NY - LUX
EDWARD STEICHEN AWARD 2004-2014
14/02/2014 - 09/06/2014

PRESS KIT

**MUDAM
LUXEMBOURG**

Étienne Boulanger. *Shots*, 2004–2006. © Photo: ENSA Nancy

NY - LUX
EDWARD STEICHEN AWARD 2004-2014

PRESS RELEASE

ADDRESS AND INFORMATION

EDWARD STEICHEN AWARD LUXEMBOURG
2005 - SU-MEI TSE
2007 - ÉTIENNE BOULANGER
2009 - BERTILLE BAK
2011 - MARIA LOBODA
2013 - SOPHIE JUNG

EDWARD STEICHEN LUXEMBOURG RESIDENT IN NEW YORK
2011 - CLAUDIA PASSERI
2013 - JEFF DESOM

CONTEMPORARY ART AWARDS

ISCP - INTERNATIONAL STUDIO & CURATORIAL PROGRAM

EDWARD STEICHEN - BIOGRAPHY

Press release

NY - LUX
EDWARD STEICHEN AWARD 2004-2014

Exhibition from 14 February to 9 June 2014

Artists Bertille Bak, Étienne Boulanger, Jeff Desom, Sophie Jung, Maria Loboda, Claudia Passeri, Su-Mei Tse
Curator Enrico Lunghi

The exhibition *NY–LUX. Edward Steichen Award 2004-2014* features the seven laureates of the Edward Steichen Award Luxembourg, revealing in seven monographic presentations about 40 recent artworks representative of the development of their respective career.

The Edward Steichen Award Luxembourg was founded in 2004 in memory of the eponymous American photographer and museum curator (born in 1879 in Bivange, Luxembourg) with the aim to stimulate the dialogue between the artistic scenes of Europe and the United States – a dialogue that Steichen himself helped to initiate at the outset of the 20th century. This biennial prize, which is awarded by an international jury to an artist from Luxembourg or the Greater Region, rewards its winner with a six-month residency in New York in the framework of the prestigious International Studio & Curatorial Program (ISCP). In 2011 it was complemented by a second prize, the Edward Steichen Luxembourg Resident in New York, awarded to a young artist from Luxembourg and comprising a four-month residency at ISCP.

Bringing together the seven artists who have won the award to this day, the exhibition *NY–LUX* documents the prospective nature of the prize since its inception and its importance for the advancement of the artists' work and career. Indirectly, it also reflects the scope and diversity of the art scene in Luxembourg and the Greater Region, which thanks to various other initiatives and the emergence of new contemporary art venues has been undergoing a profound change since the mid-1990s.

Rather than a survey of past awards, *NY–LUX* is a snapshot of the artists' current practice, presenting their recent work in a series of monographic displays. *Shots* (2004–2006), an installation by Étienne Boulanger, who died tragically during his residency in New York in 2008, encapsulates the artist's work on transitional spaces in urban environments.

While the exhibition highlights the singularity of the participants' approaches, it is held together by a series of concerns – including public space, globalization, displacement, knowledge, and the circulation of images – shared by a new generation of artists as they try to come to terms with the world and the society in which they live.

On the occasion of the exhibition, a catalog with texts by Francesca Calderone-Steichen, Ariana Rodina Calderone Stahmer, Enrico Lunghi, Markus Pilgram and Hubert Wurth is published, with a foreword by Maggy Nagel (*NY–LUX. Edward Steichen Award 2004-2014*, ISBN 978-2-919923-34-2).

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EDWARD STEICHEN AWARD LUXEMBOURG

2005

SU-MEI TSE

The work of the Luxembourgish artist Su-Mei Tse, the winner of the first Edward Steichen Award, is informed by her training in visual arts and music as well as by her cosmopolitan (European and Asian) background. Her deeply poetic videos, sculptures, and installations reveal the unfolding of time and the subjectivity of experience. Much of her work is concerned with acoustics, but rather than as a recurring theme, she uses sound for its distinctly evocative aspects and as a prism through which she contemplates the world.

Goldberg Variationen (1955/1981), the central piece of her installation for this exhibition, takes as point of departure a graphic representation of the sound waves of two versions of the same work by Johann Sebastian Bach, the famous *Goldberg Variations* (1740), interpreted by the legendary pianist Glenn Gould, first in 1955, at the beginning of his career, and then in 1981, the year before he died. Tse's work visually illustrates the difference in the pianist's renditions, both as regards tempo and expressivity.

Gewisse Rahmenbedingungen #2, which was specially conceived for this exhibition, also plays with the idea of variations. Its starting point is a group of set squares of different sizes found in an antiques shop hanging from a simple nail. Tse transformed this "ready-made" into a visual – almost musical – motif that is repeated in varying configurations.

The three stereo system elements that form *Stille Disco* are reminiscent of archaeological objects frozen in time, or, as the title suggests, a still life from a past musical era. Sculpted in stone, they reconcile the contradictory impressions conveyed by the exuberance of the music and the austerity of the stone.

Inspired by a short sequence from Man Ray's film *Return to Reason* (1923), which shows a merry-go-round on a fair ground, *Vertigen de la Vida (Dizziness of Life)* conveys the ungraspable, evanescent and confusing nature of visual and acoustic memories.

Su-Mei Tse was born in 1973 in Luxembourg. She lives and works in Luxembourg and Berlin.

Jury
Alanna Heiss, P.S.1, Queens, New York (USA)
Enrico Lunghi, Casino Luxembourg – Forum d'art contemporain (L)
Heike Munder, Migros Museum für Gegenwartskunst, Zurich (CH)

Nominators
Marie-Claude Beaud, Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean (L)
Francis Feidler, IKOB – Museum für Zeitgenössische Kunst, Eupen (B)
Béatrice Josse, 49 Nord 6 Est – FRAC Lorraine, Metz (F)
Ralph Melcher, Saarland Museum, Saarbrücken (D)

Works presented in the exhibition

Gewisse Rahmenbedingungen #2 (A Certain Framework #2), 2014
Cherry wood, tinged beech wood, nails
Dimensions: 90 x 64 x 45 cm, 76 x 54 x 38 cm, 77 x 67 x 39 cm
Production Mudam Luxembourg
Courtesy the artist and Peter Blum Gallery, New York

Goldberg Variationen (1955/1981), 2009
In collaboration with Jean-Lou Majerus
Walnut wood
Dimensions: 11 x 800 x 240 cm
Courtesy Galerie Tschudi, Zuoz

Stille Disco, 2010
Installation, stone sculptures
Dimensions: 13 x 50 x 40 cm, 13 x 25 x 40 cm, 13 x 46 x 40 cm
Courtesy AD Gallery, Athens

Vertigen de la Vida (Dizziness of Life), 2011
In collaboration with Jean-Lou Majerus
Video projection, colour, sound. Duration: 9 ' 30 ''
Music in collaboration with Giancarlo Vulcano
Production Fundació Joan Miró, Barcelona
Courtesy Galerie Tschudi, Zuoz & Peter Blum Gallery, New York

Su-Mei Tse, *Vertigen de la Vida (Dizziness of Life)*, 2011. © Su-Mei Tse

EDWARD STEICHEN AWARD LUXEMBOURG

2007

ÉTIENNE BOULANGER

Born in Longeville-lès-Metz in 1976, Étienne Boulanger died tragically in 2008 during his residency in New York as the recipient of the Edward Steichen Award Luxembourg. During his short career, he was able to make radical work related to issues of public space and changes in the urban landscape. Based on observation and strategies of infiltration, camouflage and interference, his "temporary interventions" were centered on the clandestine occupation of interstitial, residual or vacant spaces such as wastelands, abandoned or unfinished buildings, spaces situated at the back of billboards, etc. A nomadic artist who continually explored the city, he implemented his strategies in the urban landscapes of large cities such as Berlin, Beijing, or New York.

Exploring the margins of the city, his ephemeral and often invisible interventions were recorded in a continually evolving "temporary archive" of preparatory documents and traces such as maps, photographs, diagrams, slides, notes, and videos. Devised to be presented in abandoned spaces or mobile structures, this collection of materials avoided traditional artistic formats so as to keep the artist's work in constant motion and mirror the urban mutations that it set out to document.

The installation *Shots*, which was first presented in Karlsruhe in 2005, also falls in line with the logic underpinning the temporary archive. It takes the shape of a series of slide projections throughout the exhibition space with images that Boulanger took in the course of various stays in Tokyo, Beijing, and Shanghai between 2003 and 2006. *Shots* constructs a rigorous typology of different types of spaces: ruins, wastelands, boarded doors and windows, towers, narrow spaces between buildings, etc. The repetition of similar spaces and the physical presence of the slide projectors combine to invest the work with a distinctly sculptural dimension. "When taken out of their context," writes Christian Debize, "[the images] construct another space at the scale of spectators and in permanent motion."

The presentation of Shots *at Mudam Luxembourg is organized with the support of the Association Étienne Boulanger and in collaboration with the École nationale supérieure d'art de Nancy. Co-curator: Christian Debize.*

Jury
Claire Stoullig, Musée des Beaux-Arts de Nancy (F)
Wim van Krimpen, Gemeente Museum Den Haag (NL)
Philippe Vergne, Walker Art Center, Minneapolis (USA)

Nominators
Corinne Charpentier, Centre d'art contemporain La Synagogue de Delme (F)
Enrico Lunghi, Casino Luxembourg – Forum d'art contemporain (L)
Danièle Perrier, Künstlerhaus Schloss Balmoral (D)
Pierre Olivier Rollin, B.P.S.22, Espace de création contemporaine de la Province de Hainaut (B)

Work presented in the exhibition

Shots, 2004–2006
Installation: 9 series of 81 35 mm ektachromes,
slide projectors, timers, tripods
Variable dimensions
Courtesy Association Étienne Boulanger

Étienne Boulanger, *Shots*, 2004–2006
View of the exhibition *Shots*, Étienne Boulanger, Galerie NaMiMa - École nationale supérieure d'art de Nancy, 2013. © Photo: ENSA Nancy

EDWARD STEICHEN AWARD LUXEMBOURG

2009

BERTILLE BAK

Communities are at the heart of Bertille Bak's work. Immersing herself for various periods of time in the daily life of social groups, the young French artist explores their identity, rituals, social relations, and problems to produce empathic descriptions of their inner workings. In previous works she has turned her attention to such varied communities as the inhabitants of a mining district in Barlin, in the North of France, the inhabitants of a building earmarked for destruction in a poor neighborhood of Bangkok, Polish immigrants in New York, and missionary nuns in a senior care home in Paris.

Bak's work combines an artistic perspective with the ethnological method of so-called "participant observation." Working on the ground, she actively intervenes in the life of the communities under survey and successfully involves them in the making of her own projects. Her protagonists thus become actors of "imaginary narratives" in which poetry, humor and utopian ideas merge with social and political considerations.

The starting point for the works shown in this exhibition was the artist's encounter with a group of Roma musicians in the Paris metro. After gaining the buskers' trust, she spent several months living in their camp in Ivry-sur-Seine, on the outskirts of Paris. The resulting film, *Transports à dos d'hommes*, was developed in collaboration with several families from this camp, which was under constant threat of being dismantled, and combines fictional scenes and documentary sequences describing their daily lives.

Appropriating the PILI itinerary information display system operating in Paris's metro system, the works from the series *Notes englouties* chart the sound landscapes of the underground networks of the European capitals Paris, Berlin, Rome, and Madrid.

Bertille Bak was born in 1983 in Arras (F). She lives and works in Paris.

Jury
Stephan Berg, Kunstmuseum Bonn (D)
Kate Bush, Barbican Centre Art Gallery, London (UK)
Joan Simon, Whitney Museum of American Art, New York (USA)

Nominators
Laurent Busine, Musée des Arts contemporains Grand-Hornu (B)
Hélène Guenin, Centre Pompidou-Metz (F)
Jean Petit, Cercle Artistique Luxembourg (L)
Claudia Wiotte-Franz, Museum Haus Ludwig Saarlouis (D)

Works presented in the exhibition

Notes englouties (PILI Paris), 2012
Notes englouties (PILI Madrid), 2012
Notes englouties (PILI Berlin), 2012
Notes englouties (PILI Rome), 2012
Steel, plexiglas, electronic devices, speakers
Dimensions: 120 x 130 x 40 cm each
Co-production Ville de Paris, Paris Musées and the artist
Courtesy galerie Xippas, Paris

Sans titre, 2012
Corks
Variable dimensions
Co-production Ville de Paris, Paris Musées and the artist
Courtesy galerie Xippas, Paris

Transports à dos d'hommes, 2012
Video, colour, sound
Duration: 15 '
Co-production Ville de Paris, Paris Musées and the artist
Courtesy galerie Xippas, Paris

Bertilla Bak, *Notes englouties*, 2012 (detail). © Photo: Pierre Antoine

EDWARD STEICHEN AWARD LUXEMBOURG

2011

MARIA LOBODA

I would like to make art about those fleeting moments that become so gravely important after the event – about, essentially, how stories are born. (Maria Loboda)

Beneath the formal vocabulary and materials of traditional or decorative arts, the delicate works of Maria Loboda conceal more obscure and mysterious subjects. It is precisely because of this seeming formal "innocence" that they often require additional information or explanations in order to be fully understood. With carefully chosen titles adding a poetic dimension, they seem to encapsulate in a single aesthetic moment the essence of a story yet to be told.

Looking at the world as though it were a series of symbols to be deciphered, Loboda's works create a dialogue between objects and materials with precise references to various eras and fields such as music, literature, science, or history, to explore the hidden correlations between objects and knowledge, the material and the spiritual world, or rationality and mysticism.

The Sentence in Its Temporary Form as Glass and Pumice, for example, a chandelier with 45 decorative pendants, encapsulates the secret code invented in the 17th century by the English philosopher and scientist Francis Bacon. When deciphered, the message self-referentially spells out the title of the work. The poster *A Warning Sign Goes Unheeded* creates a similar mise en abyme, as the warning on the wall remains to a large extent indecipherable. Similarly to a contemporary sphinx, Loboda formulates enigmas that can only be resolved by attentive observers who, as children of modernity, acknowledge that "the medium is the message."

Maria Loboda was born in 1979 in Krakow (PL).

Jury
Scott Rothkopf, Whitney Museum of American Art, New York (USA)
Dirk Snauwaert, Wiels – Center for Contemporary Art, Brussels (B)
Olga Sviblova, Multimedia Art Museum, Moscow (RU)

Nominators
Xavier Canonne, Musée de la Photographie, Charleroi (B)
Markus Heinzelmann, Museum Morsbroich, Leverkusen (D)
Estelle Pietrzyk, Musée d'Art moderne et contemporain, Strasbourg (F)
Martine Speller, Galerie Beaumontpublic, Luxembourg (L)

Works presented in the exhibition

A Warning Sign Goes Unheeded, 2013
Poster
Dimensions: 140 x 100 cm
Courtesy the artist and Schleicher/Lange, Berlin

The Sentence in Its Temporary Form as Glass and Pumice, 2012
Installation, chandelier: glass, pumice, electric installation
Dimensions: 291 x 50 x 50 cm
Collection CGAC – IFEMA Deposit, Santiago de Compostela

Untitled 1, 2013
Untitled 2, 2013
Prints on Hahnemühle paper (Photo Rag), framed
Dimensions: 28 x 22 x 3 cm
Courtesy the artist and Schleicher/Lange, Berlin

About Impetuosity I, 2010
Curtain, installation
Dimensions: 282 x 155 cm
Courtesy the artist and Schleicher/Lange, Berlin

About Impetuosity II, 2010
Curtain, installation
Dimensions: 282 x 138 cm
Courtesy the artist and Schleicher/Lange, Berlin

Maria Loboda, *The Sentence in Its Temporary Form as Glass and Pumice*, 2012
© Photo: Maria Loboda

EDWARD STEICHEN AWARD LUXEMBOURG

2013

SOPHIE JUNG

While the beginning of her career was marked by a strong interest in photography, Sophie Jung now works in a large variety of media ranging from video and installation to sculpture and performance, with a special focus on new modes of distribution of sound and images. Taking inspiration from popular culture, new technologies, consumer society, and her personal life, Jung's works combine a conceptual approach with a subjective perspective.

Language plays a key role in Jung's work. As in the installation *Nothing, It Just Waves*, which is based on the Word of the Day displayed by one of the screensavers of Apple computers, the words surrounding us are the raw matter from which she develops often sinuous narratives with a distinct inclination for disruptive asides and digressions – an aspect that comes into its own in the videos in which she stages herself such as *www.hydontitellyousomethi.ng*.

The installation that she conceived for this exhibition is based on a group of sound sculptures in which images and sounds broadcast on familiar technological devices – smartphones, tablets, MP3 players, etc. – are combined with everyday materials and found objects. These elements function like props on a stage set which spectators are encouraged to explore, slowly discovering what the artist calls "the secret life of objects."

The series *White Balance*, which epitomizes her exploration of photography as a medium, takes the shape of monochrome photographs of various colors. They are the result of the artist collecting white balance images – a technique used to adjust the colors before taking a picture.

Sophie Jung was born in 1982 in Luxembourg. She lives and works in London and Basel.

Jury
Jean-Christophe Ammann, independent art historian and curator (CH)
Roxana Marcoci, Museum of Modern Art, New York (USA)
Kevin Muhlen, Casino Luxembourg – Forum d'art contemporain (L)

Nominators
Bart De Baere, Museum van Hedendaagse Kunst Antwerpen, Antwerp (B)
Florence Derieux, FRAC Champagne-Ardennes, Reims (F)
Thomas Seelig, Fotomuseum Winterthur, Zurich (CH)
Danièle Wagener, Musées de la Ville de Luxembourg, Luxembourg (L)

Works presented in the exhibition

Archetypes, 2013
Audio-sculpture
Courtesy the artist and Ceri Hand Gallery, London

Easy Share, 2013
Mixed media installation
Courtesy the artist and Ceri Hand Gallery, London

Learning About Heraldry, 2013
Audio-sculpture
Courtesy the artist and Ceri Hand Gallery, London

Little Guy Stewie Draws a Picture for His Family, 2013
Peter & lois spit on stewies drawing, 2013
Stewie's Drawing, 2013
Mixed media installation
Courtesy the artist and Ceri Hand Gallery, London

Nothing, It Just Waves, 2013
Mixed media installation
Courtesy the artist and Ceri Hand Gallery, London

Notiz Otiz, 2013
Audio-sculpture
Courtesy the artist and Ceri Hand Gallery, London

Oh Raw Pax, 2013
Audio-sculpture
Courtesy the artist and Ceri Hand Gallery, London

White Balance, 2011
Inkjet prints
Dimensions: 150 x 100 cm each
Courtesy the artist and Ceri Hand Gallery, London

www.hydontitellyousomethi.ng, 2013
Video. Duration: 9 ' 11 ''
Courtesy the artist and Ceri Hand Gallery, London

Blue Cross Top Right, 2013
Inkjet print on Hahnemüle paper, collage, nail, varnish
Courtesy the artist and Ceri Hand Gallery, London

Sophie Jung, *Nothing, It Just Waves*, 2013
© Photo: Anna Arca

EDWARD STEICHEN LUXEMBOURG RESIDENT IN NEW YORK

2011

CLAUDIA PASSERI

Claudia Passeri's work is based on a critical analysis of images – not merely pictures hanging on a wall or fleeting images on a screen, but also the mental events we associate with experiences, memories, expectations, feelings, or stereotypes. It is precisely the mental dimension of images that lies at the core of the artist's investigations, in which landscape holds a special place as the ideal projection screen for our most artificial desires.

Saracinesca, the projection of the shadow of a grid reminiscent of shop window shutters, becomes a dream-like evocation of a hilly landscape.

Limite K/T is based on a photograph of a geological site in Italy with a strata documenting the impact of meteorites that led to the disappearance of numerous plant and animal species approximately 65 million years ago. It underlines the necessity for us to be able to "read" natural phenomena in order to interpret them accurately.

The result of the artist's intervention on the site of a spoil tip in Ehlerange, Luxembourg, *Turn Over* quotes an excerpt from *Gomorrah*, Roberto Saviano's famous book on the Neapolitan mafia: "I was expecting rap, acid rock, heavy metal, but instead it was an endless round of Neapolitan neo-melodic music and pop. In America, killers pump themselves up on rap, but in Secondigliano they go off to kill with love songs in their ears."

Despite its radical dematerialization, *Cent titres* is a highly evocative work listing the titles of the world's most popular paintings sold as posters. Projected onto a white surface, the sequence of titles throws spectators back on the images they are able to recollect – a brutal reminder that "images" exist mainly in the mind. *Cent titres* thus vigorously reaffirms the modernist idea according to which the work of art comes to life in the gaze of the spectator.

Claudia Passeri was born in 1977 in Luxembourg. She lives and works in Luxembourg.

Jury and Nominators
Paul di Felice, independent art historian and curator (L)
Danielle Igniti, Centres d'art de la Ville de Dudelange (L)
Christian Mosar, independent curator (L)

Works presented in the exhibition

Cent titres, 2009/2014
Slide projections
Variable dimensions
Courtesy the artist

Limite K/T, 2014
Inkjet prints, glass
Dimensions: 175 x 60 cm
Production Mudam Luxembourg
Courtesy the artist

Saracinesca, 2014
Installation: laser-cutted steel plate, light projection
Production Mudam Luxembourg
Courtesy the artist

Turn Over, 2008
Laser-cutted steel plate, cord
Dimensions: 80 x 100 cm
Courtesy the artist

Claudia Passeri, *Saracinesca*, 2012
View of the exhibition *Un ciclone tropicale nell'emisfero boreale*, Centre d'art Dominique Lang, 2012
© Claudia Passeri, photo: Gudrun Bechet

EDWARD STEICHEN LUXEMBOURG RESIDENT IN NEW YORK

2013

JEFF DESOM

The work of Jeff Desom is closely linked to cinema. Desom applies his creativity to film production, a realm in which he was able to establish himself quickly thanks to a series of remarkable works which garnered several international awards. His curriculum is as global as the film industry itself: he has studied and worked in the United Kingdom, Germany, and Los Angeles and has been invited to take part in festivals worldwide.

Combining filmed sequences, found footage, and special effects, his films evidence a profound understanding of film language. Whether ostensibly or more subtly, digital effects play an important role in his work: *Morgenrot*, for example, relies entirely on the animation and editing of found vintage photographs. The film's unsettling atmosphere echoes the equally uncanny sequence of a piano falling to the ground amidst skyscrapers in 1920s New York.

Desom's films pay particular attention to sound, as witnessed by his long-term collaboration with the German experimental pianist Hauschka, which has resulted in four music clips and a film of a live performance.

Situated at the confines of cinema and video installation, Desom's most ambitious project to date is *Rear Window Loop*, a panoramic projection of a 20-minute condensed version of Alfred Hitchcock's *Rear Window* (1954). While adhering to the chronology of the original film, he used digital software such as After Effects and Photoshop to integrate all the scenes shot from the vantage point of the film's main protagonist, L. B. Jeffries, into a single panoramic view of the courtyard.

Jeff Desom was born in 1984 in Luxembourg. He lives and works in Luxembourg.

Jury
Jean-Christophe Ammann, independent art historian and curator (CH)
Roxana Marcoci, Museum of Modern Art, New York (USA)
Kevin Muhlen, Casino Luxembourg – Forum d'art contemporain (L)

Nominators
Robert Garcia, Carré Rotondes (L)
Lucien Kayser, independent art critic (L)
Delphine Munro, EIB Institut (L)

Works presented in the exhibition

Bloksky, 2007
35 mm film transferred to video
Duration: 9 '
Courtesy the artist

Ghost Piano, 2009
Video
Duration: 3 ' 26 ''
Live performance with Hauschka
Courtesy the artist

Morgenrot, 2009
Video
Duration: 3 ' 36 ''
Musik by Hauschka
Courtesy the artist

Rear Window Loop, 2010
Video installation
Duration: 20 '
Variable dimensions
Courtesy the artist

X on a Map, 2009
35 mm film transferred to video
Duration: 14 '
Courtesy the artist

Jeff Desom, *Rear Window Loop*, 2010. © Jeff Desom

CONTEMPORARY ART AWARDS

Since the creation of the Prix de Rome under Louis XIV in 1663, the number of awards in support of artists has been increasing steadily. Whether publicly or privately funded, they provide artists with an opportunity to develop their work thanks to a stipend, residency, acquisition, or exhibition. While most awards are aimed at emerging artists, the most prestigious among them honor lifetime achievements and come with great public exposure.

Alongside the Edward Steichen Award, the major distinction in Luxembourg and the Greater Region is the Robert Schuman Prize, with €10,000 awarded biennially to an artist from the QuattroPole (Luxembourg, Metz, Saarbrücken, Trier) since 1991.

The most important prize for contemporary art in France is the Prix Marcel Duchamp, which has been awarded by the Association pour la Diffusion Internationale de l'Art Français (ADIAF) since 2000. Besides a prize money of €35,000, it entitles its winner to an exhibition at Centre Pompidou in Paris.

Another internationally renowned distinction is the £40,000 Turner Prize, the winner of which is announced at the end of an exhibition of four shortlisted candidates under the age of fifty and of British nationality or living in Britain. Created in 1984 it has established itself as a highly public event that attracts worldwide media attention.

Due to its federal structure, Germany awards no major national prize, but among the regional distinctions we should mention the Kaiserring, given annually by the city of Goslar to a living artist since 1975. The winner receives the forenamed ring as well as the right to sell a work to the city council.

A number of awards are linked to international art events such as the famous Golden Lions awarded at the Venice Biennale (best national participation, best artist in the International Exhibition, etc.).

Last but not least the Praemium Imperiale, the "Nobel Prize of Art" awarded by the Japan Art Association since 1989, boasts a record prize money of ¥15,000,000 (in excess of €100,000) to reward life achievements in five different artistic categories.

Since the late 1990s several corporate awards have been founded, among which the Baloise Art Prize, which is awarded annually during the Basel Art Fair, the Hugo Boss Prize, which is staged in collaboration with the Guggenheim Museum in New York, and the Future Generation Art Prize created by the Victor Pinchuk Foundation, which takes the form of an international call for proposals.

All these prizes are awarded by independent juries of international experts.

ISCP - INTERNATIONAL STUDIO & CURATORIAL PROGRAM

The International Studio & Curatorial Program (ISCP) is a non-profit residency program for emerging and established contemporary artists and curators. Since its inception in 1994 it has been welcoming more than 100 artists and curators from more than 60 countries each year. In 2008 it relocated to a redeveloped factory building in the heart of New York's Williamsburg/Brooklyn district, where it runs 35 studio spaces, an exhibition gallery and a project space. Its main objective is to support artists in the production and exhibition of a wide array of often experimental contemporary works.

The residencies of the artists and curators hosted by ISCP are funded by external organizations such as the Edward Steichen Award Luxembourg a.s.b.l. During their three- to six-month residencies the grantees are able to exchange views with other residents, take part in excursions and encounters with professionals from museums and galleries, and engage in critical reflection on their work. The ISCP's Exhibition Program provides residents with a possibility to organize exhibitions or present their own work, while the Participatory Projects program, a platform for the production of art in urban spaces, disseminates the artists' work in the neighborhood and the Greater New York area. Beyond these specific programs, the ISCP's goal is to create a global network of artists and curators that benefits their careers.

EDWARD STEICHEN
BIOGRAPHY

Édouard Jean Steichen (born in 1879 in Bivange, Luxembourg) was still a toddler when his family emigrated to the United States. As a young apprentice lithographer in Milwaukee, he developed an interest in drawing and painting, and soon afterwards photography. In 1900, after a successful start as a photographer, he decided to travel to Paris. On his way through New York he met Alfred Stieglitz, an early advocate for the recognition of photography as art, who invited him to be a co-founder of the Photo-Secession and collaborator of *Camera Work* magazine after his return to the United States in 1902.

In Paris Steichen developed his photographic style, which he described as "painting with light." Focusing on landscapes and portraits, he became one of the main representatives of pictorialism. A frequent traveler, he was active on both sides of the Atlantic: in New York his former studio became the legendary Gallery 291, where he and Stieglitz took turns organizing exhibitions, while in Paris he built himself a solid reputation as a portrait photographer. His house and garden in Voulangis, a village on the outskirts of Paris, allowed him to indulge in his passion for floriculture.

In 1922 he was deeply affected by his divorce from Mary, his first wife and mother of his two daughters: he burned his paintings, left France and turned to commercial photography, contributing regularly to *Vogue, Vanity Fair* and other magazines published by his friend Condé Nast while specializing in portraits of politicians, actors and other famous people. Echoing his active service in World War I he asked to be enrolled in World War II and, despite his age, served for a while as a war photographer.

In 1946 he was appointed Director of the Department of Photography at the Museum of Modern Art (MoMA) in New York, where until 1962 he organized numerous exhibitions, most notably *The Family of Man* (1955), which thanks to its subject, scope and innovative scenography became a huge popular success. Between 1955 and 1962 it travelled to 38 countries before it was gifted to the Grand Duchy of Luxembourg in 1966. In this exhibition Steichen combined his emphatic interest in people, seen also in own work, with a humanistic imperative inspired by the experience of war and through which he wanted to incite people "into taking open and united action against war itself."

Edward Steichen died in 1973 on his country estate in West Redding, Connecticut.

Works presented in the exhibition

Autoportrait, Milwaukee, 1898
Contact print (1948)
Dimensions: 23 x 12 cm
Collection BCEE, Luxembourg

The Maypole (Empire State Building), New York, 1932
Gelatin silver print
Dimensions: 24,5 x 19,5 cm
Collection BCEE, Luxembourg