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This year's Triennale, *Jet Lag / Out of Sync*, looks at the demands of contemporary life in a multicultural yet individualistic society marked by global mobility and the crossing of physical and mental borders – a fast-changing, hyper-connected environment that challenges the individual's resilience. As exiles, expatriates, nomads and inhabitants of a global world, we are searching for new meaningful relationships – with time, nature, other people and ourselves.

The *Triennale Jeune Création* showcases the work of a generation of artists under 35 from Luxembourg and the Greater Region. For this edition, 25 artistic projects were selected from more than 120 submissions to a call for applications published in late 2016. The fourth Triennale opens up to all artistic disciplines: painting, sculpture, installation, video and photography, but also design, sound creation and architectural research. Accordingly, the final selection includes a great diversity of individual approaches and expressions.

Having grown up in an environment marked by the World Wide Web and cross-border commuting, the young generation of artists from Luxembourg and the Greater Region is more connected than ever. This does not mean, however, that their way of thinking is prone to uniformity and simplification. On the contrary, with ever more efficient technologies providing unlimited access to all of the world's knowledge, these artists have learned to appropriate this wealth in order to expand their horizon. At the same time, they are

able to reflect critically on their relationship to technology and the dependencies it creates in the modern world.

The importance of locality and identity in a world marked by cosmopolitanism makes itself felt in their work – if only by way of absence. As they navigate between different cultures and local contexts, between different activities and places, entire worlds separate the past from the present and make the definition of “home” ever more complicated.

In this context, sound plays a particularly important role. Stefania Becheanu's imageless work paints aural portraits of cities that call on visitors to listen attentively in order to recognise and appropriate these different urban environments. Using sound alongside photographs of young expatriates from various cities, which she has arranged in a circle, Marina Smorodina places the individual at the centre of her reflection and encourages introspection, feet firmly on the ground.

Marking a pause is also at the heart of the work of Marie-Luce Theis, whose urban shack invites visitors to rid themselves of their electronic devices and accessories to observe the sky and live in the moment.

In light of global acceleration, creativity more than ever requires time and reflection. Following the rhythm of nature and using the physicality of the paper, Aline Forçain's drawings foray into the intimate sphere, looking for the bonds we shape with nature and the

cosmos. By focusing on our biological clock, they reconnect us with a certain form of universality. In her photographic series *Cosmic Dream*, Anna Kriebs explores concepts of dream and reality, order and chaos. Her images show the human body in unnatural positions as it tries to merge with its surroundings and find a place in the world. As in Erwin Wurm's *One-Minute Sculptures*, her sleeping object-persons arouse viewers' curiosity and thrust them into a parallel fictional dimension. A world out of sync as well as dreams and journeys into the past – to the *Château rue Marie* of his childhood – are also the sources of inspiration and raw material of Rémy Laporte's work.

Parentheses can open up everywhere – in the public space, in the filmic *hors champ*, in the disruption of the urban space or in the undermining of traditional formats – as demonstrated in the work of Marc Buchy and Marianne Villière. Their interventions create transitional spaces and temporary moments of escape, provoking irruptions and alternative encounters to explore the individual's and the artist's scope of action and question the role of communication systems in a hyper-mediated society.

We are continuously observed by surveillance cameras and increasingly scrutinised by machines and algorithms. Cyril Faucher lets visitors dodge the ubiquitous camera eye with the help of camouflage scarves on which he has printed multiple eyes. Oscillating between political reflection and street culture, Faucher's sculptures and graphic manipulations in turn blur the image of the invisible powers monitoring us.

Isabelle Mattern approaches design via its interactive dimension. For *Alpha*, she has collected images of mouths pronouncing the letters of the alphabet in different languages. By typing a word on the keyboard, visitors undermine the relationship between text, images and meaning. Mattern uses computer software to unsettle our habits and play with perception.

Laura Mannelli's work turns Dante's *Divine Comedy* into a virtual reality experience where visitors embark on an immersive journey from darkness to light as the author's avatar. Two simultaneous realities reveal themselves to the viewer – an experience reminiscent of jet lag, where the body is caught in a state of total contradiction. Today's travellers can indeed access new worlds without the need to displace their body.

The “derealisation” operated by the virtual world according to Jean Baudrillard results in disorientation and the impossibility to distinguish between true and false. Straddling the boundaries of science or science-fiction and pop culture, the work of Boulc'h & Schosseler aims to confuse viewers by depicting the world as an artefact and questioning the role of genetics.

Guillaume Barborini's *Approche de la Presqu'île* offers visitors another kind of escape. The artist traces a new path, a territory that appears under his feet as his shadow follows the movement of the sun. Something palpable one moment disappears the next. Map and territory merge, borders collapse, at the boundaries of the physical effort undertaken.

Daniel Wagener is also following a self-imposed rule, namely, walking through Brussels and taking one snapshot per minute throughout the day as a means to operate within a stable framework and rhythm while poking fun at the stream of images flooding the social networks.

Rules (one minute, one day...) as well as order and repetitive gestures also stand at the beginning of other artistic projects in this Triennale. Marianne Mispelaëre has devised a large-size performative action that consists of painting one-minute lines at regular and repeated intervals. By exploring the limits of physical investment, her ritualistic gesture questions our relationship to space-time, asking how we can resist the unbridled pace of the contemporary world and its quest for ever-greater productivity.

The turmoil of the global world and its continuous flow of information is potentially addictive while simultaneously affecting our presence of mind and readiness for social interaction. Art allows us to construct ourselves by collaborating and exchanging ideas with others. *Neverending Pattern* by Lucie Majerus refers to the participatory process underpinning the practice known as “exquisite corpse”, while encouraging us to perpetuate a cultural heritage that can be found in numerous countries, namely, the art of drawing on ceramic tiles. Alice Haddad’s project, which is based on research and experimentation of philosophical concepts related to architectural space, aims to initiate a dialogue and engage actively with the public.

By documenting everyday scenes in various locations through a patchwork of filmed footage, Nora Wagner creates fleetingly harmonious sequences that soon afterwards merge back into an anarchical conflation of images and sounds. Deriving poetic forms from technological chaos and glitches is also the starting point of Paul Heintz’s work. *Factory* is the result of a discussion with a Chinese copy painter from whom the artist commissioned work. The time difference and the language gaps in their conversation, owing to approximations in translation, emphasise the slightly artificial yet touching nature of this dialogue between two individuals from different cultural and artistic backgrounds.

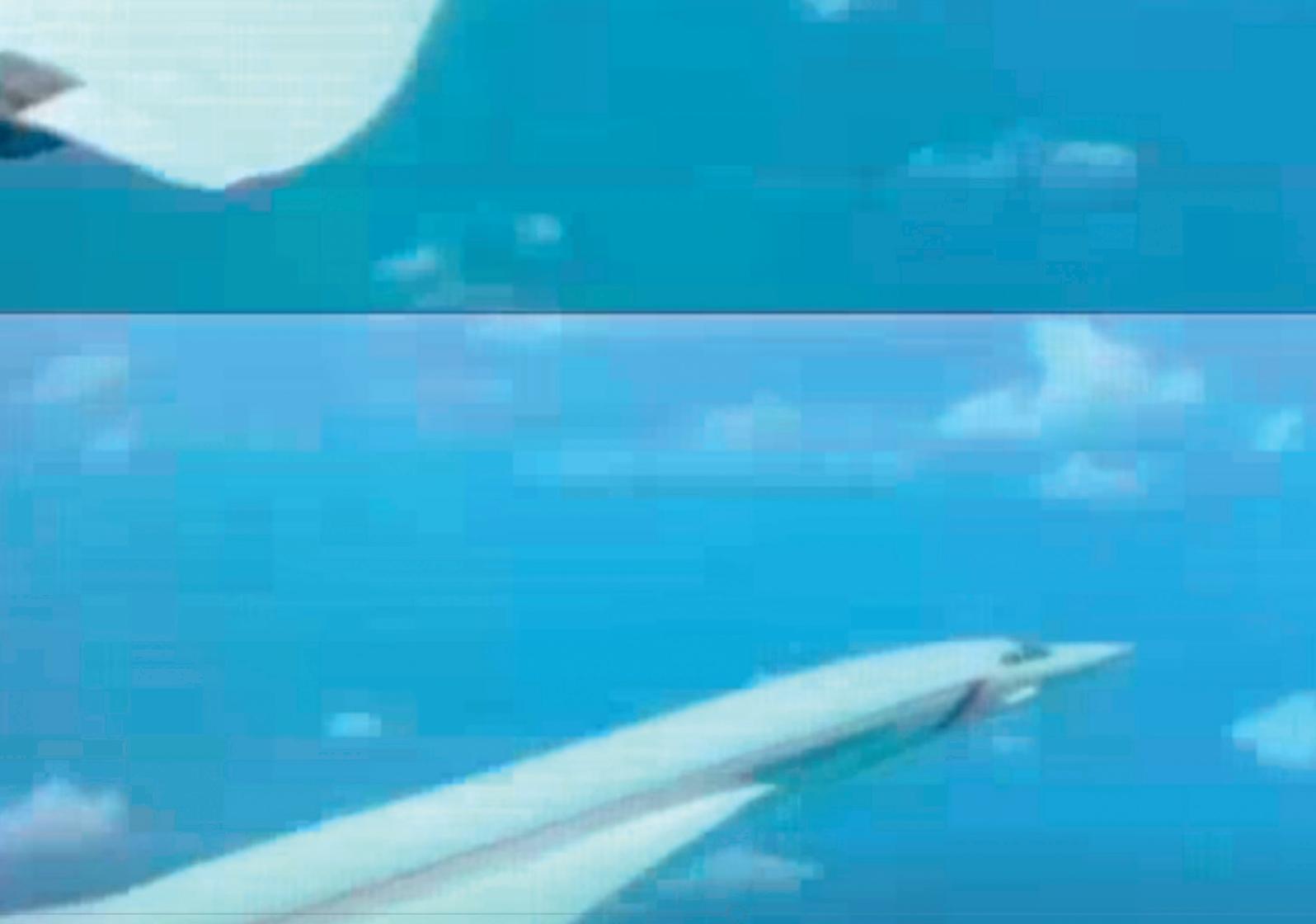
In an increasingly complex world, the place we hold in the community becomes of crucial importance. In his video projection *Now Here / Nowhere*, Reza Kianpour questions our presence/absence in relation to the objects and people surrounding us as well as to real or virtual geographical locations (GPS, Google Maps).

What, then, is the place of the artist? This is the question Vincent Bernard tries to answer in his filmed experiences, in which he explores the definition and place but also the recognition of the artist in a world saturated with images. These reflections as well as a questioning of selection processes equally characterise Eric Schumacher’s approach. Based on contributions by artists who were not selected for the Triennale, he has developed a personal work whose architectural integration counterbalances the use of existing

materials and in which references to craftsmanship and museumship conflate.

The search for sources and origins in the past is also a means to confront one's own identity. The paintings of Sandra Lieners and Nina Tomàs each invoke ancestral or oriental cultures and motifs, which are overworked and enriched layer by layer with the artists' own formal vocabularies. The series of painting entitled *Nuets* by Chantal Maquet highlights the strange and deserted evening mood of (Luxembourgish) villages, which it contrasts with the effervescent and garish atmosphere of big cities.

Anouk Wies
Curator



GUILLAUME BARBORINI

In June 2016 Guillaume Barborini began a series of walks in which he followed the direction of his shadow, starting from different places and walking from sunrise to sunset at different times of the year. During his walks, he recorded his GPS trace, visualising the experience of a phenomenon in its duration. The result takes the form of curves that are more or less broken depending on the obstacles he met, and more or less closed depending on the time of the year in relation to the summer or winter solstice. The GPS recordings were laser-engraved on sheets of paper that resemble 1:25,000 scale maps.

Approche de la Presqu'île is the artist's almost primitive attempt to confront – as a body and at a human scale – time and space as concrete matter through the synchronisation of walking and the movement of the sun. It is, in a sense, the jet lag of a jet lag.

Born 1986 in Chambéry (FR)
Lives and works in Metz (FR)
chercher-seperdre.overblog.com

Studies
École Supérieure d'Art de Lorraine
Metz (FR), DNSEP, 2011

Artist residency
Échangeur22
Saint-Laurent-des-Arbres (FR), 2017

Exhibitions
*Profondeur des échelles – Glissement
sous le chant du monde, XS plus*
Espace d'Art Contemporain mobile,
Moselle (FR), 2017

Horizon,
Le Magasin - Centre National d'Art
Contemporain, Grenoble (FR), 2016
La Mécanique des gestes
Galerie du Théâtre de Privas / Espace
d'Art Contemporain, Privas (FR), 2015

*Cristallisations, la naissance
d'un ordre caché*
La Grande Place, Musée du Cristal
Saint-Louis, Saint-Louis-lès-Bitche
(FR), 2015

At the same time, the artist explores precisely that which reaches beyond the walking as such, that which emerges from a direct, palpable contact. Looking at the evolution of a shadow, in a relation of cause and effect, means looking at the solar system and the movement of the planets. Gradually, it is therefore the movement of the Earth that becomes the centre of the work.

Barborini's work seeks to transform a physical distance into a surface. The GPS, in drawing a line, not only visualises a trajectory but also outlines a territory. The line thus figures an expanse, a constantly renewed world of orbits.

STEFANIA BECHEANU

Stefania Becheanu conceives immersive sound spaces that visitors are invited to walk through, turn in turn attracted by textures and events that guide their movements and create the conditions for the emergence of personal mental images.

This spatio-aural experience is conducive to introspection and journeying into one's own body and mind. For each visitor, the experience of the work is intimate and unique. Paradoxically, Becheanu's work also appeals to the collective unconscious and to social habits and practices, thus connecting us to a certain universality that transcends the individual. By creating their own associations triggered by the space, the sounds and the mental images they generate, visitors appropriate the work and enrich it with their own perception in a space that is perceived as collective.

Becheanu's soundscapes offer a poetic approach to the question of territory and cultural identity. Her installations also generate an awareness of the sound that surrounds us. The repetition of a recording or the singling out of a detail can provoke self-contemplation or trigger personal memories. The urban landscape thus becomes a story, while the voice becomes a landscape, enabling us to be both here and elsewhere, to listen to one landscape and imagine another.

Born 1987 in Resita (RO)

Lives and works in Metz (FR)

stefaniabecheanu.com

Studies

École Supérieure d'Art de Lorraine
Metz (FR), DNSEP, 2013

Artist residency

Résidence artistique dans les écoles
messines, Ville de Metz et Galerie
Octave Cowbell (FR), 2016

Exhibitions

Seeing Ourselves Sensing
Galerie Eastward Prospectus,
Bucharest (RO), 2017

Les horizons alternatifs

Maison de la Région, Strasbourg (FR),
2017
Écoute, Listen, Ascultă
Galerie Eastwards Prospectus,
Bucharest (RO), 2015

Géographies invisibles / A lua o piatră în gură

Basilique St Vincent, Metz (FR) et
Gue(ho)st House, Delme (FR), solo
exhibition, 2015

VINCENT BERNARD

For *ART ART ART*, Vincent Bernard selected several more or less feasible art projects and decided to implement them. Making a painting, listening to one's body, getting naked or confronting obscurantism were among the artist's chosen tasks.

The different projects were filmed and edited as a report about a young eager artist who discusses the results of a month-long period of reflection and work. The video presents the projects and the artist's confessions, and analyses the quality of his work.

The main objective of Bernard's approach was to merge various ideologies and artistic practices while trying to demonstrate the reliability and professionalism of a young disillusioned artist.

Born 1989 in Épinal (FR)

Lives and works in Nancy (FR)

vincentbernard.wixsite.com/galerie

Studies

École Nationale Supérieure d'Art et
de Design, Nancy (FR), DNSEP, 2015

Artist residency

Launcher .EXE
Atelier .EXE, Nancy (FR), 2016

Maintenant, c'est ailleurs

Galerie NAMIMA, Nancy (FR), 2015
Pourquoi commencer
Espace Camille Claudel, St-Dizier (FR),
2015

Absolument contemporain

Galerie NAMIMA, Nancy (FR), 2015

BOULC'H & SCHOSSELER

Genetic Bloom is based on the 2011 Fukushima nuclear disaster, which is thought to have caused mutations in the local flora, as evidenced by numerous photographs that have appeared on the Internet since 2015.

Charlotte Boulc'h & Lucie Schosseler's installation consists of three elements: a vase, a bouquet of flowers and a pair of curtains. The bouquet is composed of various types of flowers and includes reproductions of mutant daisies from Fukushima next to imaginary, simultaneously likely and unlikely specimens. The vase is decorated with sculpted organisms entertaining a particular relationship with nuclear radiation: some resist it while others mutate. The faux leather curtains evoke two different eras. Inspired by traditional half-curtains, they represent a bucolic landscape on the backdrop of a nuclear mushroom.

Charlotte Boulc'h, born 1986 in Rouen (FR)

Lucie Schosseler, born 1990 in Obernai (FR)

Live and work in Metz (FR)

boulchschosseler.com

Studies - Charlotte Boulc'h
Laboratoire d'Études en Sciences
des Arts (LESA), Université d'Aix-
Marseille (FR), doctorat, en cours
École Supérieure d'Art de Lorraine
Metz (FR), DNSEP, 2012

Studies - Lucie Schosseler
École Métamorphose, Formation effets
spéciaux, maquillage, Strasbourg (FR),
2015
École Supérieure d'Art de Lorraine
Metz (FR), DNAP, 2011

Artist residency
AIRE, Résidence-Laboratoire
de recherche en Art, Espace
Vanderborght, Bruxelles (BE), 2016

Exhibitions
The *Triennale Jeune Création* is the
first exhibition of the artist collective
founded in 2016

Boulc'h & Schosseler's work merges factuality and likelihood, certainty and plausibility, nature and fantasy. Their flowers are located simultaneously in a remote place and in another territory beyond established structures. Here, nature suffers from a kind of "biological jet lag", as its natural cycle is out of sync. This dysfunction causes the emergence of a parallel world where the normal course of things is gradually undermined.

MARC BUCHY

ti taah is a discreet intervention that merges seamlessly with city life and the everyday. An intervention into urban lighting, it consists of the flashing lightbulb of a street lamp broadcasting the headlines of online newspapers from around the world in Morse code. The flashing is updated in real time according to the events occurring in different countries. This subtle but continuously changing pattern plays with the perception and attention of visitors and passers-by. The work thus becomes a disruption in the flow of everyday life, as it prompts viewers to question what they see.

In this project, Marc Buchy plays the role of an “active agent” who presents to the public a communication based on Morse code, a language that is simultaneously recognisable and difficult to understand. His work questions the place of the individual in a world of hyper-communication and constant information – a world in which all of us are immersed, whether we like it or not.

Born 1988 in Metz (FR)

Lives and works in Bruxelles (BE)

marcbuchy.com

Studies

IHEAP NY, New York (US), Post-graduate, 2016

Sint-Lukas Brussel (BE), Master of Fine Arts, 2012

Artist residency

Les Annexes

Bourlingster (LU), 2017

Exhibitions

Soleil Plein

Edmund Felson Gallery, Berlin (DE), solo exhibition, 2017

Space out,

Fondation Moonens, Bruxelles (BE), solo exhibition, 2016

Radieuse

Fondation Frédéric de Goldschmidt, Bruxelles (BE), 2016

Paperworks

Antena, Chicago (US), 2016

CYRIL FAUCHER

Cyril Faucher's work explores clothing as a means to camouflage or control one's own image to stage political demands in a time of excessive personal-data sharing. In the era of social networks and digital archiving, it encourages users to control their image in the public space by eluding unsolicited video or photographic surveillance.

World War Witness takes the shape of seven scarves of 1.30 sqm each inspired by camouflage gear used by the armies of seven world powers. The patterns on the synthetic silk scarves were made using digital prints that were bitmapped so as to create an optical camouflage effect whereby the diffraction of light results in chromatic aberrations and a blurring of the overall shape.

The artist has added several pairs of eyes so that the scarves can be worn in various ways while still offering the wearer an extra pair of eyes that undermines focussing and facial recognition. The scarves are accompanied by an edition where they are shown in real-life situations.

Born 1990 in Pont-à-Mousson (FR)

Lives and works in Nancy (FR)

cyrilfaucher.tumblr.com

Studies

École Nationale Supérieure d'Art
et de Design, Nancy (FR), DNSEP, 2015

Exhibitions

Une collection #2
Appartement particulier, Paris (FR),
2016

Launcher .EXE

Atelier .EXE, Nancy (FR), 2016
Videoformes digital arts
Clermont-Ferrand (FR), 2016

Dépaysement

Galerie NaMiMa, Nancy (FR), 2016
One Day - One Poster
Arto Base, Kanazawa (JP), 2014

ALINE FORÇAIN

Aline Forçain's work draws on recent scientific discoveries concerning the "humming" of the Earth.

To visualise the fact that the Earth emits a continuous sound, her pen-and-ink drawing was made using a gesture similar to writing, her back-and-forth strokes reminiscent of the movements of tractor ploughing a field. Every three minutes, the artist interrupted her stroke, resulting in a pattern of undulating waves topped by blank marks recalling the surf. The square shape of the paper in turn refers to esoteric representations of the Earth.

Forçain presents an experience of artistic creation based on the rhythm of nature, urging us to take the time to create in order to realign our internal clocks, which are out of sync with the alienating rhythm of society.

Born 1988 in Saintes (FR)

Lives and works in Luxembourg (LU)

alineforçain.com

Studies

Recherche en art et création, Faculté des Beaux-Arts, Universidad Complutense de Madrid (ES), Master, 2012

École des Beaux-Arts de Toulouse (FR) DNAP, 2010

Artist residency

Résidence d'auteur, Municipalité de la Trinité, Martinique (FR), 2015

Résidence artistique conventionnée par la Croix-Rouge, Luxembourg (LU), 2015-2017

Résidence Plein Air with *Fundación*

de las tres culturas de Séville Aix-en-Provence (FR), 2010

Exhibitions

Faux-semblant

CeCiL's BOX, Cercle Cité, Luxembourg, solo exhibition, 2016

Hariko

Galerie Nosbaum Reding, Luxembourg (LU), 2016

Should I stay or should I go

Centre culturel KAPU, Linz (AU), 2013

DibujaMadrid

Musée ABC, Madrid (ES), 2013

ALICE HADDAD

Alice Haddad stages an “architecture of dialogue” around an imposing black monolith standing on the floor and a metal structure that includes two lecterns facing each other and each holding a notebook. The notebooks contain an excerpt from Paul Valéry’s famous dialogue *Eupalinos or the Architect* (1921), in which Socrates relates the discovery of an “ambiguous object” that led him to question the built or given world and to pursue his vocation as a philosopher rather than as an artist or architect.

Each of the notebooks corresponds to one of the two speakers. The dialogue reveals itself as an entity when the two parts are read out aloud by two visitors. But a partial reading is equally interesting, as it encourages visitors to question the very nature of dialogue.

With *Dialogue avec l’autre – II*, Haddad has created a work that is halfway between architecture and philosophy. The ambiguous object

is replaced by a monolith referring to the mysterious object in Stanley Kubrick’s *2001: A Space Odyssey* (1968), which was inspired by the writings of Arthur C. Clarke. The artist’s appropriation plays with the film’s status as a science-fiction icon and constructs an analogy with 1960s Minimal Art to create a singular and dialectical mise-en-scène. The work suggests that the mysterious object has become a “museified” relic, a monument that was desecralised before it was placed in the center of the circular enclosure. The artist has thus created an empty space around which she offers a reflection on time and space through a speculative relationship with the unknown within the “Other”.

Born 1986 in Luxembourg (LU)

Lives and works in Luxembourg (LU) et à Bruxelles (BE)

cargocollective.com/alicehaddad

Studies

Université Libre de Bruxelles, Faculté d’Architecture La Cambre – Horta Bruxelles (BE), MA, 2012

Artist residency

Research residency (with the artist collective *Perhaps it is high time for a xeno-architecture to match*) Workspacebrussels, Bruxelles (BE), 2017

Exhibitions

Perhaps it is high time for a xeno-architecture to match Kaaitheater, Bruxelles (BE), 2017

Public Pool #3 : Les objets ont la parole C-E-A, Frac Nord-Pas de Calais, Dunkerque (FR), 2017

Criticall – International Conference on Architectural Design & Criticism Escuela Técnica Superior de Arquitectura, Universidad Politécnica de Madrid (ES), 2014

PAUL HEINTZ

Dafen, a small town in the suburbs of Shenzhen in China, is reputed for its slightly peculiar industry, namely, hand-made replicas of paintings. In *Dafen Oil Painting Village*, nearly eight thousand copyists (mostly painters), working in a myriad of workshops and companies, produce up to five million paintings per year.

The Factory is the first stage of a work that revolves around a collaboration between Paul Heintz and Wang Shiping, a copyist from Dafen. The installation brings together the artists' instant messenger conversations as well as the drawings and paintings they exchanged between France and China. It problematises the question of imagination and the relationship between original and copy in the context of global production and industrial-scale replication.

Born 1989 in Saint-Avold (FR)

Lives and works in Paris (FR)

paulheintz.fr

Studies

Le Fresnoy, studio national des arts contemporains, Tourcoing (FR), Post-diplôme, 2016

École Nationale Supérieure des Arts décoratifs, Paris (FR), DNSEP, 2014

Université Lumière, Lyon (FR),

Littérature et Cinéma, Licence, 2012

École Nationale Supérieure d'Art de Nancy, Nancy (FR), DNAP, 2010

Artist residency

Cité Internationale des Arts

Paris (FR), 2017

Exhibitions

Panorama 18

Le Fresnoy, Tourcoing (FR), 2016

Generosity

XPO Gallery, Paris (FR), 2016

Salon de Montrouge

Le Beffroi, Montrouge (FR), 2015

to Nancy

Galerie Neuf, Nancy (FR),

solo exhibition, 2015

REZA KIANPOUR

Switching between the words “Now Here” and “Nowhere”, *In-between* stages a constantly changing play with words and typography. The first of the two video projections is punctuated by the seconds of an imaginary temporality, the second is out of sync with the first.

Only a space – a void, an absence – separates these two words. And yet, the addition or reduction of this “nothing” affects our understanding as it shifts the work from one dimension into another. By doing so, it exposes our state of being, oscillating between the world of thoughts and the feeling of the present.

Born 1983 in Teheran (IR)

Lives and works in Luxembourg (LU)

kianpourandpartners.com

Studies

Académie Royale des Beaux-Arts
Bruxelles (BE), 2009

École de Recherche Graphique
Bruxelles (BE), 2007

Exhibitions

Design City Luxembourg, Mobilier Bonn
Luxembourg (LU), 2016

Graphic Design Festival Breda

Breda (NL), 2015

Marché des Créateurs

Mudam, Luxembourg (LU), 2015

Resolute - Design hanges

Casino Luxembourg - Forum d'art
contemporain, Luxembourg (LU), 2015

ANNA KRIEPS

Kopf über is a series of photos in which Anna Krieps has pictured her muse – her sister Vicky – in strange, unnatural positions. The notable particularity of these portraits is that the model's head is always upside down – hence the title of the work. She looks disoriented, as though struggling to find her place in the world that surrounds us, and thus turns into a shadow that tries to integrate or blend into the environment.

Krieps's series is a reflection on the transition from intimate desire to collective dream (and vice versa), from the infinitely small to the infinitely big. It refers implicitly to Shakespeare's famous observation that "All the world's a stage / And all the men and women merely players", which describes the delicate passage from everyday reality to fiction and the myths underpinning modern societies – this globalised world, with its frantic rhythm, where everyone is simultaneously uprooted and indifferent to others.

Born 1986 in Luxembourg (LU)
Lives and works in Berlin (DE)
annakrieps.com

Studies
École cantonale d'art, Lausanne (CH),
Master, 2015
ArtEZ
Enschede (NL), Bachelor, 2012

Massachusetts College of Art and
Design Boston (US), 2011

Artist residency
International Summer Academy
Salzburg (AU), 2010 and 2009
European Exchange Academy
Beelitz Heilstaetten, Berlin (DE), 2008

Exhibitions
Cosmic Dream
Scientific and Cultural Russian Center,
Luxembourg (LU), solo exhibition, 2016
Fotobook Dummy Award
Kassel (DE), 2016

extra fort
Recyclart, Brussels (BE), solo
exhibition, 2015
Unseen Dummy Award
Amsterdam (NL), 2015

RÉMY LAPORTE

Le *Château Rue Marie* is the recurring starting point of Rémy Laporte's work on dreams. It is the house in which the artist grew up, between tinkering in a garden shed with his father and trips to the local recycling centre. In reality, the château looked more like a terraced house in a working-class neighbourhood than a real castle. But the artist's connection to the house of his childhood is still so strong that it is the near-exclusive geographical starting point of his dreams. But while the place lends itself to oneiric visits, it is impossible for us to become the person we once were... Or maybe just a little?

Laporte highlights the stream of infinitesimal moments produced by dream states that disrupt our everyday as we slip back into childhood. His work asks what inspires young artists and explores the artistic potential of dream states reminiscent of

childhood. A child never asks about purpose. It simply creates, without ever getting exhausted, and when it can no longer go on, it goes to sleep and dreams before starting again the next morning, thus making the world anew day by day.

Born 1991 in Nancy (FR)

Lives and works in Nancy (FR)

remylaporte.tumblr.com

Studies

École Nationale Supérieure d'Art et de Design, Nancy (FR), DNSEP, 2015

Artist residency

Engraving residency
La Quincaillerie, Plouaret (FR), 2016

Exhibitions

Poussée primitive
Centre Culturel Georges Pompidu, Nancy (FR), solo exhibition, 2017

Time(s) Square(s)

Atelier .EXE, Nancy (FR), solo exhibition, 2017
Maintenant, c'est ailleurs
Galerie NaMiMa, Nancy (FR), 2015

Lecture(s) de forme, forme(s) de lecture

Galerie My monkey, Nancy (FR), 2015

SANDRA LIENERS

Sandra Lieners presents three 100 × 150 cm paintings in portrait format from the series *Beyond the Surface*.

Beyond the Surface focuses less on differences than on similarities. Without any indication of place, the distant origin of these views, seen by the artist while travelling, is anything but obvious. The surfaces bear multiple layers of colours, posters, traces of time and bad weather.

By translating these arrangements of facades from distant regions and their different materialities into painting, Lieners transposes a real surface that exists on a public square somewhere in the world to a different place. This allows her to reformulate the question of the accessibility of art.

The artist's aim is to make visible the non-tangible and titillate the viewer's imagination by fostering the confusion between the elements borrowed from reality and those added by herself.

Born 1990 in Luxembourg (LU)
Lives and works in Luxembourg (LU)
sandralieners.com

Studies
Université des arts appliqués
Vienne (AT), Master, 2016
Académie des Beaux-Arts
Florence (IT), 2014

Artist residency
Painting and mixed media
School of visual arts - SVA, New York
(US), 2017

Exhibitions
Myth and Mess
CAPE - Centre des arts pluriels,
Ettelbruck (LU), solo exhibition, 2016

Salon du CAL
Luxembourg Art Week, Halle Victor
Hugo, Luxembourg (LU), 2016
The Unseen
Art Cube #2 - Chambre de Commerce,
Luxembourg (LU), solo exhibition, 2015

Une affaire luxembourgeoise
das weisse haus – Vienna Art Week,
Vienne (AT), 2013

LUCIE MAJERUS

In an attempt to connect people from different backgrounds, *The Neverending Pattern* initiates a participatory design process. The motif of water, which can take on various forms and unites us all, is here drawn on tiles by the participants of a nomadic workshop. There is only one rule to the drawing process: one participant starts drawing where the other stopped. The aim is to relate to the drawing of one's neighbour. The workshop encourages people to connect among themselves, to consider their neighbours and to see their own position in a wider context.

In a playful way, the participants experience the connection of one human being to another, while the tiles visualise this moment. The ornamentation thus created symbolically refers to the idea that it is only up to us to achieve peace and harmony.

Lucie Majerus tries to answer the following question: Can the power of motif and decoration be harnessed to visualise peace? In the context of Luxembourg's multicultural society, ornamentation represents the mixing of cultures. By putting it in the public space, the residents actively participate in the creation of their inhabited space.

Born 1992 in Luxembourg (LU)
Lives and works in Luxembourg (LU)
majeruslucie.eu

Studies
Design Academy
Eindhoven (NL), BOA, 2016

Exhibitions
The Age of Man
Salone di Mobile, Milano (IT), 2017

De mains de maîtres
Salons de l'ARBED, Luxembourg (LU),
2016

Pop-up Winter-Garden
Casino Luxembourg - Forum d'Art
Contemporain, Luxembourg (LU), 2016

DAE Graduation Show
Dutch Design Week, Eindhoven (NL),
2016

LAURA MANNELLI

Near Dante Experience is an immersive electro-acoustic composition presented in the form of a digital art installation. Its title refers to the phenomenon of near-death experiences, which designate a series of "visions" and "sensations" following a clinical death or an advanced coma. One of the experiences induced by these states is the feeling of leaving one's body and seeing a tunnel or a bright light.

Visitors are invited to embark on an inner journey into the heart of Dante's inferno as described in *The Divine Comedy*. They see a tunnel flooded with white light and bearing the inscription "Lasciate ogni speranza voi che entrate" (Abandon all hope ye who enter here). The installation *Near Dante Experience* is a gateway to the other world – a process made possible by the use of a virtual reality helmet that allows us to enter into "another space", an ecstatic elsewhere

that can not be located. The original soundtrack composed by Gérard Hourbette envelops us, plays with our perceptions and blurs the path.

The Divine Comedy is above all an allegorical journey populated by supernatural, mythological or monstrous beings, of which we shouldn't be afraid. It is a dark universe oscillating between two states: a bright light made of halos or rays, and a dark environment verging on black. Like the void, this strange universe is highly attractive. It sucks us in, pulling us towards the abyss of hell. Only by travelling on the dark path will we reach the celestial light.

Born 1980 in Luxembourg (LU)

Lives and works in Luxembourg (LU) and Paris (FR)

lauramannelli.com

Studies

École Nationale Supérieure
d'Architecture Paris-Malaquais
Paris (FR), HMONP, 2014

Artist residency

Ouverture de résidence with
Dorothee Smith and Matthieu Barbin
Musée de la danse, Rennes (FR), 2016

Exhibitions

La Promesse des Monstres
Galerie Indépendance, Luxembourg
(LU), solo exhibition, 2017

Pavillon VR

Luxembourg City Film Festival,
Casino Forum d'Art Contemporain,
Luxembourg (LU), scenography, 2017
Festival accès #15 / *Vu du ciel*
Bel Ordinaire, Pau (FR), 2015

Nuit Blanche

Paris (FR), 2014
1.618 Sustainable Luxury fair
Palais de Tokyo, Paris (FR), 2010

CHANTAL MAQUET

Fascinated by the atmosphere of nocturnal landscapes, Chantal Maquet asked herself why people are afraid of the dark. Her series of nocturnal portraits of Luxembourg is entitled *Nuets (virun der Dier)*. It shows family homes with gardens and empty, uninviting bus stops in the countryside. These deserted places have little natural light and large shadows, the density of the darkness only mitigated by public lighting or motion-sensor lamps triggered by passing animals.

Maquet's environments generate a feeling of loneliness and malaise, an impression of being in the wrong place at the wrong time. Although the places in her photographs are peaceful, darkness creates a sense of threat. And while there is no visible human presence, her images are pervaded with a sense that at any moment someone might emerge from behind the curtains.

Born 1982 in Luxembourg (LU)

Lives and works in Cologne (DE) and Bourglinster (LU)

chantal-maquet.com

Studies

Hochschule für Angewandte
Wissenschaften, Hamburg (DE),
Diplom FH, 2011

Artist residency

Cité Internationale des Arts
Paris (FR), 2016
Annexes
Bourglinster (LU), 2015

Exhibitions

uns verbindet nichts
Centre d'Art Dominique Lang,
Dudelange (LU), solo exhibition, 2017

please hold the line

Cité Internationale des Arts, Paris (FR),
solo exhibition, 2016
Les Belles Images
Frappant Galerie, Hamburg (DE),
solo exhibition, 2014

Salon du Cercle artistique de Luxembourg

CarréRotondes, Luxembourg (LU),
2011, 2012, 2014

ISABELLE MATTERN

alpha is composed of two elements in two different locations, namely, at Cercle Cité and in the Buvette (bar) of the Rotondes. The two places are connected: using a keyboard located at the entrance of the Ratskeller at Cercle Cité, visitors can communicate with the visitors of the Rotondes. Their communication is transmitted as video renderings of spoken letters. In the Buvette, visitors can listen to scripted conversations through headphones.

In this work, Isabelle Mattern assembles spelled-out alphabets in different languages to create a unique and variable voice for each use. The alphabet is the basis of social and cultural communication, forming the foundation of words in languages all over the world. Its variations serve to give shape to thoughts, enabling us to express them and to communicate in different languages, locally and globally.

Visitors are invited to contribute to the alphabet in all the languages that matter to them. Beginning with the voices of the artists participating in the Triennale, the talking letters create an acoustic portrait of the young artists of the Greater Region. *alpha* thus highlights the influence of languages in the development of ideas and communication in general.

By demonstrating that the keyboard and the Internet are only tools and platforms that shape and determine our communication, it proposes a way of communicating that makes all communication incomprehensible and turns it into a riddle, rather than simulating a clear and translatable message.

Born 1990 in Esch-sur-Alzette (LU)

Lives and works in London (UK) and Esch-sur-Alzette (LU)

isabellemattern.com

Studies

Royal College of Art
London (UK), MA Visual
Communication (ongoing)

Central Saint Martins

University of the Arts London (UK), BA
Graphic Design, 2014
ECV, École de Communication Visuelle
Paris (FR), Visual Communication, 2012

Exhibitions

In Progress: Local Craft Meets Design
Design City Luxembourg, Cercle Cité,
Luxembourg (LU), 2016

Resolute – Design Changes

Luxembourg Postscript
Casino Luxembourg – Forum d'art
contemporain, Luxembourg (LU), 2015

Place aux oeuvres d'étudiants en art

exposition noir et blanc et design et art,
Cedies Luxembourg (LU), 2014
Lacoste Noir et Blanc finalists
exhibition, London (UK), 2013

MARIANNE MISPELAËRE

For this work, the artist has drawn a line on the wall with a brush, drawing at constant speed, for spells of one minute each, going from top to bottom. She then repeated the action, minute by minute, to create a series of juxtaposed lines. She repeated this act for several hours without interruption, to the point of exhaustion – of the body (fatigue), the location (closing at night), or the material (the ink running out). Her drawing adapts to the location and the context, bearing witness to the impetus and energy of its implementation. All the while, the artist's gesture reacted to internal and external influences, which provoked other influences, imperfections and surprises that accumulated in the drawing and forced the artist to adapt her way of working.

With a practice focusing on drawing, Marianne Mispelaëre observes, produces and reproduces concise, simple and precise gestures inspired by current social phenomena. Impulse or revelation, whether individual or collective, lies at the heart of her work. An act, however simple, whether or not it leaves a drawn, written or immaterial trace, has consequences, causing other acts and other causes, here and elsewhere. Under which conditions do individuals venture to take a stand at a given moment, to go as far as they demand of themselves? To leave a trace, to communicate with others? How can we collectively inscribe ourselves in the here and now through a singular process, how can we enter into a relationship with others, cause actions, be an impetus?

Born 1988 in Bourgoin-Jallieu (FR)

Lives and works in Paris and Strasbourg (FR)

mariannemispelaere.com

Studies

Haute École des Arts du Rhin

Strasbourg, DNSEP, 2012

École Supérieure d'Art de Lorraine

Épinal, DNAT, 2009

Artist residency

Atelier Mondial de Bâle, Christoph

Merian Stiftung

Berlin (DE), 2016

Exhibitions

Récits/Écrits

Galerie mfc-michèle didier, Paris (FR),

2017

62e Salon de Montrouge

Le Beffroi, Montrouge (FR), 2017

Between Two Fires

Schauraum, Nürtingen (DE), solo exhibition, 2016

Horizon

Le Magasin – Centre National d'Art

Contemporain, Grenoble (FR), 2016

ERIC SCHUMACHER

The installation of Eric Schumacher reveals the curatorial process behind the *Triennale Jeune Création* by integrating works by artists who were not selected to participate in the 2017 edition. By visualising the individualistic environment in which we live, his work establishes a dialogue between tradition, cosmopolitanism and neglect.

Cluderer looks at curatorial practice, more particularly the role of the exhibition curator, by questioning the conventional policies underpinning it. Schumacher shows the hidden side of the Triennale, allowing visitors to take a look behind the scenes of the selection processes of the works and explore the broader role of decision-making processes behind cultural policies.

This work bears testimony to the artist's interest in the relationship between selection, installation and scenography. By referencing minimalist and modernist art, Schumacher uses his synthetic vocabulary to explore his colleagues' works of art and their own aesthetic know-how, skills and aspirations.

His humorous approach lets visitors appreciate the contrast between the aesthetics and the quality of the different works in his installation.

Born 1985 in Esch-sur-Alzette (LU)

Lives and works in Berlin (DE), Édimbourg (UK) and Luxembourg (LU)

ericsschumacherartist.com

Studies
Edinburgh College of Art (UK),
BA, 2010

Artist residency
SNEHTA Outreach
Athènes (GR), 2015

Exhibitions
Curious Artefacts
The Art Wall, Athens (GR), 2015
Drawn Away Together
Talbot Rice Gallery, Edinburgh (UK),
2013

/Arrives In Starting
The Duchy Gallery, Glasgow
International Festival of Visual Art (UK),
2012

Bursary Award Exhibition
Royal British Society of Sculptors,
London (UK), 2012

MARINA SMORODINOVA

With *Listen to the World*, Marina Smorodina immerses viewers in a space delineated by a circle of photographs of strangers hanging from rails. When visitors decide to enter the space, they are detected by thermal sensors, which cause the sound to fade out slowly. Smorodina indeed aims to create an intimate atmosphere, deliberately limiting the number of visitors who can be in the space at the same time.

During her travels, Smorodina meets people and asks them to take some time out to talk to her on long walks through the city. These discussions force her to reach beyond her own observations, which are biased by her knowledge and cultural background, and to confront those of others, their lived experiences, feelings, ways of “being” in the world and, more particularly, their relationships with the city they inhabit – the city in which they have their habits, but which these atypical walks allow them to explore differently.

Born 1988 in Leningradskaya (RU)

Lives and works in Paris and Metz (FR)

marinasmorodina.com

Studies

École Supérieure d'Art de Lorraine
Metz (FR), DNSEP, 2015

Exhibitions

Games people play
Médiathèque de Forbach (FR),
solo exhibition, 2017

Des activités du dimanche

Galerie Octave Cowbell, Metz (FR),
solo exhibition, 2016

Intertext

Erarta Museum, Saint-Petersbourg
(RU), 2015

Carte visite

Galerie de l'Esplanade, Metz (FR), 2015

At some point, the artist asks her companions to close their eyes and listen to the city in order to discover it differently. It is this precise moment, when the person is immersed in his or her inner world while still but still remains in contact with the outside world, that Smorodina captures in her snapshots.

MARIE-LUCE THEIS

hide & seek is a place of retreat and refuge, an enclosed outdoor structure. It takes the shape of a wooden hut sitting on a scaffolding three meters above the ground.

As modern-day hunters, we walk around it, looking for orientation, equipped with our digital photo-rifles. Height promises protection and elevation, but what are we chasing? We eventually climb up. It is a childish desire that drives us up the small “tree house”, a place that comes straight out of our memories and still smells of the forest. Can we hide there for a while? All the way up there, we reach a platform. From there we enter the house. We no longer need our weapons. We leave behind everything that weighs down our shoulders and feet, and walk through a second door.

Like cosmonauts, we take place in a tiny cabin. Around us, silence. We must resign ourselves to this narrow space. No panoramic view, nothing but a hole in the ceiling that opens up onto the sky. Our senses sharpen. Who knows, maybe we could fly to the infinite spaces of our mind?

Born 1985 in Luxembourg (LU)

Lives and works in Luxembourg (LU) and Zurich (CH)

theismarie@gmail.com

Studies

Université des Arts Appliqués
Vienne (AT), Mag. art, 2011

Stage settings

Welches Jahr haben wir gerade?
(+ costumes)
Deutsches Theater Berlin (DE),
Schauspielhaus Zürich (CH), 2017

love & understanding

Théâtres de la Ville de Luxembourg
(LU), 2017

Kollaps

Schauspielhaus Zürich (CH), 2016

squirrels

(+ costumes)
Théâtre National de Luxembourg (LU),
2014

NINA TOMÀS

For *Réseau perdu* (Lost Network), Nina Tomàs has assembled several canvases that she brought back from a trip to India. Her work questions the relationship between the individual and the mass. Jet lag, as a spatio-temporal disorientation or physical and mental state of self-effacement, can be considered under various angles. Between here and there, between the other and myself, between exterior and interior, how can I leave a mark on an existing database, on a web of complex information whose functioning largely eludes me?

Tomàs's work offers a sculptural experience of this question, an attempt to visualise the size and complexity of the data network in which we are embedded. There are numerous possible paths: one can follow the movement of the mass, imitate its repetitive gestures, minimise one's presence or, on the contrary, create shocks and interfere by putting forth contradictory ideas.

Born 1989 in Béziers (FR)

Lives and works in Luxembourg (LU) and Bruxelles (BE)

ninatomas.com

Studies

École Supérieure d'Art et de Design
Marseille (FR), DNSEP, 2016

Artist residency

Anderson Center
Minnesota (US), 2016

Exhibitions

Révez
Collection Lambert, Avignon (FR), 2016
ARTAGON. II
Passage de Retz, Paris (FR), 2016

Transition

Galerie Beim Engel, Luxembourg (LU),
solo exhibition, 2015
Traits d'Union II
Galerie Bartoli, Marseille (FR), 2014

Guided by control and the search for logic behind the development of her forms, the artist creates fictitious organic mechanisms. Fragmented by a multiplicity of heterogeneous elements, they symbolise the individual's presence in a society flooded with real and virtual information. Heterogeneity can mean the cohabitation of these masses of data on a single territory, but also the inability to make choices, or even the body in decay.

Perception and visual disturbance are important in the reading of the work. After long periods of travel, but even when living in the midst of our own society, we regularly lose our bearings. The artist explores this sense of struggling to distinguish true from false, reality from the supernatural.

MARIANNE VILLIÈRE

Administratrophone is based on Marianne Villière's dialogue with the Luxembourg city council department in charge of public spaces in view of a proposal for an artistic intervention. During a phone call, the artist managed to stimulate the imagination of her interlocutor so as to get her to formulate an artistic proposal. In their conversation, this dialogue provokes a sense of complicity, as the city officer develops an artistic proposal for Place Guillaume in the centre of town.

Blank, laughing, laughing (to which Villière answers):

– *I don't know, with animals I don't know, I've never thought about this. (6'49'')*

– *And these animals surely would be captured in their natural habitat?*

– *Yes... wild animals are always pretty, wild boars and deer, for example, they're difficult to photograph. (9'40'')*

(...)

– *Mmm... a lake probably, lakes in summer, in Luxembourg*

Born 1989 in Nancy (FR)

Lives and works in Taroudant (MA), Paris and Nancy (FR)

mariannevilliere.net

Studies

Haute École d'Art et de Design
Genève (CH), Master de recherche,
2014

École Nationale Supérieure d'Art

et de Design, Nancy (FR), DNSEP, 2012

Artist residency

Résidence Caravane Tighmert
Oasis Tighmert (MA), 2016

Exhibitions

Generosity
XPO Gallery, Paris (FR), 2016
Emergency
Fonderie Kügler, Genève (CH), 2014

À partir d'ici / distance retour

Galerie NaMima, Nancy (FR), 2013
Pan Total
Galerie 59, Paris (FR), 2012

- *with flowers*
- *ducks and all that, swans.*
- *Cheerful or sad pictures?*
- *Sad but pretty, calm, calm.*

Villière's installation revolves around this encounter and encourages listening. The discussions were transcribed to be reenacted in the form of a commentary, as in a sociological field study. It is therefore no coincidence that Villière worked in collaboration with a sociologist, Anthony Pecqueux (Director of the CRESSON laboratory in Grenoble, with support by the Maison de la création), to implement this project. Among other things, *Administratrophone* aims to short-circuit the system of bureaucratic decision-making. Creativity here emerges in a framework where it is not normally present or required. Imagination, as the power of aesthetic proposition, no longer emanates from the artist but from the office worker. From a "micro"-interaction, the artist's questioning fans out to wider social and political issues.

DANIEL WAGENER

Daniel Wagener chose to photograph an experimental journey according to a set of precise, predefined rules. Over the course of an entire day, between sunrise and sunset, he took one photo per minute. In other words: no light, no picture. He travelled by foot, following an undefined path, and his pictures were captured on Polaroid film.

The result of this performance is a large wall installation detailing the minutes of this day in chronological order. The pictures are displayed in the order in which they came out of the camera.

The equipment, the weight and especially the physical and psychological fatigue were the artist's main constraints.

And it is precisely around this idea that *De Bruxelles naar Brussel, van 7h to 21h* revolves, namely, an awareness of time and of the matter that surrounds us. It is an attempt to immerse oneself in "hyper-synchronisation" with a given space-time environment. The aim is to experience the weight of time physically, in one's feet and head, carrying on one's back the photographic harvest of a whole day, to the rhythm of the sixty "tic-tacs" contained in a minute.

Born 1988 in Luxembourg (LU)
Lives and works in Bruxelles (BE)
danielwagener.org

Studies

Académie Royale des Beaux-Arts
Bruxelles (BE), MA, 2015
Berliner Technische Kunsthochschule
Berlin (DE), BA, 2012

Exhibitions

What you see is what you get
Galerie Nei Licht, Dudelange (LU),
solo exhibition, 2017

Ornements divers

Fondation Moonens, Bruxelles (BE),
2017

Cercle5

Cercle Cité, Luxembourg (LU), 2016

Point de saturation

Atelier 34zero Muzeum, Bruxelles (BE),
2016

NORA WAGNER

Nora Wagner presents a video collage distributed over several screens forming a coherent overall picture before dissolving into distinct, partly related and partly cryptic entities. The short videos – banal scenes which were shot on trips or in everyday situations – are arranged in relation to each other, sorted according to different themes, organised and reassembled to form a landscape. Some images are silent, others have original sound, and the soundtrack of the sky is a composition written in collaboration with the artist Bertrand Dufau. These visual and aural compositions are ceaselessly renewed without repeating themselves, forming an ever-new suggestive and random reality.

For this work, the artist developed a system that encapsulates the speed and complexity of contemporary life – a world where one can easily lose one's bearings, but which also produces magical combinations. Accordingly, when the images suddenly fall into place, one has the impression of touching something, of understanding. A deceitful feeling of control takes hold before the situation eludes us once more and turns into perfect chaos.

Timelapse Orchestra is an attempt to recreate the poetry of everyday life.

Born 1988 in Luxembourg (LU)

Lives and works according to artist residencies

norawagner.com

Studies

Université du Mirail, Toulouse (FR),
Bachelors en Arts Plastiques, 2014

Artist residencies

Artnix 10
Annexes de Bourglinster (LU) et
Stadtgalerie Saarbrücken (DE), 2016-
2017
Residency at *Nuit de la Culture*
Théâtre municipal, Esch/Alzette (LU), 2017

Exhibitions

Défense de jouer
Galerie du Théâtre municipal d'Esch,
Esch/Alzette (LU), solo exhibition, 2017

Blackbox Argos

Argos Centre for Art and Media,
Bruxelles (BE), 2017

Kaléidoscope (oeuvre collective)

Casino Luxembourg - Forum d'art
contemporain, Luxembourg (LU), 2016
The Project
Galerie Bradtke, Luxembourg (LU),
2014