

Le Bulletin  
Number 3

Jerry Frantz and  
Sali Muller  
*Museum of Vanities*  
&  
HORST KEINING

17.05. – 20.08.2017



IKOB – Museum of Contemporary Art  
*English edition, May 2017*

Foreword <i>Frank-Thorsten Moll</i> .....	13
<b>MUSEUM OF VANITIES</b> <i>Maria Rus Bojan</i> .....	15
<b>QUI REM FAMILIAREM IPSE CURAT</b> On the Social Impact of the Loner <i>Frank-Thorsten Moll</i> .....	20
Surfaces of Vanity, Levels of Evanescence <i>Friedemann Hoerner</i> .....	31
<b>HORST KEINING</b> <i>Friedemann Hoerner</i> .....	46
Artists' biographies .....	48
Imprint .....	61



Jerry Frantz, *Trials and Errors III: Objets de gloire*, 2017, Installation (14 ammunition cases on pedestals and under glass cubes, some of them engraved), © Jerry Frantz, photo: IKOB

5



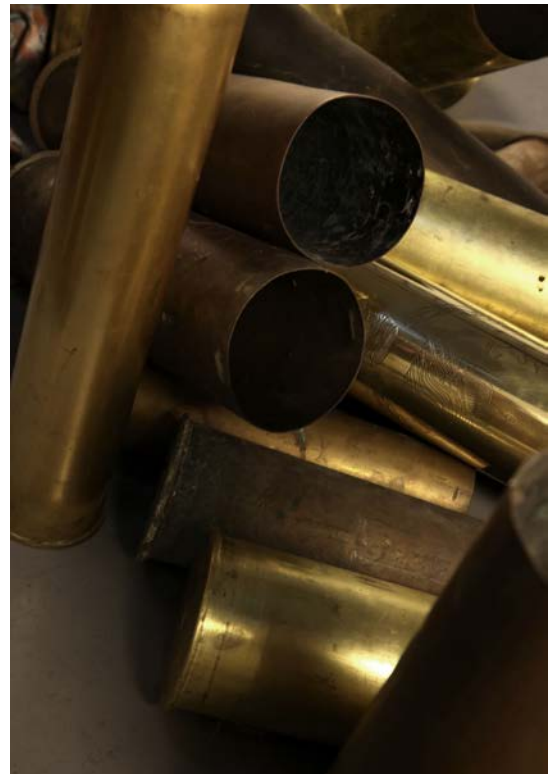
Jerry Frantz, *My Home is my Castle, anywhere!*, 2017, Installation (gold coated statue, partly gold coated rocket, wooden transport boxes), variable dimensions, © Jerry Frantz

6



Jerry Frantz, *Trials and Errors II: Terminal Cleaning*, 2017, Performance (on the date of the opening 14.05.2017), © Jerry Frantz

7



Jerry Frantz, *Trials and Errors II: Terminal Cleaning*, 2017, Performance (on the date of the opening 14.05.2017), © Jerry Frantz

8



Jerry Frantz, *Trials and Errors I: Atelier subversif*, 2017, Installation (furniture, tools, electric and electronic parts, explosives), variable dimensions, © Jerry Frantz

9



Jerry Frantz, *Trials and Errors I: Atelier subversif*, 2017, Installation (furniture, tools, electric and electronic parts, explosives), variable dimensions, © Jerry Frantz

10



Jerry Frantz, *Trials and Errors I: Atelier subversif*, 2017, Installation (furniture, tools, electric and electronic parts, explosives), variable dimensions, © Jerry Frantz

11



Jerry Frantz, *Trials and Errors I: Atelier subversif*, 2017, Installation (furniture, tools, electric and electronic parts, explosives), variable dimensions, © Jerry Frantz

12



## Foreword

With Sali Muller and Jerry Frantz, two artistic personalities have joined forces who could not be more different: She is a young, up-and-coming sculptor who focuses primarily, within the medium of the installation, on the impossibility of depicting a person. He is a known and established artist who, in a wide range of genres, concerns himself with role-images – especially those of outsiders and mavericks. She works with clarity and brightness; he loves hide-and-seek and darkness. She takes the mirror as the point of departure for a narrative of anti-reflection, while he polishes metallic objects – for example, artillery shells – and keeps rubbing until visitors can see their own reflections upon them.

Sali Muller and Jerry Frantz have nevertheless taken up the challenge of developing an exhibition together: The *Museum of Vanities*. First of all with the help of Maria Rus Bojan, a curator living in Amsterdam, they came up with a fundamental concept which, because of external circumstances, couldn't be realized. The idea stagnated and drifted into vagueness; only by coincidence was it realized against all expectation. Thus the IKOB has once again proven itself to be a site that functions as the facilitator of rejected, difficult and seemingly impossible projects.

Whoever at this point recalls that the year 2017 is dedicated to the theme of rancour may possibly be

MUSEUM  
OF VANITIES

Conceived as a collaborative project of Sali Muller and Jerry Frantz, the *Museum of Vanities* ambitiously explores from multiple perspectives the determinant role of the self in relation to the violence hidden within contemporary society. Drawing on the idioms and symbols of *vanity*, the exhibition questions the role and mission of *the museum* at difficult times for such institutions, engaging critically with its function to dissect social, cultural and political realities.

In their efforts to imagine such a museum, the artists take as a starting point symbols of vanity: from fragmented mirrors past polished grenades to Memento Mori light-boxes. Ever since the Renaissance, the mirror has been a symbol of fleeting beauty and the futility of worldly endeavours. However, despite its macabre connotations, the mirror was also associated with the distortion of space and time – an intellectual and theoretical pursuit – where its reflective surface opens a multiplicity of perspectives that could potentially stretch to infinity. To perceive oneself in the reflection of a mirror amounts to an event described by Jacques Lacan as the fundamental moment when the Ego is defined in relation to external objects or the Other.

By scratching the surface of a mirror, Sali Muller's *The Imperceptible Self* adds a new layer to the multi-

wondering what this exhibition has to do with the theme. For us, the exhibition *Museum of Vanities* is the logical continuation of the exhibition on rancour with which the year began. If it is true that resentment smoulders in the darkness of slights and defeats that have been experienced, then the current exhibition, already in terms of its staging, is an ideally fertile soil for this theme.

Even if the collection presentation of the multi-layered paintings of Horst Keining doesn't have a direct connection to the theme of rancour, nonetheless there are important points of contact. The approach of holding up a mirror to the temporary exhibitions through works of art from the collection of the IKOB works ideally in this case, because Keining's oeuvre issues an invitation to complementary realizations and corrective insights.

Our deep appreciation goes to Horst Keining, Jerry Frantz and Sali Muller, because without their willingness to take a risk and the courage originally animating that readiness, we would not be able to visit this particular exhibition at the IKOB. Furthermore, I would like to express heartfelt gratitude to all further participants and supporters.

Frank-Thorsten Moll

ple significations of looking into a mirror. The self is not outlined any longer in relation to a clear object of reflection, but instead to a volatile shape that raises questions about the viewer's own self-perception. On a similar note, Muller's *Crystal Clear* shows a different side of the process of blurring the boundary between subject and subjectivity by placing viewers in front of a surface covered with silicon, which throws them into the midst of a vortex that keeps bouncing back traces of their fragmented reflection. Fragmentation and the impossibility of reflection is a key theme taken up by Sali Muller in her installation *The Missing Part*. By removing the middle body of two mirrors placed side by side, the viewers are left to gaze into a reflection that is paradoxically missing – only their feet and maybe part of their heads remain visible, while the rest of the body and face are cut out in a violent slash. In *Face à Face*, on the other hand, Muller places two mirrors in front of each other – surface against surface – in an attempt to deconstruct identity not only by dividing it in two sets of reflections, but also by projecting it as an infinite multiplicity. This can also be seen in *I See You Looking Back at Me*, where the mirrors are turned with their polished surface towards each other, thus leaving viewers to take a peek at the edges of their reflections. While the facing mirrors reproduce each other, time and space lose their specificity to become an endless replication. When standing at the edge of these installations, one can see the reflection of the other viewer standing opposite, but not one's own

reflection, thus inducing an effect of parallelism to the loss of identity to the Other.

The light boxes introduce a separate yet interrelated dimension to the theme of vanity. Playing on the notion of decay, the transience of life, the futility of pleasure and the certainty of death, *Gloomy Views* takes a radical approach to the theme of *Vanitas* by presenting images of living beings as skeletons, images which look very similar to X-rays.

Approaching the theme of *Vanitas* from a resolutely different perspective, Jerry Frantz brilliantly exemplifies the metaphorical and practical endeavour of polishing symbols: in particular, national symbols. Executed with refined irony, Frantz's documentation of the performance *Ma patrie, mon amour, ma vie (The Patriot)* shows the artist polishing a replica of *The Monument of Remembrance* (known colloquially as *Gëlle Fra* or the *Golden Lady*) until the statue literally breaks into pieces. Frantz's playful performance, however, contains the paradox of polishing symbols – especially nationalistic symbols, whilst nationalism is on the rise again in Europe and elsewhere – the paradox that continued polishing will eventually lead to the destruction of the object being polished. A similar issue is cunningly punctuated in the artist's *My Home is My Castle, Anywhere!* where home as a place of belonging and national pride is displaced through the violence of bombs.

Frantz's interest in the manifold dimensions of violence can be seen in his *Trials and Errors* series, where

instruments of war acquire the status of artworks or near relics. In his *Atelier subversif*, Frantz constructs his workshop as if it were the hiding place of a terrorist, thus drawing attention to the revolutionary role of the artist in today's society. In the *Objets de gloire*, pieces of ammunition are polished and placed on a pedestal under a glass case, highlighting the preciousness of the war machine in a consumerist society. The performance *Terminal Cleaning* ties in with the idea of polishing national symbols – World War II grenades in Luxembourg still decorate homes in the countryside as national symbols/relics – and war symbols to the point of destruction.

The interplay between the exhibited works creates connected narratives that build on our perception of self and the world around us. The disruption and displacement of self so sharply tackled by Muller is violently underlined in Frantz's artworks and performances – the self, our perception of who we are, our relation to a place of birth and national pride are tied to a violence that can only leave us wary of the future. The artists' works complement each other in surprising new ways, weaving a complex fabric of both fictional and actual connections that allows a repositioning of the self in a world marked by endless transformations and sheer violence.

María Rus Bojan



#### QUI REM FAMILIAREM IPSE CURAT\* On the Social Impact of the Loner

The loner is a figure in European cultural history who, according to the Duden dictionary, "is separate, handles his affairs by himself and in his own way and seems to others to have a peculiar behaviour." This evaluation was not always so unambiguously negative: in the 16th and 17th centuries, the loner ("Eigenbrötler" in German) was a patient in a hospital who looked after himself, was proverbially "the baker of his own bread" (the literal meaning of the German term) and mostly kept a distance from the other patients. In short: He lived self-sufficiently as someone who was better-off, and he expressed that elevated position by keeping his distance and cultivating alternative patterns of behaviour. His social status and financial power were still inseparably linked during that era. This changed at the latest with Romanticism, the heyday of the loner, when a new type of artist developed: the outsider characterized by renunciation and poverty who, all the way down to today, has had to serve as the blueprint for many long-outdated but still influential concepts of how artists are and are supposed to be.

For their exhibition *Museum of Vanities*, Jerry Frantz as the notorious inventor of scurrilous persons and projects and Sali Muller as a sensitive analyst of habits of

\*someone who looks after himself and his household



Jerry Frantz, *Ma patrie, mon amour, ma vie (The Patriot)*, 2012  
Performance, documented with 10 c-prints with diasec face, 50×70 cm  
© Jerry Frantz

21



Jerry Frantz, *Ma patrie, mon amour, ma vie (The Patriot)*, 2012  
Performance, documented with 10 c-prints with diasec face, 50×70 cm  
© Jerry Frantz

22



Jerry Frantz, *Ma patrie, mon amour, ma vie (The Patriot)*, 2012  
Performance, documented with 10 c-prints with diasec face, 50×70 cm  
© Jerry Frantz

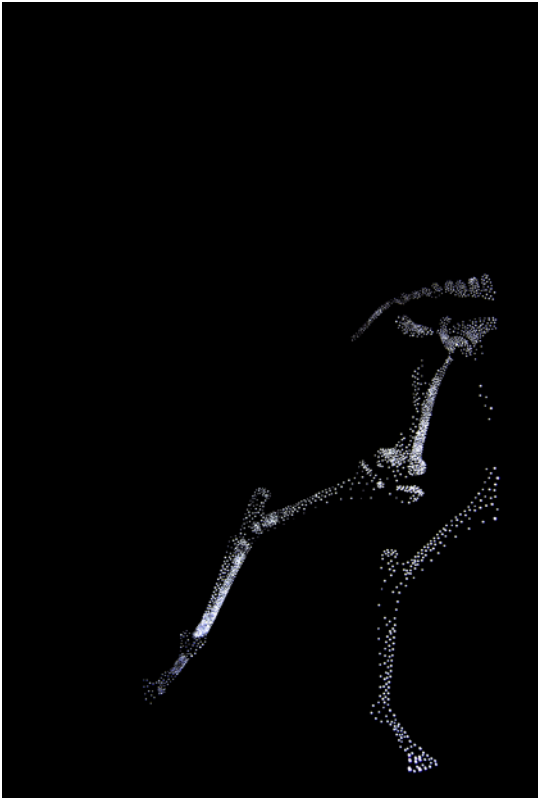
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Jerry Frantz, *Ma patrie, mon amour, ma vie (The Patriot)*, 2012  
Performance, documented with 10 c-prints with diasec face, 50×70 cm  
© Jerry Frantz

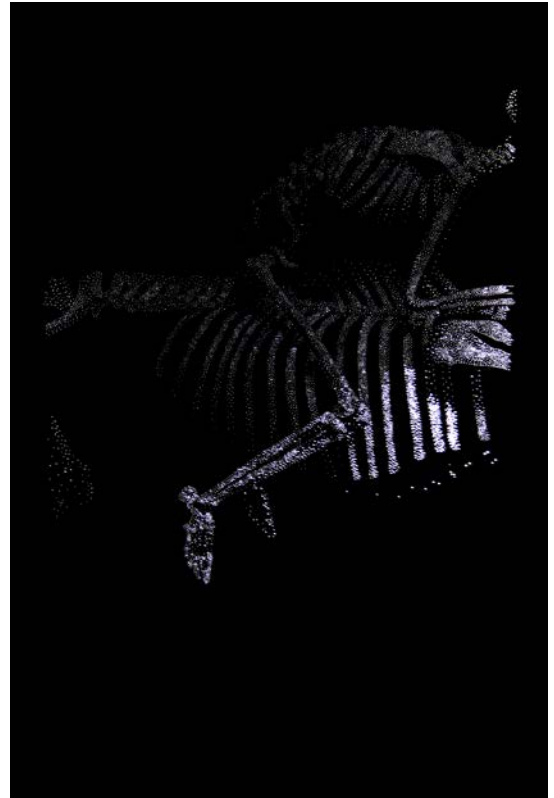
24





Sali Muller, *Gloomy Views*, 2016 (part of the Gloomy Room), Perforated foam sheet in light box, 105×75×4,5 cm, © Sali Muller

25



Sali Muller, *Gloomy Views*, 2016 (part of the Gloomy Room), Perforated foam sheet in light box, 105×75×4,5 cm, © Sali Muller

26



Sali Muller, *Gloomy Views*, 2016 (part of the Gloomy Room), Perforated foam sheet in light box, 105×75×4,5 cm, © Sali Muller

27



Sali Muller, *Gloomy Views*, 2016 (part of the Gloomy Room), Perforated foam sheet in light box, 105×75×4,5 cm, © Sali Muller

28

vision and perception have created a series of works of art that focus on the image of the loner and his social function. In his creative output, the loner is an obsessive individual who retreats to his cellar either to build bombs or simply to polish them. Is he a terrorist? Does he seek to kill innocent persons in order to attain a political goal? When and where will he attack? Grippingly resonant questions like these make it clear that in recent decades, terrorists and loners have been linked by the media in an unproductive connection that cannot be easily unravelled.

It seems to us that the question as to how society should handle the threat of “international terrorism” is less important than candid reflection as to how we handle the oddball, the outsider, the eccentric, the weirdo. How can we transform the paranoia with which we encounter the loner into a benevolent suspicion? Is there any possibility of avoiding being sucked into the whirlpool of tangled argumentation purveyed by the “war on terrorism” and not automatically regarding everything that occurs within concealment as being suspicious, even downright evil?

With her dysfunctional mirror works, Sali Muller directs our attention to the possibility of getting to the bottom of our visual culture. She does this by treating with skepticism and irony the contemporary obsession with the transparency of all private processes – one need think only of the folly of self-revelation that runs rampant on Facebook and other Internet platforms. When

#### Surfaces of Vanity, Levels of Evanescence

A landslide in northern Luxembourg on the route between the studios of the two artists who are being focussed upon here. In its simplicity as a massive break-off edge, it brings to light a fundamental recognition: In order to make something multi-layered, first of all layers must exist. Strata of earth and rock can sometimes contain millions of years of history and thus represent the red-hot intensity, the joy but also the futility of existence. The splendour of earlier epochs returns to the surface with a landslide and even more frequently in an archaeological excavation, especially when gold and other metals are exposed. But regardless of how spectacular a find can be, the narratives arising from an interpretation of the sediments always have to do with the transitory nature of former empires and often with the vanity of their heroes.

In order to bring to light the metaphorical level in the works of the two Luxembourgian artists, it makes sense to view their works with regard to the layers that constitute them. For example, the layers that make up a mirror which Sali Muller treats with sandpaper (*The Imperceptible Self*, 2016) or the patina on shell casings from two world wars – casings that Jerry Frantz polishes by hand during his performance *Trials and Errors II: Terminal Cleaning* until they shine brilliantly and he

Jerry Frantz polishes grenades until they sparkle and shine, this is more than a performative act – it mirrors our own obsessions. It shows the loner as a labourer laying his hands on what we have repressed as a society and causes us to pause and think for a brief moment.

Looking directly and enduring the frustration that what we see is not what we expected: this is the lesson we can learn from the works of these two artists. In this way, the *Museum of Vanities* becomes a museum of our own vain conviction that our gaze is in fact unprejudiced. Sali Muller and Jerry Frantz make it all too clear to us that in this regard, we often overestimate ourselves.

Frank-Thorsten Moll

is utterly exhausted. These works by the two artists and further examples of their multi-layered objects are arranged into installations that often form their own spaces or cabinets, turn them into chambers of wonders in which we are amazed, amused or scared – and thereby achieve recognitions that scratch away at what we had heretofore assumed to be true: for example, concerning the vanity of a terrorist or bomb planter, or – more profoundly – about our own fragility and finiteness. We are in the *Museum of Vanities*.

#### *All that Glitters is not Gold – The Works of Jerry Frantz*

With unswerving stylistic appropriateness, Jerry Frantz makes use of a combination of found objects and replicas of things which on the one hand actually exist and are used to serve a purpose, and whose materiality and symbolism on the other hand summon up his favorite themes: nationalism, fanaticism, megalomania, anarchy. Polished surfaces are the artist's recurrent generators of meaning, or rather they help him to unmask vain nonsense. At the same time, he uses the ready-made character of his found objects in order to let them speak; he undertakes only a few, extremely clear interventions through his replicas and arrangements.

Some of the aforementioned shell casings that were shot during the world wars and have now been polished to a bright lustre are engraved with national symbols such as the Luxembourgian coat of arms or with motifs



from folklore (engraving these sorts of cartridges was a popular pastime in the trenches). The artist exhibits them on pedestals in display cases lighted from within, together with a number of unengraved but equally shiny cartridge cases. Here the national feeling of vainglory, the heroic overestimation of oneself coincides with the deadly, explosive shell. In addition to its criticism of fanatical nationalism, this current work entitled *Trials and Errors III: Objets de gloire* is a parable about vanity as “lethal brilliance,” as the artist himself puts it. The staging of the fourteen large ammunition shells as if in a chamber of wonders can also remind us of a chamber of horrors or of exhibitions such as *The Splendour of the Pharaohs* that have been in fashion since the 1980s. In this way, the museum itself becomes subject to question through a sort of roguish trick: What may a museum exhibit, what should it display? How subversive must the artist be? We discover the entrance to *Atelier subversif*, a chamber furnished with baroque furniture, tools and explosives. This is a space where both the ideas of anarchists and bomb planters and the ideas of artists are born and brought to fruition. Another chamber of horrors – or a space that allows an empathetic approach to these marginal figures of society who are often the object of resentment. In these persons from the underground, who are normally presented to us as foreign to society, we find both a revolutionary, shaping energy and a vain need for self-validation – in other words, nothing that is strange to us.

### *The World behind the Mirrors – Sali Muller’s Works*

Sali Muller tends to obscure the view onto her objects, something which causes me as a viewer to turn my attention back onto myself and to examine how I perceive her works through the applied or removed layer. Standing opposite the works, I can no longer see myself clearly even though I can perceive myself diffusely. So if I don’t have a polished mirror image of myself available, then I am thrown back to what remains, what lies behind: in other words, to the question as to which substance I can possibly find in myself, or which instability I must endure in the dissolution of my self-image. The works of the artist reflect upon the theme of vanity – or upon narcissistic disturbance as the extreme form thereof – inasmuch as they do not even allow the viewer to become absorbed in his own mirror-image.

In any case, I must proceed past external appearance. Even if the silicon in the work *Crystal Clear* from 2017 promises pellucid permeability, what results from the material spread extensively over the mirror is a wondrous dissolution of one’s self-image. This ultimately offers me the opportunity to see myself as part of a universal whole – a meditative experience.

The sound of the scraping sandpaper which the ground-down mirror conveys as a resonating body within the restrained sound installation *The Imperceptible Self* is analogous to the gnawing tooth of time, which no one in this world can escape. The recording of the

An air-to-air missile of the type AIM-9 Sidewinder made in the USA and formerly belonging to the Luxembourg military is given a golden warhead. It stands stiffly next to an open transport crate. Alongside, lying in another transport crate, is a gilded cast of the original form of the national symbol of Luxembourg, the Gëlle Fra. It seems, just like the missile in its monumental size to be strangely misplaced – as if it had been ordered but never picked up. The gesture of the outstretched arms, which proffer a laurel wreath, seems to be heroic or patronizing in its original size on the 21-meter-high obelisk. Here in the museum, the arms and feet protrude helplessly from the crate; futility is victorious. The Goddess of Victory seems out-of-place; in fact, the original was displaced in 2010 on the occasion of the Expo in Shanghai as Luxembourg’s national figurehead. Together with the missile, the absurdity of a kitschy nationalism is revealed: Everything became globalised long ago. Hence the title of the installation pursues that logic in all its absurdity: *My Home is my Castle, anywhere!*

Again and again, Jerry Frantz makes masterful use of his surfaces to exaggerate symbolisms and to deconstruct heroism, while his works are consistently characterised by subliminal humour as well as by a slight shudder. Even if these installations initially deal with surfaces, they go unerringly beneath the skin.

sounds made at the time of the act of sanding summons up the notion of an inscription into a layer (whose result we see) – even if this can only be achieved in perception, which in turn lies in the ear of the viewer. Thus the world behind the mirror evoked by the artist tells that the past is necessarily relativized in the act of remembering, that the perspective onto the past becomes increasingly diffuse and disparate the more layers accumulate in the memory.

What is past cannot be held onto, and so in the encounter with Muller’s works – and with ourselves – we can learn transitoriness. But not only that: The latent melancholy inherent to the theme of *vanitas* disappears as soon as we face up to the latent self-image with which the artist confronts us and begin to see it as a given condition in our existence. Experiencing evanescence as something incomprehensible and fragmentary but also as something that belongs to us just as much as the skull does to the memento mori: Sali Muller’s works take hold of the exhibition theme to such an extent and, there where they draw the curtain, allow a new openness to be experienced.

Then it is the viewer’s turn to bring together the levels and surfaces, to investigate the museum as such and to scrutinize the one work in the reflection of the other. The *Museum of Vanities* offers the opportunity over the course of a visit to be or become an archaeologist, art historian and psychologist. New levels of experience will come to the fore, particularly in the combination



Sali Muller, *Face à Face*, 2016, Installation, 180 × 45 × 80 cm  
© Sali Muller

37



Sali Muller, *Faces à Faces*, 2016, Installation, 170 × 120 × 90 cm  
© Sali Muller

38



Sali Muller, *The Imperceptible Self*, 2016, Sound installation  
80 × 60 × 3 cm, © Sali Muller, photo: Nacho Lopez Ortiz

39



Sali Muller, *The Missing Part*, 2017, Installation, variable dimensions  
© Sali Muller

40



Sali Muller, *The Missing Part*, 2017, Installation, variable dimensions  
© Sali Muller

41



Sali Muller, *Crystal Clear*, 2017, Transformed mirror, Ø 150 cm  
© Sali Muller

42



Sali Muller, *Crystal Clear*, 2017, Transformed mirror, Ø 150 cm  
© Sali Muller

43



Sali Muller, *Crystal Clear*, 2017, Transformed mirror, Ø 150 cm  
© Sali Muller

44



of these two approaches that are divergent in terms of contents and form, in the interplay between the different ways in which Sali Muller and Jerry Frantz do art or cause works to have an effect. And similarly to the mirroring lustre of the individual works, the *Museum of Vanities* in its entirety can summon up a heroic aspect. One thing is certain: that elation will be short-lived. And then, as the bomb planter would say, the game is over.

Friedemann Hoerner

HORST KEINING

messages not only thoughtfully but also playfully; he doesn't evaluate reality but instead responds to it with a subtle treatment.

Friedemann Hoerner



HORST KEINING

Horst Keining's new paintings appear as poetically informed views into the display windows of shops or boutiques and present thoughtful insights into the globalized visual culture of everyday life. On the first pictorial level, there is often lettering, sometimes a brand name. On the second level, the promise of the wares comes to expression: patterns and textiles, ornaments that are mostly reproduced in bright colors with a deliberately diffuse manner of painting through application with a spray-gun. The motifs of these pictures frequently come from the world of fashion and consumption. On canvases each measuring 185 by 135 centimeters, they depict consumable articles or their counterfeits along with the appertaining magazine titles such as *ELLE*, 2009 or *VOGUE*, 2010. These covers as well are slightly blurred and have a disturbing impact – as if the viewer had strolled through a shopping district on a rainy day.

By painting in a space-encompassing, surface-covering and bleeding-edged manner, Keining creates individual pictures each of which constitutes its own mental space. Through his conceptual approach, however, he also gives rise to an œuvre which, in the collective presentation of its individual pictures, indicates how the world of goods and brands impacts upon our perception and how impalpable the conveyed messages often are. But Keining is someone who handles these

Artists' biographies

*Jerry Frantz*, born in 1955 in Esch-sur-Alzette in Luxembourg, studied graphic design from 1976 to 1981 at the Académie Royale des Beaux-Art Bruxelles and the École Supérieure des Arts Appliqués in Paris. He lives and works in Pratz in Luxembourg.

With regard to his understanding of art, he acknowledges that in order to create art, it is important to be familiar with art history; but art in the here and now only functions in the time when it is created. So it is not surprising that in his work, Jerry Frantz doesn't give precedence to any particular medium. He works in equal measure with video, photography, installations and performance. The viewer should be integrated directly into his art and often becomes engaged in role-play that surprises, shocks and stimulates reflection. In response to the terrorist attacks in Luxembourg during 1985-86, which were known as the bomb-planter affair, and through the coming to terms with them in the early 2000s, Jerry Frantz began to focus more intensely on the concepts of the nation and nationalism.

One of his works at the IKOB is the message of the *République libre de Clairefontaine* created in 2008. In his solo exhibition *Post-Incunables* at the Centre d'Art – Ville de Dudelange in 2009, he returned briefly to printed graphics and created a series of erotic woodcuts that analyse the visual language of the mass media.

He resumed the approach of investigating national pride in the mirror of media reception in 2010 when he created the photo montage *Heilige Goldjungfrau rette unsere Wirtschaft und bewahre uns vor der Armut* ("Holy Virgin of Gold, save our economy and preserve us from poverty"). It shows the Luxembourgian national symbol of the Gëlle Fra holding a life preserver instead of her customary attribute of the laurel wreath. In the double exhibition with Sali Muller at the IKOB, however, he focuses on the role of the individual who adapts to the dictates of social conditions or detaches himself from them – with the second alternative most often turning him into an outsider, eccentric and maverick.

*Horst Keining*, born in 1949 in Hattingen in Germany, began his artistic career in 1970 by studying painting at the Düsseldorf Art Academy. He had previously studied construction engineering in Bonn; this has certainly influenced the artist's involvement with architecture as part of his oeuvre.

His first solo exhibition took place in 1979 at the Westfälischer Kunstverein in Münster. In 1994, his participation in an artists' meeting in Slovenia initiated a new creative period: He began reducing three-dimensional architectural structures to two-dimensional, flat compositions. This gave rise to the stripe pictures that ultimately became part of an exhibition at the Heidelberger Kunstverein, where he exhibited works together with his former teacher Erwin Heerich. A period of study in New York provided new impulses so that in 2000, Keining created his series LUKAS which, proceeding from the same-named product palette by the paint manufacturer, rendered the colours worthy of representation. In Keining's further activities, the combination of image and symbol that had been thereby achieved became a painterly theme serving as a basis for the artist's repeated investigation of the discrepancy between text and image. His most recent works combine familiar motifs from the advertisements of the 1950s and 1960s with printed textual passages, with distortion of the pictorial motif through choice of colour, enlargement and segmentation.

*Sali Muller* was born in 1981 in Luxembourg. She first studied the visual arts at Marc Bloch University in Strasbourg. After finishing her studies in 2006, she matriculated at Trier University in art history and completed this second course of studies in 2009. She lives and works in Kehlen in Luxembourg.

In 2010, Sali Muller returned to Luxembourg, where she rented a garage. Since 2013 under the name 21Artstreet, it has served as a meeting-place, workplace and exhibition site for artists. At the Biennial of Contemporary Art in Luxembourg in 2013, she was awarded the Prize for Young Artists. In 2015, she participated in the 7th International Art Festival in Valencia (Spain) and received the Premio Incubarte.

This year, her works are being presented in a solo exhibition at the Suprainfinit Gallery in Bucharest as well as in the exhibition *Museum of Vanities*. With her Concept Art, Sali Muller investigates the role of the individual in relation to himself and his environment. Not least of all, she addresses the issue of how human beings alienate themselves from nature and from their own self-image.

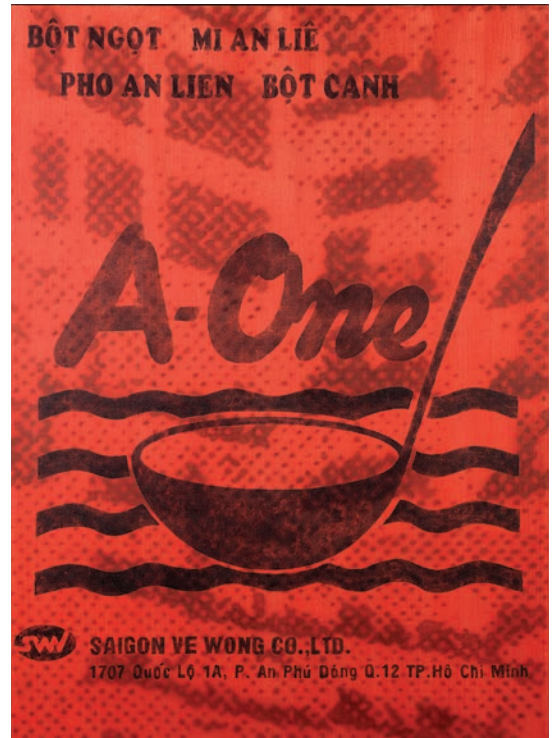
The artist's repertoire includes photography, objects and installations. The mirror-works now on display at the IKOB belong to an aspect of her oeuvre in which the artist focuses on the subjectivity of perception.

Horst Keining has exhibited repeatedly at the IKOB, most recently in 2016 in the framework of the presentation  $MUSEUM = K(x+y) / D$ .

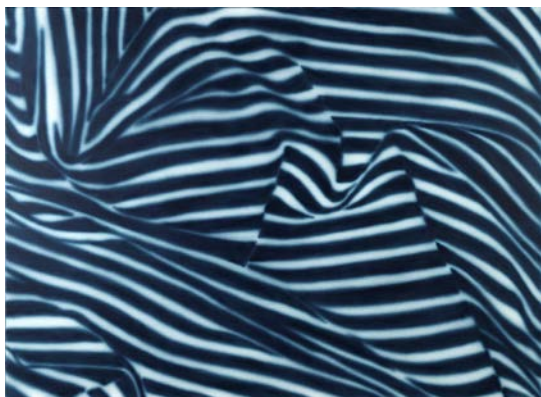




Horst Keining, *Les bombes*, 2007, Resin on canvas, 185×135 cm  
 © Horst Keining, photo: Christian Charlier



Horst Keining, *A-One*, 2007, Resin on canvas, 185×135 cm  
 © Horst Keining



Horst Keining, *Elektra 10*, 2003, Resin on canvas, 135×185 cm  
 © Horst Keining



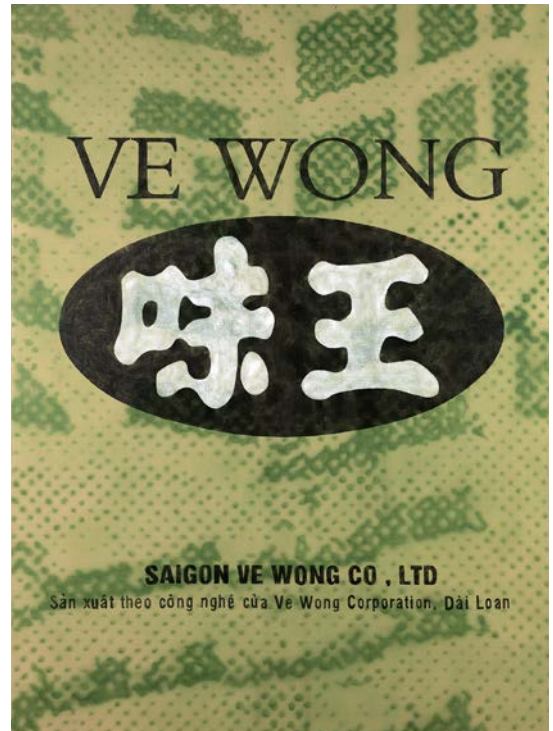
Horst Keining, *Texte zur Kunst*, 2005, Resin on canvas, 185×135 cm  
 © Horst Keining, photo: Christian Charlier





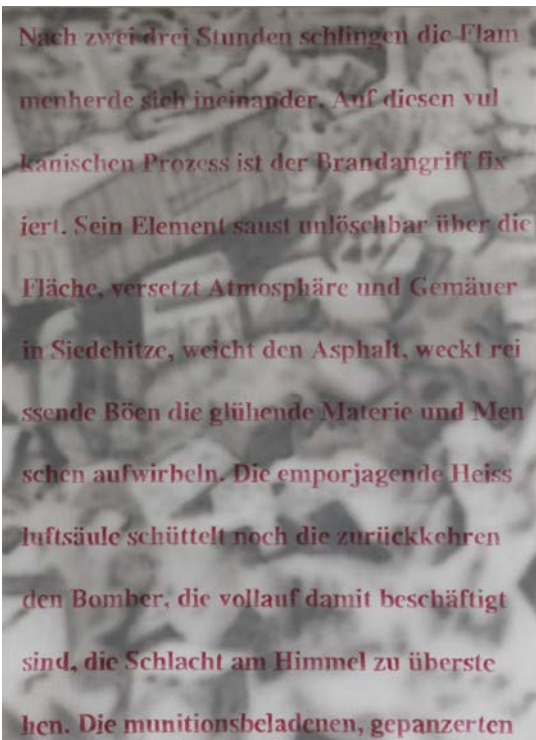
Horst Keining, *Was erprobt ist*, 2010, Resin on canvas, 185×135 cm  
© Horst Keining, photo: Christian Charlier

57



Horst Keining, *Windows*, 2007, Resin on canvas, 185×135 cm  
© Horst Keining, photo: Christian Charlier

58



Horst Keining, *Nach zwei, drei Stunden, Bremen*, 2007, Resin on canvas  
185×135 cm, © Horst Keining, photo: IKOB

59



Horst Keining, *Jungle 3*, 2006, Resin on canvas, 185×135 cm  
© Horst Keining, photo: IKOB

60

**DATES**

Guided tours by Miriam Elebe:

Wednesdays June 7th, July 5th and August 2nd  
at 6 p.m., respectively

Director's tour with Frank-Thorsten Moll:

Sunday July 30th at 3 p.m.

**STAR WORKS**

Within the Star Works series, a different work from the IKOB collection is displayed each time.

17.05. – 18.06.2017

No.22: SORRY

Guillaume Bijl

21.06. – 20.08.2017

No.23: BABALU AYE

Julio César Peña Peralta

**EDUCATIONAL PROGRAMME**

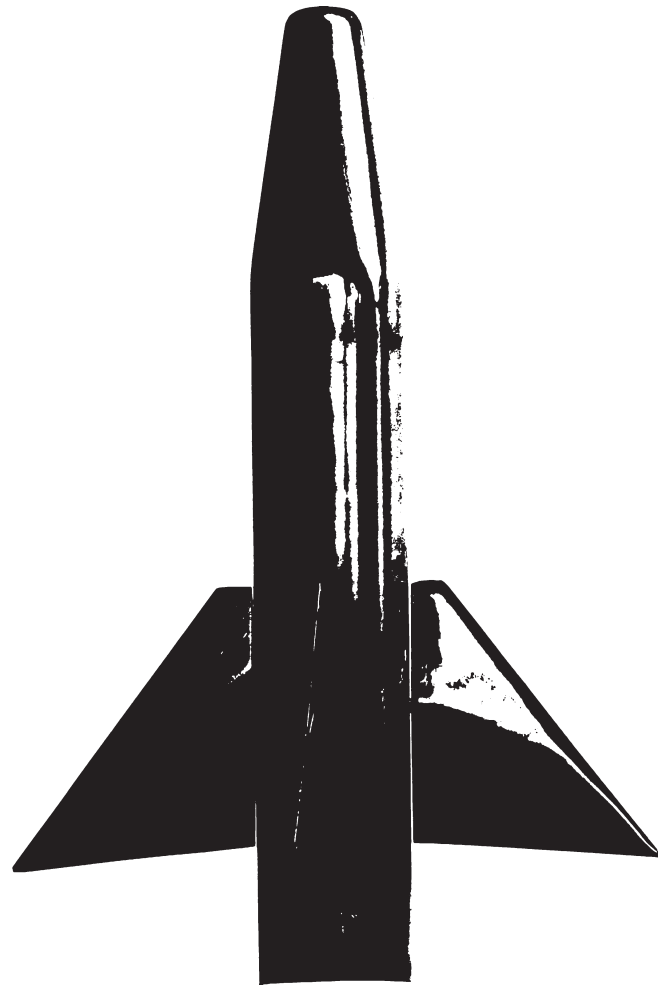
For any inquiries about our educational programme  
please refer to Miriam Elebe.

m.elebe@ikob.be, +32 (0)87 56 01 10

**OPENING HOURS**

Wednesday through Sunday from 1 to 6 p.m.

61



*Imprint*

**ENTRY**

6€ / 4€ reduced price for disabled and elderly people

Free entrance for teenagers up to 18 years and  
adherents of the museum

Free entrance on every first Wednesday of the month

With the support of the German-speaking Community  
of Belgium, the Cultural Heritage Service of the  
Wallonia-Brussels Region, the Province of Liège and its  
Cultural Services as well as the Meuse-Rhine Euregio.



FÉDÉRATION  
WALLONIE-BRUXELLES

We would also like to thank the Fonds culturel national  
Luxembourg, the Musée National d'histoire et d'art, the  
Musée National d'Histoire Militaire and l'Administration  
des bâtiments publics du G.D. de Luxembourg.



LE GOUVERNEMENT  
DU GRAND-DUCHÉ DE LUXEMBOURG  
Ministère du Développement durable  
et des Infrastructures  
Administration des bâtiments publics



Musée national  
d'histoire et d'art  
Luxembourg

**MNHA**



FONDS  
CULTUREL  
NATIONAL  
LUXEMBOURG

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