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Mudam Luxembourg
Musée d'Art Moderne
Grand-Duc Jean

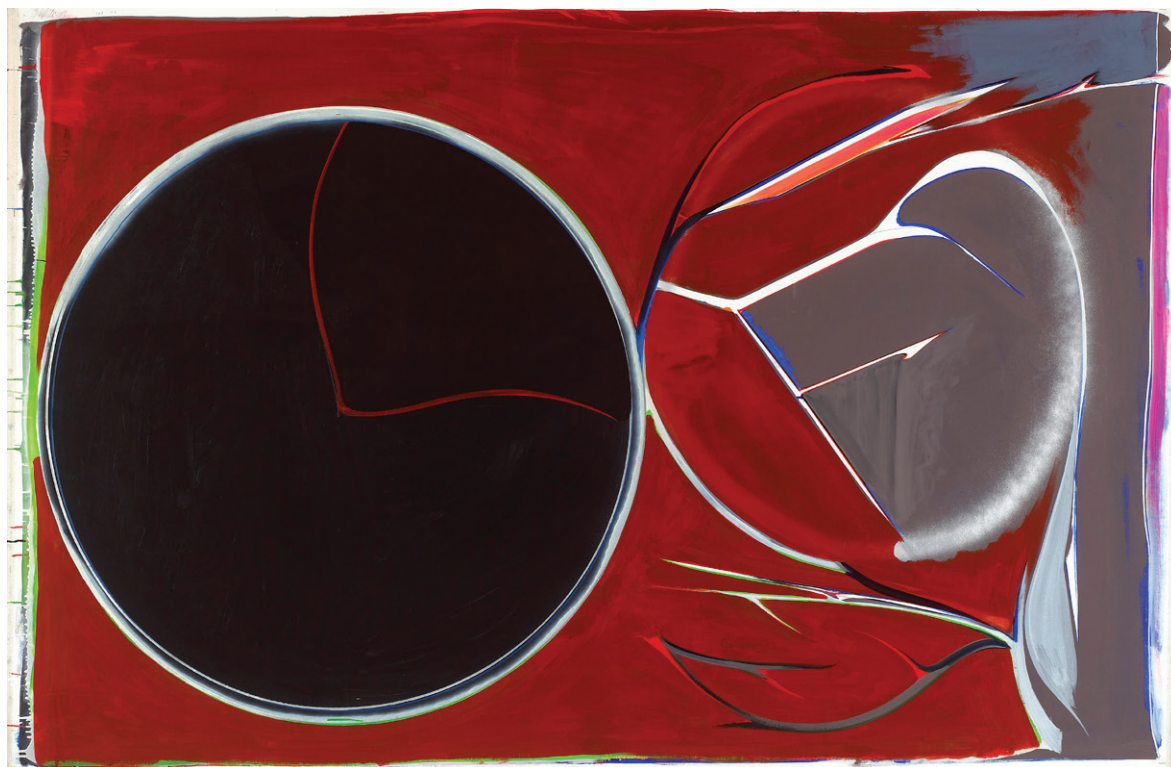
MUDAM COLLECTION

PAINTINGS OF THE 1980s AND 1990s
ART & CRAFT
STAN DOUGLAS . LE DÉTROIT

PRESS KIT

LA COLLECTION MUDAM

The Mudam Collection is the most important collection of contemporary art in Luxembourg. Resolutely international in its scope and ambition, the collection's holdings consist of close to 700 works of art in all media by artists from Luxembourg and around the world. A small nucleus of the collection consists of fashion and design objects. Over 54 works are the result of commissions by Mudam for its distinctive architectural context. The constitution of the collection traces back to the first acquisitions for the museum in the 1990s, the creation of the Museum of Modern Art Grand-Duc Jean Foundation in 1998, and the opening of the Museum in 2006. While the decade of the 1960s serves as an historic point of reference for contemporary art, the majority of works in the collection date from 1989 to the present. An exception to this historical span is the ensemble of furniture for the Paimio Sanatorium, designed between 1931 and 1933 by the architect Alvar Aalto, and acquired in 2002.



Thomas Scheibitz

GP 55, 2003-2004

Spray, gouache, vinyl paints and acrylic

143 × 218 cm

Collection Mister and Misses Erpelding, Esch-sur-Alzette

Deposit 2003 – Collection Mudam Luxembourg

© Photo: Rémi Villaggi / Mudam Luxembourg

Work presented until October 23 at Mudam Café.

Press release

PAINTINGS OF THE 1980s AND 1990s

From September 29, 2018 to April 07, 2019

Curator: Suzanne Cotter

Artists: Helmut Federle, Günther Förg, Bernard Frize, General Idea, Tina Gillen, Guillermo Kuitca, Jonathan Lasker, Michel Majerus, Albert Oehlen, Fiona Rae, Julian Schabel, Juan Uslé

Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean is unveiling an important selection of paintings from its collection, made during the 1980s and 1990s. This presentation, of which the majority was acquired by FOCUNA (Fonds Culturel National) in the mid-1990s, provides the public with a new perspective on the constitution and development of the Mudam Collection.

Bringing together the works of a dozen major artists from different generations in the East Gallery on the ground floor (more than 400 m²), the exhibition highlights a period which is strongly represented in the museum's collection. Some paintings acquired later are also included in the presentation, linking to a more recent period.

The artists on view share an open exploration of the pictorial practice itself at a time when painting was largely contested after years of conceptual art. While the traditional issue of storytelling was not central to their concerns, they instead conducted research into the possibilities offered by the medium, with regard to a history of painting. Formal experimentation is an important part of this, while some artists focus on a language of appropriation of different ways of painting - gestural abstraction or formalism - at the dawn of the era of digital reproduction.

Thus, this panorama - not claiming to be exhaustive - will nevertheless offer the visitor the opportunity to discover a variety of artistic positions, all of which question painting in terms of its material components: as seen in the research by German artist Günther Förg (* 1952), the relationship to the real as explored by Spanish artist Juan Uslé (* 1954) and the appropriation of formal vocabularies established by American artist Jonathan Lasker (* 1948).

By presenting major paintings that constitute the beginnings of the Mudam Collection, this hanging highlights the approach to collecting prevalent at that time. The artists whose work was acquired in the mid-1990s were recognized figures at the time.

They are predominantly male, European and American, except for Luxembourgish artist Tina Gillen (* 1972), whose conceptual approach to painting contrasts with her European colleagues, including Albert Oehlen (* 1954) and Luxembourg's Michel Majerus (* 1967 -2002), who expressively explore the language of gesture as quotation. Subsequent acquisitions reflected a regard for the works of artists from other parts of the world.

EXHIBITED WORKS

GALLERY EAST, RDC



Helmut Federle
Untitled, 1994
Acrylic on canvas
240 x 360 cm
Collection Mudam Luxembourg
Apport Focuna - Acquisition 1996
© Photo: Rémi Villaggi / Mudam Luxembourg



Günther Förg
Untitled n° 41/92, 1992
Acrylic on plumb sheet mounted on wood
180 x 110 cm
Collection Mudam Luxembourg
Apport Focuna - Acquisition 1997
© Photo: Rémi Villaggi / Mudam Luxembourg



Bernard Frize
Extension 2, 1990
Acrylic and resin on canvas
240 x 220 cm
Collection Mudam Luxembourg
Apport Focuna - Donation 1996 - BIL
© Photo: Rémi Villaggi / Mudam Luxembourg



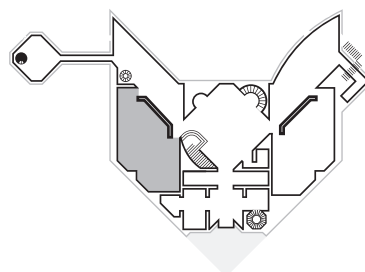
General Idea
Sans Titre (Mastercard), 1986-1987
From the series *Pasta Paintings*
Acrylic and pasta on canvas
102 x 152,5 cm
Collection Mudam Luxembourg
Acquisition 2007
© Photo: Rémi Villaggi / Mudam Luxembourg



Tina Gillen
Häusersequenz, 1996
24 paintings
Acrylic on canvas and 1 wooden box
35 x 45 cm each
Collection Mudam Luxembourg
Apport Focuna - Acquisition 1997
© Photo: Andrés Lejona / Mudam Luxembourg



Guillermo Kuitca
Diarios, from 1994 till 2000, 1994-2000
Mixed media on canvas
From a series of 19 tondi
ø120 cm each
Collection Mudam Luxembourg - Acquisition 2000
© Photo: Rémi Villaggi / Mudam Luxembourg





Jonathan Lasker
Artistic Painting, 1993
Oil on canvas
229 x 305 cm
Collection Mudam Luxembourg
Apport Focuna - Acquisition 1996
© Photo: Rémi Villaggi / Mudam Luxembourg



Michel Majerus
Untitled (Violet), 1997
Acrylic on canvas
300 x 320 cm
Collection Mudam Luxembourg
Donation 2006 - Les Amis des Musées d'Art et d'Histoire Luxembourg
© Photo: Rémi Villaggi / Mudam Luxembourg



Albert Oehlen
Froher Depp, 1996
Oil on canvas
220 x 340 cm
Collection Mudam Luxembourg
Apport Focuna - Acquisition 1997
© Photo: Christof Weber



Fiona Rae
Evil Dead 2, 1998
Oil and acrylic on canvas
244 x 213,5 cm
Collection Mudam Luxembourg
Acquisition 2000
© Photo: Prudence Cuming Associates Ltd



Julian Schnabel
Hector, 1989
Mixed media on tarpaulin
335 x 498 cm
Collection Mudam Luxembourg
Apport Focuna - Acquisition 1997
© Photo: Rémi Villaggi / Mudam Luxembourg



Juan Uslé
Jugadores del Pais del Queso, 1996
Mixed media on linen
274 x 203 cm
Collection Mudam Luxembourg
Apport Focuna - Acquisition 1996
© Photo: galerie Soledad Lorenzo

Press release

ART & CRAFT

From October 05, 2018 to March 17, 2019

Artists: Wim Delvoye, Vincent Ganivet, Gaylen Gerber with Michelle Grabner, Grayson Perry, Elmar Trenkwalder

Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean is presenting in the Foyer, located on level -1, the exhibition *Art & Craft*. It shows works from the Mudam Collection that involve techniques of production linked to craft. Six artists revisit modes of expression belonging to the decorative arts and architecture, often playing, with humour and critical distance, with their historical weight. Even if ornament takes a central place in their work, it is not reduced to formal questions. On the contrary, it encourages reflections on art and modernity as much as on our society.

Demonstrating technical inventiveness and great formal freedom, the British artist **Grayson Perry** (*1960) produces finely decorated vases that require several months of work. He employs an imaginative iconography, consisting of innumerable autobiographical details combined with topical events and folk elements. With biting irony and a certain irreverence, he combines craft tradition and popular culture to better probe prevailing social codes.

The sculptures by Austrian artist **Elmar Trenkwalder** (*1959) are of impressive magnitude. The perfect assembly of *WVZ 221* (2009), consisting of numerous individual elements, demonstrates a knowledge of the process of shrinking clay during firing. The artwork features a wealth of detail which absorbs the gaze and generates formal associations including Art Brut, Mannerism, Rococo and even Hindu temple decoration.

"*I am aware that ornament can be a crime, I nevertheless commit that crime,*" says Belgian artist **Wim Delvoye** (*1965) in reference to the Viennese architect Adolf Loos who, in the early twentieth century, advocated the rejection of architectural ornament. His artworks often proceed from an ornamental gesture, which takes on a conceptual dimension in his practice. Applied to everyday and industrial objects, as in the *Untitled (Truck Tire)* series (2013), it reverses the scales of values and reconciles industry, fine arts and applied arts.

Displaying a similar interest in transformation, French sculptor **Vincent Ganivet** (*1976) employs prefabricated building materials that he assembles into architectural constructions with a bold approach to balance. For instance, he designs freestanding arches that seem to defy the laws of gravity. In *Tour triple helicaloid* (2011), the artist engages in a modular technique in which the arrangement of bricks creates a decorative pattern. In contrast, the use of low-value materials emphasizes the elegance and purity of the shapes of this "tower" which, though deprived of its original structural function, evokes a historical ornamental vocabulary.

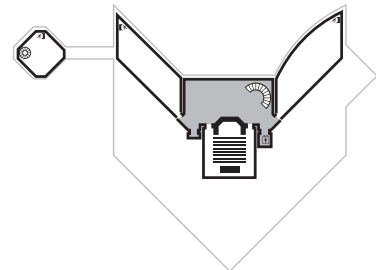
Finally, for the artwork *Support/Daisy Pattern* (1999), **Gaylen Gerber** (*1955) invited fellow American artist **Michelle Grabner** (*1962) to work on a medium-size canvas which he had previously painted grey. Gerber is interested in the normative aspects of visual language and, through his series *Support*, offers other artists a collaboration in which they agree to their work being publically exhibited on a background considered to be the most neutral possible. Creating a unique form in a very regular way, Grabner thus produces abstract artwork with repetition as its mainspring.

EXHIBITED WORKS

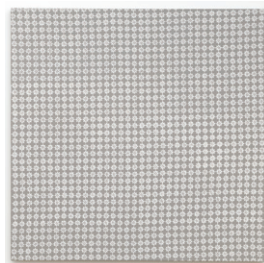
FOYER, LEVEL -1



Wim Delvoye
Untitled (Truck Tyres), 2013 and 2017
Ensemble of hand sculpted truck tyres
148 x 148 x 60 cm each
Collection Mudam Luxembourg
Acquisition 2016
© Photo: Studio Wim Delvoye, Belgium



Vincent Ganivet
Tour double hélicoïde, 2011
Red bricks
250 x Ø 60 cm
Collection Mudam Luxembourg
Acquisition 2012
© Photo: Vincent Ganivet



Gaylen Gerber and Michelle Grabner
Support/Daisy Pattern, 1999
Oil, varnish, flock on canvas
96,5 x 96,5 cm
Collection Mudam Luxembourg
Acquisition 2006
© Photo: Rémi Villaggi / Mudam Luxembourg



Grayson Perry
It's Never Too Late to Have a Happy Childhood, 2000
Glazed ceramic
54 x Ø 33 cm
Revenge of the Alison Girls, 2000
Glazed ceramic
65 x Ø 26 cm
Collection Mudam Luxembourg
Acquisition 2000
© Photos: Rémi Villaggi / Mudam Luxembourg



Elmar Trenkwalder
WVZ 221, 2009
Glazed clay
275 x 450 x 30 cm
Collection Mudam Luxembourg
Acquisition 2013
© Photo: Rémi Villaggi / Mudam Luxembourg

Press release

STAN DOUGLAS . LE DÉTROIT

From October 05, 2018 to March 10, 2019

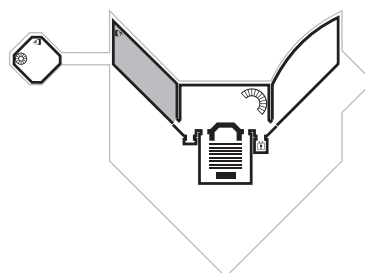
Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean unveils the cinematic installation *Le Détroit* (1999-2000) by renowned Canadian artist Stan Douglas. Acquired by the museum in 2001, this major artwork is presented for the first time in Luxembourg.

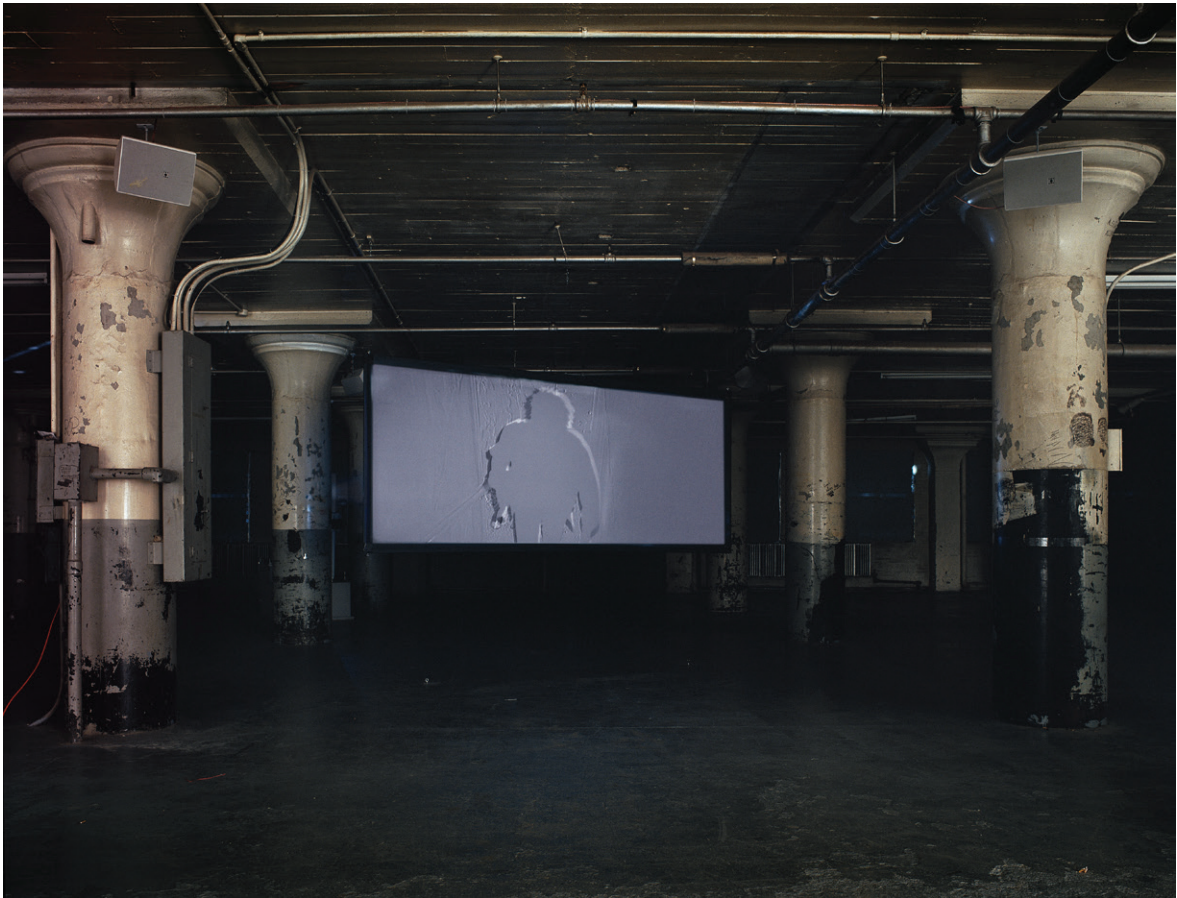
Deploying a huge device for cinematographic screening in the East Gallery on level -1, Stan Douglas combines numerous visual, literary and historical allusions into a composite narrative, the formal presentation of which is just as important as its semantic complexity. A film on a loop shows a character, Eleanor, getting out of a car, entering an abandoned house, removing traces, then wandering around in search of something. Without attaining her goal she leaves the building, goes back to her vehicle, a Chevrolet Caprice, a car type frequently used by plainclothes US investigators and thus known as the "Ghost Car". As if caught in a time loop, her search resumes from the beginning. The sophisticated system of double projection in slight asynchrony invites the visitor to partake not only in a physical experience of the moving image but also a reflexive one.

Originally from Vancouver, Stan Douglas (* 1960) began his artistic career in the late 1980s and although he also made photographs and installations, film undoubtedly remains his medium of choice. His artworks are part of collections of international institutions such as the Pompidou Centre in Paris, the Museum of Modern Art in New York, the San Francisco Museum of Modern Art, the Tate Modern in London, the National Gallery of Canada in Ottawa, and the Solomon R. Guggenheim in New York. He has won several art prizes and in 2016 was awarded the Hasselblad Foundation International Award in Photography.

GALLERY EAST, LEVEL -1

Stan Douglas
Le Détroit, 1999-2000
Double projection, 35mm, black & white,
on a recto verso screen, sound
6 min, looped
Collection Mudam Luxembourg
Acquisition 2001
© Stan Douglas





View of the installation *Le Détroit* at the Plug In Gallery, Winnipeg, 2001
Courtesy the artist, David Zwirner, New York/London/Hong Kong and Victoria Miro, London/Venice
© Stan Douglas



Stan Douglas
Le Détroit, 1999-2000
Collection Mudam Luxembourg – Acquisition 2001
© Stan Douglas

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PAINTINGS OF THE 1980s AND 1990s

ART & CRAFT

STAN DOUGLAS . LE DÉTROIT

PRACTICAL INFORMATION

Address and information

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Opening hours

Thursday-Monday and public holidays	10am-6pm
Wednesday	10am-9pm (Mudam Café: 10am-11pm)
24.12 & 31.12	10am-3pm
Tuesday & 25.12	Closed

Press contacts

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© Photo: Christian Aschman

MUDAM LUXEMBOURG

Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean opened in 2006 in a purpose-built building designed by the renowned Sino-American architect Ieoh Ming Pei and located in the Park Dräi Eechelen, overlooking the historic city of Luxembourg. Through its collection, exhibitions, programmes and partnerships, Mudam Luxembourg aims to advance its mission to present the most relevant art of our times.

MUDAM LUXEMBOURG – MUSÉE D'ART MODERNE GRAND-DUC JEAN THANKS

All the donors and the sponsors, and particularly



As well as

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LE GOUVERNEMENT
DU GRAND-DUCHÉ DE LUXEMBOURG
Ministère de la Culture