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# WIM DELVOYE

02/07/2016 - 08/01/2017

PRESSKIT

## **PRESS KIT**

# **WIM DELVOYE**

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Press release

# WIM DELVOYE

**Exhibition from July 2, 2016 to January 8, 2017**

**Curator** Enrico Lunghi

Since the beginning of his career in the late 1980s, Wim Delvoye has sought to shift the boundaries that traditionally separate popular culture and art, decorative arts and the "fine arts", the old and the contemporary, the noble and the unclean. "Basically, Wim Delvoye makes *oxymorons*," writes Michel Onfray: his works indeed appear to be shot through with various contrary elements, suspended somewhere between seduction and dissonance.

On the occasion of its 10<sup>th</sup> anniversary, Mudam Luxembourg invites the Belgian artist, who marked the opening of the museum with the creation of his *Chapelle*, to occupy its spaces. Spread over two floors, the exhibition presents a wide panorama of his twenty-five years of artistic production, reflecting the formal variety as well as the conceptual coherence of his work. It also bears witness to the special relationship Delvoye maintains with Luxembourg: the Beaumont Gallery devoted a solo exhibition to him in 1994; at the same time, his works appeared in public and private collections in Luxembourg, starting with the Musée national d'histoire et d'art (MNHA) and the Grand Ducal Court; he then participated in several group exhibitions organized by Casino Luxembourg which, in 2007, in collaboration with Mudam, also presented for the first time all of his ambitious *Cloaca* project.

Undermining the retrospective format, Delvoye invites us to stroll through his singular work via four spaces with contrasting universes. On the ground floor, the first gallery brings together several key works from his early career directly inspired by the decorative arts of his native Flanders, concentrating on domestic and urban spaces, while the second gallery is oriented around the concept of "origins": the prosaic ones, common to every human being, but also those of art and his own practice. Upstairs, the third gallery addresses the issue of ornament and the appropriation of forms borrowed from art history, while the last space, conceived as a landscape, hosts "monuments" erected in homage to everyday life, including his recent large Gothic-inspired sculptures.

Wim Delvoye was born in 1965 in Wervik, Belgium.  
He lives and works in Ghent and Brighton.

## THE HISTORY OF A PRESENCE

I first saw a work by Wim Delvoye in 1992 at documenta IX in Kassel. The tiled floor embellished with motifs of human excrement presented by the young artist – he was only 27! – : such works proved, I said to myself, that the history of art has plenty of good days ahead of it whatever the views of a minimalist like Carl Andre might be. I briefly met Delvoye at the event but I didn't really get the chance to talk to him until the following year when he was preparing an exhibition for the Galerie Beaumont in Luxembourg.

At that time his name was already beginning to be known here: it was common knowledge in art circles that HRH Grand Duchess Joséphine-Charlotte was interested in his work, that she had visited him in his studio, and that she had purchased pieces for her collection.

For the preview, the gallerist Martine Schneider had succeeded in convincing Jan Hoet – the famous director of Ghent's contemporary art museum, and the director of documenta IX – to come to Luxembourg. For that audience, he had to employ all his powers of oratory and persuasion in his discussion of Delvoye's works. The usual exhibition-going public in Luxembourg were clearly somewhat put out by what they saw: maps with shapes like domestic objects, shovels decorated with coats of arms dating from the Middle Ages, and the gear from a building site – barriers, concrete-mixers, tools and signs – in carved and decorated wood.

However, the director of the Musée national d'histoire et d'art, Paul Reiles, had no hesitation in buying the building-site exhibit, entitled *Chantier – Labour of Love* (1992), for his collections. I still like to think, though I have never checked, that this was Delvoye's first work to enter a public collection.

Since then, Delvoye's work has been presented on a surprisingly regular basis in the Grand Duchy. At its opening exhibition in March 1996, the Casino Luxembourg – Forum d'art contemporain showed *Chantier – Labour of Love* alongside a selection of the national museum's recent purchases. In 2001 the video *Sybille I* (1998) was presented there in the exhibition *Confidences*. The same year Delvoye contributed to the outdoor exhibition *Sous les ponts, le long de la rivière...* that several associated Luxembourgish institutions had organized in the Pétrusse and Alzette valleys. He chose to exhibit the very beautiful bronze sculpture *Trophy* (1999) on the edge of a wood, in the bend of a road then being constructed up to Mudam. This too later entered the collections of the national museum and is today installed in the museum's grounds, where it is now an essential feature and never fails to surprise wandering visitors. [...]

By inviting Delvoye to mount an exhibition that offers as complete as possible an overview of his artistic career, Mudam is part of a longstanding practice evident throughout the Grand Duchy. By doing so to mark its tenth anniversary, the museum is confirming the remarkable place that the work of this internationally recognized artist now holds in the evolution of the country's contemporary art institutions, as well as of public and private collections.



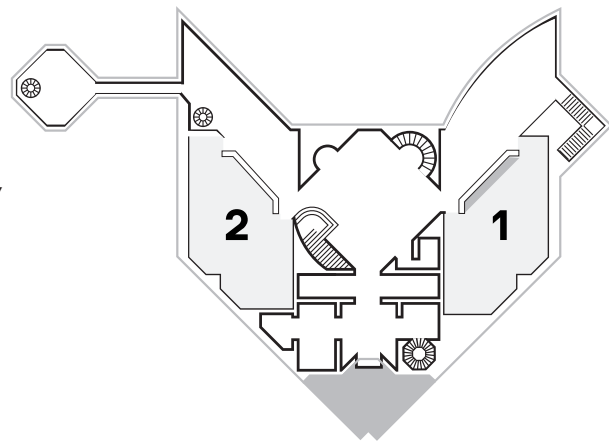
Enrico Lunghi  
Director, Mudam Luxembourg  
Curator of the exhibition *Wim Delvoye*



## AN EXHIBITION IN 4 CHAPTERS

**GALLERY 1**  
**THE INVENTION OF THE EVERYDAY**

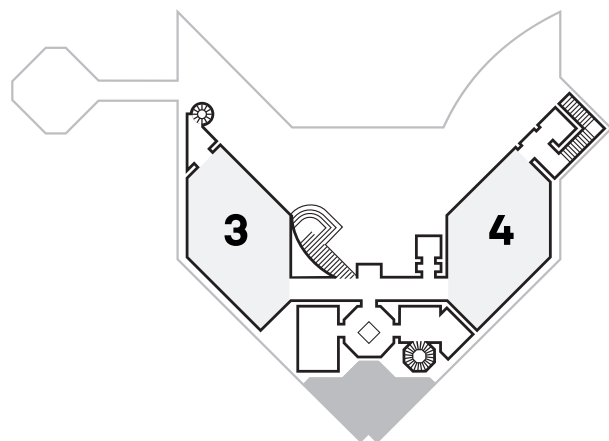
**GALLERY 2**  
**ORIGINS**



Level 0

**GALLERY 3**  
**"ORNAMENT IS A CRIME"**

**GALLERY 4**  
**MONUMENTS**



Level +1

# 1

## THE INVENTION OF THE EVERYDAY

The works presented in this gallery are characteristic of the first “shifts” undertaken by Wim Delvoye in the 1980s: everyday objects, associated with manual or domestic work, are ornamented with motifs from the decorative arts, such as traditional Delft earthenware, while the construction site penetrates the domestic environment via the precious hand-crafted facture with which it is reproduced and decorated. The iconography he deploys is deliberately anachronistic and bears the memory of the golden age of Dutch decorative arts, thus accomplishing the ambition vaunted by Delvoye at the beginning of his career to “be provincial and do something internationally.” Here, ornamentation relates to identity, functionality and the value of industrial objects, unless it is the banality of the latter that “trivializes” the emblems and expertise of the past.

By forcing these seemingly contradictory worlds to coexist within the same object – the ornament and the tool, industry and craft, the domestic and the urban, the heraldic and the contemporary – Delvoye claims to be seeking the “right emulsion” so that each element remains identifiable. In a spirit that is reminiscent of Belgian surrealism, his work is characterised by a re-enchantment of everyday life. Like the imaginary maps that make up his *Atlas*, with which the exhibition opens, he uses imagery to substitute another reality, tinged with a subtle sense of strangeness and astonishing subversion.



*Atlas #5, 2004*  
Photo: Studio Wim Delvoye, Belgium, © Adapp, Paris 2016 / Wim Delvoye





*Dutch Gas-Cans*, 1987-1988 (detail)  
© Photo: Neues Museum Nürnberg (Birgit Suk)



*Concrete Mixer (Lisbon)*, 1993  
© Photo: The Phoebus Foundation



*Chantier V*, 1995  
© Photo: Studio Wim Delvoye, Belgium



*Panem et Circenses II*, 1989-1990  
© Photo: Studio Wim Delvoye, Belgium

## GALLERY 1: WORKS IN THE EXHIBITION

*Royal Paris 2118*, 1989

Cotton thread on embroidery gauze  
30 x 40 cm

*Concrete Mixer (Golden Star)*, 1992

Carved wood  
154 x 181 x 104 cm

*Atlas #5*, 2004

Oil on canvas  
163 x 227 cm

*Panem et Circenses II*, 1989-1990

Stained glass, metal, enamel paint  
209 x 304 x 110 cm

*Installation of 32 Shovels*, 1989

Enamel paint on shovel blades  
Variable dimensions

*Concrete Mixer (Lisbon)*, 1993

Carved wood, enamel and gold paints  
184 x 190 x 130 cm  
Collection The Phoebus Foundation, Anvers

*Installation of 35 Saw Blades*, 1985

Wood carved cabinet, enamel paint on saw blades  
245 x 115 x 46 cm  
Private collection, New York

*Installation of 12 Ironing Boards*, 1990

Enamel paint on ironing boards  
Variable dimensions

*Chantier – Labour of Love*, 1992

Exotic wood  
Variable dimensions  
Collection Musée national d'histoire et d'art, Luxembourg

*Dutch Gas-Cans*, 1987-1988

Enamel paint on 18 gas canisters  
56 x 28 x 28 cm each  
Collection Neues Museum Nürnberg, Nuremberg  
Acquired in 1990 through the Museumsinitiative e.V.

*Bibliothèque*, 1990

Wood, metal, enamel paint  
196,5 x 220 x 220 cm  
Collection Grand-Ducale, Luxembourg

*Chantier V*, 1995

Steel, porcelain, drainpipes  
140 x 632 x 162 cm  
Collection Magasin III Museum & Foundation for  
Contemporary Art, Stockholm



## 2 ORIGINES

“We are born between feces and urine.” This phrase attributed to Augustine of Hippo and stamped with the hallmark of humility, seems to reflect the intention of a whole section of Wim Delvoye’s work: to translate the origins of human life through the triviality of its corporeality. In many ways the body forms a limit, the overcoming of which has always been a challenge and a temptation for artists. Its outer shell, the skin, and the materiality of its excretions (which is often taboo) are Delvoye’s favourite themes. Thus, the ambitious *Cloaca* project, composed of technical and biochemical systems that mimic the functioning of the digestive system is, according to the artist, “the only human portrait” in his entire body of work. The material that these machines produce, the most “egalitarian” there is, invites numerous interpretations, starting with a questioning of the art system and the values it conveys. It was also in this spirit that Delvoye installed the famous *Art Farm* in China from 2003 to 2010, devoted to raising tattooed pigs: often demonized and yet so close to humans, for the artist the pig represents the “democratic being” par excellence.

The question of origins is also at the heart of the series of *Early Works*, a title he gave to a collection of his childhood drawings, playing on classifications peculiar to the field of art history studies. One cannot help but identify, in retrospect, signs of his future artistic vocation and the nature of his work itself.



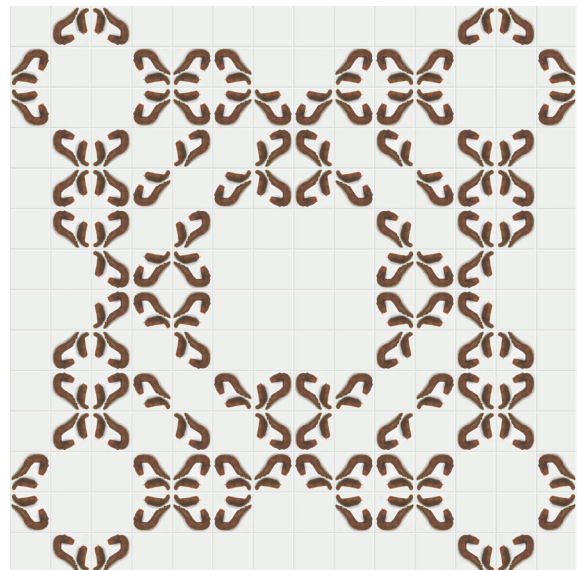
*Untitled (Snowman I)*, January 10, 1968  
Photo: Studio Wim Delvoye, Belgium, © Adagg, Paris 2016 / Wim Delvoye



*Coccyx Double*, 2012



*Cloaca Quattro*, 2004-2005  
View of the installation, Xin Beijing Gallery, Peking, Chine



*Mosaic (90-196-DEM)*, 1990

## GALLERY 2: WORKS IN THE EXHIBITION

*Early Works*, 1968-1971

Various techniques on paper  
Variable dimensions

*Cloaca Quattro*, 2004-2005

Mixed media  
340 x 150 x 205 cm

*Untitled (Study #193)*, 2001-2002

Colour pencil, watercolour, collage  
and marker on paper  
65 x 50 cm

*Untitled (Study #194)*, 2001-2002

Colour pencil, watercolour, collage  
and marker on paper  
65 x 50 cm

*Untitled (Study #195)*, 2001-2002

Colour pencil, watercolour, collage  
and marker on paper  
65 x 50 cm

*Untitled (Study #211)*, 2006

Colour pencil on paper  
50 x 70,5 cm

*Untitled (Study #155)*, 2004

Colour pencil on paper  
62 x 45 cm

*Untitled (Study #153)*, 2004

Pencil on paper  
51 x 73 cm

*Untitled (Study #189)*, 2006

Colour pencil on paper  
51 x 36,6 cm

*Untitled (Study #109)*, 2001

Colour pencil, watercolour, marker  
and stamp ink on paper  
65 x 50 cm

*Untitled (Study #117)*, 2001-2002

Colour pencil, marker  
and stamp ink on paper  
65 x 50 cm

*Untitled (Study #120)*, 2003

Pencil, watercolour, marker  
and stamp ink on paper  
75 x 55 cm

*Untitled (Study #74)*, 2003

Colour pencil and marker on paper  
75,5 x 55 cm

*Untitled (Study #82)*, 2005

Colour pencil on paper  
45 x 62 cm

*Untitled (Study #85)*, 2005

Colour pencil on paper  
62 x 45 cm

*Untitled (Study #63)*, 2001

Pencil and marker on paper  
65 x 50 cm  
Collection Ivan Adorno and Irina Gabiani, Luxembourg

*Mosaic (90-196-DEM)*, 1990

Printed and glazed ceramic tiles  
280 x 280 cm

*Coccyx Double*, 2012

Polished bronze  
54 x 140 x 107 cm

*Anal Kiss*, 2000

Lipstick on hotel stationery  
27,8 x 20 cm

*Sybille II*, 1999

Video, colour, sound  
4 min 20 sec  
Collection Frac Aquitaine, Bordeaux

*Untitled (Koi)*, 2006

Tattooed pigskin on polyester mould  
68 x 46 x 132 cm  
Private collection, New York

*Untitled (Skull)*, 2005

Tattooed pigskin on polyester mould  
66 x 43 x 110 cm  
Collection Zidoun-Bossuyt Gallery, Luxembourg

*Untitled (Toile de Jouy)*, 2006

Tattooed pigskin on polyester mould  
64 x 34 x 114 cm

*Art Farm*, 2003-2010

Video installation, 3 screens, colour, sound  
Approx. 34 hours

*Untitled (Preparatory Drawing for Tattoo)*, 2006

Pencil and colour pencil on paper  
50,5 x 37 cm

*Untitled (Preparatory Drawing for Tattoo)*, 2006

Pencil and colour pencil on paper  
62 x 44 cm

*Untitled (Preparatory Drawing for Tattoo)*, 2006

Pencil and colour pencil on paper  
70 x 50 cm

*Untitled (Preparatory Drawing for Tattoo)*, 2006

Pencil and colour pencil on paper  
71 x 57 cm

*Untitled (Preparatory Drawing for Tattoo)*, 2006

Pencil and colour pencil on paper  
71 x 53 cm

*Untitled (Preparatory Drawing for Tattoo)*, 2006

Pencil and colour pencil on paper  
71 x 53 cm

*Untitled (Preparatory Drawing for Tattoo)*, 2006

Pencil and colour pencil on paper  
72,5 x 51 cm

*Untitled (Preparatory Drawing for Tattoo)*, 2006  
Pencil and colour pencil on paper  
73 x 51 cm

*Untitled (Preparatory Drawing for Tattoo)*, 2006  
Pencil and colour pencil on paper  
73 x 55 cm

*Untitled (Preparatory Drawing for Tattoo)*, 2006  
Pencil and colour pencil on paper  
73 x 55 cm

*Untitled (Preparatory Drawing for Tattoo)*, 2006  
Pencil and colour pencil on paper  
73 x 55 cm

*Untitled (Preparatory Drawing for Tattoo)*, 2006  
Pencil and colour pencil on paper  
76 x 56 cm

*Untitled (Preparatory Drawing for Tattoo)*, 2006  
Pencil and colour pencil on paper  
78 x 54,5 cm



### 3

## “ORNAMENT IS A CRIME”

In 1908, the Viennese architect Adolf Loos published his most famous essay *Ornament and Crime*, advocating the complete abandoning of architectural ornament. A veritable manifesto of modernist architecture, this conception was soon to accompany the artistic spirit of the twentieth century. Nearly a century later, Wim Delvoye states: “I am aware that ornament may be a crime, but whatever the case may be, I commit the crime.” Swimming against the tide of artistic orthodoxy, his artworks indeed often proceed from an ornamental gesture which acquires a conceptual dimension through being put into practice. When applied to impersonal and industrial objects, as in *Carved Tyres*, he overthrows nature and reconciles, in a single motion, industry, fine arts and decorative arts.

Thanks to the prowess that enables the technologies of computer graphics, Delvoye also reinterprets the artistic forms of the past. They become malleable in his hands, materials to generate new forms, perverted motifs he can reproduce, display, multiply. These references include his collection of nineteenth-century academic sculptures. After being scanned, they are distorted or duplicated, like Rorschach cards, before being materialized in porcelain or in bronze. The process is similar for the crucifixion motif, which the artist employed several times between 2005 and 2010: he sees it as a cross, a geometric shape, “which can”, he says, “by applying new technologies, be turned into DNA helices, Möbius strips, circles, sine waves.”



*Jesus Twisted*, 2006

Photo: Studio Wim Delvoye, Belgium, © Adagp, Paris 2016 / Wim Delvoye



*Bustelli Twisted*, 2010  
Photo: Studio Wim Delvoye, Belgium



*Mercury Rorschach*, 2012  
Photo: Studio Wim Delvoye, Belgium



*Untitled (Truck Tyre)*, 2013  
Photo: Studio Wim Delvoye, Belgium



*Rose des Vents*, 1992  
Photo: MNHA / Tom Lucas

## GALLERY 3: WORKS IN THE EXHIBITION

*Rose des Vents*, 1992

Mixed media  
115,5 x 90 x 60 cm (each figure)  
93,5 x 53 x 36 cm (each plinth)  
Collection Grand-Ducale, Luxembourg

*Bustelli Twisted*, 2010

Enamel paint on porcelain  
27 x 14 x 16 cm  
Collection Porzellan Manufaktur Nymphenburg, Munich

*Untitled (Truck Tyre)*, 2013

Four hand carved truck tyre  
148 x 148 x 60 cm

*La Lune Rorschach*, 2012

Patinated bronze  
78 x 27 x 29 cm

*L'Étincelle Divine Rorschach*, 2012

Patinated bronze  
78 x 32 x 42 cm

*Mercury Rorschach*, 2012

Patinated bronze  
78 x 29 x 35 cm

*Dual Möbius Quad Corpus*, 2010

Polished bronze  
93 x 167 x 124 cm

*Helix DHAACO 90 52 cm x 9L*, 2009

Patinated bronze  
82 x 470 x 82 cm

*Jesus Twisted*, 2006

Patinated bronze  
396 x 102 x 42 cm  
Collection Deweer Gallery, Otegem

*Untitled (SH 540° 00°)*, 2006

Colour pencil and watercolour on paper  
51,7 x 72 cm

*Untitled (Crossing Crucifix 360° 45°)*, 2006–2007

Colour pencil and watercolour on paper  
51,7 x 72 cm

*Untitled (Crossing Crucifix 540° 45°)*, 2006

Colour pencil and watercolour on paper  
51,7 x 72 cm

*Untitled (Crossing Crucifix 540° 45°)*, 2006

Colour pencil and watercolour on paper  
Courtesy Studio Wim Delvoye, Belgique  
51,7 x 72 cm

*Untitled (Double Helix Crucifix)*, 2008

Colour pencil and watercolour on paper  
51,6 x 65,9 cm

*Untitled (Double Helix Crucifix)*, 2008

Colour pencil and watercolour on paper  
51,6 x 65,9 cm

*Untitled (Crossing Crucifix 180° 45°)*, 2006–2008

Colour pencil and watercolour on paper  
51,7 x 72 cm

*Untitled (Jesus Pretzel I)*, 2006

Colour pencil  
50,7 x 70 cm

*Untitled (SH 360° 90°)*, 2007

Colour pencil and watercolour on paper  
51,7 x 72 cm

*Untitled (SH 360° 45°)*, 2006–2008

Colour pencil and watercolour on paper  
51,7 x 72 cm

*Untitled (SH 540° 45°)*, 2006–2008

Colour pencil and watercolour on paper  
51,7 x 72 cm

*Untitled (SH 180° 45°)*, 2006

Colour pencil and watercolour on paper  
51,7 x 72 cm

*Untitled (SH 180° 00°)*, 2006

Colour pencil and watercolour on paper  
51,7 x 72 cm

*Untitled (SH 180° 45°)*, 2006

Colour pencil and watercolour on paper  
51,7 x 72 cm

*Suppo (Counterclockwise)*, 2012

Gilded silver  
8 x 8 x 65 cm

## 4

### MONUMENTS

Created in response to a commission from Mudam for its inauguration in 2006, *Chapelle* was an important moment in Wim Delvoye's career, launching a series of increasingly impressive works in terms of scale and degree of finish, directly inspired by Gothic architecture and its characteristic "stone filigree", which he has studied at length. "At first", he explains, "I built these [pieces] in a kind of ironic manner, but now I have a better grasp of construction principles and respect for materials, and I take the work very seriously. I looked at thousands of drawings, plans, elevations and measurements in the books that I have collected." Taking the form of architectural elements (chapels, towers, pergolas) or sculptures directly inspired by vehicles, devices or everyday objects (trucks, bulldozers, cement mixers, suppositories), these sculptures establish a link between the "high technology" of medieval construction and that of our era. In the same spirit of connection, Delvoye has also worked for several years with craftsmen, creating works in which oriental motifs produced using the repoussé technique are combined with Western "symbols" such as the iconic Maserati.

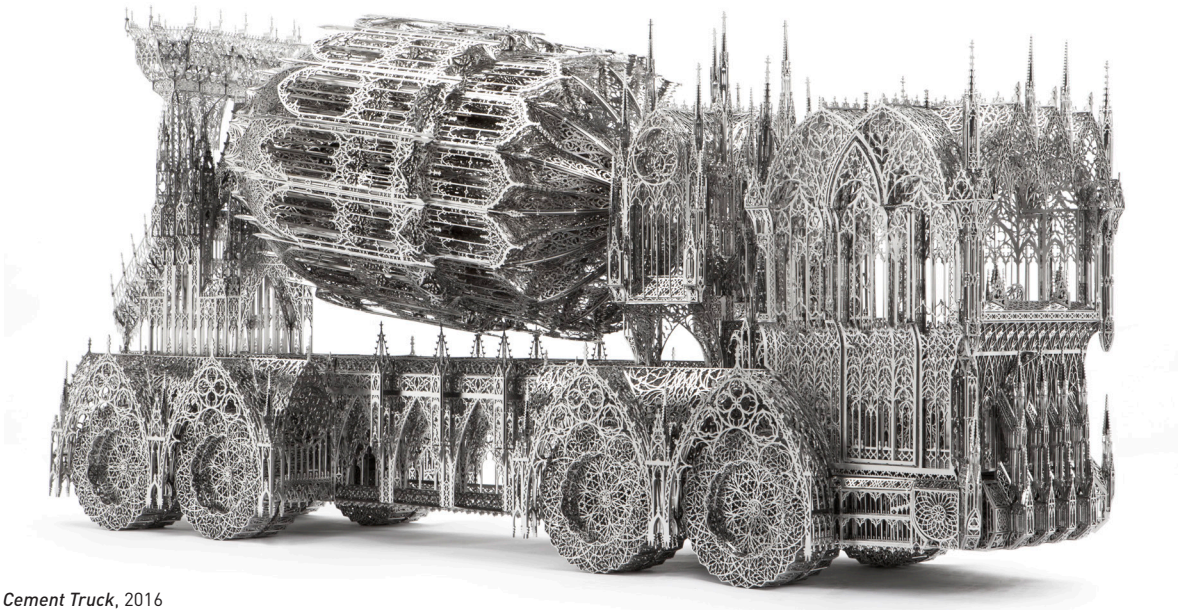
In the final gallery, many of these major works enter into dialogue with a group of large-format photographs from the *Mountains* series, originally created between 2000 and 2003, in which brief inscriptions that one might expect to find written in haste on Post-it notes or scrawled on public lavatory walls acquire a colossal and timeless dimension, like monuments erected in homage to the everyday.



*Maserati*, 2014

Photo: Studio Wim Delvoye, Belgium, © Adagp, Paris 2016 / Wim Delvoye





*Cement Truck*, 2016



*Sweetheart*, 2003

## GALLERY 4: WORKS IN THE EXHIBITION

*Birdhouse*, 1997  
Mixed media  
38 x 33 x 33 cm

*Sweetheart*, 2003  
*Rude but Cute*, 2000  
*Minou*, 2000  
*Lusty Busty*, 2000  
Exhibition prints, 2016  
Print on fabric  
540 x 675 cm each

*Cement Truck*, 2016  
Laser-cut Corten steel  
410 x 950 x 215 cm  
Private collection

*Rimowa Topas Beauty Case 920.38.00.0*, 2015  
Embossed aluminium  
24,5 x 38 x 25 cm

*Rimowa Topas Cabin Multiwheel 920.56.00.4*, 2015  
Embossed aluminium  
56 x 45 x 25 cm

*Rimowa Topas Cabin Multiwheel 920.56.00.4*, 2015  
Embossed aluminium  
56 x 45 x 25 cm

*Rimowa Classic Flight Attaché Case 971.12.00.0*, 2015  
Embossed aluminium  
40 x 46 x 15 cm

*Rimowa Classic Flight Multiwheel 971.63.00.4*, 2015  
Embossed aluminium  
71 x 47 x 25,5 cm

*Rimowa Pilot Trolley 920.51.00.2*, 2015  
Embossed aluminium  
41,5 x 53 x 27,5 cm

*Zero Halliburton Geo Aluminum 30 inch Spinner Luggage*, 2015  
Embossed aluminium  
68,6 x 45,7 x 25,4 cm

*Concrete Mixer*, 2012  
Laser-cut Corten steel  
180 x 170 x 100 cm

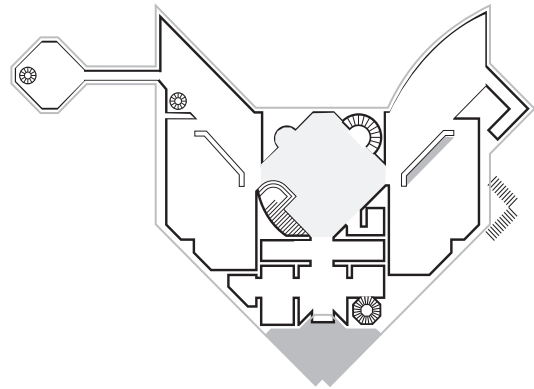
*Maserati*, 2014  
Embossed aluminium  
80 x 183 x 440 cm

*Étui pour une mobylette*, 2004  
Aluminium, lacquer, felt, Peugeot Vogue  
70 x 175 x 115 cm  
Collection Claudine et Jean-Marc Salomon, France



## GRAND HALL SUPER CLOACA

Developed between 2000 and 2010, *Cloaca* is a large-scale project that includes ten digestive systems of different sizes, numerous drawings, logos, a range of derivative objects and the produce from the machines, vacuum packed or in jars. A piece like *Mosaic* (90-400-DOC) (1990), presented at Documenta IX in 1992, heralded this ambitious group of works. Each of the *Cloacas*, from the *Cloaca Travel Kit* (2009-2010), contained in a suitcase, to the *Super Cloaca* (2007), about the size of a container, perfectly simulates human digestion, from feeding to the evacuation of excreta.



Wim Delvoye worked closely with a team of scientific experts in order to successfully reproduce this complex biological process. Within Delvoye's body of work, *Cloaca* could be included in the period called "democratic", marked by the desire to produce art that is totally "egalitarian". What could be more democratic and more egalitarian, in fact, than defecation? While the main aim of the artist was to build an unnecessary "zero machine" - "I sought a complicated thing that is expensive and hard to make and which leads to nothing", he says - *Cloaca* generates many metaphorical meanings and questions both the limits of art and taste-based judgments.



*Super Cloaca*, 2007  
Mixed media  
306 x 1470 x 211 cm  
© Photo: Andrés Lejona, Mudam Luxembourg

## ON PERMANENT DISPLAY AT MUDAM



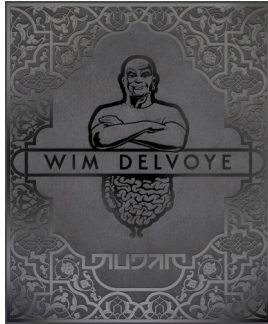
*Chapelle*, 2006  
Stained glass and laser-cut Corten steel  
480 x 1080 x 705 cm  
Commission and Collection Mudam Luxembourg  
Acquisition 2006  
© Photo: Rémi Villaggi, Mudam Luxembourg



*Trophy*, 1999  
Bronze, Corten steel base  
153 x 325 x 145 cm  
Collection Musée national d'histoire et d'art, Luxembourg  
© Photo : Andrés Lejona, Mudam Luxembourg



## WITHIN THE FRAMEWORK OF THE EXHIBITION



© Studio Wim Delvoye,  
Belgium

### EXHIBITION CATALOGUE

The exhibition is accompanied by a catalogue bringing together a large number of images, new essays by Sofia Eliza Bouratsis and Tristan Trémeau, along with the text "Vitreaux in vitro et in vivo" written by Michel Onfray in 2006, on the occasion of the creation of *Chapelle* (an artwork permanently installed at Mudam Luxembourg).

Sold in bookshops and at Mudam Boutique

French. English

Authors: Sofia Eliza Bouratsis, Enrico Lunghi, Tristan Trémeau, Michel Onfray

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Luxembourg

### EVENTS

13.11.2016, Noon

#### **SUPER CLOACA ReLOADED**

Superbrunch with Wim Delvoye and Enrico Lunghi  
within the framework of Luxembourg Art Week

13.11.2016, 3 pm

#### **TALK**

With Sofia Eliza Bouratsis and Tristan Trémeau about  
the catalogue of the exhibition *Wim Delvoye*



© Mudam Luxembourg

### **GUIDED TOURS FOR 3-5 YEARS OLD CHILDREN ONCE UPON A TIME...**

EN - 03.09.2016, 10 - 11 am

FR - 10.09.2016, 10 - 11 am

DE - 17.09.2016, 10 - 11 am

Fairy tales for children, illustrated by artworks on show, Within the  
framework of the exhibition Wim Delvoye. The fairytale tours can also be  
booked on other date for private groups (schools, daycare...).

**Free entrance for children. Regular entrance fee for adults.**

**Booking required: [workshop@mudam.lu](mailto:workshop@mudam.lu) ; t +352 45 37 85 531**

### **MUDAM GO !**

Available for free every day of opening during the summer holidays  
from 23.07.2016 to 11.09.2016. Family activity for 6 to 12 year-old  
children.

Children are invited to explore the world of artist Wim Delvoye  
LU/DE/FR/NL

# WIM DELVOYE

Exhibition from July 2, 2016 to January 8, 2017

**Curator** Enrico Lunghi  
**Text** Markus Pilgram, Sarah Beaumont

## Exhibition partner

The Loo & Lou Foundation, under the aegis of Fondation de Luxembourg



## PRACTICAL INFORMATION

### Address and information

Mudam Luxembourg  
3, Park Dräi Eechelen, L-1499 Luxembourg-Kirchberg  
t. +352 45 37 85 1, info@mudam.lu, www.mudam.lu

### Opening hours

Wednesday - Friday: 11am-8pm  
Saturday - Monday: 11am-6pm  
Public holidays: 11am-6pm  
Closed on Tuesday and 25.12

### New opening hours from 1<sup>st</sup> September 2016

Thursday-Monday and public holidays: 10am-6pm  
Wednesday: 10am-11pm (Exhibition spaces closing at 10pm)  
24.12 and 31.12: 10am-15pm  
Closed on Tuesday and 25.12

### By car

Kirchberg -> Avenue John F. Kennedy -> Philharmonie -> Tunnel -> Mudam  
GPS : X 49.62 - Y 6.14

### Images

Available on request

### Press contact

Julie Jephos, j.jephos@mudam.lu, t +352 45 37 85 633

### MUDAM THANKS

Mudam thanks all the donors and the sponsors, and particularly



Delfin



The Loo & Lou Foundation, Arendt & Medernach, Capitala@Work Foyer Group, PwC, KBL European Private Bankers, CFL - Société Nationale des Chemins de Fer Luxembourgeois, KPMG Luxembourg, UniCredit Luxembourg SA, SES, Prefalux, Soludec SA, IBM Luxembourg, POST Luxembourg, Kaspersky Lab, Dussmann Service Luxembourg, Indigo Park Services SA, EducDesign, Les Amis des Musées d'Art et d'Histoire

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DU GRAND-DUCHÉ DE LUXEMBOURG  
Ministère de la Culture