



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

MUDAM COLLECTION

26/05/2010 - 07/11/2010

MUDAM COLLECTION

Mudam devotes its first floor, over 800 m², to its collection, presenting it through themed exhibitions. Until November the public will thus be able to discover the works of 37 artists, grouped into two sequences, "Of our faces (and our bodies)" and "Of our artificiality". Exploring the rest of the museum, the visitor will also come across other works of the collection, some of which - such as the Chapel by Wim Delvoye - have been especially created for the museum.

Artists Marina Abramović, Stephan Balkenhol, Bruno Baltzer, Bernd & Hilla Becher, Sylvie Blocher, Ronan & Erwan Bouroullec, Miguel Branco, Andrea Blum, Chto Delat?, Tony Cragg, Alain Declercq, Wim Delvoye, Damien Deroubaix, David Dubois, Roland Fischer, Katrin Freisager, Günther Förg, Franz Gertsch, Gilbert & George, Tina Gillen, Nan Goldin, Konstantin Grcic & Nitzan Cohen, Andreas Gursky, Edgar Honetschläger, Kimsooja, Imi Knoebel, Antoine Laval, Claude Lévêque, Edward Lipski, Laurent Massaloux, Jennifer & Kevin McCoy, Michel Majerus, Manuel Ocampo, Nikolay Polissky, Eric Poitevin, Tobias Putrih, Thomas Ruff, Cindy Sherman, Katharina Sieverding, Thomas Struth, Martin Szekely, Bert Theis, Wolfgang Tillmans, Su-Mei Tse, Didier Vermeiren, Jean-Luc Vilmouth, David Zink Yi



Wim Delvoye
Chapelle, 2006
480 x 1080 x 705 cm
Mudam Luxembourg Production
and Collection
© Photo: Christian Aschman

Sequence: Of our faces (and our bodies)

Historical art and modern art museums are full of human representations which, transposed into real life, provoke dread: can you imagine being face to face with one of the Colossus of the Sistine Chapel of Michelangelo or with a cubist personage by Picasso? The beauty of a work of art is therefore not necessarily that of the reality and the Mudam collection spills over with figures of a monstrous charm (Katharina Sieverding, Cindy Sherman).

But even without distortions, the faces and bodies which people contemporary art transport us into a strange universe and transform the real subjects into elusive icons: the monumentality and the photographic precision of a portrait by Franz Gertsch render the face of a girl just as abstract as an ancient goddess; the intimacy with which Nan Goldin captures scenes of her friends from life transforms these marginal instants and enhances them to the rank of archetypes of urban life; the intensity of the performances by Marina Abramović in which she compares the expectations created by the artistic canons sometimes confer on her the aura of a martyr.

Of course, humour, irony and self-derision are rarely absent at roll call, and show themselves sometimes palpably (Gilbert & George), sometimes disturbingly (Alain Declercq), sometimes through cinematographic references (Edgar Honetschläger). Or, it's simply a matter of observing and understanding something which appears to speak for itself but which, upon reflection, proves to be an eminently more complex subject: this can be said of western cultural practices (Thomas Struth) or of the urgent budding of adolescence (Katrin Freisager).

And even when the representation seems only to reflect the reality of a testimony, artificiality is present, through the organisation of the work of art or through the technique of the actors: the face is both the first truth and the first lie of a human being.



From left to right
Edgar Honetschläger
Yuan From Heaven, 2007, Vienna
Jade Cabbage, 2007, Tokyo
Cindy Sherman
Untitled # 318 (Mask), 1996
Untitled # 322 (Mask), 1996
Contribution FOCUNA
Mudam Luxembourg Collection
© Photo: Andrés Lejona

Sequence: Of our artificiality

The world which surrounds us, and which results, for the large part, from human activities, is nature in which we evolve. It leads to, in return, a large part of our behaviour and thoughts. If it were different, then we would behave and think differently, a little like the two-dimensional beings from the famous work of Edwin Abbott, *Flatland*, published in 1884, whose universe and gods ensued from the perception of a space limited in length and breadth.

Not only does art give a varied commentary on nature which really exists, an invented reality and our fantasies about it, it also adds an extra dimension to this, which serves to both enrich it and give it a concrete, sensitive, aesthetic form. Art is a device which contains the artificiality of the world. When Kimsooja unfurls the materials – which in her country of origin often accompany people throughout their lives and which have become for others the very emblem of the immigrant or the nomad – and makes them endlessly glow, she offers the viewer the possibility of immediately grasping a far-away reality in which he participates, despite himself: innocence only exists for ignoramuses and those of a simple mind. Or even, when Tina Gillen paints a series of stylised houses, not only does she refer to the now global spread of the standard dwelling, she also makes this notion palpable, immediately comprehensible, as if the beautiful painting were a more convincing proof than a documented report.

But there is also the evocation of the urban jungle and its legends by Damien Deroubaix, the precision of the rendering of spatial organisation of a postal sorting by Andreas Gursky, the nocturnal reverie of a fun fair by Bruno Baltzer or the cruel juxtaposition of lies at the service of criminal ideologies (*Arbeit macht frei*) and of the manufacture of infantile entertainment (Walt Disney) by Claude Lévêque.

Art can sometimes be the revelation of the impensé of a society.



Jennifer & Kevin McCoy
Traffic series, 2004 (Detail)
Mudam Luxembourg Collection
© Photo: Andrés Lejona

ADDRESS AND INFORMATION

Mudam Luxembourg

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

Opening Hours

Wednesday-Friday: 11am-8pm
Saturday-Monday: 11am-6pm
Tuesday closed

Entrance fee

Full price: 5€
Reduced: 3€
<18 years, Wednesday 6pm-8pm: free

Press contact

Valerio D'Alimonte, v.dalimonte@mudam.lu, t. +352 45 37 85 633

WEEKLY EVENTS

Regular tours (entrance fee only)

Sa 4pm (FR), Su 3pm (DE) & 4pm (LU), Su 04.07, 01.08, 05.09.2010 11am (GB)
Group visits (max. 20 people) only by advance booking: visites@mudam.lu, t +352 45 37 85 531

Musée du Jour

Monday 12.30pm
Presentation of an artwork in 15 minutes by a mediator, followed by a lunch at Mudam Café. Fixed price for entrance, visit & menu: 20€. Booking: visites@mudam.lu

Mudamini Regular tours

Until 11.07.2010 and starting 18.09.2010: Sat 3pm (DE/LU), Sun 2pm (FR)
From 14.07.2010 to 09.09.2010: Wed 3pm (FR), Thu 3pm (DE/LU)

Wednesdays at Mudam

Wednesday 6pm-8.30pm
A booming and diverse music scene presents itself through playlists and live gigs by upcoming musicians, artists or independent labels. Free entrance.
Programme: www.mudam.lu/wednesdays

Mudam thanks

The Ministry for Culture
The Board of Directors of the Fondation Musée d'Art Moderne Grand-Duc Jean
All the donors and the sponsors, and particularly
KBL European Private Bankers, The Leir Foundation and Cargolux
as well as
PricewaterhouseCoopers, UniCredit Group, Deutsche Bank Luxembourg S.A., Banque LBLux, EducDesign, Eden Fleurs, Soludec S.A.,
Dussmann Service Luxembourg, Vinci Park Services Luxembourg S.A., Mudamis