by Luxembourg-born American photographer Edward Steichen (1879–1973), then director of the photography department at the Museum of Modern Art in New York, *The Family of Man* brings together 503 photographs by 273 photographers from 68 countries. First presented in 1955, the exhibition toured the world for ten years before being gifted to Luxembourg in 1964. Since 1994, it has been permanently installed at Clervaux Castle. Positioned between section 3, 'Childbirth', and section 4, 'Mothers and Children', *Mami* introduces an intimate and personal perspective that contrasts with the exhibition's universal, idealised vision of human experience. Edward Steichen sought to construct a global and collective image of the human family – a myth that, in Roland Barthes' words, suppresses the 'determining weight of History'. Wolfgang Tillmans' work offers a genuinely particular counterpoint, foregrounding the value of subjectivity in the lived experience.



## ***Dutch Gas-Cans, 1988*** **Wim Delvoye**

Wim Delvoye's practice is characterised by the ironic elevation of everyday objects through elaborate traditional forms of craftsmanship. *Dutch Gas-Cans* (1988) is an early iteration of the artist's late 1980s 'displacements', in which he adorned utilitarian objects with motifs drawn from the decorative arts. Here, ordinary gas canisters are meticulously painted with Delft Blue patterns inspired by seventeenth-century Dutch faience. This anachronistic iconography evokes the Dutch Golden Age of the seventeenth century – an era of extraordinary economic prosperity, worldwide maritime trade and cultural export, during which Delft Blue itself became a globally successful commodity. Delvoye's enamel techniques transpose motifs found on tableware or kitchen tiles onto industrial surfaces, thus bringing folk tradition, craftsmanship and the aesthetics of mass-produced objects into conversation with one another.

*Wim Delvoye (1965, Wervik, Belgium) lives and works in Ghent and Brighton.*

### ***Dutch Gas-Cans at Vianden Castle***

At Vianden Castle, *Dutch Gas-Cans* encounters the castle's layered architectural history, touching on notions of displacement, revival and shifting cultural value. Built between the eleventh and fourteenth centuries, Vianden Castle is an example of feudal architecture: its earliest structures feature the thick defensive walls, compact forms and round arches characteristic of Romanesque construction, while later additions, including the chapel, introduce Gothic details such as pointed arches and ribbed vaults. From the twelfth to the early fifteenth century, the castle served as the principal residence of the Counts of Vianden, powerful regional lords who controlled territory along the Our Valley and held high rank in the Holy Roman Empire. It combined military defence with the projection of aristocratic status. After declining into ruin in the nineteenth century, the castle was restored in the twentieth century.



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## ***Vertigen de la Vida* (Dizziness of Life), 2011**

### **Su-Mei Tse**



Su-Mei Tse's installations, video, photography and sound works explore notions of time, memory, silence, rhythm and perception. *Vertigen de la Vida (Dizziness of Life)* (2011) is an animated sound sculpture that meditates on flashbacks and projected time travels. It is based on the artist's recollection of a few shots from Man Ray's 1923 experimental film *Le Retour à la raison* that show a fair at night, lingering on the lights of a spinning carousel. In Su-Mei Tse's piece, white spheres light up in sync with music composed by Giancarlo Vulcano, thus generating a circular and ethereal experience that evokes nostalgia, memory and the porous boundaries between memories and dreams.

*Su-Mei Tse (1973, Luxembourg) lives and works in Berlin and Luxembourg.*

#### ***Vertigen de la Vida (Dizziness of Life)* at Old St. Lawrence Church**

Displayed in Diekirch's Old St. Lawrence Church, *Vertigen de la Vida (Dizziness of Life)* engages with the church's historic and contemplative atmosphere. The Old St. Lawrence Church stands on the remains of a Roman villa, an area known today as Diekirch's old quarter. A pre-Romanesque church was built on this site between the sixth and seventh centuries. The building later underwent several transformations, most notably in 1467, when it was expanded and adorned with Gothic vaults, windows and frescoes that are still visible today.

Set within an ecclesiastical, contemplative space marked by layers of history, Su-Mei Tse's work draws on the site's spiritual and symbolic associations. It creates a meditative dialogue between sound and architecture, with light playing a central role. The work brings together the sacred and the everyday, suggesting that time is cyclical and fragile, shaped by moments that return, fade and transform.

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## ***Lenin-Art or Leniniana, 1977–82*** **Vyacheslav Akhunov**

Through visual fragmentation and juxtaposition, Vyacheslav Akhunov's conceptual practice critically engages with Soviet ideological legacies and inconsistencies of totalitarian propaganda. *Lenin-Art* (1977–82), also known as *Leniniana*, reflects on Lenin's 1918 decree mandating the removal of tsarist monuments and the creation of new artworks to educate the masses in socialist ideals – the Plan of Monumental Propaganda. During the 1970s, Akhunov explored this legacy through collages made from Soviet magazines, posters and reproductions of officially sanctioned artworks such as Vera Mukhina's *Worker and Collective Farm Woman* (1937). By placing these ideological symbols within vast desert landscapes, he revealed the growing disconnect between propaganda and lived reality, thus exposing the internal contradictions of Soviet ideology.

*Vyacheslav Akhunov (1948, Osh, Kyrgyzstan) lives and works in Tashkent, Uzbekistan.*

### ***Lenin-Art at Kulturhuf***

Housed in the former municipal slaughterhouse, the Kulturhuf Print and Playing Card Museum features two complementary exhibitions that provide a fitting backdrop for Vyacheslav Akhunov's work. The *Gutenberg Revisited* exhibition traces the history of printing from the third millennium BC to the twenty-first century, highlighting milestones such as the Gutenberg Bible and Luxembourg's first printing licence, issued in 1598. The *Dieudonné* exhibition explores the art and production of playing cards – including historic decks by Jean Dieudonné, a nineteenth-century Luxembourgish card manufacturer. Together, the exhibitions offer insight into Luxembourg's printing heritage and playing-card culture.



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## ***Halbzeit*, 2002**

### **Michel Majerus**

With a style that blended painting with digital media and the visual language of popular culture, Luxembourgish artist Michel Majerus became a key figure in the Berlin art scene of the 1990s. He sampled imagery from art history (from abstract expressionism to Pop Art), popular culture, advertising, video games, comics and brand logos to create a hyper-mediated visual language that reflected the hybrid spaces of the information age and consumer culture. The painting *Halbzeit* (2002) appears as if freshly brushed; the purple layer is nervously scratched into the still-wet paint. Two inscriptions resembling supermarket product logos complete the composition, reading together like a commercial slogan that instantly links desire (thirst) to a product (juice). The title, *Halbzeit* (Half-Time), symbolises this brief pause: a split-second interval in which a solution is presented as self-evident, without allowing time for reflection. It also evokes the half-time break in sports, when audiences are flooded with advertisements. More broadly, the work reflects on a hyper-mediated consumer culture in which images, brands and desires circulate at high speed, collapsing reflection into reflex.

*Michel Majerus (1967, Esch-sur-Alzette – 2002, Niederanven).*

#### ***Halbzeit* at the Luxembourg Learning Centre**

*Halbzeit* is presented at the Luxembourg Learning Centre (LLC), the library of the University of Luxembourg in Esch-Belval, the city where Majerus was born. The campus occupies the site of the former Belval steelworks, once part of Luxembourg's industrial heartland and historically linked to the steel company ARBED. After the closure of the blast furnaces in the late twentieth century, the area was redeveloped into a research and business district. The title *Halbzeit* echoes this shift, reflecting Luxembourg's transformation through industrialisation and technological development.

Psst... come sit with us! Finnegan Shannon's *Do you want us here or not (Mudam)* (2023–in progress) bench has popped up on campus just for *Dodeka*.



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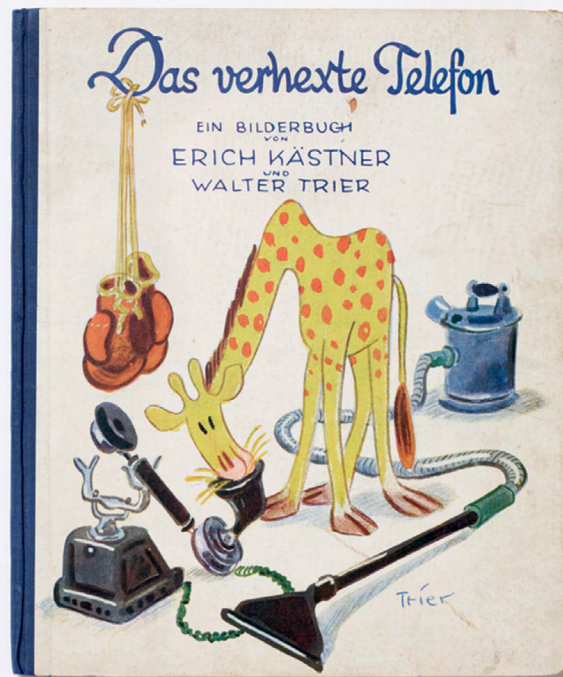
## Die Bücher, 2019–21 Annette Kelm

Annette Kelm's conceptual photography draws on classical genres of the medium – still life, portraiture and documentation – while subverting conventions through precise staging, repetition and subtle interventions. *Die Bücher* is a growing series of photographs depicting the covers of books published between 1913 and 1945 by authors persecuted in Nazi Germany for their political views, Jewish origins or modernist aesthetics. Now comprising over a hundred works, the series documents titles banned or burned during the May 1933 'Aktion wider den undeutschen Geist' (Action against the Un-German Spirit), including celebrated and lesser-known authors across genres such as political essays, scientific texts, novels, poetry, children's stories and popular fiction. With exacting attention to colour, texture, wear and ageing, Kelm reproduces each cover in large-scale prints, preserving traces of time and use, while cataloguing them as a quiet, archival act of remembrance and resistance to cultural erasure.

*Annette Kelm (1975, Stuttgart, Germany) lives and works in Berlin.*

### **Die Bücher at Wiltz Town Hall**

Presented at Wiltz Town Hall, *Die Bücher* speaks to the town's history of defiance against Nazi oppression. From its position in the northern Éislek region, Wiltz developed in the Middle Ages around its castle, which served as the seat of the Counts of Wiltz. In the nineteenth and early twentieth centuries, the town became a key part of Luxembourg's leather industry. During World War II, Wiltz was occupied by Germany. After the Nazis invaded Luxembourg in May 1940, the regime imposed strict Germanisation policies and, in August 1942, forced conscription of young men into the Wehrmacht. On 31 August 1942, workers at the town's leather factory launched a strike against conscription, sparking a nationwide general strike. The Nazis responded with brutal repression: several local men were executed, including strike leaders. In December 1944, during the Battle of the Bulge, Wiltz was heavily bombarded and largely destroyed before it was ultimately liberated in January 1945.



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## ***sHe is the future, 2018*** **Serge Ecker, Catherine Lorent, Claudia Passeri**

Drawing on the history of the readymade, Serge Ecker, Catherine Lorent and Claudia Passeri reframe questions of authorship and gender in art history, while testing the boundary between artwork and functional object. *sHe is the future* (2018) is a sculpture in the form of a drinking fountain, referencing Marcel Duchamp's readymade *Fountain* (1917): a porcelain urinal that the artist purchased from a plumbing supplier, turned upside down, signed and designated as art. Cast in iron with piping and configured to dispense grappa, the work foregrounds the significant yet often overlooked role of Baroness Elsa von Freytag-Loringhoven in New York's Dada movement, where the readymade came to prominence; it also alludes to research indicating she may have been the true creator of *Fountain*. The title reclaims a phrase Duchamp reportedly used about the Baroness ('She is the future'), repurposing it to challenge conventional notions of authorship and appropriation.

*Serge Ecker (1982, Esch-sur-Alzette) lives and works in Luxembourg and Berlin. Catherine Lorent (1977, Munich, Germany) lives and works in Luxembourg and Berlin. Claudia Passeri (1977, Esch-sur-Alzette) lives and works in Luxembourg and Perugia, Italy.*

### ***sHe is the future* at Biodiversum**

*sHe is the future* is located in the Biodiversum, part of the Haff Réimech nature reserve in Remerschen. Nestled along the Moselle River and framed by gently sloping vineyards, the Biodiversum lies at the heart of a protected landscape shaped by wetlands and rich biodiversity. Working in chime with its environment, the artwork acknowledges the site's transformation from a former gravel quarry into a thriving habitat for waterbirds, including rare migratory species such as the Little Bittern – a bird that now breeds in Luxembourg. As a fountain located on an artificial peninsula since transformed into a flourishing ecosystem, *sHe is the future* is a symbol of renewal, reappropriation and the cycle of life. By dispensing distilled spirits, the work pays homage to the Moselle region's long-standing traditions of winemaking and distillation.



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## ***Provisory Object 03, 2004*** **Edith Dekyndt**

Edith Dekyndt's minimalist art spans video, sculpture, installation, drawing, sound and performance. Through physical and chemical transformations such as oxidation, evaporation, corrosion and exposure, her investigations of natural and cultural phenomena expose the ephemerality of objects, images and sound. *Provisory Object 03* (2004) is taken from a series of short films showing a thin soapy membrane and the colourful, iridescent effects of light landing across its surface. Although shot under varying conditions – from the artist's kitchen to the Arctic Circle – each video captures a close-up of hands holding the thin, fragile film until it suddenly bursts. Like the soap membrane itself, the series explores impermanence and fragility. The films capture moments suspended between presence and disappearance, thus reflecting on fleeting states that hover between the two.

*Edith Dekyndt (1960, Ypres, Belgium) lives and works in Brussels.*

### ***Provisory Object 03 at Trifolion***

*Provisory Object 03* is presented at Trifolion, Echternach's cultural centre. Located in eastern Luxembourg near the German border, Echternach is the country's oldest town, founded around a Benedictine abbey established by Saint Willibrord in the year 698. Its medieval centre preserves a rich architectural heritage, including the Romanesque Basilica housing Willibrord's tomb, remnants of the ancient town walls and the remains of a large Roman villa. Known for the Dancing Procession, a unique Whit Tuesday ritual, Echternach is located in the scenic Mullerthal region, also known as 'Little Switzerland'.



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## ***The Universe, 2023*** **Sin Wai Kin**



Sin Wai Kin's practice spans performance, moving image, writing and print. Departing from fictional narratives about alternate worlds, the artist deconstructs ideas around gender, identity, consciousness and reality, often through recurring archetypal characters that evolve across works. Their single-channel video *The Universe* (2023) explores the gap between dream and reality through a central character inspired by the masculine Jing role in traditional Cantonese opera. The work directly references a painting by the sixteenth-century Chinese artist Lù Zhì, which illustrates the Daoist parable 'Butterfly Dream' from the *Zhuangzi*, a foundational Daoist text: the narrator dreams of being a butterfly and, upon waking, questions whether he is a man who dreamed of being a butterfly or a butterfly dreaming of being a man. By invoking this parable, Sin Wai Kin stages an immersive scenario that examines transformation, the fluidity of identity and the coexistence of multiple realities.

*Sin Wai Kin (1991, Toronto, Canada) lives and works in London.*

### ***The Universe at Kinneksbond***

The cultural centre Kinneksbond is a multidisciplinary arts centre presenting work from Luxembourg and abroad. With its 433-seat auditorium, it brings together theatre, music, dance and other artistic forms in a setting where ideas move across disciplines. It provides a fitting context for *The Universe*, a work that interweaves performance, image and narrative in a fluid exploration of identity and reality.

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## ***One Million Years, 1969/2000*** **On Kawara**

Japanese-born conceptual artist On Kawara, who was based in New York, sought to locate the viewer within history by giving material form to the passage of time. Through a series of dates rendered in an exacting, rigorously consistent format, he made time itself both tangible and elusive. *One Million Years* is a project in two volumes, *Past* and *Future*. Both contain ten binders, each of which holds 2,000 typed pages of consecutive dates; *Past* lists dates from 998,031 BC to 1969, while *Future* lists dates from 1980 to 1,001,980. At the Slate Museum, visitors do not see the physical books or binders. Instead, the exhibition presents a sound installation derived from the project: an audio recording of public readings during which two voices alternately recite the seemingly endless sequence of dates.

*On Kawara (1932, Kariya, Japan – 2014, New York, USA).*

### ***One Million Years at the Slate Museum***

*One Million Years* is presented at the Slate Museum in Haut-Martelange. Its meditation on time resonates with a site shaped both by geological strata and by the slow formation of slate. It also recalls the rhythms of industrial labour, inviting reflection on time at once geological, human and historical. The Slate Museum preserves the industrial heritage of slate production in the south-west of Luxembourg. Slate was quarried and processed here from 1790 to 1986; the site was one of the country's longest-running industrial enterprises. The Johanna underground passage leads visitors forty-two metres below the surface into the former slate works. Once employing hundreds of workers and exporting slate across Europe, the quarries made Haut-Martelange one of Luxembourg's most important industrial centres.



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## Untitled, 1965 Etel Adnan



Lebanese American artist Etel Adnan intertwined painting, poetry and philosophy to explore themes of war, exile and light – and the landscapes shaped by them. After encountering leporellos (folding accordion books) in the early 1960s, she adopted them as an artistic format, drawn to their position at the intersection of language and image. Describing these works as sites of fluidity, transformation and translation, Adnan compared them to ‘a kind of musical score that each person, including their maker, translates into his or her own inner languages’. *Untitled* (1965), one of her earliest leporellos, incorporates a short poem written by the artist that same year. Best known as a poet and novelist until the mid-2000s, Adnan used the leporello format to combine painting and writing, while also expanding the physical parameters of her work. Created in 1965 at the height of the Vietnam War, the poem ends with the line ‘America at war’ and stands as a pointed act of resistance.

*Etel Adnan (1925, Beirut, Lebanon – 2021, Paris, France).*

### **Untitled at Centre national de littérature**

Housed at the Centre national de littérature (CNL), Luxembourg’s national literary centre and archive, Etel Adnan’s leporello has found a fitting home. Dedicated to collecting, documenting and preserving Luxembourgish literature from 1815 onwards, the CNL holds manuscripts, letters, prints and ephemera, alongside a library of more than 40,000 volumes and over 450 archival collections.

Psst... come sit with us! Andrea Blum’s *sunny gardens + fountains + summer café* has popped up on the CNL terrace just for *Dodeka*.

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## *I Hate Business*, 1989 Jessica Diamond

Jessica Diamond is an American artist who lives and works in New York. Her practice centres on text-based wall drawings and interventions that deploy language as a direct, confrontational tool that critiques power structures, consumerism and the art world itself. In 1989, she painted the words 'I HATE BUSINESS' on a brick wall in New York. The message is blunt, the critique uncompromising. She emerged as an artist during the 1980s but resisted the era's commercial imperatives by turning to site-specific mural painting, drawing on the immediacy and subversive spirit of urban graffiti. Jessica Diamond credits the urgency of the work to language itself, which she displaces onto the controlled environment of the gallery. When presented in a museum or commercial gallery, *I Hate Business* (1989) openly questions the very economic systems that sustain such institutions.

*Jessica Diamond (1957, New York, USA) lives and works in New York.*

### *I Hate Business* at hqLX

*I Hate Business* is presented at Luxembourg City's hqLX, a community-driven arts space housed in a former fire station. Opened in 2026, it is dedicated to exchange and experimentation. In this non-profit, artist-led space, the work highlights the systems of value, production and exchange through which art circulates. Presented in a capital widely recognised as a global financial hub, it also stands as a counterpoint to dominant economic logics.



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# Public programme\*

\*Programme subject to change.  
Please visit the website for the latest information.

## Guided walk with Frank Rockenbrod

30.05.2026 | 15:00 | EN  
Town Hall, Wiltz  
→ *Die Bücher*, Annette Kelm

Historian and President of the National Museum of Military History, Frank Rockenbrod, leads a guided walk along the Schumannseck Remembrance Trail, exploring the visible remnants of the Ardennes Offensive (1944–45).

## Lecture and screening with Inna Ganschow and Chto Delat

18.06.2026 | 18:30  
Kulturhuf, Grevenmacher  
→ *Lenin-Art*, Vyacheslav Akhunov

Historian Inna Ganschow presents a lecture on non-conformism in the Soviet Union and the art of Vyacheslav Akhunov. The lecture is followed by a screening of *Partisan Songspiel* (2009, Mudam Collection) by the artist collective Chto Delat.

## Performance by He Sun

08.07.2026 | 19:30  
Centre national de littérature (CNL), Mersch  
→ *Untitled*, Etel Adnan

He Sun integrates the body, raw materials, and temporal traces through a site-responsive performance, creating a metabolic site for the transformation of memory. Using muslin as a sensing extension, the work explores the limits of physical presence and the fluidity of historical residue.

## Lecture and concert with Michel Margue

31.05.2026 | 16:00  
Vianden Castle  
→ *Dutch Gas-Cans*, Wim Delvoye

Medieval historian and Senior Professor at the University of Luxembourg, Michel Margue, delivers a lecture on the layered history and architecture of Vianden Castle in relation to the work of Wim Delvoye. The lecture is followed by a concert performed by the chamber music trio of the Conservatoire du Nord.

## Lecture with Caroline Honorien

25.06.2026 | 18:00  
Kinneksbond, Mamer  
→ *The Universe*, Sin Wai Kin

Caroline Honorien, curatorial researcher at Mudam, presents on glitch and the art of Sin Wai Kin, examining how the artist unsettles time, and disrupts gender and identity norms.

## Performance by PJ Horny

Date to be announced  
hqLX, Luxembourg  
→ *I Hate Business*, Jessica Diamond

PJ Horny, the alter ego of Garance Eva Oliveras, weaves together autofiction, viral semiotics, drag and cabaret in a performance that interrogates gender and authenticity in an era of constant self-staging.

## Lecture-performance with Camille Clair

25.07.2026 | 16:00  
Loretto Chapel, Clervaux  
→ *Mami*, Wolfgang Tillmans

Camille Clair performs *Ambitus*, a lecture-performance on eternalism – the condition of existence unbound by grammatical tense, which renders matter incorruptible across time.

## Performance-workshop with Luce van den Bossche

08.08.2026 | 15:00  
Biodiversum, Remerschen  
→ *sHe is the future*, Serge Ecker,  
Catherine Lorent, Claudia Passeri

Writer Luce van den Bossche presents readings of Elsa von Freytag-Loringhoven, followed by a Dadaist writing workshop.

## Concert with Anna Kasprzycka

20.09.2026 | 17:00  
Trifolion, Echternach  
→ *Provisory Object 03*, Edith Dekyndt

Inspired by the artwork of Edith Dekyndt, carillonneur Anna Kasprzycka will explore the ephemerality, resonance and fleeting nature of the sound of the bells in a programme featuring music composed by women and her own improvisations.

## Concert with Charel Breisch

01.08.2026 | 17:00  
Old St. Lawrence Church, Diekirch  
→ *Vertigen de la Vida (Dizziness of Life)*,  
Su-Mei Tse

Charel Breisch presents a concert alternating between piano and organ, weaving improvisations and fantasies from J.P. Sweelinck to J.S. Bach under the theme of 'Fantasy', inspired by the recurring motions and motifs of Su-Mei Tse's sculpture.

## Performance-workshop with Grace Gloria Denis

12.09.2026 | 16:00  
Slate Museum, Haut-Martelange  
→ *One Million Years*, On Kawara

Artist and researcher Grace Gloria Denis presents a new iteration of her ongoing series *Aural Oral* – site-specific studies and sensorial junctures in agricultural research. Through a sonic cartography of Luxembourg foodscapes, the work offers resonant reflections on processes of cultivation and consumption.

## Lecture with Stefan Krebs

24.09.2026 | 19:00  
Halle des poches à fonte, Esch-Belval  
→ *Halbzeit*, Michel Majerus

Historian Stefan Krebs reflects on the long-term economic, social, and cultural consequences of the deindustrialisation of southern Luxembourg, drawing on the concepts of 'half-time' and 'half-life'.

## Mudam team

Gabriela Acha, Sandra Biwer, David Celli, Rita Canavarro, Alice Champion, Sophia Correia, Camille d'Huart, Anaël Daoud, Hollie Douglas, Zuzana Fabianova, Marie-Noëlle Farcy, Paula Fernandes, Nathalie Fossoud, Clara Froumenty, Christophe Gallois, Jordan Gerber, Richard Goedert, Matthias Heitbrink, Christine Henry, Jacques Hirtt, Olivier Hoffmann, Caroline Honorien, Marie-Alix Isdahl, Julie Jephos, Joanna Kadlubowska, Youstra Khalis, Germain Kerschen, Clara Kremer, Léon Kruijswijk, Laurence Le Gal, Vanessa Lecomte, Ioanna Madenoglu, Tawfik Matine El Din, António Pedro Mendes, Laura Mescolini, Mélanie Meyer, Almudena Miño Iritia, Irfann Montanavelli, Carlos Monteiro, Barbara Neiseler, Florence Ostende, Markus Pilgram, Tanguy Portzenheim, Boris Reiland, Susana Rodrigues, Elisa Seelmann, Alexandre Sequeira, Pedro Serrano, Lourindo Soares, Bettina Steinbrügge, Alexandra Superson, Alexine Taddei, Aurélien Thomas, Steve Veloso, Adèle Wester, Ana Wiscour Conter, Nicole Wittmann

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Clervaux Castle (including Claire di Félice and Sandra Schwender), Vianden Castle (including Guida Biewer and Jessica Ersfeld), Old Church St. Laurent (including Carine Welter and Lucie Bauler), Kulturhuef (including Monika Jakobs, Célia Turmes and Léa Cheymol), Luxembourg Learning Centre (including Anouk Wies, Carlos Glorias Picarra and Denis Saty), Wiltz Townhall (including Francine Hahn, Anne Becker, Marilene Cardoso and Guy Marth), Biodiversum (including Lynn Gindorff), Trifolion (including Jasna Mujanovic, Jil Pfanner, Daniel Jones and Marco Bernard), Kinneksbond (including Antoine Desprez), Musée de l'Ardoise (including Tobias Gieb, Laurie Buchet and Doris Thilmany), Centre national de littérature (including Nathalie Jacoby), hqLX (including Charel Hoffmann and Philippe Hoffmann)

## Newsletter

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## Social media

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## Suggested routes

### Day 1

- **Centre national de littérature**  
2, rue Emmanuel Servais  
L-7565 Mersch

Mon – Fri | 9:00 – 17:00

🚆 Train

- **Old St. Lawrence Church**  
5, rue du Curé  
L-9217 Diekirch

Tue – Sun | 10:00 – 18:00

🚌 Bus 108

- **Vianden Castle\***  
Montée du Château  
L-9408 Vianden  
01.04 – 30.09 | 10:00 – 18:00  
01.10 – 31.10 | 10:00 – 17:00

### Day 2

- **Clervaux Castle (*The Family of Man*)\***  
L-9712 Clervaux  
Wed – Sun | 12:00 – 18:00

🚆 Train

- **Luxembourg Learning Center**  
7, Énnert den Héichiewen  
L-4362 Esch-Belval  
Mon – Fri | 8:00 – 22:00  
Sat – Sun | 8:00 – 17:00

### Day 3

- **Slate Museum**  
Entrée principale (CR311)  
L-8823 Haut-Martelange  
Tue – Sun | 10:00 – 18:00

🚌 Bus 141

- **Wiltz Town Hall**  
2, Grand-Rue  
L-9530 Wiltz  
Mon – Fri | 8:30 – 11:30, 13:30 – 16:30

### Day 4

- **hqLX**  
50, route d'Arlon  
L-1140  
Wed – Thu | 12:00 – 20:00  
Fri – Sat | 14:00 – 22:00

🚌 Bus 811

- **Kinneksbond**  
4, Um Kinneksbond  
L-8210 Mamer  
Tue – Fri | 10:00 – 17:00

### Day 5

- **Trifolion**  
2, Porte Saint Willibrord  
L-6486 Echternach

Mon – Fri | 13:00 – 18:00

🚌 Bus 271

- **Kulturhuef**  
54, route de Trèves  
L-6793 Grevenmacher  
Tue – Sun | 14:00 – 18:00

🚌 Bus 341 or 342

- **Remich Train Station**

🚌 Bus 432

- **Biodiversum**  
5, Bréicherwee  
L-5441 Remerschen  
Tue – Sun | 10:00 – 18:00

\*paid admission





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