

**New Collection
Display**



MUDAM

The Contemporary Art Museum of Luxembourg

mudam.com

MUDAM

**Fiona Banner
aka The Vanity Press:
Nude Wing**

04.04 – 24.08.2025



The exhibition

Nude Wing (2011) is a monumental sculpture by Fiona Banner aka The Vanity Press (1966, Merseyside, United Kingdom) featuring a Tornado aircraft wing positioned vertically. As part of a series in which Banner repurposes combat aircraft, the work transforms military units into complex and striking sculptural forms that question a common understanding of aesthetics. Reaching six meters, *Nude Wing*'s sheer scale and polished surface heighten its totemic presence as it reflects both the viewer and their surroundings.

Engraved into *Nude Wing*'s polished surface, fragments of text describe a female nude posing in the artist's studio. It draws parallels between the form of the wing and the human body whilst emulating 'nose art' – where cartoonish, often sexualised women are painted onto aircraft fuselages during World War II –, a form of folk art, an ongoing practice within the military that emerged during World War I.

Banner's conceptual and multidisciplinary work explores the porous boundary between image and text. For over thirty years, the fetishization of combat, from Hollywood to jingoistic military displays, has been central to her research. The artist draws on childhood memories of Royal Air Force airshows or walks in the Welsh mountains, where the pastoral silence would be shattered by the roar of aircraft. In her work, Banner questions visual culture's tendency to mythologise and aestheticize conflict. She challenges us to decondition our gaze and reconsider these ambivalent objects and the contradictory feelings they evoke, somewhere between fascination and repulsion. 'That we find [these planes] beautiful brings into question the very notion of beauty, but also our own intellectual and moral position', says the artist. 'I am interested in that clash between what we feel and what we think.'

Nude Wing, which became part of the Mudam collection thanks to Gaby and Wilhelm Schürmann, with the support of the members of the Cercle des collectionneurs du Mudam Luxembourg, is presented in dialogue with the new collection display.

The artist

Fiona Banner aka The Vanity Press was born in 1966 in Merseyside, United Kingdom. In 1997, Banner started her own publishing imprint The Vanity Press, with her monumental book *The Nam*. She has since published a variety of publications, performances and sculptural objects. In 2009 she registered as a publication, issuing herself an ISBN number – an act the artist describes as ‘a self-portrait as a book’. Banner first came to prominence with her ‘wordscapes’ and ‘still films’, in the mid 90s, which transcribe Hollywood war films or pornographic films into an unbroken stream of text. Her practice centres on themes such as the genre of the nude, the fetishisation of military conflict, and the potential and limits of language – each explored through rigorous research. Her work also extends into the public realm: in 2024, she transformed a military flypast, subverting the usual jingoistic message into a call for global disarmament as the jets spell out the word ‘DISARM’. This was projected on billboards in London, Berlin, Seoul and Tokyo.

Banner has had solo exhibitions at institutions including Chester Contemporary, Chester (2023); HMKV Hartware MedienKunstVerein, Dortmund (2022); De Pont Museum, Tilburg (2022 and 2017); Barakat Contemporary, Seoul (2021); Voorlinden Museum & Gardens, Wassenaar (2020); Libby Leshgold Gallery, Vancouver (2019); Kunsthalle Nürnberg, Nuremberg (2016); and Tate Britain, London (2010). Her work has been included in group exhibitions at venues such as C3A Centro de Creación Contemporánea de Andalucía, Córdoba (2024); Fondazione MAXXI, Messina (2024); Royal Academy of Arts, London (2024); Herbert Art Gallery & Museum, Coventry (2023); Museum of Contemporary Art, Busan (2023); and the State Hermitage Museum, St Petersburg (2021). Her works are held in public collections including the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the National Gallery of Canada, Ottawa; TBA21 Thyssen-Bornemisza Art Contemporary, Madrid; the British Council, London; Tate, London; and De Pont Museum, Tilburg. She was shortlisted for the Turner Prize in 2002. She lives and works in London.



Radio Luxembourg: Echoes across borders

04.04.2025 – 11.01.2026

Artists

Leonor Antunes, Andrea Bowers, Miriam Cahn, Jessica Diamond, Dominique Ghesquière, Annette Kelm, Eva Kotátková, Carine Krecké, Zoe Leonard, Birgit Megerle, 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
With the contribution of Markus Pilgram and Alexine Taddei

Production

David Celli, Paula Fernandes, Jordan Gerber, Richard Goedert, Matthias Heitbrink, Juliette Hesse, Clara Kremer, Tawfik Matine El Din, Irfann Montanavelli, Pedro Serrano, Lourindo Soares

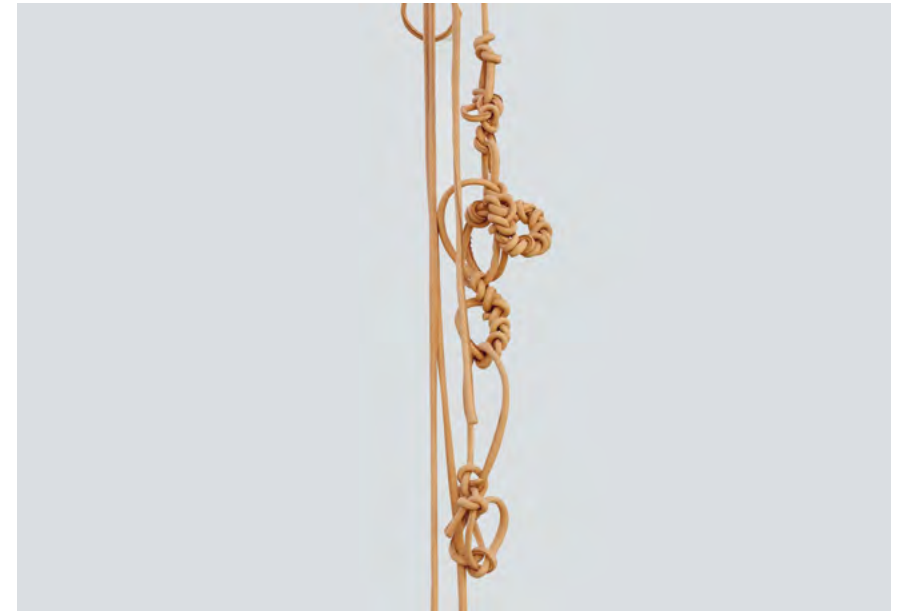
The exhibition

This new display of the Mudam Collection brings together multiple generations of women artists born in Europe and the United States between 1930 and 1991. It features a selection of works that have recently joined the collection, made possible by the generosity of German collectors Gaby and Wilhelm Schürmann, with the support of members of Cercle des collectionneurs du Mudam Luxembourg. This ensemble of major works – ten of which can be seen in the exhibition – strengthens the presence of women artists in the museum's collection. The exhibition's title references the predecessor of RTL (Radio Télévision Luxembourg), which began broadcasting in 1933, and became known for its popular music programmes across Western and Central Europe. Its post-war golden age left a lasting impression on many listeners far beyond Luxembourg's borders. It also reflects Wilhelm Schürmann's choice for Luxembourg to welcome these works.

Radio Luxembourg: Echoes across borders retraces the plurality of artistic practices from the 1990s until today, with the exception of one work from the 1960s. Throughout the exhibition, artists explore spatial relationships and propose new approaches, particularly through the lens of language. Architecture and everyday objects serve as fertile sources of inspiration, while materials and fabrication processes – whether artisanal or industrial – reflect the evolving history of forms and techniques shaped by globalised capitalism. Artworks from the personal collection of Gaby and Wilhelm Schürmann punctuate the presentation, introducing shifts in scale and diverse approaches to portraiture.

The works presented in this new display can be understood in relation to the heritage of conceptual art of the 1970s and 1980s. While the 1980s are often remembered for their return to figuration, the decade also gave rise to a broad spectrum of ideas and experimental forms. It was a moment marked by critical analyses of mass media, consumerism and capitalist structures, alongside the emergence of digital technologies and urban art practices.

The exhibiting artist's research engages with the upheavals of their time, intertwining with the cultural, political and social history of the past thirty years. Their work reflects societal transformations, highlighting aspirations, uprisings and forms of resistance at the turn of the 21st century. It questions the validity of dominant models, exposes the flaws of political regimes and imagines alternatives.



Leonor Antunes

1972, Lisbon. She lives and works in Berlin.

Composed of leather cords, these two sculptures by Leonor Antunes trace irregular vertical lines through space. They shift between density – where knots accumulate – and transparency, where looser loops let light pass through. As the initials M. S. in the title indicate, the works reference the Brazilian artist and poet Mira Schendel (1919–88), particularly her *Droghuinas* [Little nothings] (1965–6) series, in which Schendel braids and twists sheets of rice paper into ropes, which she then knots into nets. These sculptures resist a fixed form, instead being displayed on the ground or suspended, manipulated by Schendel to express the ephemeral, insatiable nature of her materials. Antunes draws from a repertoire of forms inspired by 20th-century artists, designers and architects, often women and lesser-known figures. She is deeply attuned to artisanal and vernacular techniques, describing her practice as akin to 'the act of taking care, taking care of the legacy of others, but also of someone. Working with leather is like caring for one's body.' The word *discrepancies*, which can be understood as 'divergences' or 'gaps', point to the artist's method of telescoping time. By reinterpreting historical forms through traditional methods and materials, Antunes proposes a renewed understanding of the history of sculpture.



Andrea Bowers

1965, Wilmington, Ohio. She lives and works in Los Angeles.

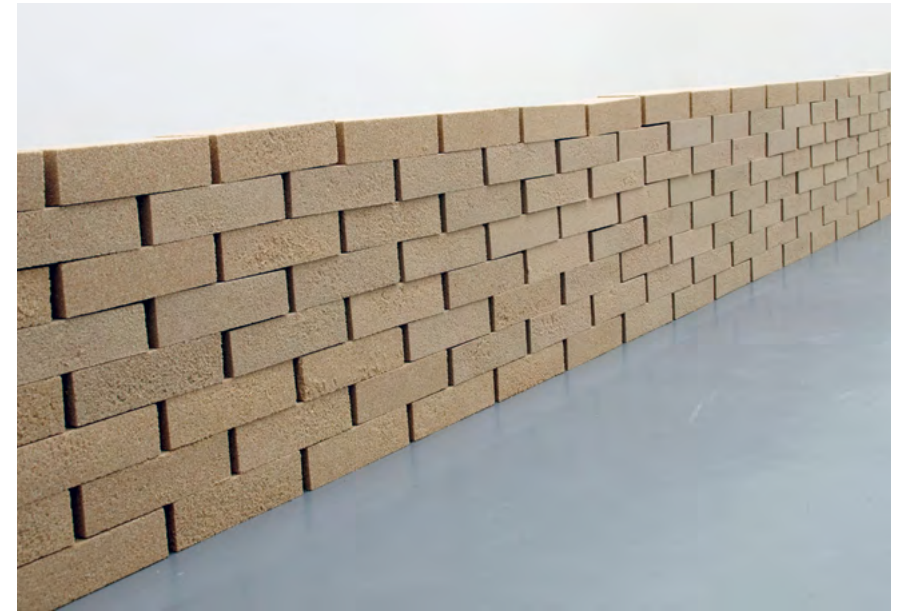
Andrea Bowers' practice is inextricably linked to her activism. Her works often begin in the extensive archive she has assembled around American society, shaped by her relationships to various activist communities. Her terrain spans gun laws, civil rights, labour movements, immigrant rights, global warming and ecofeminism, subjects she approaches through the lens of civil disobedience and pacifism. *Defense of Necessity* (2003) refers to the 'Women's Pentagon Action' of 1980, which brought 2,000 women to Washington, D.C., as well as the 'Greenham Common Women's Peace Encampment' that began in 1981 near the eponymous Royal Air Force base in southern England. Weaving, adopted as a tool of protest during anti-nuclear demonstrations, became a symbol and strategy. In Bowers' work, textile and embroidery recall this gesture, serving as metaphors for resilience of women confronting state power. The artwork functions as a barrier within the exhibition space, accompanied by a book and two photorealistic drawings based on historical images. The title references the legal notion 'necessity defence', a justification for illegal acts committed to avoid greater harm. It encapsulates Bowers' belief in the moral imperative of resistance and underscores the paradoxes inherent to civil resistance – where the line between peaceful protest and unlawful action becomes porous. A small drawing *Mug Shot* (2013) is a self-portrait based on the artist's photograph, taken in California after her involvement in a direct action to save endangered oak trees.



Jessica Diamond

1957, New York. She lives and works in New York.

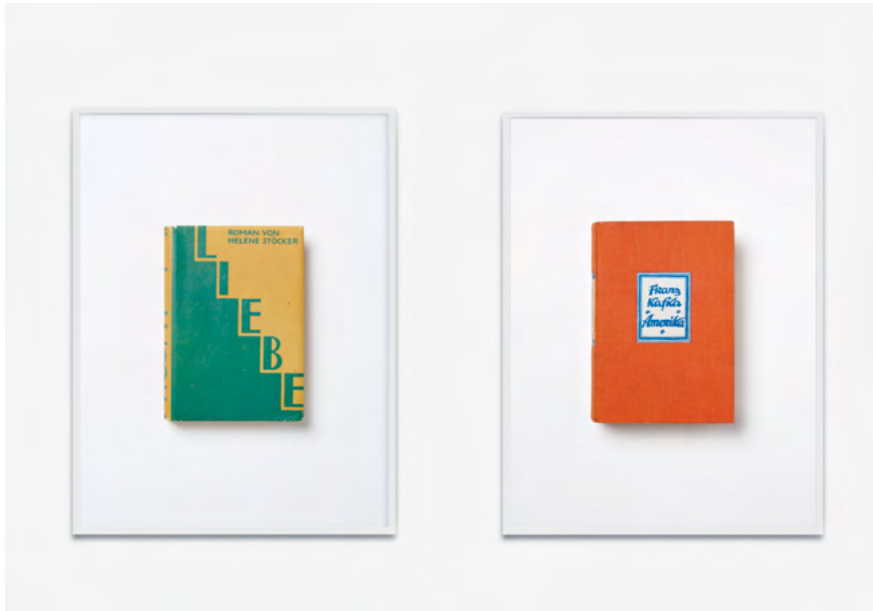
In 1989, Jessica Diamond painted the words 'I HATE BUSINESS' on a brick wall in New York. The message is blunt, its critique uncompromising. In just three words, she unequivocally denounced capitalism, and the difficulties artists faced due to an art market that had exploded in 1980s New York. Diamond emerged during this period but resisted its commercial imperatives by turning to site-specific mural painting, drawing on the immediacy and subversive spirit of urban graffiti. Diamond credits the radical urgency of the work to language itself, which she displaces into the controlled environment of the gallery. When presented in a museum or commercial gallery, *I Hate Business* openly questions the very economic systems that sustain such institutions. Words, the artist's primary artistic material, erupt across the walls, rendered by hand directly on their surface. They become both pictorial and tactile, set against a carefully painted background that mimics expressive brushstrokes. This creates a productive tension: between the directness of the message and the deliberate care of its execution. The scale of the lettering, adapted to each presentation, underscores this friction, responding to the architecture of the space.



Dominique Ghesquière

1953, Pensacola, Florida. She lives and works in Oise, France.

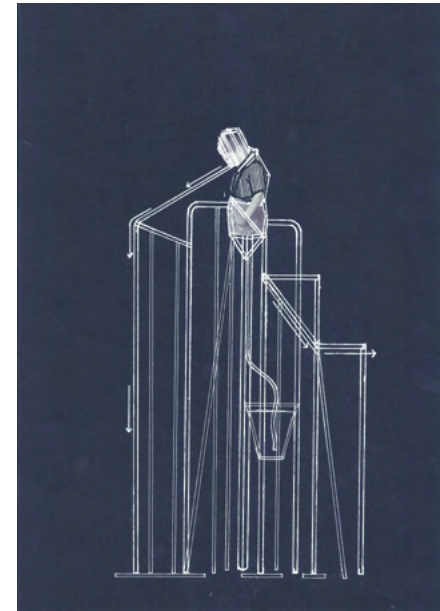
Dominique Ghesquière's works are inspired by manufactured objects, construction materials and fragments of landscape. She reproduces them by hand, often using unexpected materials to disrupt the viewer's expectations. In this way, her sculptures function like *trompe-l'œil*, quietly disorienting, and charged with subtle illusion. Installed in space, they create a shift, inviting the viewer to question the nature of what they saw. *Mur de sable* (2008) is a sculpture that activates the space differently each time it's shown. The installation protocol is flexible: the work may stand as a low barrier that alters how visitors walk around it, or it can duplicate the existing architecture. Never taller than knee height, it does not obstruct vision, allowing the eye to pass freely over and beyond it. From a distance, it resembles a traditional wall, with an orderly pattern of stacked bricks. Yet its colour is unusual, and up close, the illusion unravels. The apparent solidity of the brick is contradicted by its actual material – sand – rendering the structure fragile, uneven and unstable. This tension between visual certainty and material vulnerability generates a quiet ambiguity, unsettling the boundary between reality and representation.



Annette Kelm

1975, Stuttgart. She lives and works in Berlin.

The photographs in *Die Bücher* depict the covers of books published between 1913 and 1945, whose authors were persecuted in National Socialist Germany, either for political views or Jewish origins. The series, which now includes over a hundred works, documents titles that were banned or burned during the 'Aktion wider den undeutschen Geist' ('Action against the non-Germanic spirit') in May 1933. Together, they testify to the sweeping reach of the Nazi censorship. Celebrated appear alongside authors now largely forgotten. What united them was the regime's condemnation of anything deemed liberal, progressive or modern – whether it was the ideological content or the formal experimentation of the cover design. Political essays, scientific publications, novels, poetry, children's stories and popular fiction were all subject to erasure. With meticulous attention to colour and detail, Annette Kelm faithfully reproduces the original covers, preserving the wear and aging of each book as a visible trace of time. Like a historian, Kelm catalogues these works, transforming them into a quiet and insistent work of memory.



Eva Kot'átková

1982, Prague. She lives and works in Prague.

Eva Kot'átková's work reveals the social norms that govern both individual and collective behaviour. In *Controlled Memory Loss* (2009-10), she interrogates the notion of home and domestic space, likening it to a constraining social framework. Of Czech origin, Kot'átková was born in a country shaped by Soviet influence, where collective rules predominated. By exposing their impact on the individual, she seeks to open alternatives that foster emancipation. The human plays a central place in the installation. Her maquettes evoke spaces of normative life and the architectural standardisation of housing projects. This sense is reinforced by the repetition of black geometric modules assembled like a sculpture. Her drawings and collages are reminiscent of Surrealism, a movement that was particularly active in former Czechoslovakia in the 1930s. These works expose the often-invisible forms of control that persist in our societies today, continuing to subjugate bodies.

Carine Krecké

1965, Luxembourg. She lives and works in Luxembourg.

Carine Krecké *Navigation Poems* forms part of the project *404 NOT FOUND* (2012–6), created in collaboration with Elisabeth Krecké (1965). Between 2012 and 2015, the artists accumulated several hundred screenshots of street views from Ciudad Juárez, captured using Google Street View. Located on the border with the United States, Ciudad Juárez has, since the early 1990s, been marked by a wave of murders and disappearances of women, many of which remain unsolved. From this extensive visual archive, the artists raise a fundamental question: can the city's violence be perceived in these images? Yet because these images are property of Google, they cannot be exhibited. The project thus explores a range of strategies for engaging with these restricted materials, one of which is the *Navigation Poems* written by Carine Krecké. Composed in English, the poems evoke scenes of daily life, drawn from the captured by images, offering a sensitive and fragmentary portrait of the city. Displayed on an electroluminescent sign – typically found in public spaces – they unfold as poetic fragments of a complex reality.





Zoe Leonard

1961, Liberty, New York. She lives and works in New York.

Untitled (2001) by Zoe Leonard comprises five ordinary suitcases placed side by side. The repetition of different sizes and colours lends the work a strong physical presence. Collected by the artist from friends and acquaintances, the suitcases bear the patina of time. Scratches, tears and luggage tags that testify to their past usage and infuse them with an affective, personal value. For Leonard, these suitcases also function as portraits. She later developed a related, evolving work titled *1961* – the year of her birth – comprising as many suitcases her age. These objects carry memories and evoke a sense of a shared experience. Leonard extracts existing objects from the world and presents them in a new light. Her sculptural works are influenced by her photographic practice, a medium she has engaged with since the 1980s and which she considers a physical act of looking.



Isa Melsheimer

1968, Neuss, Germany. She lives and works in Berlin.

Bergstadt (2009) by Isa Melsheimer presents an evocative landscape of a strange and ambiguous universe. Fabricated from broken bottles, the work highlights the dual nature of its material. Sharp and potentially dangerous, the shards of glass form a compact mass, while their green hues and reflections lend the piece a sense of fluidity and fragility. The sculpture appears governed by opposing forces, structurally chaotic yet shaped by an underlying order. Architecture plays a central role in the Melsheimer's practice, particularly the forms and ideologies of modernism. She is as concerned with architectural structures as with the social and political visions that sustain them. At once a mountain and a city, as the title suggests, *Bergstadt* evokes the utopian architectures imagined in the early 20th century Germany, when glass was embraced as a material of idealism, symbolising transparency. Bruno Taut (1880–1938) who, in the aftermath of World War I, envisioned crystalline cathedrals suspended from mountain-tops in his 1918 portfolio *Alpine Architektur*.



Hana Miletić

1982, Zagreb. She lives and works between Zagreb and Brussels.

Trained as a photographer, Hana Miletić quickly turned textile-based work as a means of exploring social and economic conditions. *Materials* (2020) is part of a series begun in 2015 in which the artist translates photographic observations in the public space of minor, everyday repairs into woven forms. Whether depicting a broken windowpane or damaged side mirror, Miletić focuses on provisional, handmade fixes using modest materials such as adhesive tape. These real size weavings echo the silhouettes of these improvised gestures of care. Miletić adopts an ethical and ecological approach to sourcing. For her, weaving becomes both a metaphor for repair and a deeply embodied practice. It draws on a familiar tradition, passed down through female communities, requiring time, physical engagement and the transmission of knowledge and skill. Her engagement with weaving techniques, and the broader history of textiles, underpins a critical reflection on standardisation and the pressures of accelerated, globalised production.



Hendl Helen Mirra

1970, Rochester, New York. She lives and works in Muir Beach, California.

Miller's views (2001) is a series of paintings depicting ten different views, observed from the windows of the Green Windmill, near Nottingham, United Kingdom. Each canvas mirrors the size of the window through which the mill's sails and surrounding sky are revealed in successive moments. A white linen thread, fixed to the sail's frame, alludes to the various ways a sail might unfurl depending on wind strength. Catching the light, the thread forges connection between nature, symbolized by the sky's blue tone, and human labour, embodied by the rotating arms of the mill. The sequence of the paintings suggests a continuous rotational movement, further enhanced by an accompanying repetitive soundtrack. This audio was composed through the circular motion of two microphones, one drawing closer to and the other receding from a guitarist – thus reproducing the rhythm and motion of the windmill's turning sails. Hendl Helen Mirra's practice is rooted in nature and grounded in physical experience. Through long walks, she establishes an embodied relationship with the landscape. Her work cultivates an osmotic link between a fragment of nature, its visual representation, and its acoustic echo. As she describes it, it's not enough to merely 'be in the wind' but rather 'to be the wind itself.'



Henrike Naumann

1984, Zwickau, Germany. She lives and works between Berlin and London.

Henrike Naumann explores how interior design and everyday objects reflect historical conditions and socio-economic change. In the aesthetics of domestic life, she discerns the ideological tensions and questions of identity that shape contemporary German society. *Aufbau West* (2017) was created for an exhibition of the same name in Cologne, in which Naumann transformed an abandoned storefront by reconstructing it as a second-hand shop. Using furniture and household trinkets – materials rich in cultural memory – she infuses the space with layers of sociopolitical meaning. One piece from this project features an improbable mirrored shelf in the shape of a cloud, holding a selection of vintage items. These objects are characteristic of the former Federal Republic of Germany, though some, such as the pack of 'West' cigarettes, were also popular in the former East. The title *Aufbau West* subverts the slogan *Aufbau Ost*, a phrase used after German reunification in 1990 to describe the state-led 'reconstruction' of the Eastern federal states, a process often viewed as paternalistic and marked by widespread disillusionment. Born in former East Germany, Naumann experienced this period firsthand, including the rise of political extremism that accompanied it. *Aufbau West* becomes a portrait of an ostensibly prosperous Western consumer culture, one that, in her view, offers only a diluted version of itself.



Charlotte Posenenske

1930, Wiesbaden – 1985, Frankfurt-am-Main

Charlotte Posenenske was active in the German art scene from 1956 to 1968. Influenced by the principles of American Minimalism, which was emerging in parallel, she developed a radical sculptural practice grounded seriality and the standardised production of industrially inspired elements. Yet she also distanced herself from Minimalism by having her works manufactured in factories as unlimited editions, sold at cost price – deliberately rejecting the conventions of the art market. *Vierkantrohre Serie D* (1967/2019) consists of six modular forms made of galvanized steel sheets, resembling ventilation ducts. Produced from the artist's original drawings, with no intention of creating a new form, these elements are designed for infinite permutations, adaptable to various architectural and urban contexts. Posenenske regularly exhibited her work in public spaces—airports, train stations, banks, markets, factories—in order to engage the broadest possible audience. The social and participatory dimensions of her practice were central: installations of *Vierkantrohre Serie D* were originally configured through group effort, with viewers invited to manipulate and rearrange the components over the course of the exhibition. Eschewing the figure of the singular author, Posenenske embraced a collaborative ethos. Her commitment to questioning the relationship between artworld and society ultimately led to end her artistic career in 1968 and pursue a path in sociology.



Monika Sosnowska

1972 in Ryki, Poland. She lives and works in Warsaw.

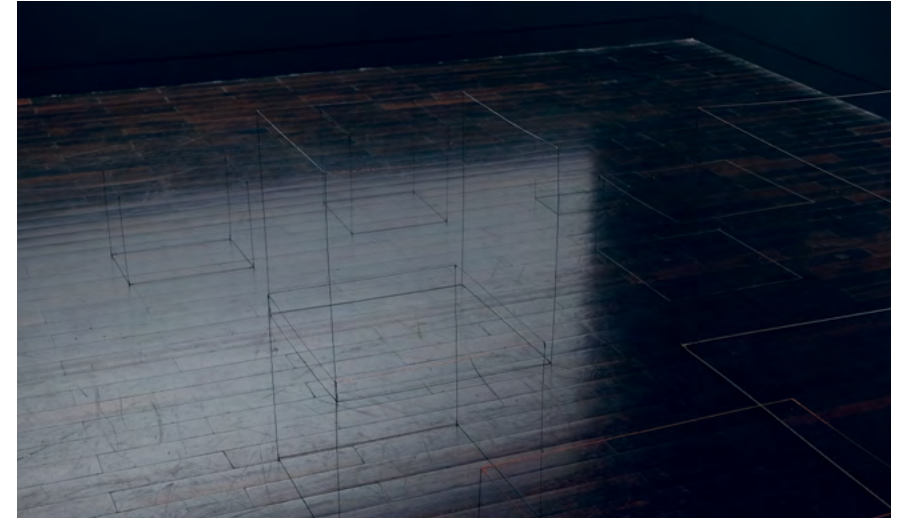
Monika Sosnowska's practice investigates the relationship between structure and space, often playing with the tension of monumental scale. Drawing from existing architectural forms, she reveals the material remnants of urban transformation. *Stairway* (2010) takes inspiration from an emergency staircase once attached to the rear of a building in Tel Aviv – discovered by the artist just before its demolition and recreated here, at human scale, in steel. The fire escape, first introduced in the 19th century, has since evolved into various iterations but remains emblematic of a utilitarian, modernist approach shaped by industrial engineering. In the collective imagination, it represents a functionalists strand of architectural modernity. In Poland, where Sosnowska was born during the communist era, such staircases are commonly found on residential buildings from the 1950s. In this sculpture, however, the staircase is distorted: compressed between floor and ceiling, it has been stripped of all practical use. Its twisted, collapsed form suggests the aftermath of a catastrophe. Sosnowska is deeply interested in how architecture, through its styles, materials and construction modes, encodes the political and ideological values of societies. In *Stairway*, she constructs a monument to ruin, a form perpetually on the verge of collapse.



Diana Thater

1962, San Francisco. She lives and works in Los Angeles.

Diana Thater's work draws on disciplines such as literature, sociology and behavioural science to explore the interactions between human beings, animals and nature. *The Individual as a Species* (1996) resonates with *Electric Mind*, a script published by the artist the same year and inspired by *Rachel in Love* (1987), a science fiction novel by American writer Pat Murphy (1955). In the story, a scientist transfers the consciousness – or “electric mind” – of his deceased daughter into the brain of a chimpanzee. Three of the five monitors in Thater's installation display show footage of a monkey undergoing daily training at an animal centre. The monitors are placed directly on the ground, lending the images a materiality in the space. By multiplying points of view and disrupting linear editing, Thater encourages the viewer to make new associations and resist narrative progression. She inserts colour fields and isolated syllables into the visual flow—elements that appear meaningless at first glance but function as part of a deliberate narrative deconstruction. These interventions help to construct a new filmic grammar through which the artist challenges binary oppositions such as wild/domestic or nature/technology.



Joëlle Tuerlinckx

1958, Brussels. She lives and works in Brussels.

Joëlle Tuerlinckx's approach to space is defined by her use of lightweight, unstable and easily rearrangeable materials. Her sculptures are inextricably linked to their exhibition context, raising questions about the role of site and the perception of space. *TOUT CE QUI N'EST / ALLES WAT NIET IS / ALL THAT IS NOT + 9 objets '1M3'* (2012) was first presented and acquired by Gaby and Wilhelm Schürmann when shown in a small room – its dimensions slightly reduced now echoed on the floor of the current installation. The work consists of nine geometric forms, described by the artists as ‘objects’ or ‘volumes of air’, based on her personal lexicon. These volumes are rendered only through skeletal metal wire structures, barely visible except through the shadows they cast. Though intangible, their presence feels dense, directing attention to the surrounding space. Air and light, in this context, become materials in their own right. In Tuerlinckx's practice, everything is material – from atmospheric elements to the eclectic objects collected in the studio. The studio is not only a site of creation but also a place of inventory and observation. *Poche d'atelier (période bleue, avec table et 3 cubes (2008))* (2011) captures a fragment of this lived experience. A life-size wall display case presents a scene from the artist's studio: objects arranged on a table, preserved in their original composition. A grey-painted wall embedded in the installation opens onto another spatial dimension within the gallery. By merging multiple exhibition spaces, these two works create a dialogue between temporalities, between the past and the moment of creation, and between the present and the act of exhibition.



Nora Turato

1981, Zagreb. She lives and works in Amsterdam.

i am happy to own my implicit biases (malo mrkva, malo batina) (2018-20) is a sonic installation composed of a big black metal structure, originally created for the San Lorenzo Oratory in Palermo as part of Manifesta 12. Evocative of a cage, a locker room, or a confessional, the grated framework functions simultaneously as a stage, a setting for the artist's performances and a bench where visitors can sit and engage in conversation. The work is accompanied by a recording of Nora Turato's voice, captured during her performance in Palermo and broadcast through speakers positioned at the top of the structure. At the heart of the story are the *doñas de fuera* – ladies from the Outside – female spirits from Sicilian folklore whose name dates to the Spanish occupation of the island. These mythical figures were said to haunt women accused of witchcraft during the Inquisition. Turato invokes them as part of a broader reflection on the silencing of women in patriarchal societies giving voice and presence to the marginalised through her commanding vocal performance. The soundtrack is composed of fragmented English-language dialogues drawn from a wide range of sources – folklore, literature, internet forums, stereotypes and everyday banalities. Through her signature cut-and-paste style, Turato reconfigures these fragments into a dissonant yet incisive monologue that questions gender norms, challenges dominant narratives and disrupts cultural canons.

Miriam Cahn

1949, Basel. She lives and works in Stampa, Switzerland.

This painting depicts a nude figure throwing a punch, a recurring motif in the work of Miriam Cahn. The diaphanous colours and figure's impassive facial expression stand in stark contrast to her combative posture. Cahn describes her process as performative, maintaining a deeply physical engagement with her canvases. This bodily intensity is echoed in the title of the work: *vergebens kämpfen*, German for 'fighting in vain.' In one of her poems, the artist recalls her initiation as a young girl into the role of a goalie, an experience that taught her 'the movement of people in space.' Known for its visceral power, Cahn's work grapples with themes such as childbirth, sexual violence, war and human atrocities. Yet she deliberately avoids offering full narrative contexts, allowing her images to remain open, unsettling and unresolved.

Birgit Megerle

1975, Geisingen, Germany. She lives and works in Berlin.

From the outset of her career, Birgit Megerle has embraced figurative painting, reexamining the genre of portraiture during a time when images of the self proliferated across media. Working from photographs, she began painting women from her close circle turning to public figures and, more recently, anonymous individuals encountered by chance. *Variété* (2024) depicts a self-assured woman with an elegant hairstyle, her gaze fixed directly on the viewer. The image is inspired by a model featured in a 1990s fashion magazine, part of the artist's personal archive. Megerle gradually transforms the figure, stripping away any markers of specificity and rendering her anonymous. The geometric background, referencing abstract painting, further destabilises the viewer's sense of the subject's identity and the image's historical or aesthetic placement. Megerle's instantly recognisable style evokes an artificial, detached atmosphere, in which standardised forms of representation take precedence over psychological depth or over individuality.

List of works

Fiona Banner
Nude Wing, 2011
Collection Mudam Luxembourg
Donation 2023 – Gaby and Wilhelm Schürmann
with the support of the members of the
Cercle des collectionneurs du Mudam Luxembourg

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View of the exhibition *Fiona Banner aka The Vanity Press: Snoopy vs The Red Baron*, 30 April – 2 July 2011,
Galerie Barbara Thumm, Berlin
Photo: Jens Ziehe © Galerie Barbara Thumm

Leonor Antunes
discrepancies with M.S. #4, 2020
discrepancies with M.S. #7, 2020
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Acquisition 2020
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View of the exhibition *Leonor Antunes – Joints Voids And Gaps*,
10 October 2020 – 14 November 2021, Mudam Luxembourg
Photo: Rémi Villaggi © Mudam Luxembourg

Andrea Bowers
Defense of Necessity, 2003 (detail)
Collection Mudam Luxembourg
Donation 2023 – Gaby and Wilhelm Schürmann
with the support of the members of the
Cercle des collectionneurs du Mudam Luxembourg

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View of the exhibition *Andrea Bowers: Light and Gravity*,
28 September, 2019 – 23 February 2020,
Weserburg Museum für moderne Kunst, Bremen
Photo: Wilhelm Schürmann, Herzogenrath

Jessica Diamond
I Hate Business, 1989
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View of the installation *Jessica Diamond studio space*,
Clocktower/P.S. 1, New York, 1989
Photo: American Fine Arts Co. © Jessica Diamond

Dominique Ghesquière
mur de sable, 2008
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Acquisition 2011

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Photo: Dominique Ghesquière © galerie chez valentin, Paris

Annette Kelm
Erich Kästner, Das verhexte Telefon, 1931,
Williams & Co. Verlag GmbH, Berlin-Grunewald,
Illustration Walter Trier, 2019
De la série *Die Bücher*, 2019-21
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Acquisition 2022

Annette Kelm
Helene Stöcker, Liebe, 1927, Verlag der Neuen
Generation, Berlin-Nikolassee, Einbandgestaltung,
John Heartfield, 2019
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© Annette Kelm. Courtesy of the artist Herald St, London

Annette Kelm
Franz Kafka, Amerika, 1927, Kurt Wolff Verlag,
München, Einbandgestaltung Georg Salter, 2020
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Acquisition 2022

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© Annette Kelm. Courtesy of the artist Herald St, London

Annette Kelm
Sigmund Freud, Die Zukunft einer Illusion, 1927,
Internationaler psychoanalytischer Verlag, Wien,
2021
De la série *Die Bücher*, 2019-2021
Collection Mudam Luxembourg
Acquisition 2022

Annette Kelm
Walter Benjamin, Einbahnstrasse, 1928,
Ernst Rowohlt Verlag, Berlin, Einbandgestaltung
Sasha Stone, 2019
De la série *Die Bücher*, 2019-21
Collection Mudam Luxembourg
Acquisition 2022

Annette Kelm
Anna Seghers, Visado de Transito, 1944, traducción
del alemán por Angela Selke y Antonio Sanchez
Barbudo, Editorial Nuevo Mundo, México,
D. F. Impreso y Hecho en Mexico, 2019
De la série *Die Bücher*, 2019-21
Collection Mudam Luxembourg
Acquisition 2022

Eva Kot'átková
Controlled Memory Loss, 2009-10
Collection Mudam Luxembourg
Acquisition 2011

Cover, page 19 and back cover
© Eva Kotátková

Carine Krecké
Navigation Poems, 2012-16
Extract of *404 Not Found*
realised in collaboration with Elisabeth Krecké
Collection Mudam Luxembourg
Acquisition 2016 – with the support of Paul Reiles

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View of the exhibition *Carine & Elisabeth Krecké: 404 NOT FOUND*,
23 January 2016 – 15 May 2016, CNA Dudelange
Photo: Romain Girtgen © CNA

Zoe Leonard
Untitled, 2001
Collection Mudam Luxembourg
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with the support of the members of the
Cercle des collectionneurs du Mudam Luxembourg

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Photo: Wilhelm Schürmann, Herzogenrath

Isa Melsheimer
Bergstadt, 2009
Collection Mudam Luxembourg
Acquisition 2010

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Photo: Galerie Jocelyn Wolff

Hana Miletić
Materials, 2020
Collection Mudam Luxembourg
Donation 2021 – Baloise

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View of the exhibition *Hana Miletić*,
21 May – 18 September 2022, Mudam Luxembourg,
Photo: Rémi Villaggi © Mudam Luxembourg

Hendl Helen Mirra
Miller's Views, 2001
Collection Mudam Luxembourg
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Page 25
View of the installation *Art Basel 32*,
3 – 18 June 2001, Karlsruhe
Photo: Courtesy of the artist and Meyer Riegger
© Hendl Helen Mirra

Henrike Naumann
Aufbau West, 2017
Collection Mudam Luxembourg
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Page 26
View of the installation *Art Düsseldorf*,
16 – 19 November 2017
Photo: Sebastian Drüen

Charlotte Posenenske
Vierkantrohre Serie D, 1967-2019
Collection Mudam Luxembourg
Acquisition 2021

Page 27
View of the exhibition *Charlotte Posenenske: Work in Progress*,
10 October 2020 – 10 January 2021, Mudam Luxembourg
Photo: Rémi Villaggi © Mudam Luxembourg

Monika Sosnowska
Stairway, 2010
Collection Mudam Luxembourg
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Vue of the exhibition *Monika Sosnowska*,
15 March – 17 April 2014, Captain Petzel, Berlin
Photo: Wilhelm Schürmann, Herzogenrath

Diana Thater
The Individual as a Species, 1996
Collection Mudam Luxembourg
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Courtesy of the artist

Joëlle Tuerlinckx
Poche d'atelier (période bleue, avec table et
3 cubes (2008)), 2011 / Salle 'gris neutral', 2013*
Collection Mudam Luxembourg
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the support of the members of the
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*Period of the Fukushima nuclear disaster, cubic studies for a memory
museum, and research on different pixel models: American, European,
Russian.

Joëlle Tuerlinckx
*Salle 'TOUT CE QUI N'EST / ALLES WAT NIET IS / ALL THAT IS NOT', (échelle 1:1) + 9 objets '1M3', 2012**
Collection Mudam Luxembourg
Donation 2023 – Gaby and Wilhelm Schürmann
with the support of the members of the
Cercle des collectionneurs du Mudam Luxembourg

*Title taken from an inscription on a piece of paper (Jean Paul Van Bendegem, professor emeritus of philosophy and logic, VUB, Brussels), a proposed title for an exhibition that never actually took place.

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View of the exhibition *Le Souffleur*, 22 March 2015 – 31 January 2016, Ludwig Forum, Aachen,
Photo: Wilhelm Schürmann, Herzogenrath

Joëlle Tuerlinckx
*Collages THEORY OF WALKING -série 'TOUT CE QUI N'EST / ALLES WAT NIET IS / ALL THAT IS NOT', 1996-2012**
Courtesy de l'artiste, Galerie nächst St. Stephan
Rosemarie Schwarzwälder et Galerie Nagel Draxler
Berlin / Cologne

*Title taken from an inscription on a piece of paper (Jean Paul Van Bendegem, professor emeritus of philosophy and logic, VUB, Brussels), a proposed title for an exhibition that never actually took place.

Joëlle Tuerlinckx
*Lecture-conférence sans paroles 'sur l'Abstraction, le Pixel, le (white) Cube', c. 2004-25**
Courtesy de l'artiste

*An Introduction to the 'MM' (Museum-House/Museum-Memory) MM: Refers to a museum without walls, originally created in memory of the mining era of a small town in France (Cransac, 2011).

Nora Turato
i am happy to own my implicit biases (malo mrkva, malo batina), 2018-20
29 min 54 sec
Collection Mudam Luxembourg
Acquisition 2022

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View of the exhibition *Nora Turato*, 19 November 2022 – 15 May 2023, Mudam Luxembourg,
Photo: Studio Rémi Villaggi © Mudam Luxembourg

Andrea Bowers
Diabloblockade, Diablo Nuclear Power Plant, Abalone Alliance, 1981, 2003
Collection Gaby and Wilhelm Schürmann

Andrea Bowers
Feminist Spirituality and Magical Politics Scrapbook, 2003
Collection Gaby et Wilhelm Schürmann

Andrea Bowers
Women's Pentagon Action, 1981, detail of woven web around Pentagon, 2003
Collection Gaby et Wilhelm Schürmann

Andrea Bowers
Mug Shot, 2013
Collection Gaby and Wilhelm Schürmann

Miriam Cahn
wir blumen, 13.10.2002, 2002
Collection Gaby and Wilhelm Schürmann

Miriam Cahn
vergebens kämpfen, 22.8.2022, 2022
Collection Gaby and Wilhelm Schürmann

Birgit Megerle
Variété, 2024
Collection Gaby and Wilhelm Schürmann

Hana Miletić
Materials, 2019-20
Collection Gaby and Wilhelm Schürmann

Hana Miletić
Materials, 2020
Collection Gaby and Wilhelm Schürmann

Portrait

Fiona Banner aka The Vanity Press,
*Pranayama Organ, Productions*shot, 2021

Page 9
Photo: Voytek Ketz. Courtesy Fiona Banner aka The Vanity Press and Galerie Barbara Thumm, Berlin

Mudam Team

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Assistante de direction
Zuzana Fabianova

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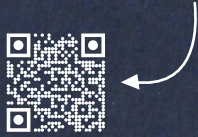
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Public programme

Scan the QR code to learn more about the program for the new collection presentation and the full schedule of public events, artist talks, workshops, and conferences.



Acknowledgements

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