

**MUDAM**

The Contemporary Art Museum of Luxembourg

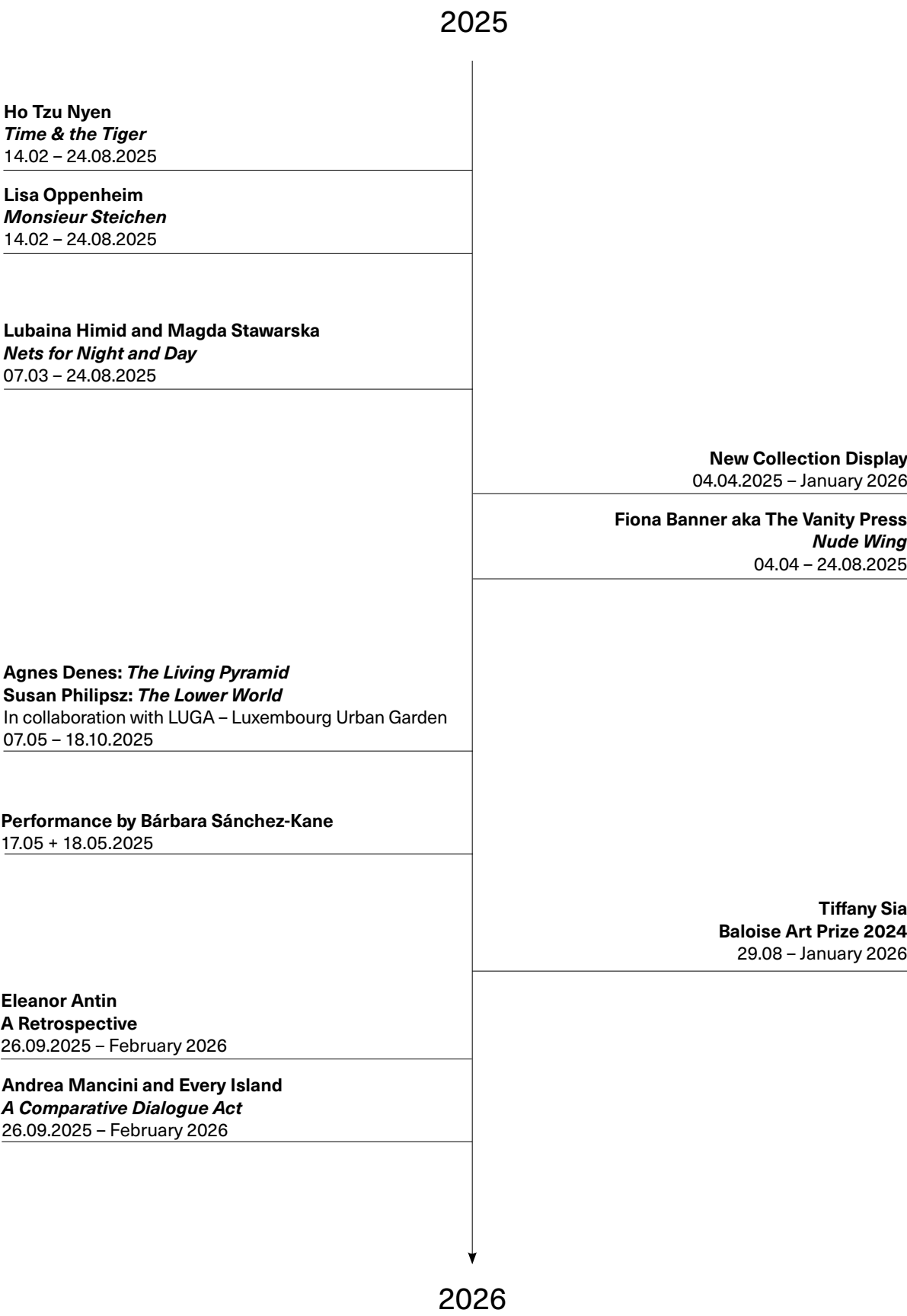


**2025**

Programme

**MUDAM**

# Timeline





## Mudam Luxembourg – Musée d’Art Moderne Grand-Duc Jean announces its 2025 programme

14.11.2024

**Mudam Luxembourg – Musée d’Art Moderne Grand-Duc Jean is pleased to announce its 2025 exhibition programme. It includes the first major museum show in Europe for Ho Tzu Nyen, a comprehensive retrospective of Eleanor Antin, new commissions by Agnes Denes and Susan Philipsz, alongside a large-scale exhibition from the Mudam Collection. It also features new works by Lisa Oppenheim, SUPERFLEX, Lubaina Himid and Magda Stawarska, a performance by Bárbara Sánchez-Kane, as well as Mudam’s contribution to the Luxembourg Pavilion at the 60th Venice Biennale in 2024 by Andrea Mancini and Every Island.**

In 2024, Mudam placed the museum itself at the centre of its reflections, examining its architecture, exhibitions, collection and role as a contemporary art museum in the twenty-first century. In 2025, our focus is on the making of art itself. Inviting a wide range of artists whose practice responds to history, to art movements of the twentieth and twenty-first centuries and their foundations, Mudam presents an opportunity to reflect on the development of artistic creation and its influence on current discourses in art and culture.

*Time & the Tiger* presents a mid-career survey exhibition of Singaporean artist **Ho Tzu Nyen**. His captivating video installations examine the history, realities and fictions embedded in Southeast and East Asian cultures, while invoking and unravelling themes of precolonial and colonial myths, European Renaissance painting, modernist narratives and cinematic representations of the present.

American artist **Lisa Oppenheim** encounters history by searching for the lost and invisible in a new production for Mudam. *Monsieur Steichen* explores the visibility of archives through contemporary art, taking as its starting point the work of Luxembourg-born photographer **Edward Steichen** and his visionary ideas on the relationship between art and commodity culture, predating Andy Warhol by several decades.

Later in spring, long-time collaborators **Lubaina Himid** and **Magda Stawarska** will present an exhibition comprising painting, poetry, language and sound to examine personal history, memory and migration in a moving dialogue. Himid’s work, instrumental to the British Black Arts Movement of the 1980s and awarded with the Turner Prize in 2017, is central to the continued expression and recognition of Black creativity in Great Britain.

Aachen-based art collector Wilhelm Schürmann will co-curate the **New Collection Display** in collaboration with Mudam. Following the donation to Mudam Collection by Gaby and Wilhelm Schürmann with the support of the members of the Cercle des collectionneurs of the museum in 2023, this exhibition will focus on works by pioneering women artists created in the 1990s and 2000s.

The fall will be marked by a comprehensive retrospective dedicated to American conceptual artist **Eleanor Antin**. Since the 1960s, Antin has created a body of work that explores history, contemporary culture and identity from a feminist perspective. A poet and actress prior to becoming an artist, Antin integrates language, character, costume and voice into her photographs, films, sculptures, performances and installations.

Spanning two floors of Mudam, this immersive exhibition highlights Antin’s longstanding commitment to broadening the boundaries between disciplines and the influence of her expansive oeuvre on younger generations of artists working today.

**Andrea Mancini** and **Every Island**'s highly acclaimed project *A Comparative Dialogue Act* for the Luxembourg Pavilion at the 60th Venice Biennale in 2024 premieres in Luxembourg in an adaptation that further explores the collective's fascination with sound and performance within the context of Europe.

The European premiere of a new performance by Mexican artist **Bárbara Sánchez-Kane**, co-produced with TONO Festival, will take place during the Luxembourg Museum Days. Described by the artist as a 'poetry fountain', the performance will involve artists working with text, music and dance.

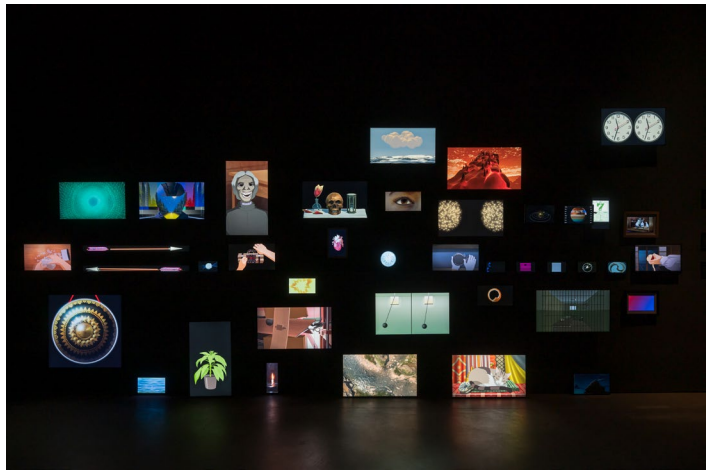
Mudam also proudly presents two large-scale installations in the framework of LUGA – Luxembourg Urban Garden, an international open-air exhibition that will take place in Luxembourg from May to October 2025. Hungarian-American artist **Agnes Denes**, in collaboration with local gardeners and schools, will build a sustainable pyramid in Mudam's adjacent Park Dräi Eechelen. Additionally, she will plant a tree and bury a time capsule for future generations. Scottish artist **Susan Philipsz** will present a sound installation in a 900-metre-long tunnel running underneath the city, the Aquatunnel, where Circe and Sirens will enchant visitors.

In 2025, Mudam will offer a broad educational and outreach programme to strengthen its connections with schools and institutions in and around Luxembourg. These efforts enhance Mudam's role in creating new partnerships with local communities, institutions and stakeholders. Mudam additionally will extend its activities beyond its building by rethinking its outdoor spaces and role in the neighbourhood. For this, the Danish artist collective **SUPERFLEX** will imagine a new outdoor installation. This inclusive participatory project will result in a meeting space for all generations.

# Exhibitions



**Ho Tzu Nyen**  
*T for Time*, 2023–ongoing  
 Commissioned by Singapore Art Museum and Art Sonje Centre  
 with M+, in collaboration with Museum of Contemporary Art Tokyo  
 and Sharjah Art Foundation



**Ho Tzu Nyen**  
*T for Time: Timepieces*, 2023–ongoing  
 Commissioned by Singapore Art Museum and Art Sonje Centre  
 with M+, in collaboration with Museum of Contemporary Art Tokyo  
 and Sharjah Art Foundation



**Ho Tzu Nyen**  
*One or Several Tigers*, 2017  
 Collection of Singapore Art Museum

# Ho Tzu Nyen

## *Time & the Tiger*

14.02 – 24.08.2025

*Time & the Tiger* is the most significant exhibition of the work of Ho Tzu Nyen (1976, Singapore) presented to date in Europe. For more than two decades, Ho's films, installations and virtual reality artworks relentlessly push the boundaries of moving image. At the heart of his artistic practice is a reflection on history: the way it is written and transmitted, and the role narratives, myths and fiction play in its construction. Ho's questions on history are embodied in works that take as their starting point the context of Southeast Asia – a region whose unity lies in its plurality and transformation. The exhibition gathers several of Ho's major installations, among them the important new production *T for Time* (2023–ongoing). Programmed through an algorithm, this two-channel projection brings together references and anecdotes from various cultural contexts, both European and Asian, to offer a profound meditation on the notion of time.

### Lead curators for the touring exhibition

Eugene Tan (Singapore Art Museum) and Sunjung Kim (Art Sonje Center)

### Curator for the exhibition at Mudam

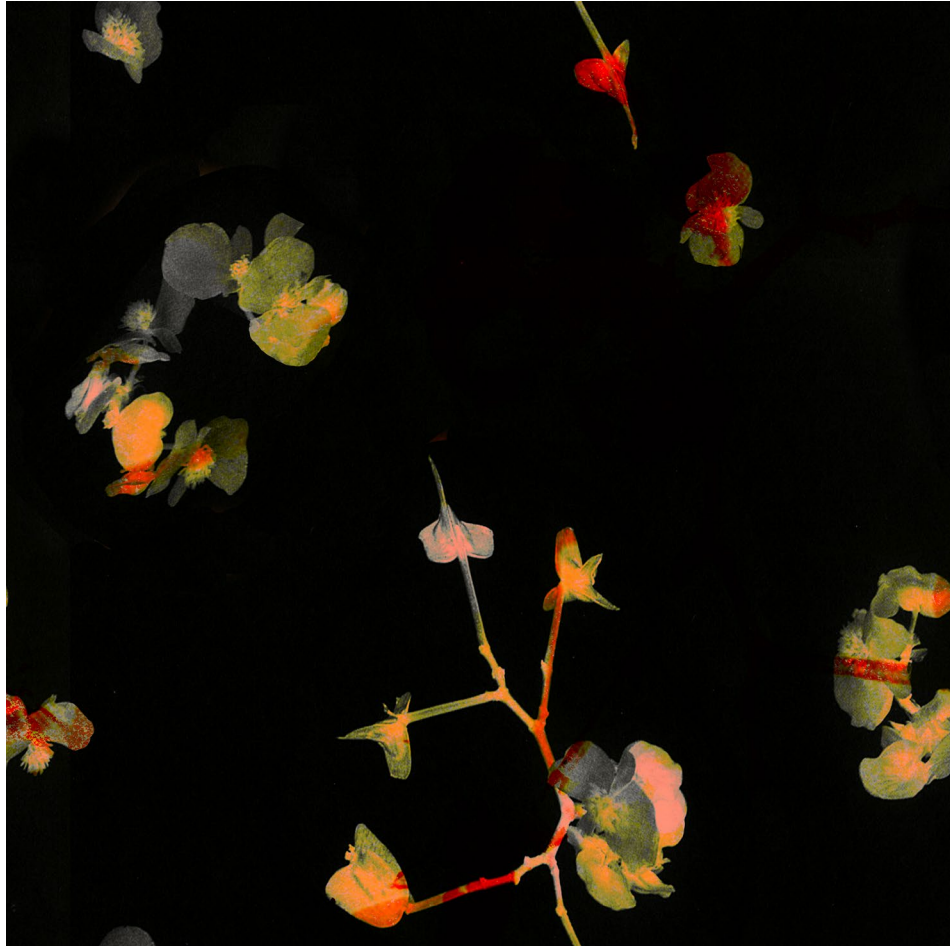
Christophe Gallois

*Ho Tzu Nyen: Time & the Tiger* is organised by Singapore Art Museum and Art Sonje Center, Seoul, in collaboration with the Hessel Museum of Art, Annandale-on-Hudson, New York, Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean and the Hamburger Kunsthalle.

### Biography

Ho Tzu Nyen (1976, Singapore) has had solo exhibitions at institutions such as the MOT, Tokyo; Artsonje Center, Seoul; Hessel Museum, Annandale-on-Hudson (2024); the Singapore Art Museum (2023); Hammer Museum, Los Angeles (2022); Toyota Municipal Museum of Art (2021); Kunstverein in Hamburg (2017) and the Guggenheim Museum, Bilbao (2015). In 2011 he represented Singapore at the 54th Venice Biennale and he participated in the Whitney Biennial (2024), the 13th Gwangju Biennale (2021) and the 14th Sharjah Biennale (2019). His films and performances have been shown at festivals such as Theater der Welt, Frankfurt (2023); Theaterfestival Basel (2020); Holland Festival, Amsterdam (2018); Sundance Film Festival (2012); the 64th Locarno International Film Festival (2011) and the 62nd Cannes Film Festival (2009). His work is included in the collections of institutions such as the Tate Modern, London; the M+, Hong Kong; Mori Art Museum, Tokyo and the Singapore Art Museum. Ho Tzu Nyen lives and works in Singapore.





**Lisa Oppenheim** in collaboration with **Zoe Latta**  
 Fabric design for *Paravents*, 2025  
 Production Mudam Luxembourg



**Lisa Oppenheim**  
*Mons. Steichen*, 2024  
 Production Mudam Luxembourg

# Lisa Oppenheim

## *Monsieur Steichen*

14.02 – 24.08.2025

American artist Lisa Oppenheim (1975, New York) has been invited to create a new body of work in response to the artistic practice of Edward Steichen (1879, Bivange, Luxembourg – 1973, Redding, Connecticut). Oppenheim’s exhibition explores peripheral and often lesser-known aspects of the work of the Luxembourg-born American photographer and exhibition curator: his paintings, which he abandoned and largely destroyed in the 1920s; his lifelong passion for flowers, particularly Delphiniums, of which he created several varieties and his textile designs from the 1920s, based on photographs of everyday objects. ‘Steichen’s wide-ranging practice is hard to imagine in our age of hyper-specialisation,’ Oppenheim observes. ‘In this exhibition, I would like to inhabit the practice of Steichen rather than examine any particular project. I plan to do with the work of Steichen what he did throughout his own long life: inhabit his tendency to ingest and reconstitute a wide range of practices and ideas and in that way hopefully expand an understanding of what it is to be a cultural producer.’

The exhibition also includes several photographs by Steichen from the collection of the MNAHA in Luxembourg, highlighting the role women played in his life and work, and the way he incorporated their presence and gestures into his photographs. Presented in the same installation, the works of Oppenheim and Steichen depict an abstract, subjective and kaleidoscopic portrait of ‘Monsieur Steichen’.

### Curators

Christophe Gallois, assisted by Nathalie Lesure

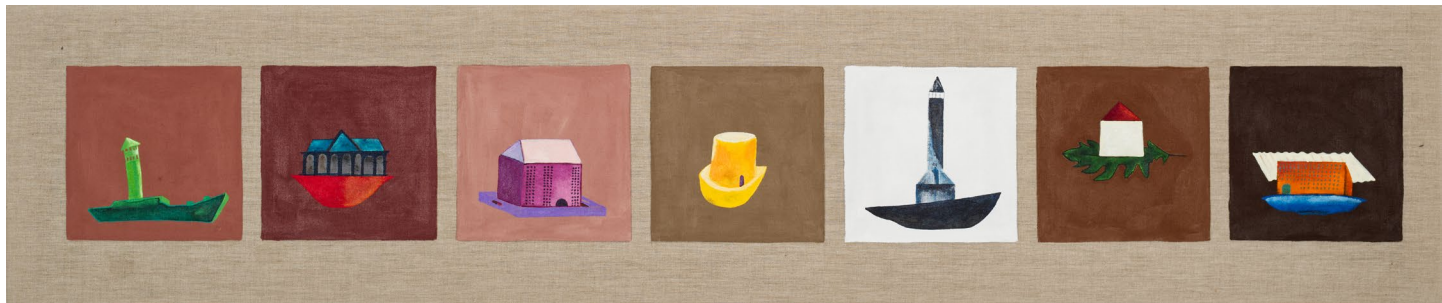
### Biography

Lisa Oppenheim (1975, New York) has had solo exhibitions at Huis Marseille, Amsterdam (2024); the Museum of Contemporary Art, Denver (2018); the Museum of Contemporary Art, Cleveland (2017); Frac Champagne-Ardenne, Reims (2015); the Kunstverein in Hamburg (2014) and the Grazer Kunstverein (2014). Her work has been shown in group exhibitions at institutions such as the Getty Center, Los Angeles (2024 and 2015); the Los Angeles County Museum of Art; the Guggenheim Museum, New York (2021); the Jewish Museum, New York (2021); Whitechapel Gallery, London (2018) and the Museum of Modern Art, New York (2013). Her work is included in the collections of institutions such as the Getty Center, Los Angeles; the Museum of Modern Art, New York; SFMOMA, San Francisco; the Guggenheim Museum, New York; the Centre Pompidou, Paris; the Stedelijk Museum, Amsterdam and the Victoria & Albert Museum, London. Lisa Oppenheim lives and works in New York.





**Lubaina Himid**  
*In Your Dreams*, 2021–2022  
 Courtesy of the artist and Hollybush Gardens, London  
 Photo: Gavin Renshaw



**Lubaina Himid**  
*Distance No Object III*, 2005  
 Courtesy of the artist and Hollybush Gardens, London  
 Photo: Gavin Renshaw

# Lubaina Himid and Magda Stawarska

## *Nets for Night and Day*

07.03 – 24.08.2025

Featuring new and significant works, this exhibition is the first full scale European survey presenting the collaborative artistic practice of Lubaina Himid RA CBE and Magda Stawarska. Conceived as a performance, the exhibition emerges from a decade-long dialogue between British painter Lubaina Himid (1954, Zanzibar), a leading figure of the British Black Arts Movement, and multi-disciplinary Polish artist Magda Stawarska (1976, Ruda Śląska, Poland), whose practice combines moving image, soundscapes and screen printing. In their exhibition *Nets for Night and Day*, memory unfolds as a score narrated through paintings and drawings, as well as sculpture, silkscreen printing, photography and sound installation. Visitors will find themselves on a journey aboard ships, venturing across carts, ambling into dreamscapes rendered by the artists' and their collective imagination. At the heart of the exhibition is a newly imagined presentation of *Zanzibar* (1999–2023). The nine diptychs by Himid composing this 'series of paintings about a series of journeys' float suspended rhythmically in space and enter in dialogue with a 38-minute sound piece conceived by Stawarska as a 'libretto' for the paintings. Each of them, an abstraction at first, present codified clues into Himid's life. Associated with sound fragments that evoke her personal history, *Zanzibar* reflects on the multifaceted notions of belonging, loss and memory.

**Guest curator**  
 Dr. Omar Kholeif, Director of Collections and Senior Curator, Sharjah Art Foundation

**Coordination**  
 Julie Kohn, Curatorial Assistant, Mudam Luxembourg

**Exhibition design**  
 Souraya Kreidieh, Senior Collections Researcher and Spatial Designer, Sharjah Art Foundation

The exhibition *Lubaina Himid and Magda Stawarska: Nets for Night and Day* is organised by Sharjah Art Foundation and Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean.





**Magda Stawarska**  
*Some Boats Wait Forever*, 2024  
Courtesy of the artist  
Photo: Alexander Christie

**Biographies**

Lubaina Himid RA CBE (1954, Zanzibar) has recently had solo exhibitions at the Musée cantonal des Beaux-Arts, Lausanne (2022); Tate Modern, London (2021); the Frans Hals Museum, Haarlem (2019); the CAPC – musée d’art contemporain, Bordeaux (2019); the New Museum, New York (2019) and Modern Art Oxford (2017). She has taken part in group exhibitions at the Beaux-Arts, Paris (2024); the Royal Academy of Arts, London (2024); Tate Britain, London (2023); the Sharjah Art Foundation (2021); WIELS, Brussels (2020) and the Victoria & Albert Museum, London (2019). Her work is held in the collections of institutions such as the Tate, London; Arts Council England; Museum Ludwig, Cologne; the Victoria & Albert Museum, London; the Hammer Museum, Los Angeles and the Rhode Island School of Design, Providence. Lubaina Himid lives and works in Preston (UK).

Magda Stawarska (1976, Ruda Śląska, Poland) has had solo exhibitions at Villa Arson, Nice (2023); Van Abbemuseum, Eindhoven (2022); as part of the Toronto International Electroacoustic Symposium (2017) and at the China Printmaking Museum, Shenzhen (2017). She has taken part in group exhibitions at the Leeds Museum and Art Gallery (2024); Villa Arson, Nice (2023); Van Abbemuseum, Eindhoven (2022); the Birmingham Museum and Art Gallery (2022); WIELS, Brussels (2020) and the 4th International Biennial in Casablanca (2018). Her work is held in the collections of institutions such as the British Library, London; the China Printmaking Museum, Shenzhen; the International Print Triennial Society, Krakow; the Tonspur Kunstverein, Vienna; the International Centre of Graphic Arts, Ljubljana and the International Printmaking Biennial of Douro, Alijó. Magda Stawarska lives and works in Preston (UK).

Lubaina Himid and Madga Stawarska co-presented the exhibition *Plaited Time/Deep Water* at the Sharjah Art Foundation (2023). Their installation *Blue Grid Test* was presented at the Musée cantonal des Beaux-Arts, Lausanne (2022) and at Tate Modern, London (2021). In 2020 they took part in an exhibition titled *Risquons-Tout* at the WIELS, Brussels.





**Eleanor Antin**  
*The King of Solana Beach*, 1974–75  
Courtesy of the artist and Richard Saltoun



**Eleanor Antin**  
*100 Boots*, 1971–73  
Courtesy of the artist and Richard Saltoun



**Eleanor Antin**  
*The Eight Temptations*, 1971  
Courtesy of the artist and Richard Saltoun

# Eleanor Antin

## A Retrospective

26.09.2025 – February 2026

For more than fifty years, Eleanor Antin (1935, New York) has been a distinctive voice in American contemporary art, most notably for the connections she has built between conceptual art and feminist movements, between the art scenes of New York and California and between art, literature and performance. This exhibition is the first retrospective of the artist in twenty-five years and the first ever presented in Europe. Spread over two floors of the museum, it brings together a large number of the artist's most important works, from her early conceptual projects to her recent photograph series. It includes works she created in the 1970s and 1980s examining multiple identities through fictional characters that she embodied and her films and installations of the 1990s recognising different historical moments, including Jewish history, in connection to her personal roots. The exhibition and its accompanying publication highlight the importance of Antin's work to younger generations of artists as well as her major contribution to emancipating the body politic and questioning gender norms, both artistic and social. 'I'm a passionate feminist and a feminist artist, but I am also a conceptual artist, a performance artist, a video artist', says Antin. 'Remember those were the days when we were inventing the new world of art, liberating it from the standard painting-and-sculpture designations. And feminist artists were in the front lines.'

### Curators

Bettina Steinbrügge, assisted by Clémentine Proby

The exhibition *Eleanor Antin: A Retrospective* is organised by Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean in collaboration with Kunstmuseum Liechtenstein.

### Biography

Eleanor Antin (1935, New York) has had solo exhibitions at the Art Institute of Chicago (2019); the Henry Moore Foundation (2016); the Institute of Contemporary Art, Boston (2014); the San Diego Art Museum (2008); the Mead Gallery, Warwick (2001); the Los Angeles County Museum of Art (1999); the Whitney Museum of American Art, New York (1997) and the Museum of Modern Art, New York (1973). Her work has been shown in group exhibitions at the Akademie der bildenden Künste Wien, Vienna; the Centre d'Art Contemporain, Geneva; MOCA, Los Angeles; the Museum of Contemporary Art, San Diego (2023); K21 – Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2020) and the British Museum, London (2019). Her work is also included in the collections of institutions such as the Art Institute of Chicago; the Whitney Museum, New York; Museion, Bolzano; the Museum of Modern Art, New York; the Jewish Museum, New York and SFMOMA, San Francisco. Eleanor Antin lives and works in San Diego.





Exhibition view, Luxembourg Pavilion, *A Comparative Dialogue Act*, Biennale Arte 2024  
© Delfino Sisto Legnani – Dsl Studio, 2024



Exhibition view, Luxembourg Pavilion, *A Comparative Dialogue Act*, Biennale Arte 2024  
© Delfino Sisto Legnani – Dsl Studio, 2024



Exhibition view, Luxembourg Pavilion, *A Comparative Dialogue Act*, Biennale Arte 2024  
© Delfino Sisto Legnani – Dsl Studio, 2024

# Andrea Mancini and Every Island

## *A Comparative Dialogue Act*

26.09.2025 – February 2026

Originally created for the Luxembourg Pavilion at the 60th International Art Exhibition – La Biennale di Venezia (2024), the installation *A Comparative Dialogue Act* is the fruit of an unprecedented collaboration between Luxembourg artist and musician Andrea Mancini (1989, Luxembourg) and the multidisciplinary collective Every Island, established in Brussels in 2021. At the intersection of visual art, performance and music, the work conceives the exhibition site as a space for production and experimentation with other artists, thus expanding the notion of a collective artwork. Sound and space are in tune: the spatial elements – floor and walls – are transformed into sound devices, progressively shaping an immersive and collective experience. The title of the exhibition encapsulates the nature of this experimental project: an exploration of different sonic and musical languages that considers the potential of sound as a tool for negotiation, intervention and contamination. During the exhibition, the installation will feature a series of performances. The pavilion is a constantly evolving tool.

### Biographies

Andrea Mancini (1989, Luxembourg) is a multidisciplinary artist and musician whose work explores the relationship between space, subject and sound through performances, installations and video. His work was recently presented at the Kulturfabrik, Esch-sur-Alzette; Les Rotondes, Luxembourg (2023); Casino Luxembourg – Forum d'art contemporain (2022 and 2021) and the Cité internationale des arts, Paris (2021). He is also active on the electronic music scene under the pseudonym Cleveland and has released several albums on Amsterdam label Kalahari Oyster Cult. He has also launched his own label, Suzi.

Andrea Mancini lives and works in Brussels.

The collective Every Island was founded in 2021 and now comprises Alessandro Cugola, Caterina Malavolti, Damir Draganić, Juliane Seehawer, Martina Genovesi and Astrid Lykke Nielsen. Its research into the role of performativity in architecture results in the creation of ephemeral installations. Every Island's work has been presented at several institutions and festivals including Horst Arts and Music, Vilvoorde (2024); Bozar, Brussels (2023); MAD, Brussels (2023); Mudam Luxembourg (2022); Kunstencentrum Viernulvier, Ghent (2022); Santarcangelo Festival, Rimini (2022) and Mont des Arts, Brussels (2021). Every Island is based in Brussels.

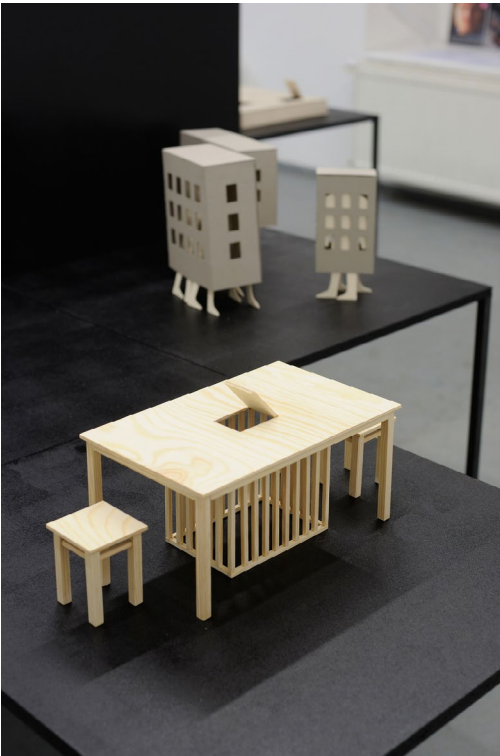
Andrea Mancini and Every Island are currently representing Luxembourg at the 60th International Art Exhibition – La Biennale di Venezia with an exhibition titled *A Comparative Dialogue Act* on show in the Luxembourg Pavilion until 24 November 2024.



# Mudam Collection



**Monika Sosnowska**  
*Stairway*, 2010  
Collection Mudam Luxembourg – Musée d’Art Moderne Grand-Duc Jean  
Donation 2023 – Gaby and Wilhelm Schürmann with the support of  
the members of the Cercle des collectionneurs du Mudam Luxembourg  
Exhibition view, *Monika Sosnowska*, 2014, Capitain Petzel, Berlin  
Photo: Wilhelm Schürmann, Herzogenrath



**Eva Kot'átková,**  
*Controlled Memory Loss*, 2009–2010 (detail)  
Collection Mudam Luxembourg – Musée d’Art Moderne Grand-Duc Jean  
Acquisition 2011  
Photo: Ondrej Polak



**Zoe Leonard**  
*Untitled*, 2001  
Collection Mudam Luxembourg – Musée d’Art Moderne Grand-Duc Jean  
Donation 2023 – Gaby and Wilhelm Schürmann with the support of  
the members of the Cercle des collectionneurs du Mudam Luxembourg  
Photo: Wilhelm Schürmann, Herzogenrath

# New Collection Display

04.04.2025 – January 2026

This presentation brings together a dozen of artists for whom sculpture, and by extension a heightened attention to the materiality of their works, play a key role. The selected works sketch out cultural, social and political histories, revealing the traces of collective and individual memory imbued within found objects, material experimentations or certain artisanal techniques. From the forged-iron architecture inherited from nineteenth-century engineering to the struggle for women’s and workers’ rights and environmental activism in the 1970s and 1980s in the United States, these works are rooted in historical epochs. The New Collection Display weaves a dialogue between the museum’s existing collection and a selection of major works that have recently joined the Mudam Collection thanks to a donation by the German collectors Gaby and Wilhelm Schürmann, with the support of the members of the Cercle des collectionneurs of the museum. This ensemble of works, dating primarily from the 1990s and 2000s, has additionally strengthened the presence of women artists in the Mudam Collection.

### Artists

Andrea Bowers, Dominique Ghesquière, Eva Kot'átková, Zoe Leonard, Isa Melsheimer, Hana Miletić, Hendl Helen Mirra, Henrike Naumann, Charlotte Posenenske, Monika Sosnowska, Joëlle Tuerlinckx, Diana Thater, Nora Turato

### Curators

Wilhelm Schürmann and Marie-Noëlle Farcy, assisted by Vanessa Lecomte





**Fiona Banner aka The Vanity Press**  
*Nude Wing*, 2011  
Collection Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean  
Donation 2023 – Gaby and Wilhelm Schürmann with the support of the members of the Cercle des collectionneurs du Mudam Luxembourg  
Exhibition view, *Fiona Banner aka The Vanity Press. Snoopy vs The Red Baron*, 2011, Galerie Barbara Thumm, Berlin  
Photo: Jens Ziehe © Galerie Barbara Thumm

# Fiona Banner aka The Vanity Press

## *Nude Wing*

04.04 – 24.08.2025

The monumental sculpture *Nude Wing* (2011), a new arrival in the Mudam Collection, forms part of a string of works by Fiona Banner aka The Vanity Press (1966, Liverpool) in which the British artist appropriates and transforms military aircrafts, or parts of them. Taken from a Tornado combat aircraft, the wing used to create *Nude Wing* has been polished to such a degree that its immense surface reflects every detail of its surroundings – the space and the visitors within it. It stands vertically, like a monolith rising to the sky. Installed in the Grand Hall, the six-metre-high sculpture interacts with Ioh Ming Pei's impressive glass and stone structure and the variations of light that suffuse it. In its reflections, the wing appears almost alive, yet undefinable, echoing the ambiguity of the experience we have of it. 'That we find these planes beautiful brings into question the very notion of beauty, but also our own intellectual and moral position,' the artist observes. 'I am interested in that clash between what we feel and what we think.'

*Nude Wing* is exhibited in conjunction with the New Collection Display.

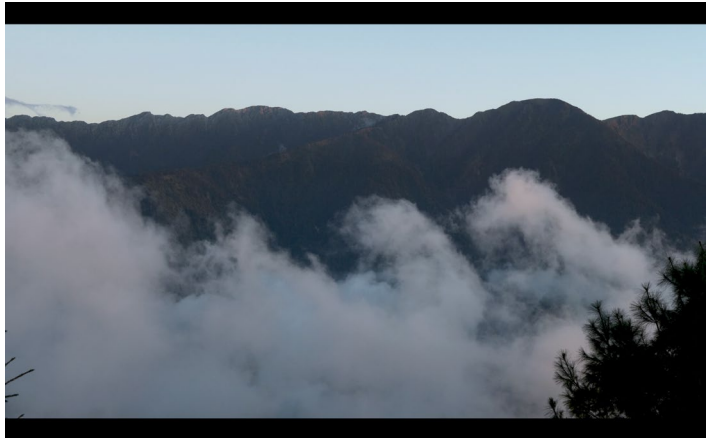
### Biography

Fiona Banner aka The Vanity Press (1966, Liverpool) has had solo exhibitions at HMKV, Dortmund (2022); De Pont, Tilburg (2022 and 2017); Kunsthalle Nürnberg (2016) and Tate Britain, London (2010). Her work has been shown in group exhibitions at the Herbert Art Gallery & Museum, Coventry (2023); the Museum of Contemporary Art, Busan (2023); the State Hermitage Museum, Saint Petersburg (2021); the Walker Art Center, Minneapolis (2019); the International Print Center, New York (2018) and the Seoul Olympic Museum of Art (2017). Her work is included in the collections of institutions such as the Contemporary Art Society, London; the Museum of Modern Art, New York; the National Gallery of Canada, Ottawa; the British Council; the Tate, London and the Van Abbemuseum, Eindhoven.

Fiona Banner aka The Vanity Press lives and works in London.



**Tiffany Sia**  
*The Sojourn*, 2023 (detail)  
Collection Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean  
Donation 2024 – Baloise  
Installation view, Art Basel Statements, 2024  
Courtesy the artist, FELIX GAUDLITZ, Vienna and Maxwell Graham, New York  
Photo: Choreo



**Tiffany Sia**  
*The Sojourn*, 2023 (film still)  
Collection Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean  
Donation 2024 – Baloise  
Courtesy the artist, FELIX GAUDLITZ, Vienna and Maxwell Graham, New York



**Tiffany Sia**  
*The Sojourn*, 2023 (film still)  
Collection Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean  
Donation 2024 – Baloise  
Courtesy the artist, FELIX GAUDLITZ, Vienna and Maxwell Graham, New York

# Tiffany Sia

## Baloise Art Prize 2024

29.08.2025 – January 2026

Tiffany Sia (1988, Hong Kong), winner of the Baloise Art Prize 2024, explores the material properties of film and their impact on the narratives and perception of space. In her film *The Sojourn* (2023), recently donated to the Mudam Collection, she travels to Taiwan to follow in the footsteps of martial arts film director King Hu (1931–97). As Sia argues in her book *On and Off-Screen Imaginaries* (2024), Hu in his iconic films ‘reconstructed his birthplace, Beijing, which he'd left as a child and could no longer return to, reflecting on an old world that resided in the recesses of memory’ and displaced in the misty mountain of Taiwan, the location of many of his films. In *The Sojourn*, Sia collects the impressions of Shih Chun (1935), the lead actor in Hu's *Dragon Inn* (1967). Chun recalls how the fog affected the way the image was rendered against the backdrop of the Hehuanshan mountains in *Dragon Inn*. In Sia's work, visual meditation is infused with subtle discrepancies: images are projected onto a distorting medium, evocative of the slippery experience of exilic memory.

### Curators

Marie-Noëlle Farcy, assisted by Vanessa Lecomte

### Biography

Tiffany Sia (1988, Hong Kong) has had solo exhibitions at ajh.pm, Bielefeld (2023) and at Artists Space, New York (2021). Her work has been shown in group exhibitions at the Fondazione Prada, Milan (2023); the Museum of Modern Art, New York (2023); the Seoul Museum of Art (2022) and the Kunstverein für die Rheinlande und Westfalen, Düsseldorf (2022). Her films have been screened at festivals such as MoMA Doc Fortnight (2024 and 2021), Open City Documentary Festival, London (2024); TIFF Toronto International Film Festival (2024); New York Film Festival (2022 and 2021) and Flaherty Film Seminar, Hamilton (2022). She received the Baloise Art Prize in 2024 and the George C. Lin Emerging Filmmaker Award in 2022. She is the author of *On and Off-Screen Imaginaries* (Primary Information, 2024). Tiffany Sia lives and works in New York.



# Collaborations

## LUGA: two major installations by Agnes Denes and Susan Philipsz

07.05 – 18.10.2025

In partnership with LUGA – Luxembourg Urban Garden – a city-wide, open-air exhibition of urban gardens – Mudam presents two major monographic projects in Luxembourg's public spaces: the recreation of *The Living Pyramid* by Agnes Denes in Park Dräi Eechelen and a new sound installation by Susan Philipsz developed for the Aquatunnel, a landmark feature of the city's World Heritage Site situated below the Ville Haute in Luxembourg.



**Agnes Denes**  
*The Living Pyramid*, 2015  
Documenta 14, Kassel, Germany  
© Agnes Denes, Courtesy Leslie Tonkonow Artworks + Projects  
Photo: Matthias Voelzke

# Agnes Denes

## *The Living Pyramid*

Location: Park Dräi Eechelen, Luxembourg

Close to the museum, on the esplanade of the Park Dräi Eechelen, opposite the Ville Haute, Mudam will present the iconic artwork *The Living Pyramid* (2015) by Hungarian-American artist Agnes Denes (1931, Budapest), a pioneering figure of ecological and environmental art. Conceived as a monumental sculpture with a natural life cycle, *The Living Pyramid* takes the form of a nine-metre-high pyramid on which grow more than two thousand flowering plants selected by the artist from local flora. Denes originally created this work for the Socrates Sculpture Park in New York and has since reproduced it on several occasions, including documenta 14, held in Kassel, Germany in 2017. For this new presentation, *The Living Pyramid* is augmented by an audience participation project, also imagined by Denes. In the months leading up to the installation, participants are invited to complete a questionnaire on the meaning of life. Their responses will be gathered in a time capsule, which will be buried near the pyramid and opened in a thousand years.

### Curators

Clément Minighetti, assisted by Zuzana Fabianova

*Agnes Denes: The Living Pyramid* is presented in collaboration with LUGA – Luxembourg Urban Garden.

### Biography

Agnes Denes (1931, Budapest) has had solo exhibitions at the Shed, New York (2020); the Santa Monica Museum of Art (2012); the Ludwig Museum, Budapest (2008); the Chelsea Museum, New York (2004); the Herbert F. Johnson Museum of Art – Cornell University, Ithaca (1992); Kunsthalle Nürnberg (1982) and the Institute of Contemporary Art, London (1979). Her work has been shown in group exhibitions at the Nevada Museum of Art, Reno (2021); the Museum of Modern Art, Warsaw (2020); Muzeum Sztuki, Łódź (2019); the Museum of Modern Art, New York (2018); Centre Pompidou-Metz (2016); the Museu de Arte Moderna, Rio de Janeiro (2014); the Art Institute of Chicago (2011) and the Centre Pompidou, Paris (2009). Works by Denes are included in the collections of institutions such as the Art Institute of Chicago; Frac Lorraine, Metz; the Philadelphia Museum of Art; the Centre Pompidou, Paris; the Israel Museum, Jerusalem; the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; the National Gallery of Art, Washington D.C.; SFMOMA, San Francisco and the Whitney Museum of American Art. Agnes Denes lives and works in New York.





**Susan Philipsz**  
*I See a Darkness*, 2008  
 Installation view, The Tanks, Tate Modern, London, 2018  
 Photo: Tate Images



**Susan Philipsz**  
*War Damaged Musical Instruments*, 2015  
 Installation view, Duveen Galleries, Tate Britain, London, 2015  
 Photo: Julian Abrams

# Susan Philipsz

## *The Lower World*

Location: Aquatunnel, Luxembourg

Scottish artist Susan Philipsz (1965, Glasgow), known for her installations exploring the sculptural and emotional dimensions of sound, has been invited to create a new work for Luxembourg's Aquatunnel, a unique landmark of the city's urban heritage. The 900-metre-long tunnel runs beneath the Ville Haute, connecting the Pétrusse Valley to the Pfaffenthal Quarter. Featuring the artist's voice and playing through twelve speakers placed in different parts of the tunnel, the sound installation *The Lower World* evokes both the sound of civil defence sirens and the song of the Sirens, who, in Greek mythology, lured sailors to their deaths. 'The separated voices will be arranged in such a way that the siren sound will in turn be melodic, melancholic, dissonant and haunting as it passes through the space: a current of sound that will appear to rise and fall, coming in waves. With this work, I mean to fill the Aquatunnel with sounds, working with the specificities of the space and encouraging visitors, through multiple associations, to think about their surroundings,' observes the artist.

**Curator**  
 Bettina Steinbrügge

*Susan Philipsz: The Lower World* is presented in collaboration with LUGA – Luxembourg Urban Garden.

**Biography**  
 Susan Philipsz (1965, Glasgow) has recently had solo exhibitions at fjk3 – Contemporary Art Space, Vienna (2024); Kunstmuseum Brandts, Odense (2023); SFMOMA, San Francisco (2022); Kunstmuseum, Bonn (2021); the Auckland Art Gallery (2020); Castello di Rivoli (2019) and Tate Modern, London (2018). Her work has been shown in group exhibitions at the West Bund Museum x Centre Pompidou, Shanghai; ZKM, Karlsruhe (2024); Castello di Rivoli; the Calouste Gulbenkian Foundation, Lisbon (2023); Kunstnernes Hus, Oslo; the Santa Barbara Museum of Art (2022) and the National Gallery of Victoria, Melbourne (2020). Philipsz's work is held in the collections of institutions such as the Baltimore Museum of Art; Beyeler Foundation, Basel; Hamburger Kunsthalle; Castello di Rivoli; the Hirshhorn Museum and Sculpture Garden, Washington DC; Museo Nacional Centro de Arte Reina Sofía, Madrid; the Museum of Contemporary Art, Chicago; Museum Ludwig, Cologne; SFMOMA, San Francisco and the Walker Art Center, Minneapolis. Susan Philipsz lives and works in Berlin.





Documentation of the performance *Prêt-à-Patria* by Bárbara Sánchez-Kane at the 60th International Art Exhibition – La Biennale di Venezia, *Stranieri Ovunque – Foreigners Everywhere*, Arsenale, Venice, 2024  
Photo: Bárbara Sánchez-Kane  
Courtesy of the artist and kurimanzutto, Mexico City/New York



Documentation of the performance *Prêt-à-Patria* by Bárbara Sánchez-Kane at the 60th International Art Exhibition – La Biennale di Venezia, *Stranieri Ovunque – Foreigners Everywhere*, Arsenale, Venice, 2024  
Photo: Bárbara Sánchez-Kane  
Courtesy of the artist and kurimanzutto, Mexico City/New York

# Performance by Bárbara Sánchez-Kane

17.05 + 18.05.2025

Mudam collaborates with TONO Festival to co-produce a large-scale performance by Mexican artist Bárbara Sánchez-Kane (1987, Merida). The artist's work spans fashion, performance, painting and installation, deconstructing the anxieties and fears of daily life to question pleasure and domination within a hegemonic masculine society. Envisioned as a space of mutable symphonies, the performance draws on the Mexican tradition of drinking horchata as a metaphor for collectivity. Created by Sánchez-Kane in collaboration with poets, artists, musicians and performers, the piece will evolve throughout its journey across disciplines and geographies. The performance will premiere at the third edition of TONO Festival in Mexico City in March 2025, followed by a presentation at Mudam during the Luxembourg Museum Days on 17 and 18 May 2025.

## Biography

Bárbara Sánchez-Kane (1987, Merida) has had solo exhibitions and performances at Museo Experimental el Eco, Mexico City (2020); Palais de Tokyo, Paris (2019); Grand Tour Studio, Milan (2018) and Institute of Contemporary Art, Los Angeles (2017), among others. Sánchez-Kane's work is currently on view at the 60th International Art Exhibition – La Biennale di Venezia. Bárbara Sánchez-Kane lives and works in Mexico City.





View of the exhibition *Zoe Leonard: Al río / To the River*, 26.02 – 06.06.2022, Mudam Luxembourg | Photo: Rémi Villaggi © Mudam Luxembourg



View of the exhibition *Radical Software: Women, Art & Computing 1960–1991*, 20.09.2024 – 02.02.2025, Mudam Luxembourg | Photo: Mareike Tocha © Mudam Luxembourg



View of the exhibition *Xanti Schawinsky: Play, Life, Illusion – a Retrospective*, 12.07.2024 – 05.01.2025, Mudam Luxembourg | Photo: Mareike Tocha © Mudam Luxembourg



Performance *Xanti Shenanigans* by Monster Chetwynd, 11.07.2024, Mudam Luxembourg | Photo: Makoto C. Okubo © Mudam Luxembourg

# Touring exhibitions

Several projects initiated by Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean will form the basis of collaborations with other institutions in 2025. Presented first at Mudam Luxembourg then at the Musée d'Art Moderne de Paris in 2022 and at the MCA Australia, Sydney in 2023, the exhibition ***Zoe Leonard: Al río / To the River*** finishes its tour at The Chinati Foundation / La Fundación Chinati, Marfa, Texas. The exhibition runs from 12 October 2024 to 22 June 2025. Presented at Mudam Luxembourg from 20 September 2024 to 2 February 2025, the group exhibition ***Radical Software: Women, Art & Computing 1960–1991*** will be presented for a second time at the Kunsthalle Wien from 28 February to 25 May 2025. Finally, the double exhibition ***Xanti Schawinsky: Play, Life, Illusion – a Retrospective*** and ***Monster Chetwynd: Xanti Shenanigans***, presented at Mudam Luxembourg from 12 July 2024 to 5 January 2025, will travel to the Kunsthalle Bielefeld, running from 15 March to 15 June 2025.



## About Mudam Luxembourg – Musée d’Art Moderne Grand-Duc Jean

Mudam Luxembourg – Musée d’Art Moderne Grand-Duc Jean opened in 2006 in a purpose-built building designed by the renowned Sino-American architect Ieoh Ming Pei and is located in Park Dräi Eechelen, overlooking the historic city of Luxembourg. Through its collection, exhibitions, artistic and educational programmes and partnerships, Mudam Luxembourg aims to advance its mission to present the most relevant contemporary art of our time to the largest possible public.

## About Bettina Steinbrügge

Bettina Steinbrügge is director of Mudam Luxembourg – Musée d’Art Moderne Grand-Duc Jean. From 2014 to 2022, she was the director of Kunstverein in Hamburg. She has directed Halle für Kunst Lüneburg, was curator at La Kunsthalle Mulhouse and senior curator and collection director at the Belvedere in Vienna. She has taught at Leuphana University Lüneburg and HEAD in Geneva. From 2014 to 2022 she was Professor of Art Theory at the Hochschule für Bildende Künste (HfbK) in Hamburg. From 2007 to 2017 she was a member of the programme team of the Forum Expanded at the Berlin International Film Festival.

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#OpenMuseum

### Opening hours

Tue 10:00 – 18:00  
Wed 10:00 – 21:00  
Thu – Sun 10:00 – 18:00

Mon Closed  
Holidays 10:00 – 18:00  
24.12 + 31.12: 10:00 – 15:00  
25.12: Closed

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## Mudam Luxembourg – Musée d’Art Moderne Grand-Duc Jean thanks

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