

17/05 → 24/06/2018

F U X Feelings



The exhibition's title is a poetic nod to the concepts of light, movement and sensation that informed the curators' choice of works for the show, organised around the themes of land and identity. "Flux Feelings" invites the viewer to enter the flow of images that depict a varied and fragmented landscape.

Organised on the initiative of Lët'z Arles, following its showcase of lens art from the Grand Duchy at the annual "Rencontres d'Arles" international summer festival of photography in 2017, "Flux Feelings" includes a selection of photographic works from the Arles exhibition adapted for installation at the Ratskeller. Coalescing around the key themes, the show features individual works and commissioned images, some of which have been acquired for national collections.

This revealing overview takes in different generations of photographers living in Luxembourg, as well as international artists who have turned their camera on the people and places of Luxembourg. The exhibition offers a layered and complex portrait focusing on questions of identity and representation in the Grand Duchy.

Sven Becker was commissioned by Cercle Cité to take a series of photos during the opening week of the 2017 “Rencontres”. The resulting series of works, on show as part of “Flux Feelings”, are his personal interpretation of the Arles festival and the Luxembourg presence at it – with a certain “air de Provence” and a hint of irony.

The “Rencontres d’Arles” provided the young photographer Daniel Wagener with a platform to explore new areas of his creative practice using a wide range of photographic processes, media and forms. His latest creation was completed during a print workshop/performance residency in Arles, with the support of the Œuvre Nationale de Secours Grande-Duchesse Charlotte.

The residency stART-up STUDIO entitled “Booksken Print Studio” culminated in “Dartet”, a remarkable photographic and editorial work, depicting his artistic exploration of Arles. Land is the theme linking the works on display in the show, but they also question the artistic approach, the act of making a photograph, creating an image and the act of presentation itself.

“Flux Feelings” has no pretensions to offering a comprehensive survey, but this careful selection of striking, original and diverse images shows an ever-changing (f)Luxembourg.

Curators

Paul di Felice (Café-Crème)

Anouk Wies (Cercle Cité)

Michèle Walerich et Anke Reitz (CNA)

Christian Aschman
Lewis Baltz
Bernd et Hilla Becher
Sven Becker
Valérie Belin
Laurianne Bixhain
Mike Bourscheid
Sébastien Cuvelier
Charles Fréger
Paul Gaffney
Patrick Galbats
Stephen Gill
Marco Godinho
Sophie Jung
Andrés Lejona
Michel Medinger
Martin Parr
Armand Quetsch
Pasha Rafiy
Romain Urhausen
Daniel Wagener



- Lives and works in
- website

Christian Aschman

- 1966, Luxembourg
- Luxembourg/Brussels
- christian-aschman.com

“This photographic commission was made in 2012 for the publication of the book “Lëtzebuerg Moderne”. The idea was to carry out an inventory on architecture from the years 1950 - 2000. My work came close to archaeology. I located and inventoried buildings, works of art and urban furniture. Many of these things were neglected, forgotten and uninteresting in the eyes of many people, but they nonetheless bear witness of a city and an era. This archive work started in 2012, is a work in progress in a city whose face and territory changes at a crazy pace.”

Collection of the artist
Commission Maison Moderne

Lewis Baltz

- 1945, Newport Beach, California
- 2004, Paris, France

The photographic works of the American artist Lewis Baltz, emblematic of the “New Topographics” movement of the 1970’s, are particularly anchored in a conceptual and critical approach to the urban environment. In the “Banks in Luxembourg” series, carried out within the framework of the commission “Landscapes: places and non-places” in

Luxembourg in 1995, banks no longer appear under the image of brand-name architecture, but through a series of photographs deliberately trivialized, printed in the form of video stills and enclosed in an indifferent standardisation.

Commission and collection Café-Crème

Bernd & Hilla Becher

Bernd Becher
1931, Siegen, Germany
2007, Rostock, Germany

Hilla Becher
1934, Potsdam, Germany
2015, Düsseldorf, Germany

Bernd & Hilla Becher carried out a collection of descriptive and systematic photographs of industrial buildings. Made according to an invariable photographic pattern, their black and white images seem like invaluable testimonies of industrial architecture threatened to disappear. “These buildings were built without any æsthetic consideration. The only goal is their functionality. Which means that once they lose their function, they have no more right to exist and are demolished. Nothing remains of the industrial age. Thus we thought that our photographs would give the spectator the chance to turn back in time to a period that vanished forever.”

Collection Mudam Luxembourg,
Musée d’Art Moderne Grand-Duc Jean

Sven Becker

- 1979, Luxembourg
- Luxembourg
- svenbecker.lu

While working mainly for local press and magazines, Sven Becker has also travelled to several countries such as Iran and Turkey to cover protests and political news. In his personal work, he tries to capture the in-between moments that remain often unseen. In the current series, “Arles, sans titre”, commissioned by Cercle Cité and taken during the opening week at the “Rencontres d’Arles” in 2017, Sven Becker renders a certain

atmosphere of the Camargue city temporarily invaded by an artistic and professional crowd. With a hint of irony and a very personal view on the festivity, he shares a visual story on the international photo festival and the first official Luxembourg participation in the event.

Commission Cercle Cité

Valérie Belin

- 1964, Boulogne-Billancourt, France
- Paris, France
- valeriebelin.com

By shifting the theme of the portrait of Luxembourg from the usual stereotyped shots, Valérie Belin looked for places evoking the “past always present”. Focusing on objects representing the Luxembourg of yesteryear, the photographs reveal reflections of the contemporary city and question the hidden aspects of the identity of a constantly changing city. The black and white photographs of “Vitrines Luxembourg” (2003) are the results of a commission by Mudam.

Commission and collection Mudam
Luxembourg, Musée d’Art Moderne
Grand-Duc Jean

Laurianne Bixhain

- 1987, Wiltz, Luxembourg
- Luxembourg
- lauriannebixhain.com

The artist is primarily interested in the discovery of new places, with her spontaneous enthusiasm for the urban environment and living conditions. Bixhain’s work is always focused on the process: from the choice of the motif to the presentation, the artist scrupulously ensures the creation of associations. What is known becomes an enigmatic fragment that awakens the curiosity of the observer. The goal is not to offer an exact representation of reality but rather to encourage various layers of understanding and interpretation in the viewer.

Collection of the artist
Produced by Cercle Cité

Mike Bourscheid

- 1984, Luxembourg
- Vancouver, Canada
- mikebourscheid.com

In Mike Bourscheid’s work, natural history comes together with personal experiences and findings, giving rise to a real/fictional regional narrative.

Collection Centre national de l’audiovisuel (CNA)

Sébastien Cuvelier

- 1975, Belgium
- Luxembourg
- sebweb.org

More than just representing Luxembourg, Sébastien Cuvelier opts for a deconstruction of the country’s “postcard” image. Gathered in a sequence of images, the photographs become elements of the formal and thematic correspondence of a visual “exquisite corpse game”. From image to image, the viewer is transposed into a new universe, into a new story, far from his usual daily life. Individually, however, the photographs also have their visual and pictorial strengths. The frames are studied, the light is perfectly managed and the colour is always at its exact saturation.

Commission Banque de Luxembourg in the framework of “Points de vue”, edition 2016

Charles Fréger

- 1975, Bourges, France
- Rouen, France
- charlesfreger.com

“LUX” was commissioned by the Mudam, Luxembourg (2002-2004). The photographer spent time in the country and with its people. As he travelled around the country, he got to know a wide variety of groups in their different environments: dance schools, riding schools, choirs, brass bands, football clubs, drum majorettes, swimming clubs, and also the army.

These encounters made it possible for him to evoke a plethora of activities and a healthy vitality that ran counter to the generally accepted image of Luxembourg as a country in search of an identity, populated by bank clerks. As Charles Fréger moved around Luxembourg making a record of its communities, he was also drawing a map of his own photographic territory and adding new features to it. Commission and collection Mudam Luxembourg, Musée d'Art Moderne Grand-Duc Jean

Paul Gaffney

1979, Navan, Ireland
• Dublin, Ireland
• paulgaffneyphotography.com

Over the course of his residency at the CNA (2015-2016), Paul Gaffney has travelled the length and breadth of Luxembourg, from the "Op der Haardt" nature reserve in the south, to the Ardennes in the north, exploring the crisscrossing tracks and trails around its towns and villages, on foot and by night. Taking a particular interest in the moonlit forest, Gaffney carried out his project in two phases: at first walking during daylight hours, he documented his wanderings using polaroids. He then later revisited some of these chosen routes at night to re-explore and photograph under the full moon's light.

Collection Centre national de l'audiovisuel (CNA)

Patrick Galbats

1978, Luxembourg
• Luxembourg
• patrickgalbats.com

Since 2015, the situation in the Middle East has caused an influx of people seeking international protection in Europe, including Luxembourg. Like the shipwrecked, suffering from uncertainty and a lack of roots, the newcomers find themselves trapped in an endless wait. Civil society is trying to show solidarity. The latter is crystallised in the form of multiple projects in order to help the refugees go beyond

this transitional phase, between two destinies. Commission Œuvre Nationale de Secours Grande-Duchesse Charlotte (work in progress)

Stephen Gill

1971, Bristol, UK
• Sweden
• stephengill.co.uk

"Coexistence" (2011-2012) is the result of a photographic commission assigned to the artist Stephen Gill in 2011, which aims at a dialogue with "The Bitter Years" collection and its exhibition venue: the Waassertuerm, former witness of the industrial wasteland in Dudelange. The visual language elaborated by the artist offers an unusual representation of places, times, contexts. Stephen Gill works with several materials, photographic techniques, plethora of details and layers in a single image to capture and expose the spirit of the place. By its approach, "Coexistence" questions the photographic language and the way we present the world today.

Commission and collection Centre national de l'audiovisuel (CNA)

Marco Godinho

1978, Salvaterra de Magos, Portugal
• Luxembourg/Paris
• marcogodinho.com

"Left to Their Own Fate" is a perambulation, a voyage of discovery on which the artist sets out to explore Macau, specifically the Luís de Camões Garden – one of Macau's oldest gardens – seeking traces of the grotto where the 16th-century poet is said to have written part of his epic poem "Os Lusíadas" (The Lusíads). The artist takes viewers on a physical and mental ramble that questions the colonial era, while at the same time initiating a dialogue about the present-day situation of peoples who, left to their own fate, are forced to emigrate, to live in exile in foreign countries, leaving everything behind in search of a better life.

Collection of the artist

Sophie Jung

1982, Luxembourg
• London, UK
• sophiejung.com

Sophie Jung's "EasyJet" is the formal analysis of an everyday reality shared between different cities. The colourful logo of an airline forms part of a succession of spectacular skies. The cadence of her travels determines the seriality of the work that gives shape to abstract, derisory spaces that link autobiography, topical subjects and references.

Collection of the artist

Andrés Lejona

1962, Mirande de Ebro, Spain
• Luxembourg
• andreslejona.com

"A territory reveals itself as a constraint space, limited by its physical and political environment, as well as other elements. However, it is also shaped by the manifestations of its inhabitants. In this work I chose the latter point of view as my focus. In the universe of commercial display, certain aspects of our society are showcased via the exhibition of objects in the shop windows. Added, periodically, are further images of the Grand-Ducal family and other symbols of Luxembourg national identity. I see these windows as territories within a territory." Thanks to the interplay of the image in the image, successive shots and reflections, Andrés Lejona creates a subtle distancing from his representations of national identity. While these photographs were taken during the national holiday, they are characteristic of his quest for the unusual, allowing a shift within real situations and aimed at the de-contextualization of representations.

Collection of the artist

Michel Medinger

1941, Luxembourg
• Contern, Luxembourg
• medinger.lu

Michel Medinger's petrol pumps seem to hail from a different era, their shapes and colours no longer having anything in common with contemporary petrol pumps. Today, now upon row, modern machines blend into an anonymous and globalised architecture, with only the nozzle and hose revealing their true purpose, whereas the images captured by this Luxembourg photographer reveal individual creations, structures that appear to have their own character. Much like toy robots reminiscent of the Hugo Gernsbach era, there is something fantastical about them. Simple objects, designed according to the principles of functionality, they evoke the language of shapes from a bygone era. Their presence shines through and they inevitably strike up a dialogue with the observer.

Collection of the artist

Martin Parr

1952, Epsom, UK
• Bristol, UK
• martinparr.com

In his "Assorted Cocktail" series created in Luxembourg, Martin Parr focuses, as in other series, with a certain lightness and even vulgarity on the archetypes of the middle class. These vanities are images of everyday life observed throughout the world that show the universal vision of the artist, but also allow the viewer to project his own identity images emerging from local contexts.

The "LUX" magazine for Martin Parr's exhibition "Assorted cocktail" at Rotonde1 was commissioned in the framework of Luxembourg et Grande Région, capitale européenne de la culture 2007.

Collection Mudam Luxembourg, Musée d'Art Moderne Grand-Duc Jean

Armand Quetsch

1980, Luxembourg
• Luxembourg

The starting point for “dystopian circles / fragments... all along” was a journey leading from Brussels, the political epicentre of Europe, to the far-flung shores of Lampedusa, Italy’s southernmost island in the Mediterranean Sea which has gained notoriety as a key point of entry for refugees and illegal immigrants aboard makeshift boats.

While the initial goal of this trip was to address the refugee issue, along the way Armand Quetsch shifted his gaze to the European landscape and the extent to which it was revealing of the tensions and malaise of his time.

Collection of the artist. Production Centre national de l’audiovisuel (CNA)

Pasha Rafiy

1980, Tehran, Iran
• Vienna, Austria
• pasharafiy.com

[...] And we see Jean Asselborn from behind sitting on the edge of his bed in this beautiful hotel room, as he transmits this existential loneliness of the man who can only accept the “destiny” of humanity without being able to change it. The sincerity of the shot surprises. The hotel room is quite nice but the location oscillates between the pleasant and the rather unpleasant. This sequence restores the dialectic characteristic of this work by Pasha Rafiy: from the beautiful to the terrible, from the horrible to the pretty, from the unknown to the familiar, from the official to the intimate, from the banality of the everyday detail to the international court and its power relations, from the small country to international politics, from calmness to tension, from the simplicity of importance to the importance of the banal, from laughter to gravity, from power to impotence. [...]

Collection of the artist

Romain Urhausen

1930, Rumelange, Luxembourg
• Luxembourg

The most important part of the photographic oeuvre of Luxembourgish photographer Romain Urhausen was created between 1950 and circa 1970. With Urhausen the interest in humanity is always at the heart of his photographic creativity, the portrait is also among Urhausen’s most important art forms. Documentations about Saarbrücken, Dortmund, Spain, Corsica, Greece, Yugoslavia, Cuba and Luxembourg were published almost incidentally to all these works. Important photo series and commissioned works found their place in publications as well as in very different international books and magazines. At the end of the 60s, Urhausen devoted himself to architecture photography; not least also because of his great interest in architecture, which he learned about at this time on a self-taught basis and then made into his career.

Collection Centre national de l’audiovisuel (CNA)

Daniel Wagener

1988, Luxembourg
• Luxembourg/Brussels
• danielwagener.org

Daniel Wagener’s work navigates the boundaries of graphic design, staging and installation – elements that we also find in the artistic work he created during a residency in Arles prior to the exhibition and for the occasion. Here the artist explored the south of the Arles region, interpreting the notions of light, landscape and identity using a personal and symbolic vocabulary. The body of images, created “in situ” during the residency in Arles given by Lêt’z Arles, supported by of stART-up STUDIO of Œuvre Nationale de Secours Grande-Duchesse Charlotte, takes form in an edition of a booklet that Wagener developed in a performative workshop during the “Rencontres d’Arles”’s opening

Production by Lêt’z Arles in the framework of stART-up STUDIO with the support of Fonds stART-up, Oeuvre Nationale de Secours Grande-Duchesse Charlotte

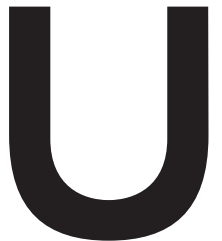
La Photothèque de la Ville de Luxembourg

• Vd.l.lu/phototheque

Created in 1984 and based on collections that had previously been kept in the municipal archives, the purpose of the Photographic Library of the City of Luxembourg is to preserve the look of the City throughout each phase of its urban development, as well as make its documents available to the public.

Currently, its archives contain about four million photographic documents produced between the years 1855 and 2017. The collections are composed of legacies, acquisitions and reports commissioned by the City.

Since 2001, six publications in the “Treasures of the Photo Library” series have been published in book form, each of which contains the major works of one of the photographers - Pol Aschman, Marcel Schroeder, Theo Mey, Tony Krier and Edouard Kutter - or focusing an important theme of the archives.



Lët'z Arles

Born from a desire to promote contemporary and heritage photography of Luxembourg, Lët'z Arles is an association created by professionals from different horizons with one common point – an uncontested passion for photography, Arles and everything that the “Rencontres” represents in the world of contemporary creation. The association has become a partner of the “Rencontres d'Arles” with the aim of proposing an annual exhibition and contributing to the international visibility of artists. Grouped in 2017 under the name “FLUX Feelings”, the selected artists were offered an open, innovative platform dedicated to contemporary creation, mirroring the image of the country with which they have a special bond.

After the great success met during its first participation at Arles' “Rencontres de la Photographie” last summer, the association Lët'z Arles will allow Laurianne Bixhain and Pasha Rafiy to represent the contemporary scene of Luxembourg in 2018. This presence is an important initiative to promote contemporary Luxembourg photography in an international artistic environment.



Thank you

The project stART-up STUDIO of Daniel Wagener is supported by: Œuvre Nationale de Secours Grande-Duchesse Charlotte

The project of Armand Quetsch «dystopian circles / fragments... all along» : National Centre for Audio-visual Arts (CNA) et fonds stART-up, Œuvre Nationale de Secours Grande-Duchesse Charlotte.

The artists: Christian Aschman, Pol Aschman, Lewis Baltz, Bernd et Hilla Becher, Sven Becker, Valérie Belin, Laurianne Bixhain, Mike Bourscheid, Sébastien Cuvelier, Charles Fréger, Paul Gaffney, Patrick Galbats, Stephen Gill, Marco Godinho, Sophie Jung, Tony Krier, Edouard Kutter, Andrés Lejona, Michel Medinger, Theo Mey, Martin Parr, Armand Quetsch, Pasha Rafiy, Marcel Schroeder, Romain Urhausen, Daniel Wagener

We express our thanks to the teams of the collections and associated institutions:

- Amis des Musées Luxembourg
 - amisdesmusées.lu
- Café-Crème a.s.b.l.
 - cafecreme-art.lu
- Centre national de l'audiovisuel (CNA)
 - Cna.lu
- Mudam Luxembourg, Musée d'Art Moderne Grand-Duc Jean
 - Mudam.lu
- Les Collections de la Ville de Luxembourg – Photothèque
 - Vdl.lu/phototheque
- Rotondes
 - Rotondes.lu
- Lët'z Arles
 - Letzarles.lu



Direction générale du tourisme



ALLEN & OVERY



leitmotif



FLUX Feelings

This exhibition is organised by Cercle Cité – Ville de Luxembourg in collaboration with Lët'z Arles following Luxembourg's participation in the 2017 Arles "Rencontres de la photographie" and with the collaboration and support of the Luxembourg Ministry of Culture and the Œuvre Nationale de Secours Grande-Duchesse Charlotte's stART-up funds.



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Exhibition from
17.05 to 24.06.2018
Cercle Cité – Ratskeller

Every day
from 11 am to 7 pm
Free entry

Free guided tour
every Saturday at 3 pm

May 19^(FR),
May 26 – family visit^(FR/EN),
June 2^(EN), June 9^(LU),
June 16^(EN), June 23^(FR).