



presse@mudam.lu
www.mudam.lu

Tel + 352 45 37 85 1
Fax + 352 45 37 85 400

3, Park Dräi Eechelen
L-1499 Luxembourg

Mudam Luxembourg
Musée d'Art Moderne
Grand-Duc Jean

PRESS KIT

DIEU EST UN FUMEUR DE HAVANES
COLLECTION MUDAM
21/11/2012 - 16/06/2013

Press release

DIEU EST UN FUMEUR DE HAVANES

COLLECTION MUDAM

Exhibition from November 21, 2012 to June 16, 2013

Artists Christian Andersson, Candice Breitz, Björn Dahlem, Damien Deroubaix, João Maria Gusmão & Pedro Paiva, Pieter Hugo, Edward Lipski, Manuel Ocampo, Trevor Paglen, Pascale Marthine Tayou, Francisco Tropa, Kyoichi Tsuzuki

Curators Marie-Noëlle Farcy, Clément Minighetti

"When all the involved calculations prove false, and the philosophers themselves have nothing more to tell us, it is excusable to turn to the random twitter of birds, or toward the distant mechanism of the stars."

Marguerite Yourcenar, *Memoirs of Hadrian*

Each era has its own beliefs with which to reassure and project itself; a constantly renewed quest for meaning to affirm the presence of Man at the centre of a universe that lies beyond his understanding, because since the dawn of time, the rational and the irrational have rubbed shoulders, science and faith oppose one another as much as they complement each other. Unexplained phenomena thus give rise to myths and feed the imagination, as in the artworks of **João Maria Gusmão** and **Pedro Paiva**. Their 16 mm films stage enigmatic short stories (here, a mysterious shamanic dance with a serpent; there, an animal skeleton in movement; elsewhere, the exploration of a rocky recess lit by the glow of a flaming hand), numerous strange sequences that seem to capture paranormal experiences or ancestral rites. Halfway between anthropological research and pataphysical tales, the two artists become observers of a world in which magic and spirits are indistinguishable from the real.

Under the starry ceiling lies a sublunar world, the one we inhabit and which we thoroughly scrutinize and explore. Attentive to his environment and wishing to penetrate mysteries, Man constantly invents new tools: some of them are technologically sophisticated while others are more empirical. **Trevor Paglen's** starry heavens, with their falsely romantic allure, in fact capture the twinkling of satellites and other observation devices pointed at the Earth while the installation titled *Lantern* by **Francisco Tropa** presents itself as a surprising optical instrument which triggers the apparition of an abstract landscape in movement and evokes a possible elsewhere, both infinitely big and infinitely small.

While scientific observation diversifies possible interpretations and sharpens our perception, the mystery remains intact. Science itself, when it seeks to explain the universe, becomes poetic and speculative like the fanciful licence found in **Björn Dahlem's** sculpture. The sensitive and evocative assembly of found objects confronts the visitor with Dahlem's model of the famous Big Bang, the cosmological phenomenon at the origin of the universe, the discovery of which revolutionized our comprehension of the world while opening the path to multiple interpretations and an even greater number of questions.

Indeed, we are perhaps the custodians of the history of this very carefully observed world, yet we are far from a complete understanding of our origins. With humour, in the style of an archaeologist, **Christian Andersson** offers us an astonishing journey back in time: contemporary artefacts and objects combine and reassemble a potential chronology through association.

Our knowledge progresses a little more each day, but the assurance of a measurable and unchanging world no longer exists; the metaphysical comfort of an Aristotelian cosmos has been lost. Man is no longer at the centre of things, religions have been exceeded. So, how to exist in this vast world and these reconstructed societies when faced with others and oneself? Certainly, we share cultural and religious symbols that artists often seize upon with distance and detachment: the curious sculpture *God Stack* by **Edward Lipski** tangles together the various divinities in joyful syncretism. Nevertheless, numerous are those who, through individual research, invent a personal mythology. Echoing the way in which **Pascale Marthine Tayou** adorns his glass idols, **Kyoichi Tsuzuki's** *Happy Victims* surround themselves with their favourite clothes, like fetishes, thus displaying the same feeling of belonging to a community as the groups of fans brought together by **Candice Breitz**.

And then, faced with the masked apparitions of **Pieter Hugo's** photographs, it would seem that no positivism, no rationalism can deprive the human mind of its share of fantasies and that for a long time to come we shall seek the answers to our questions in our dreams.

Title of the exhibition: Serge Gainsbourg, 1980

MY MUDAM

On Novembre 21, 2012 from 6 pm to 8 pm

My Mudam gathers various events which are offered at the opening of the exhibition:

GUIDED TOURS: MUDAM COLLECTION

Level 1

6.30 pm (LU) & 7.15 pm (FR), lenght: 30 min

Guided tours of the exhibitions *Dieu est un fumeur de Havanes* and Thomas Hirschhorn, *Flugplatz Welt/World Airport*.

FRESQUE: THE PLUG and STÉPHANIE ROLLIN

Mudam Boutique

The Plug, aka David Brognon, plays with words and conventions. His visual output critically seizes on the codes that govern our environment and which, through the association of ideas, conjure up the viewer in his world with humour and poetry. For My Mudam, The Plug and Stéphanie Rollin produce a new project - *Never Wake* - which, like *The Best Little Secrets are Kept* (2010), shows us the tattoo symbols of Russian prisoners. The artists embed 1.796 black marbles into the wall of Mudam Boutique. These marbles have previously macerated in hellebore roots, a substance once used to cure madness. In the end, we'll see a piece of a *Never Wake* tattoo as you would see it enlarged under a microscope.

LIVE-SET: MANIERA ELEKTRIKA

Mudam Café

Maniera Elekrika performs electronic music with its sound known as "Bug music".

ADDRESS AND INFORMATION

Mudam Luxembourg

Musée d'Art Moderne Grand-Duc Jean
3, Park Dräi Eechelen, L-1499 Luxembourg-Kirchberg
t. +352 45 37 85 1, info@mudam.lu, www.mudam.lu

Opening hours

From Wednesday to Friday: 11 am to 8 pm. From Saturday to Monday: 11 am to 6 pm.

Closed on Tuesday.

Closed on 1 November, 25 December and 1 January. Open until 3pm on 24 and 31 December.

Press contact

Valerio D'Alimonte, v.dalimonte@mudam.lu, t. +352 453 785 633

MUDAM THANKS

Mudam thanks all the donors and the sponsors, and particularly
The Leir Foundation, Japan Tobacco International, Cargolux
as well as

BSI Luxembourg SA, Arendt & Medernach, PricewaterhouseCoopers, UniCredit Luxembourg, Deutsche Bank Luxembourg S.A.,
Banque LBLux, EducDesign, Prefalux, A Fleur de Peau, Soludec S.A., Dussmann Service Luxembourg, Vinci Park Services Luxembourg S.A.,
Les Amis des Musées d'Art et d'Histoire.

Mudam is financed by the Ministry of Culture.

DIEU EST UN FUMEUR DE HAVANES. COLLECTION MUDAM

Christian Andersson

Born in 1973 in Stockholm, works and lives in Malmö.

From Lucy with Love, 2011

Installation, mixed media, 16 mm film, black & white, 196 x 600 x 70 cm

2 texts mounted on Diasac

Acquisition 2011

Candice Breitz

Born in 1972 in Johannesburg, works and lives in Berlin.

Marilyn Manson Monument, Berlin, June 2007, 2007

C-print, colour mounted on Diasac, 180 x 463,5 cm

Acquisition 2007

Björn Dahlem

Born in 1974 in Munich, works and lives in Berlin.

The Expanding Universe (Big Bang), 2010

Wood, copper, clock, plate, glas, branches, bulb, jars, cherries, varnish, 180 x 90 x 35 cm

Acquisition 2011

Damien Deroubaix

Born in 1972 in Lille, works and lives in Berlin.

Gott mit uns, 2011

Carved and painted wood, goat skulls, cow jaw, 245 x 360 cm

Acquisition 2011

João Maria Gusmão & Pedro Paiva

Born in 1979 & 1977 in Lisbon, work and live in Lisbon.

Film About Skeleton (The Pig), 2004-2006

16 mm film, colour, silent, lenght: 30 ''

ZDB Production, Lisbon

Acquisition 2008

A human Torch, 2007

16 mm film, colour, silent, lenght: 2 ' 23 ''

ZDB Production, Lisbon with the support of Inhotim Cultural Centre, Minas Gerais, Brazil and Galeria Fortes Vilaça, São Paulo

Acquisition 2008

About the Myth of the Spirit of Gravity (or the Blacksmith and the Cutting of the Serpent), 2007

16 mm film, colour, silent, lenght: 9 ' 50 ''

ZDB Production, Lisbon

Acquisition 2008

Pieter Hugo

Born in 1976 in Johannesburg, works and lives in Cape Town.

Junior Ofokansi, Chetachi Ofokansi, Mpompo Ofo- kansi. Enugu, Nigeria, 2008

Casmiar Onyenwe, Enugu, Nigeria, 2008

From the series *Nollywood*

C-print, colour, 110 x 110 cm

Acquisition 2011

Edward Lipski

Born in 1966 in London, works and lives in London.

God Stack, 2007

Mixed media, 213 x 60 x 80 cm

Acquisition 2008

Manuel Ocampo

Born in 1965 in Quezon City (Philippines), works and lives in Berkeley.

An Object functioning as a Nostalgic Emanation of Libidinal De-amputations, 2006

Oil on canvas, 197,5 × 197,5 cm

Acquisition 2006

Pascale Marthine Tayou

Born in 1967 in Yaoundé (Cameroon), works and lives in Ghent.

Fashion Street, 2010

Crystal, various materials, 258 × 47 × 37 cm

Acquisition 2011

Francisco Tropa

Born in 1968 in Lisbon, works and lives in Lisbon.

Lantern, 2011

Beech easel, platform, different limestone parallelepipeds forming the pedestal of the mechanism of projection, brass cube (with transformer, fan, condenser, halogen bulb, brass holder and glass), limestone cylinder, cylindrical glass tank with tap, lens, variable dimensions

Acquisition 2012

Kyochi Suzuki

Born in 1956 in Tokyo, works and lives in Tokyo.

Happy Victims, 1999-2004

Happy Victims: Agnès b., 2001

120 × 149 cm

Happy Victims: Alexander McQueen, 2003

80 × 104 cm

Happy Victims: Anna Sui, 2000

180 × 228 cm

Happy Victims: Dries van Noten, 2002

80 × 100 cm

Happy Victims: Gucci 1, 1999

80 × 101 cm

Happy Victims: Jane Marple, 2000

120 × 137 cm

Happy Victims: Jean Colonna 2, 2000

180 × 230 cm

Happy Victims: Keita Maruyama, 2000

80 × 100 cm

Happy Victims: Eley Kishimoto, 2003

80 × 100 cm

Happy Victims: Missoni, 2003

80 × 150 cm

Happy Victims: Paul & Joe, 2001

80 × 104 cm

Happy Victims: Vivienne Tam, 2001

120 × 149 cm

Series of color photographs

Lambda print on aluminum

Acquisition 2003



Top:

Damien Deroubaix

Gott mit uns, 2011

Carved and painted wood, goat skulls, cow jaw, 245 x 360 cm

Mudam Luxembourg Collection. Acquisition 2011

© Photo: Galerie Nosbaum & Reding, Luxembourg

Left:

Björn Dahlem

The Expanding Universe (Big Bang), 2010

Wood, copper, clock, plate, glas, branches, bulb, jars, cherries, varnish, 180 x 90 x 35 cm

Mudam Luxembourg Collection. Acquisition 2011

© Photo: Roman März





Pieter Hugo

Junior Ofokansi, Chetachi Ofokansi, Mpompo Ofo- kansi. Enugu, Nigeria, 2008

From the series *Nollywood*

C-Print, colour, 110 x 110 cm

Mudam Luxembourg Collection, Acquisition 2011

© Photo: Pieter Hugo



Kyochi Tsuzuki

Happy Victims: Alexander McQueen, 2003

Series of color photographs

Lambda print on aluminum

Mudam Luxembourg Collection. Acquisition 2003

© Photo: Rémi Villaggi



João Maria Gusmão & Pedro Paiva

Film About Skeleton (The Pig), 2004-2006

16 mm film, colour, silent, lenght: 30'', ZDB Production, Lisbon

Mudam Luxembourg Collection. Acquisition 2008

© Photo: Galeria Graça Brandão



Christian Andersson

From Lucy with Love, 2011

Installation, mixed media, 16 mm film, black & white, 196 x 600 x 70 cm

2 texts mounted on Diasac

Mudam Luxembourg Collection. Acquisition 2011

© Photo: Terje Östling/Moderna Museet



Manuel Ocampo

An Object functioning as a Nostalgic Emanation of Libidinal De-amputations, 2006

Oil on canvas, 197,5 × 197,5 cm

Mudam Luxembourg Collection. Acquisition 2006

© Photo: Rémi Villaggi