

sobering

# Dossier de presse

2014

Artista está radicado no Luxemburgo

## Exposição de Marco Godinho em Paris

Por Yohann Lopes

Marco Godinho é um artista plástico que nasceu em 1978 em Salvaterra de Magos (Bantimim) e que imigrou com a idade de 9 anos para o Luxemburgo. Formou-se na Escola Nacional Superior de Arte do Nancy (França), na Escola Central de Artes de Lausanne (Suíça) e na Kunstakademie e Fachhochschule de Düsseldorf (Alemanha). Entre 2005 e 2006, acaba um pós-diploma no Atelier National de Recherche Typographique de Nancy. Já expôs suas obras em vários cantos do mundo nomeadamente no Luxemburgo, França, Portugal, Itália, Noruega para os países europeus, bem como na Colômbia, Santiago do Chile, Língua e Argentina.

Neste momento, a nova Galerie Sobering, em Paris, acolhe Marco Godinho para mostrar as suas novas criações com vários artistas internacionais, numa pequena exposição com o título evocativo "Pourquoi écrire". O Lusojornal entrevistou o artista no dia da inauguração da exposição.

**Lusojornal:** Ao longo da tua carreira já te dedicaste a distintas áreas nas artes plásticas. Podes falar-nos um pouco do teu percurso, de como nasceu a tua paixão por estas áreas, de quando decidiste que querias seguir uma carreira nas artes?

Marco Godinho: Desde muito jovem tive sempre muito gosto pelo design e pelas artes. Depois fui crescendo e decidi naturalmente ir estudar para a escola das belas artes e daí comecei a desenvolver profissionalmente essa paixão pelas artes práticas. Mas desde muito jovem sempre pintei e desenhei tipografias e esse tipo de artes manuais como esculturas, etc.

**Lusojornal:** Como te descreverias enquanto artista?

Marco Godinho: Eu sou curioso. O que eu gosto é a curiosidade. Uma obra é sempre uma nova procura, uma nova procura. Tento estar sempre atento, também gosto muito da incerteza. Gosto das coisas sutis, gosto muito de dar poesia às coisas.

**Lusojornal:** Também tens algo muito importante que é a tua naz ribetjana? Marco Godinho: Obviamente, fui com 9 anos para o Luxemburgo, com os meus pais. Nesta exposição fiz uma



Marco Godinho em Paris  
© Yohann Lopes

obra atrevida de uma fase de Fernando Pessoa "Tinha em mim todos os sonhos do Mundo" e o que acho interessante é como se governa as coisas. A obra contém cerca de 3.000 pregos. Aqui por exemplo é num muro, mas quando fomos tirar os pregos o muro vai ser refeito, e esses buracos vão ser capotes mas vão ficar sempre lá, é uma projeção de outro artista que vem e que vai projetar novos desejos. Mas claro que tem a ver também com a história do imigrante que quando vai para outro país tem todos os sonhos do mundo e quando chega lá realiza que a realidade é muito diferente.

**Lusojornal:** Podes descrever-nos um pouco o teu processo criativo? Marco Godinho: Primeiro aprecio-me mais pelas ideias e depois tanto encontrar a melhor técnica para as realizar. Gosto muito da ideia de como as coisas pequenas podem crescer no tempo e tornarem-se universais. Por exemplo a ideia do infinito é super fácil porque é um conceito que não muda em vários contextos. Em primeiro lugar é infinito, quer dizer que não tem fim e que nos pode guiar em várias direções. O infinito tem a ver também com um espaço que não tem margens, e isso no meu trabalho gosto de alargar as fronteiras, trabalhar com um tempo que seja elástico. Nesta exposição tenho um quadro com uma caligrafia que tem escrito as três palavras "yesterdaytodaytomorrow" (ontem, hoje, amanhã). Escrivê-las juntas como

se fosse uma palavra só, o que dá a parecer que a palavra pode lidar como se fosse um fio. O meu processo criativo parte de coisas que parecem convencionais, como já estabelecidas pela sociedade, e tento acrescentar um pouco de subjetividade.

**Lusojornal:** Já exposte, individual e coletivamente, em diversos locais, por vários países. Lembra-te da tua primeira exposição? Como surgiu a oportunidade? E daí em diante, tem-te sido fácil encontrar locais onde expor?

Marco Godinho: Minha primeira exposição foi em Eschenbach (Luxemburgo). Tinha 18 anos. Começou porque tinha acumulado muitos desenhos e pinturas, as passagens que me necessitam incertezas-me para expô-las e encontrei então um espaço modesto para realizar a exposição. Daí em diante, fui tendo contactos da escola e pouco a pouco a conhecer pessoas do meio, o que te ajuda a ficar mais profissional, tens mais convites. Também há o teu book que as pessoas gostam e isso é como a bola do neve.

**Lusojornal:** Quais são os teus próximos projetos? Marco Godinho: Agora vai ser no Luxemburgo, tenho lá uma exposição onde vou expor uma fotografia em 3 dimensões. Depois volto à Paris para o Salão do Design Contemporâneo. A seguir talvez Lisboa.

**Lusojornal:** Como encaras o estado das artes, especialmente das artes plásticas, em Portugal neste momento?

Marco Godinho: O que é interessante e que eu notei é que quando não se tem muitos meios financeiros, somos mais criativos. O que eu faço também usa materiais "simples", tipo um lápis, uma crápis, papéis que as pessoas botam fora, etc. Eu gosto de trabalhar com materiais que em si são pobres, que parecem não ter assim nenhuma utilidade, e há muitos artistas que usam esse tipo de materiais e que trazem um novo sentido, daí as ideias são bastante fortes porque não esperam ter um financiamento para realizar qualquer obra.

**Lusojornal:** Que conselhos darias a um jovem que sonhe perseguir uma carreira no âmbito das artes plásticas?

Marco Godinho: Ser ele próprio e ir sempre em frente, desenvolver as suas próprias ideias e tentar, através da curiosidade, mostrar outra visão dos conceitos já estabelecidos pela sociedade. Também é bom avisar que não é um trabalho fácil, é um trabalho com muita incerteza, mas se um artista tem paixão vai amarar sempre uma maneira de conseguir o que quer.

"Pourquoi écrire?"

De 20 de fevereiro até 5 de abril  
Galerie Sobering  
87 rue de Turin  
75003 Paris.

## Português "Pantónio" inaugurou exposição a solo em Paris

O artista português António Correia, que assina os trabalhos como "Pantónio", inaugurou na semana passada, em Paris, a exposição individual de pintura "Eudóus". "Eudóus", que foi inaugurada na galeria itinerância, "é um relato estilizado de um mundo que tem consciência que existem grupos e, dentro desses grupos, indivíduos que se interligam e criam cargas distintas", adiantou o artista, que nasceu

há 38 anos na ilha Terceira, no arquipélago dos Açores. Atualmente, "Pantónio", que vive só de pintura, está a passar um tempo em Paris, porque, explicou, "é onde estão a valorizar" o seu trabalho. "Não emigras, não penso que faça sentido hoje em dia pensar nestes termos, a minha atividade oferece-me a possibilidade de poder conhecer e estar em vários sítios e eu gosto muito disso", afirmou.

A oportunidade de fazer esta exposição surgiu depois de participação na "Tour Paris 13", exposição de arte urbana que em outubro do ano passado "ocorreu" um edifício de dez andares abandonado em Paris, que foi lentamente demolido. Dos mais de 100 artistas urbanos de todo o mundo que intervieram no edifício, onze eram portugueses, e "Pantónio" era um deles. "O meu trabalho começou bem e surgiu

ram alguns convites daí, como esta exposição, ou ter ido à China pintar um muro de 48 metros, num intercâmbio cultural sino-francês", contou. O trabalho de "Pantónio", que sempre desenhava "instetivamente", caracteriza-se segundo o próprio, "como um jogo criativo e de desenho, que joga sempre com os elementos envolventes, e valoriza a sensibilidade no desenho".



Maria Fernanda Pinto

Um olhar sobre...  
Un regard sur...

Lidia Ferreira de Sá



Née à Porto, Lidia Ferreira de Sá est allée habiter à Lisboa, où elle a conclu le cours de Sciences Économiques et Financières, en ayant toujours un regard sur tout ce qui se faisait sur la Peinture à l'époque et en dessinant à ces heures libres. Comme par sa main artistique elle passe en fin de formation, d'une fac vers une autre, cette fois-ci vers l'École Supérieure des Beaux-Arts de Lisbonne, avec une bourse de la Fondation Calouste Gulbenkian.

Pendant cette formation elle a intégré les missions esthétiques d'Aviro et Béja, promues par l'Académie Nationale de Beaux-Arts et a participé à plusieurs expositions collectives.

Ensuite elle a bénéficié d'une autre bourse de la Fondation Gulbenkian à Paris, pour venir dans la capitale française, faire des études sur le cinéma (EUGE).

Inscrite à l'Institut des Hautes Études Cinématographiques de Paris, elle termine une formation de Architecture et Décoration d'une bourse du Fond de Cinéma National. Pendant des années, Lidia Ferreira de Sá est restée à Paris, elle a pris contact avec la peinture française, avec le peintre Henry Pfeiffer, et a fait plusieurs expositions, participant dans la Grande exposition d'Art Contemporain portugaise, qui a eu lieu à Marne-la-Vallée, sous le patronage de Mário Soares, Président de la République portugaise à l'époque. Lidia Ferreira de Sá est représentée dans des Musées Nationaux, des Bibliothèques Publiques et dans diverses collections portugaises et étrangères (France, Allemagne, Brésil et Argentine).

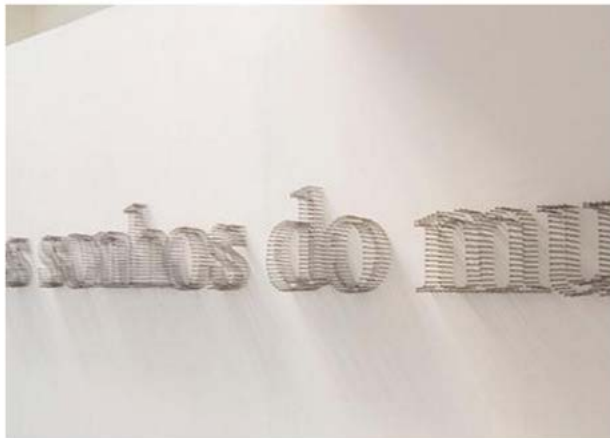
Um partenariat de Lusojornal avec:



## 03/04/2014 - LUXEMBURGER WORT

MARCO GODINHO

linguagem nas suas obras, já expostas em Portugal (no Museu Berardo e na Fundação EDP, entre outros), em França, Alemanha, Colómbia e Nova Iorque.



O artista português, a viver no Luxemburgo desde os nove anos, usa com frequência a linguagem nas suas obras, como na instalação com o verso pessoano "Tenho em mim todos os sonhos do mundo", feita com pregos

*Foto: FRAC Poitou-Charentes / Richard Porteau*

Marco Godinho nasceu em Salvaterra de Magos em 1978, mas veio para o Luxemburgo com nove anos. Após os estudos no "Lycée des arts et métiers", obtém em 2005 a licenciatura em artes plásticas na "École nationale des beaux-arts" de Nancy, em França. Premiado em vários países europeus, o artista fez um mestrado em Tipografia, também em Nancy.



O mural "The End" de Marco Godinho no Casino do Luxemburgo, em 2013

*Foto: Marc Wilwert*

03/04/2014 - LUXEMBURGER WORT

MARCO GODINHO



**Contacto**  
Quinta-feira, 3 Abril, 2014

Produzido por  
**Luxemburger Wort**

## Marco Godinho participa em exposição colectiva em Paris

*O artista plástico português Marco Godinho, que vive no Luxemburgo, participa numa exposição colectiva que vai ser inaugurada hoje em Paris com o tema da utilização da escrita nas artes plásticas.*

Com o título "Pourquoi écrire?", a mostra reúne obras de cinco artistas plásticos. Além de Marco Godinho, estão representados também Jonathan Monk, Vittorio Santoro, Lawrence Weiner e Mounir Fatmi, numa exposição que vai estar em exibição até 5 de Abril, na galeria parisiense s o b e r i n g.

O título da exposição é inspirado num capítulo homónimo de um ensaio de Sartre escrito em 1948, "O que é a literatura?", em que este distingue a expressão artística que recorre a cores ou a sons da expressão através das palavras.

O cruzamento da linguagem com as artes plásticas é o mote e o tema de reflexão que une as obras dos cinco artistas.

A emergência da escrita na arte data do início do séc. XX, com as colagens na pintura cubista e as fotomontagens do dadaísmo. Do futurismo ao surrealismo, passando pela arte pop e conceptual, a escrita nas artes plásticas tornou-se incontornável e é hoje uma presença habitual na arte contemporânea.

Um tema que quadra na perfeição com o trabalho de Marco Godinho, que tem várias obras em que recorre à escrita.

Da instalação com o icónico verso "Tenho em mim todos os sonhos do mundo", de Álvaro de Campos, um dos heterónimos de Pessoa, escrito com pregos (2007), ao mais recente mural pintado a giz com as palavras "The End", no Casino do Luxemburgo (2013), o artista plástico português recorre com frequência à



# 21/04/2021 - LE MONDE N'EST PAS ROND

ART BRUSSEL 2014



**LE MONDE N'EST PAS ROND**  
Artistic website on migration, borders, human rights

**Universal Declaration - Transparent Flags - Forever Immigrant**

From 24th-27th April, as part of Art Brussels 2014, Galerie Sobering will be displaying the exhibition Fall in Levitation, a solo show by Portuguese-Luxembourgish artist Marco Godinho. Human rights, identity and migration are central to Godinho's works, such as in the examples below: the Universal Declaration of Human Rights traced in the form of a barbed-wire grid; a set of transparent flags hoisted close to the buildings of the EU institutions in Kirchberg, Luxembourg; and a bureaucratic stamp with the words "FOREVER IMMIGRANT" printed across a wall.

**QUOTE OF THE WEEK**

"A person does not belong to a place until there is someone dead under the ground"

José Arcadio Buendía,  
Cien Años de Soledad  
(Gabriel García Márquez)

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*Forever Immigrant, 2012*  
Endorsing ink  
Variable presentations and dimensions

A stamp marked with the words FOREVER IMMIGRANT is printed successively on the walls, to create extended forms evoking clouds in an atmosphere of mist. It raises the issue of immigration and its constant uncertainty. The two words emphasize the condition of not belonging to a territory.

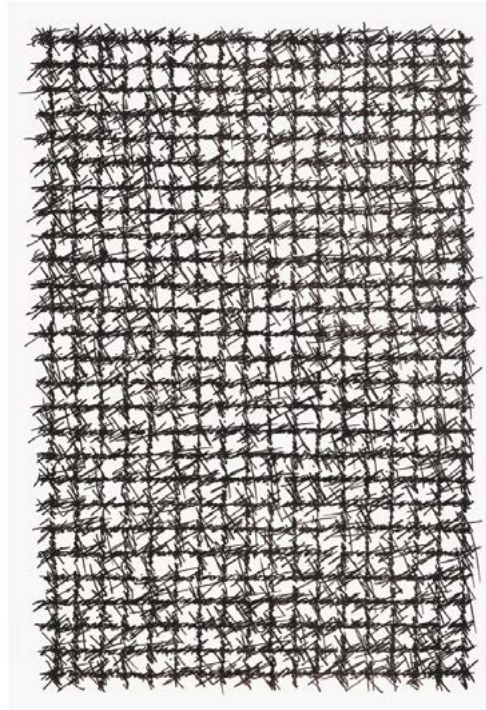
Born in 1978 in Salvaterra de Magos (Portugal), **Marco Godinho** divides his time between Paris and Luxembourg. In a conceptualist spirit, he is interested in the subjective perception of time and space through the exploration of the notions of wandering, exile, experience, memory, and time as it is lived. Godinho's works have been exhibited in several countries across Europe and the Americas.

The entire *Universal Declaration of Human Rights* was copied by hand with a fountain pen in the form of a crossed letter, a system commonly used in the nineteenth century to save on paper and postage, which were costly at the time. One part of the text was written over another after rotating the paper ninety degrees, a method here repeated four times. The text gradually disappears, becoming illegible and simultaneously generating a geometric grid that evokes barbed wire.



*Untitled (Transparent Flags), 2007-2011*  
Flagpoles, flags of transparent organza, each 150 x 255 cm  
Variable presentations and dimensions

Created from scratch with 27 poles and transparent flags, the same number as the 27 member countries of the European Union. After two shows in France, this third version was specially developed in 2011 for the exhibition "Plateaux" at the Plateau de Kirchberg in Luxembourg. Made up of 12 poles and transparent flags, borrowing, in circular form, the placing of the 12 stars of the European Union flag.



*Universal Declaration, 2013*  
Ink on paper  
29.7 x 21 cm



*Forever Immigrant, 2012*  
Endorsing ink  
Variable presentations and dimensions

A stamp marked with the words FOREVER IMMIGRANT is printed successively on the walls, to create extended forms evoking clouds in an atmosphere of mist. It raises the issue of immigration and its constant uncertainty. The two words emphasize the condition of not belonging to a territory.

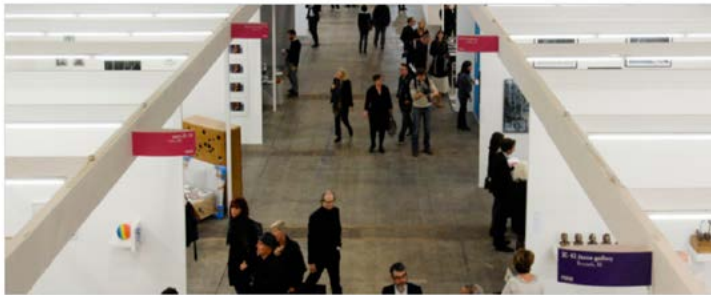
Born in 1978 in Salvaterra de Magos (Portugal), **Marco Godinho** divides

## 24/04/2014 - LOST PAINTERS

ART BRUSSEL 2014

### Art Brussels 2014

BY NIEK – 24/04/2014  
POSTED IN: ARCHIEF



Vandaag opent de nieuwe editie van [Art Brussels](#). Daar waar deze voorgaande jaren min of meer samenviel met Cologne (wat ook niet zo heel ver weg is van Brussel) zijn deze twee beurzen nu gescheiden van twee weken waarmee ook de verschillen zichtbaarder worden en in een enkel geval wie enkele werken aldaar niet kon verslijten nu hier een tweede poging waagt.



sobering – Marco Godinho

Zoals de afgelopen jaren ook al op veel is Art Brussels wat meer hip vergeleken met het meer degelijke Art Cologne. Dat heeft in beide gevallen zo zijn voor en nadelen. Bij Art Cologne veel klinkende namen en dat gaat soms vervelen want je wilt ook wel eens wat nieuws en fris zien. Bij Art Brussels is daar doorgaans geen gebrek aan maar leidt het ook aan zijn eigen waan van de dag. Wat nu een hit is, is morgen oud nieuws en dus niet meer interessant. In sommige gevallen is de vernieuwing er zelfs al vanaf.

Opvallende tendenzen zijn dat de spiegels weer mogen, bij voorkeur met een tekst er op of gefragmenteerd/kapot. Dan valt de relatief hoge concentratie sculptuur ineens op, vooral marmer blijkt in te zijn. Het Post-Internet (of hoe je de stijl ook wilt noemen) is veelvuldig te zien en op een gegeven moment komt het esthetisch-conceptueel maniërisme ervan je neus uit. Wat dat betreft is het ook fijn dat enkele galeries zoals Base-Alpha min of meer de draak steken met dergelijk werk en toch even een al dan niet cynische glimlach op mijn gezicht toveren.

Art Brussels blijkt ook dit jaar een interessante beurs, volgend jaar weer.

Hier volgt een beeldverslag met dingen die om diverse redenen opvielen. Grotere versies van de foto's door op de afbeelding te klikken.

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25/04/2014 - PAPER JAM

ART BRUSSEL 2014


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## Luxembourg à Art Brussels

La 32e édition de Art Brussels, la plus importante et la plus influente foire d'art contemporain de Belgique, bat son plein ce week-end. Artistes et galeristes luxembourgeois répondent présent.

Par : France Clarinval



**Marco Godinho bénéficie d'un solo show à la galerie Sobering.**

(Photo: Marco Godinho)

L'année dernière, le duo d'artistes David Brognon et Stéphanie Rollin y remportait le prix Pirelli pour le meilleur solo show. Mais les artistes, galeristes et collectionneurs luxembourgeois n'ont pas attendu cette récompense pour arpenter chaque année les allées de Art Brussels. Cette foire d'art contemporain rassemble sous un seul toit: 190 galeries d'art contemporain du monde entier, qui présentent plus de 2.000 artistes, et attirent 30.000 amateurs d'art contemporain. Par son attractivité, par sa sélectivité (moins de la moitié des galeries candidates sont retenues), la foire est parvenue à se construire une réputation sur la scène internationale, tout en préservant ses particularités exclusives et son atmosphère conviviale, typiquement belge, dirons-nous. Art Brussels a la réputation d'être la foire alliant artistes confirmés ainsi que futurs talents. C'est dans ce contexte que deux galeries luxembourgeoises y tiennent un stand. Nosbaum&Reding présente une sélection d'œuvres des artistes maison: Jakup Auce, Stephan Balkenhol, Aline Bouvy, Hugo Canoilas, Christoph Meier, Carl Palm, Peter Zimmermann. Par ailleurs, la galerie Zidoun-Bossuyt a choisi d'exposer Terry Adkins, Bradley McCallum & Jacqueline Tarry et Jeff Sonhouse. Ce sont aussi les artistes luxembourgeois qui seront à l'honneur. Martine Feipel & Jean Bechameil font ainsi partie de la sélection de la galerie bruxelloise Valérie Bach alors que [Marco Godinho](#) bénéficie d'un solo show par la galerie Sobering de Paris. Il y présente «Fall in Levitation», où chaque intervention est axée sur une pratique d'observation infime, une sorte de dépistage du réel, et s'intéresse aux notions de temps et de déplacement, récurrentes dans la démarche de l'artiste.

Jusqu'au 27 avril à Brussels Expo (Heysel)

[www.artbrussels.com](http://www.artbrussels.com)

[Marco Godinho](#), [Martine Feipel](#), [Galerie Nosbaum&Reding](#), [Galerie Zidoun-Bossuyt](#)



Adam Vackar, *From Hand to Hand*, 2013. Metal bar, shop window mannequin hand, overall dimensions 130 x 10 x 7 cm, edition of 3. Photo: Adam Vackar. Courtesy the artist, Gandy Gallery and sobering.

***Posterity is a Form of the Spectator***

MORE FROM SOBERING

I feel attracted to the kinds of works in which I can see the artist's honesty of thinking. This encompasses the unaffected engagement to explore what it means to dedicate long stretches of time to develop one's work and, at the same time, the willingness to deconstruct the language of art. In my opinion, too many works today dangerously serve current "discourse," subordinating themselves to what is "relevant" or relating to issues of "taste" only. Objective criteria in art are a myth concealing more disconcerting issues. A distinct personal taste: isn't it a despicable aspiration?

The maker and the receiver of the work often pass for two a priori distinct parts. But there are works suggesting that both parties might be locked in a mutually anguished and absurd co-dependency. To be involved in someone else's game (including the artist's game), might arouse feelings of unease and irritation, or even be countered with resistance or rejection. But does this not fail to recognize the fact, unnerving for some people, that being in society means being involved? Ignorance, the "desire" to ignore and not acknowledge one's implication, is hardly an option.

To be a spectator has little to do with the "natural mood" of a person. Rather, the spectator transacts operations such as looking and making sense (which includes his or her "preferring not to"). In *Dialogues with Marcel Duchamp* (1976) Pierre Cabanne asks the artist: "You have also said that the artist is unaware of the real significance of his work and that the spectator should always participate in supplementing the creation by interpreting it." While answering obliquely Duchamp took the point further: "Posterity is a form of the spectator," he said, adding "It's the posthumous spectator (... and therefore... posterity) that will decide, because the contemporary spectator is worthless...". Posterity—spectatorship in general—results from acts of valorization (or denial of valorization). Such acts on the level of reception bring the "aesthetic" into being. How artists decide to approach or manipulate the relationship to the spectator is a different question.

Although Duchamp's view might seem drastic, it takes us to the core of how I gathered works for this exhibition: without them being necessarily embedded in a particular agenda or scheme of thinking, they struck a cord in me when I first saw them. I also asked some artists I was curious about, to show me works I hadn't yet seen. Asked as an artist to conceive this exhibition, I choose works which hint at puzzling issues: ambiguous and confrontational articulations, a sense of testing language in its syntactic adaptability able to infiltrate lexical concision, attention to incompatibility, personal vigor in the face of conformity, and so on. All this leading up to the notion that art can be like a Molotov cocktail that, depending on one's attention and emotional state, might, without conflagration, go off at any moment.



## 04/05/2014 - ART DAILY

### POSTERITY IS A FORM OF THE SPECTATOR : GROUP EXHIBITION ON VIEW AT SOBERING GALERIE

#### Posterity is a form of the spectator: Group exhibition on view at Sobering in Paris



Adrian Mc Grath, Wounding Us Both, 2014, Textes écrits au stylo à bille sur papier Fabriano, feutre rouge, encadrement en bois, 95 x 61 cm, Ulla von Brandenburg, Esthër (Ours blanc), 2013, Aquarelle sur papier ancien, 180 x 135 cm, 200 x 155 x 5 cm encadré, Courtesy Art Concept, Adam Veckar, From Hand to Hand, 2013, Tige en acier, main de mannequin de vitrine, 130 x 10 cm, Ed. de 3, Courtesy Gandy Gallery.

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**PARIS.-** Cultivating a distinct quality of curiosity and, at times, vivid self-questioning, some works in this exhibition are like an avowal of faith in simplicity and directness; others trace a more elaborate and fine-spun path. They are charged with flows emanating from both conceptual and emotional tendencies.

I feel attracted to the kinds of works in which I can see the artist's honesty of thinking. This encompasses the unaffected engagement to explore what it means to dedicate long stretches of time to develop one's work and, at the same time, the willingness to deconstruct the language of art. In my opinion, too many works today dangerously serve current "discourse," subordinating themselves to what is "relevant" or relating to issues of "taste" only. Objective criteria in art are a myth concealing more disconcerting issues. A 'distinct' personal taste isn't it a despicable aspiration?

The maker and the receiver of the work often pass for two a priori distinct parts. But there are works suggesting that both parties might be locked in a mutually anguished and absurd co-dependency. To be involved in someone else's game (including the artist's game), might arouse feelings of unease and irritation, or even be countered with resistance or rejection. But does this not fail to recognize the fact, unnerving for some people, that being in society means being involved? Ignorance, the desire to ignore and not acknowledge one's implication, is hardly an option.

To be a spectator has little to do with the "natural mood" of a person. Rather, the spectator transacts operations such as looking and making sense (which includes his or her "preferring not to"). In Dialogues with Marcel Duchamp (1976) Pierre Cabanne asks the artist: "You have also said that the artist is unaware of the real significance of his work and that the spectator should always participate in supplementing the creation by interpreting it." While answering obliquely Duchamp took the point further: "Posterity is a form of the spectator," he said, adding "it's the posthumous spectator (... and therefore... posterity) that will decide, because the contemporary spectator is worthless...". Posterity – spectatorship in general – results from acts of valorization (or denial of valorization). Such acts on the level of reception bring the "aesthetic" into being. How artists decide to approach or manipulate the relationship to the spectator is a different question.

Although Duchamp's view might seem drastic, it takes us to the core of how I gathered works for this exhibition: without them being necessarily embedded in a particular agenda or scheme of thinking, they struck a cord in me when I first saw them. I also asked some artists I was curious

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the same time, the willingness to deconstruct the language of art. In my opinion, too many works today dangerously serve current "discourse," subordinating themselves to what is "relevant" or relating to issues of "taste" only. Objective criteria in art are a myth concealing more disconcerting issues. A 'distinct' personal taste isn't it a despicable aspiration?

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Although Duchamp's view might seem drastic, it takes us to the core of how I gathered works for this exhibition: without them being necessarily embedded in a particular agenda or scheme of thinking, they struck a cord in me when I first saw them. I also asked some artists I was curious about, to show me works I hadn't yet seen. Asked as an artist to conceive this exhibition, I choose works which hint at puzzling issues: ambiguous and confrontational articulations, a sense of testing language in its syntactic adaptability able to infiltrate lexical concision, attention to incompatibility, personal vigor in the face of conformity, and so on. All this leading up to the notion that art can be like a Molotov cocktail that, depending on one's attention and emotional state, might, without conflagration, go off at any moment.

- Vittorio Santoro

With works by Quentin Armand, Ulla von Brandenburg, Chris Bünter, Adrian Mc Grath, Laurent Montaron, Jos Näpflin, Lorenzo Puglisi, Ursula Sulser, Adam Veckar

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### Cross-over for the Luxembourgish Art Scene

by Lucien Kayser, translated from the French by Claude Colomer

One could say that the turning point dates back to the last decade of the past century, as it is then that real changes took place. In 1995, the city of Luxembourg was the European Capital of Culture. The following year, a building situated in the city center was refurbished to host, from then on, the Casino Luxembourg – Forum d'art Contemporain, and, as early as 1998, the Manifesta 2 events. It is also at that time that the Musée d'art moderne (MUDAM), which mainly targets contemporary art projects, was first put together, although it took until 2006 to see the architect Ieoh Ming Pei's building open its doors.

There may not be any causal relationship, but everything is happening as if these changes had very rapidly borne their fruit. In 2003, Su-Mei Tse won Luxembourg its first-ever Golden Lion at the Venice Biennial for best national participation. And the artist undoubtedly deserves all the credit for it, thanks in particular to her two videos, the first one featuring the cellist, Su-Mei Tse, playing her instrument in an Alpine setting, and the second, road workers sweeping sand away in the middle of a desert.

Infrastructures, however, were not the only things to be impacted by those changes. Nowadays, young people, many of them young women, go and study all around the world. Until recently, the only art schools they

David Brognon & Stéphanie Rollin, "Fate Will Tear us apart," 2011 - 2012.

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attended were located in either France or Germany. There has been an important leap forward toward more professionalism, both in the creative process itself and in the marketing of the works. Su-Mei Tse's success is a perfect illustration of yet another new feature of the Luxembourgish art scene, a sort of cross-over, a mix of approaches, tools, and categories: her work is like a bridge linking the visual arts and music.

The time is long gone when conventional artistic endeavours, such as painting and sculpture, were dominant, or when the French schools' inherited lyricism would compete with German expressionism. Today's artists, like everyone else, are globalization's children, and no means or medium are foreign to them. Painting and sculpture are still present, if need be, but one can move easily from photography to video-recording, from installations to performances. It is as if Michel Majerus, who died before his time in a plane crash, and whose often large size paintings turned him into the most famous Luxembourgish artist of the second half of the 20th century, already belonged to a bygone era.

At the same time, the art scene has kept on growing, with quite a large number of artists emerging. A choice was therefore necessary and, following in Su-Mei Tse's footsteps, fell on three artists, including a duo, who—according to the author of this review—appear to be the most promising of all.

In 2005, Su-Mei Tse became the first recipient of the Edward Steichen Award Luxembourg and was repeatedly acclaimed for her versatility and indeed her multidisciplinary approach. These exact words could also be used to describe the work of Sophie Jung, who received the same award last year and was granted an artist residency in New York. Although she first used photography, including a series of shots depicting the sky and its many colors with the same aircraft wing bearing an airline logo in a corner of the frame—for which she was awarded a prize by the city of Levallois-Perret, near Paris. She soon decided to build on the medium, rather than discarding it, with video recordings, installations, and performances. These elements are all interconnected, allowing Jung to give language a more prominent role in her work.

There is a three-dimensional element or, better said, a superimposition in her approach, which, in many cases, finds its origin in personal experience. And that founding moment thus becomes related to the artist's life and acquires a sort of universal value, thanks to Jung's acutely sensitive poetic expression. The question, underlying from the start, then arises about photography's degree of objectivity and triggers a reflection on the status, the functioning, and the scope of the means being used.

Marco Godinho, installation *CoeurNous*, Galerie Sobering, Paris, 2014.

SFAQ

*Pourquoi écrire? (Why Write?)* was the title chosen for an exhibition recently held at Sobering Gallery in Paris, where works by Marco Godinho, a young Luxembourgish artist, were shown alongside those of Lawrence Weiner, amongst others. Of course, many options have been tried since the Surrealist collages of the early 20th century to bring writing into the realm of visual arts. In his work, Godinho manages to use text to simultaneously question the state of the world and the status of his art. In a subdued and yet violent manner, the visitor's attention is caught by a red neon light, stuck in a bunch of shredded bits of paper, that flashes to reveal the two parts of the French pronoun "no(us)" one after the other. In some of his other works, Godinho has copied the last sentences of various books, ranging from Rilke to Beckett, and revisited the pages of the French daily *Le Monde* by erasing their pictures as if he wants the viewer, through this form of obituary notice, to face the irremediable character of existence.

In an exhibition held in the premises of the FRAC Poitou-Charentes in Angoulême, David Brognon and Stéphanie Rollin also focus, in a different fashion, on the passing of time. That is particularly the case with *The Most Beautiful Attempt* (2012), a video where a young boy tries to keep lines of salt he has placed on the ground aligned with the constantly moving rays of the sun, paralleled in a quite other way with a series of long neon lights representing lifelines. One comes to realize that the lines are those of people more or less excluded from society: what is shown are destinies, closely related to today's social problems. By including drug addicts and prisoners in their work, the two artists have managed to add a sense of urgency to their highly poetic endeavor. In their most recent video, *You'll Never Walk Alone* (2014), Brognon and Rollin create an ironic sense of the title simply taking the viewers inside a detention center, where a pre-programmed lighting system indicates times for either confinement or outdoors activities.