

1. **KONSCHTHAL ESCH CONTEMPORARY ART SPACE**

Prior to opening in autumn 2021, while the premises are being transformed, the Konschthal Esch is presenting an exhibition cycle entitled *Schaufenster* (Window), showcasing a series of contemporary art installations.

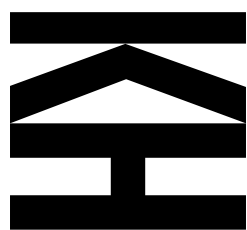
The Konschthal Esch will thus position itself as an essential institution for the development of the cultural network in Esch-sur-Alzette, while aiming to achieve a national and international dimension. The first exhibitions will illustrate these ambitions while laying the foundations for mediation programmes destined for an inter-generational public.

Designed as a production and exhibition platform for contemporary visual arts, The Konschthal Esch will host both international contributions and local productions. It will become a place of sociocultural exchange in resonance with contemporary subjects and their repercussions in today's art world.

The Konschthal Esch will be an essential element in the cultural development strategy of Connexions. Its programme will be established in correlation with the Bridderhaus institution of artists' residences and will form a part of the urban cultural fabric while prioritizing collaborations with other cultural institutions in Esch-sur-Alzette.

Christian Mosar, gallery director Konschthal Esch

2. PRESENTATION VISUAL IDENTITY BY CROPMARK



**KONSCHT
HAL
ESCH**

**Espace d'art
contemporain**



03.10.2020 - 15.01.2021



Schaufenster 1
MARTINE FEIPEL & JEAN BECHAMEIL
 Un monde parfait

Un monde parfait de Feipel & Bechameil reprend une réflexion critique sur les rapports entre architecture et société, entre idéaux de l'habitation et réalités sociales. La mise en place de cette installation tisse également un nouveau rapport avec le quartier d'habitation de la Lentille Rouge.

konschthal.lu

KONSCHT HAL ESCH
 Espace d'art contemporain

03.10.2020 - 15.01.2021



Schaufenster 1
RYVAGE
 Tulipe

Tulipe, une collaboration du musicien électronique Samuel Reineard (RyVage) avec le violoniste Ted Kayumba et la danseuse et chorégraphe Jill Crouzier, a été finie sur place dans les anciens ateliers de menuiserie Lavandier. Basée sur le phénomène de la "Tulipomanie", nom donné à la crise spéculative sur le cours des tulipes dans le nord des Provinces-Unies (Pays-Bas actuels) au milieu du XVIIe siècle, la vidéo propose une exploration audio-visuelle et chorégraphique des notions de confinement et de claustrophobie ainsi que du sentiment d'effondrement des certitudes.

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KONSCHT HAL ESCH
 Espace d'art contemporain

03.10.2020 - 15.01.2021



Schaufenster 1
ALFREDO BARSUGLIA
 Das Wunder

Das Wunder de Alfredo Barsuglia est une oeuvre destinée à l'espace public, conçue et réalisée pendant l'époque du confinement en mars 2020. L'objet insolite propose une réflexion sur les notions de mobilité et d'immobilité et de l'occupation de la rue comme espace culturel.

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 Espace d'art contemporain

3. SCHAUFENSTER

As a preliminary to its opening in 2021 and during its transformation places period, the Korschthal Esch offers a series of exhibitions entitled Schaufenster (Showcase), giving a storefront to a series of contemporary art installations.

Schaufenster 1

Alfredo Barsuglia, Martine Feipel & Jean Bechameil, Ryvage

Exhibition from 03.10.2020 to 15.01.2021

For its first edition, Schaufenster presents a triple programme.
This fulfils some of the vocations of the future Korschthal Esch:

- Showing trends in contemporary art in its international dimension
- Providing a platform of expression for the artistic scene in Luxembourg
- Supporting the local artistic scene

Das Wunder by **Alfredo Barsuglia** is a work that is destined for the public space, designed and made in March 2020 during the lockdown period. This unusual object also presents a consideration of the concepts of mobility, immobility and occupation of the street as a cultural space.

Un Monde Parfait by **Martine Feipel & Jean Bechameil** continues a critical consideration of the relationships between architecture and society, between ideal dwellings and social realities. The location of this installation also weaves a new relationship with the Lentille Rouge residential district.

Tulipe, a collaboration with musician Samuel Reinard (**Ryvage**), dancer and choreographer Jill Crovisier and video maker Ted Kayumba, was filmed on site, in the old Lavandier joinery workshops. Based on the 17th century Dutch phenomenon of “Tulipomania”, the video presents an audio-visual and choreographical exploration of the notions of lockdown and claustrophobia and the feeling that certitudes are crumbling.

The next edition of Schaufenster will begin in the spring of 2021.

Alfredo Barsuglia (AUT)

www.alfredobarsuglia.com

Das Wunder

In the first days of the lockdown due to the Corona pandemic - where only those persons were allowed to leave their homes who had a systemically important job or had to buy food - road traffic was almost completely suspended. Only a few moving cars could be seen. This traffic-calmed down period prompted Alfredo Barsuglia to think about mobility and its effects and to conceive the project *Das Wunder*.

Cars stand for mobility, freedom and social status, but also for air pollution, noise and danger. *Das Wunder* is a sculpture consisting of two passenger cars joined together at the floor slabs. Like a copulating pair of lovers, the vehicles of different makes with the same wheelbase lie on top of each other. As the wheels are removed from one vehicle, the vehicles seem to merge with each other. The vehicles have foreign license plates, which in times of pandemic, when state border crossings are/have been closed, calls into question the unity of Europe. The sculpture *Das Wunder* stands for the artist as a symbol for the standstill of man and economy alike. Although the vehicles are apparently functional, they are not usable, they are out of order, a reminiscence. In the lockdown everything is/was still there and tangible, but not available: Theatres and opera houses, playgrounds and sports facilities, schools and homes, neighbours and friends. The world is/was upside down, sense and nonsense, trust and mistrust, security and insecurity are/were no longer distinguishable.

The title of the work *Das Wunder* is based on a personal story of the artist, who was told by an old man 20 years ago that when he was looking for a parking space, he thought of the last Austrian emperor, Karl I, in order to find a parking space. The man said that Emperor Karl was the patron saint of those looking for a parking space and should be canonized for it. But until then, the convincing miracle was missing. In 2004 Kaiser Karl was beatified because of a Brazilian nun who had recovered from her varicose veins...

Breaking with expectations is a central moment in Alfredo Barsuglia's work, in order to look at situations and circumstances from a new perspective and to question them. In his multimedia works Barsuglia questions socio-politically relevant topics. The central question for the artist is how to reflect and question social, economic and ecological values through art. His artistically stringent concepts, which he implements by means of performance, painting, sculpture, video and photography, are characterized by a narrative construct of ideas of illusory worlds and scenarios.

Alfredo Barsuglia

In his works Alfredo Barsuglia focusses on the examination and reflection of social, economic and ecologic value systems through methods of artistic inquiry.

Barsuglia's stringent concepts are characterized by narrative, practically cinematically constructed, chimerical environments and/or scenarios. Using architecture as a tool for the embroilment to become order, Barsuglia orchestrates performance, painting, sculpture and video composing artificial realities and frameworks to be immediate subjects of the recipients.

Born 1980 in Graz, lives and works in Vienna.

Barsuglia has received numerous awards and scholarships, including the Monsignor Otto Mauer Prize (2019), a prize at the 36th Austrian Graphic Art Competition (2019), the Strabag Artaward International (2018), the State Scholarship for Fine Arts (2017), the City of Vienna Promotional Award for Art (2015), the Theodor Körner Prize (2013), the City of Graz Promotional Award for Art (2007) and the MAK-Schindler Scholarship in Los Angeles (2006).

His works have been shown in exhibitions such as at Kunstverein Eisenstadt (together with Peter Sandbichler, 2020), Kunstforum Vienna (solo, 2019), Kunstforum Montafon, Schruns (together with Gelitin, 2019), MAK Center for Art and Architecture, Los Angeles (together with Alice Könitz, 2018), MMKK Museum Moderner Kunst Kärnten, Klagenfurt (2018), OK Offenes Kulturhaus, Linz (2017), Neue Galerie Graz - Universalmuseum Joanneum (2016), MAK - Museum of Applied Arts, Vienna (solo, 2015), MACRO - Museo d'Arte Contemporanea di Roma / Testaccio (2014), the 4th Moscow Biennial of Contemporary Art (2011) and mumok Museum of Modern Art Ludwig Foundation, Vienna (2010).

The artist is represented by Projektraum Viktor Bucher, Vienna and the Gallery Zimmermann Kratochwill, Graz.

Martine Feipel & Jean Bechameil (Lu)

www.feipel-bechameil.lu

Un monde parfait

Acrylic resin, unique piece, 2013

Courtesy Martine Feipel & Jean Bechameil and Galerie Zidoun & Bossuyt

Un monde parfait by Julie Crenn, art critic.

Martine Feipel and Jean Bechameil develop a consideration of the physical and perceptual experience of indoor and outdoor space. Their visual and conceptual vocabulary consists of volume, architecture, the relationship with the body, the dwelling and the residents. Their projects are generated by the history of specific spaces where the disturbance and modulation of the space nurtures a narrative with multiple registers. *Un Monde Parfait* is a sculptural group that developed out of an observation. When travelling by car on a ring road the artists realized they were confronted with the end of a dream. They came across old buildings with crumbling blackened walls, their once-bright colours now faded. Bitterness and curiosity led them to interrogate the history of the building but also the impact of modern architecture on constructions built between the end of the Second World War and the 1970s. They studied the hand-drawn plans and set out to encounter the surviving Grands Ensembles (or housing estates) in order to grasp their history, their presence and their future.

Constructed after World War 2 to rehouse the population and provide the comforts of modern life for the working classes, the Grands Ensembles mark the urban landscape with their massive silhouettes. Their towers and long blocks provide hundreds of dwellings, representing veritable «towns» where their designers focussed on community life. Relegated to the outskirts of large cities, over the decades they fell from grace and were abandoned by the powers that be. Lack of interest caused the buildings to fall into a state of decay, accompanied by a feeling of rejection by the residents. Many demolition, reconstruction and rehabilitation programmes have been introduced since the 1990s. Martine Feipel and Jean Bechameil work with surviving buildings whose appearance and living conditions are dominated by real or imaginary poverty. The artists focus on a precise time, the short period during which the block or tower is stripped bare prior to demolition. Deprived of its glass, its steel and all its adornments, it is naked, as if suspended in time. On the one hand, passers-by may imagine that it is in the process of construction, on the point of being lived in; on the other, that it is at the end of its life, pre-demolition. At this precise time, the building reveals a vulnerability and a helplessness that the artists seek to capture, themselves in the grip of doubt and a sort of nostalgia. So they retain this transitional appearance in order to testify to their attachment for the architecture generated between the 1950s and the 1970s and the utopian vision it projected, but also in order to pose a series of questions. For example, political negligence calls into question the legitimacy and the future of heritage of social housing in France.

Due to the repetitive architecture and lack of poetry in the buildings, they were stigmatized as ghettos and came to be feared in the minds of city dwellers. Looking down from the height of their many floors, they cast a defiant eye on all who would dare to attack. Their thousands of windows, dilapidated hallways, satellite dishes and their imposing mass project an image of collective housing that was rapidly tarnished in a single generation. The abandonment of blocks of buildings inevitably evokes the end of the modernist utopia, the end of a perfect world.

Today the Grands Ensembles are unsuited to modern life which is characterized by exacerbated egotism, the need for space and home ownership. The utopia of community life and sharing has progressively vanished. The work of Martine and Jean Feipel Bechameil retains their dilapidated silhouettes and empty shells. If the utopia of modern architects has been eroded, Un Monde Parfait reflects the persistence and resistance of its essence. More broadly, the work embodies the end of a dream. It confronts us with the failure of our social and political models, a world in crisis where human beings are gradually losing their place, their references and their ideals. Un Monde Parfait is fed by the fear of an uncertain future that seems to elude us in favour of an incurable lust for power. The architectural skeletons may thus embody the disembodied ruins of our disenchanted tomorrows.

Martine Feipel & Jean Bechameil

The work of Martine Feipel and Jean Bechameil addresses the question of space. They have represented Luxembourg in the 54th Venice Biennale in 2011. Their work shows in a destructive manner, the hidden complexity of the ideas in the traditional way of constructing space. At the same time, their work also opens a perception for an alternative reflection. In their work, art and society go hand and hand. Currently based in Brussels, Martine Feipel and Jean Bechameil have worked for a long time in Luxembourg and particularly in Esch-sur-Alzette where they lived and had their studio from 2008 to 2019.

Born in Luxembourg (L) in 1975, Martine studied fine art at the University Marc Bloch in Strasbourg(F), the University of Art in Berlin(D) and at the Central St. Martins College of Art & Design in London (UK) where, she received her Master of Fine Arts in 2002. Since 2000, she has presented in numerous exhibitions in Europe and received many scholarships, residences and prizes.

Born in Paris (F) in 1964, Jean Bechameil has worked as a independent sculptor since 1990. He has participated in numerous exhibitions in France and Danemark, where he lived for 15 years. He has also worked as a scenographer in theater and films as well as working as a set designer in several of Lars Von Trier films.

Ryvage - Sam Reinard (Lu)

www.ryvage.com

Tulipe

video installation

(In collaboration with Jill Crovisier, Lëtzeburger Danzpräis 2019 and Ted Kayumba)

Watch the video: <https://www.youtube.com/watch?v=kres34XV2pA&feature=youtu.be>

As the world slowed down during the lockdown in March, I was overwhelmed by this sense of urgency coupled with a latent claustrophobia... those feelings and the will to escape from them triggered new musical ideas in me. There's always been a lot of escapism in my music ... That's where the name Ryvage (from the French for shore) comes from.

Samuel Reinard – musician, producer

About the track:

Wrote the track at the moment when I really started to realise that this whole situation was likely to last and could have long-term consequences on our societies... The basic idea and the melody came very quickly to me, instinctively, during a night session at my studio. I think I wanted to capture the clash between the imposed lockdown slowness and the feeling of sanitary urgency. For me, Tulipe is a soundtrack of a world that has gone off the rails... it's dark, but not hopeless. While listening to one of the mixes I knew instantly that it should be called Tulipe (in French). Later I remembered an article I had read about the Tulip Mania phenomenon (https://en.wikipedia.org/wiki/Tulip_mania), a period in the Dutch Golden Age in the 17th century during which prices for tulips reached stratospheric heights before dramatically collapsing and ruining huge parts of society. Those flowers had been infected by a virus which was causing very fashionable and unique colour effects on the petals, but also endangered the reproduction of the tulips, which led to the creation of a speculative bubble and an economic crisis, right at the time of a plague outbreak. Isn't it paradoxical and romantic that virus-infected tulips would drive men so crazy that they'd sell their possessions to acquire one of the coveted flowers? Analogies with current-day strike me... a globalised world, massive wealth and hubris for some, collective hysteria, and a virus that came out of nowhere to cause a major crisis...

LISTEN HERE: <https://soundcloud.com/ryvage/tulipe/s-oLetH0af1UQ>

About the video:

Even if I make my music alone, I like to collaborate with other artists, especially visual ones, when I've finished a track. I had seen Jill Crovisier's piece «Zement» and I particularly remembered a passage where she was dancing to a track by Pantha du Prince, «Frozen Fog». I was so impressed with the passage that I wanted to collaborate with her on a video project. As for Ted Kayumba, he's a close friend and a video maker whose style I love. We collaborated on one of my previous videos released in 2019 which he directed (<https://www.youtube.com/watch?v=ncMwgwky0ds>)

As for the location, I visited it a few weeks before the shooting, a bit by chance, and I immediately fell in love with it. It's a former workshop of a furniture shop in my hometown Esch-sur-Alzette that will be refurbished as a contemporary art space. The cracked walls, the atmosphere of the abandoned place full of traces of human activity driven by productivity and profit, the colors and light, everything fit perfectly with the image we were looking for the project. Thanks to the Korschthal Esch and Christian Mosar, the Artistic Director, the place could be made available without complications!

Samuel Reinard – musician, producer

The concept:

One of the main ideas behind the video is to extend the artistic universe initiated by the piece of music through dance and visual elements and to explore the analogy and similarities between the current situation and the Tulipmania in an artistic way. We had a lot of exchange and discussions on how to translate the different topics visually and choreographically. As the video progresses, the choreography goes haywire, stains begin to appear on the dancer's skin, the camera loses its bearings - the speculative curve of the infected tulip has reached its paroxysm... What follows is a dizzying fall into the abyss, the exhaustion of a natural vigour that had been so promising and infinite... the music follows this surge, with a heady melody to back it up. The joints that link reality and phantasmagorical projections are about to break. The speculative bubble has burst, leaving behind only emptiness and existential distress...

Based on the theme of the song and the idea to incorporate the sensation of a virus infected tulipe, I have chosen to play with different emotions and to embody the sensation of beauty and pain. The notion of femininity and vulnerability play a strong role. Choreographic signatures are the abstract representation of a tulip flower in arms and in the body in general. The quality of the performance is a back and forth of soft and strong moments with a high interest into expressionisms connected to the richness and details of the sound. The idea of isolation in this room plays as well an importance in the general approach of the dance.

Jill Crovisier – Dance & Choreography

I tried to translate the claustrophobia that an enclosed space can procure as well as the comfort of it. In parallel there is a level of voyeurism, trying to catch the freedom that she represents through movement. We all seek it, but it's unobtainable.

Ted Kayumba – Camera, edit & coloring and co-director.

Samuel Reinard composes and produces electronic music, notably under the pen name Ryvage (www.ryvage.com), for stage, studio and multidisciplinary performances. Described as cinematographic, rich in contrasts and sound textures, the musical universe he offers reflects his aesthetic predilections, ranging from 80's science-fiction movie scores to industrial and ambient music, all enhanced by reminiscences of literature and immersive installations.

Since 2017 and under the name Ryvage, he has made a series of appearances at music festivals such as the Murex Festival (Toulon-FR), Food For Your Senses (LU) and Les Aralunaires (BE), opening for artists such as Rone (FR), Arnaud Rebotini (FR), Blanck Mass (UK) and Throwing Snow (UK). In 2018, he produced among others the official soundtrack of the Luxembourg City Film Festival, a rework of the track Bubbles by multi-instrumentalist Pascal Schumacher and several remixes. A first self-produced 5-track EP entitled «Tides» accompanied by a music video co-produced by Independent Little Lies, with actress Fabienne Elaine Hollwege in the lead role, was released in July 2019. In 2020 he composed the music for the theatre creation «La Vieille qui Marchait dans la Mer» at the Théâtre National du Luxembourg and wrote the soundtrack for the radio series «Ausbroch» by Vincent Artuso broadcast on Radio 100.7. The same year he released several remixes and collaborative tracks with artists such as Them Lights, Sun Glitters and Pascal Schumacher as well as a new track «Tulipe» as part of a musical commission for the «Schlofzemmerbleck» project initiated by Radio 100.7. A dance video for the piece «Tulipe», produced by the video artist Ted Kayumba in collaboration with the dancer and choreographer Jill Crovisier and co-produced with Korschthal Esch, will be released in autumn 2020.

Tulipe video - Credits:

Directed by Ted Kayumba & Samuel Reinard
Music & Concept: Samuel Reinard
Camera, edit & coloring: Ted Kayumba
Dance & Choreography: Jill Crovisier
Light: Vitalijus Kisellius
Hair & Make-up: Emilie Franco
Produced by Portable Peninsula asbl
Co-produced by and filmed on location at Korschthal Esch
The track Tulipe was produced as part of a commission for the Schlofzemmerbleck project initiated by Radio 100.7 and is released via Believe on 21 August: <https://fanlink.to/tulipe>

PRE-OPENING ON 3 OCTOBER

In its mission to support new artistic creation, on the occasion of its opening and pre-opening on 3 October (beginning at 11.00 am), the Korschthal Esch presents a series of visits of the site, and “Ever Glade”, an installation by Anina Rubin presented in collaboration with the *noc.turn** collective.

Ever Glade

Two channel piano composition with vocals and field recordings, 27’50’’
written in 2015-2016, produced in 2020

The piano piece *Ever Glade* takes its inspiration from the National Park in Florida, US. Its distinctive flora and fauna has become one of the artists most loving refuges. The piece was written over a period of 2 years, during which many field recordings were taken as well.

During the art residency “Squatfabrik” at KuFa in 2020, the artist sneaked sometimes at late nights to the old piano of the bar and started to take back her memories of the composition. Shortly afterwards began the digital production of the piece. Vocal chants, as well as sound-processed field recordings, were added to the composition.

For the “Portes Ouvertes” of the new “Korschthal”, the artist, along with art collective *noc.turn*, will adapt and present an extract of the composition for the third floor of the building.

<https://anina.land/>

* *noc.turn* is a collective of Esch’s artists who organize cultural events in public spaces, which promote contemporary art and emerging young creators. The intention is to combine different disciplines within the same space time, while developing communication and mediation actions for enhance. As a collective, *noc.turn* supports its members in their creative approach, as well as in their personal lives. Raising public awareness of major societal issues (ecology, technology, etc.) and fundamental values (respect, openness, freedom of expression, mutual aid) is an integral part of the mission of our collective.

This temporary sound installation stresses the art nursery role that the new Esch institution hopes to cultivate.

PRESS VISUALS & CREDITS

Press visuals and Press Kit on download on: konschthal.lu/press

Visuals of the *insitu* works and of the exhibition set-up will be available from 02.10.2020, do not hesitate to contact us or download them directly from our site via the press area.

PRESS CONTACT

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GALLERY DIRECTOR KONSCHTHAL ESCH CONTACT

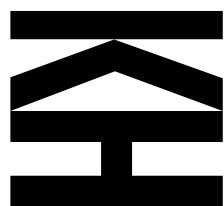
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Ryvage: contact@ryvage.com



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