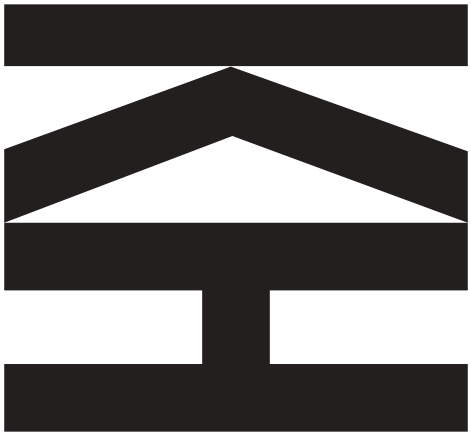


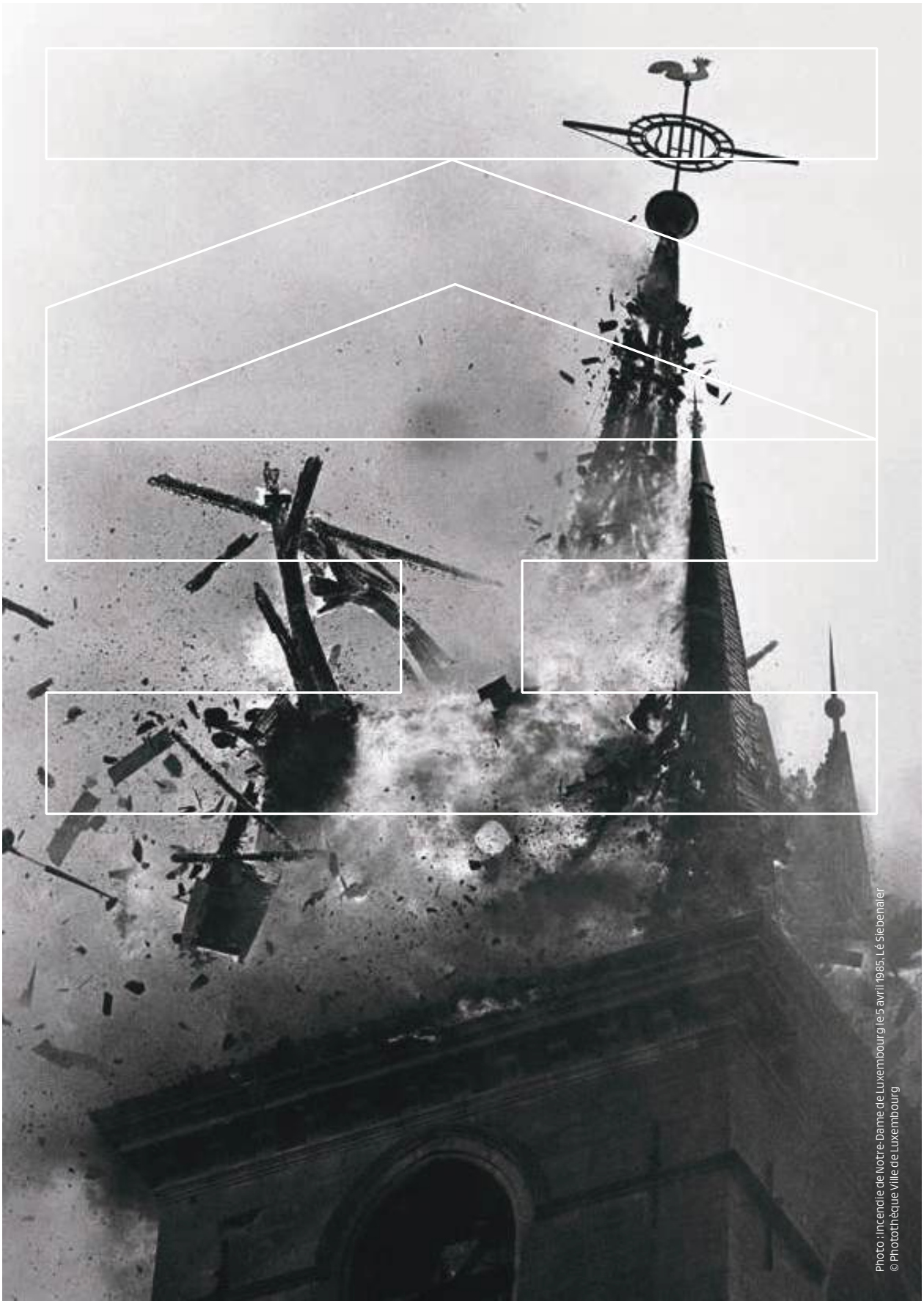


Photo : Incendie de Notre-Dame de Luxembourg le 5 avril 1985, L. É Siebenaler
© Photothèque Ville de Luxembourg

1. RUIN ECHOES

Karl-Heinz ADLER - Bernd & Hilla BECHER - Laurenz BERGES - Robin BIGRET - Bernhard BOËS - Peter BUGGENHOUT - David CLAERBOUT - Stefano DE LUIGI - Edith DEKYNDT - Hans-Georg ESCH - Angela FETTE - Zuza GOLIŃSKA - Ben GREBER - Asta GRÖTING - Gregor HILDEBRANDT Alfredo JAAR - Hiwa K - Sven Erik KLEIN - Barend Cornelis KOEKKOECK - Alexej KOSCHKAROW - Filip MARKIEWICZ - Xavier MARY - Ewald MATARÉ - Gordon MATTA-CLARK - Luc MERX - Radenko MILAK - Lee MILLER - Carsten NICOLAI - Olaf NICOLAI - Andrea PICHL - RECYCLE GROUP - Emmanuel RÉGENT - Julian ROSEFELDT & Piero STEINLE - Jonas ROßMEIßL - Thomas RUFF - Michael SAILSTORFER - Gregor SCHNEIDER - Maya SCHWEIZER - Lé SIBENALER - Santiago SIERRA - Klaus STAECK - Philip TOPOLOVAC - Tim TRANTENROTH - Luc TUYMANS - Clemens VON WEDEMEYER

24.10.2026 - 14.02.2027

Curator: Christian Mosar

Konschthal Esch presents *Ruin Echoes*, an international group exhibition that is concerned with the idea of the contemporary ruin. Far from adopting any kind of romantic or nostalgic perspective on the past, it views the fragment as a tool for the critical analysis of the present. Architecture is here the connecting thread. It serves as a prism through which to view the historical, political and social changes of our time.

Curated by Christian Mosar, the exhibition examines buildings, monuments and urban spaces as fields of tension which are of both a material and a symbolic nature. They reveal human ambitions – and their demise. Reflection on them revolves round the concept of entropy, this process of decay that affects both physical structures and also political, economic and memory-related systems.

Whether they arise from deindustrialisation, from armed conflict or simply from aging, the ruins assembled here are never static. They embody a transition, a transition from the permanence of the materials – concrete, stone, metal – to their inevitable disappearance. Photography, sculpture, installation and video unite in order to analyse this fragmentation of space and to document the traces of it.

Ruin Echoes does not limit itself to identifying destruction. The exhibition views deconstruction as a starting-point. By confronting debris, the works explore new narratives, reconstructed memories and conceivable futures – and in the process establish ties of a rare concentration across generations and thresholds.

2.



Karl-Heinz Adler
Formsteine, 1970s

As a pioneer of geometrical abstraction in the former GDR, Karl-Heinz Adler, together with the artist Friedrich Kracht, developed a modular system created out of broken up concrete breeze blocks in Dresden in 1969. In it a number of standardised, industrially prepared elements, can be combined to form ever new compositions in order to shape façades in public spaces and give them rhythm. Across the country the system produced more than a hundred walls. Critics called it 'Op-Art in Concrete'. A revealing paradox: Adler's free work was by contrast judged to be formalistic. Nowadays these restored breeze blocks have become emblems of 'Eastern Modernism' and with their constructive rigour they open the tour of the exhibition.



Bernd et Hilla Becher
Haus Sternbuschweg 362, Duisburg, 1972

As pioneers of documentary industrial photography, Bernd and Hilla Becher appear here with their historic series *Haus Sternbuschweg 362*, which circles a house preserved in Duisburg with methodical patience in regular 45-degree steps. In fact, the Bechers often returned to this house with their students, and it became an independent object of study for them. This typological and serial approach, which became their hallmark, has profoundly shaped an entire generation of photographers. It embodies a documentary method that has been extended into the field of contemporary art and applied to the remnants of the industrial age.



Laurenz Berges
Mühlenkamp 16, 2004–2005

Laurenz Berges, who trained at a photography school renowned for its documentary rigour, continues that tradition with a decidedly intimate sensibility. His images capture the emptiness and absence of the former studio of Bernd and Hilla Becher in Düsseldorf, which he photographed after their move in the series *Mühlenkamp 16*, a place closely linked to the history of German industrial photography. It is at once a biographical and an artistic homage, a photography of stillness and domestic memory that shifts a strict typological legacy into the realm of the intimate.



Robin Bigret
Feed the Screen, 2026

Robin Bigret is represented with *Feed the Screen*, a sculpture he created on site during an artist residency at the Bridderhaus in the town of Esch. In it he combines a deeply poetic sensibility with an authentic understanding of materials. His artistic practice engages directly with the climate crisis and produces a sculpture firmly rooted in the Esch region. Through the material itself it questions the fragility of ecological equilibria and offers a local perspective on a thoroughly universal issue.



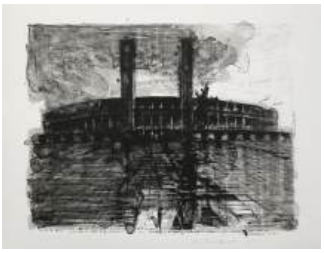
Bernhard Boes
Europahaus Berlin, 1961

Bernhard Boes, a painter whose work is undergoing a genuine rediscovery here, is represented by a painting which depicts the derelict Europahaus in Berlin. For many years the building remained a ghostly wound of the war, while a large-scale reconstruction effort was already under way in the East. A painting that bears witness to the discrepancy between memory and rebuilding, questioning the persistence of trauma carved in stone.



Peter Buggenhout
The Blind Leading the Blind, 2004

Peter Buggenhout, known for his heavily symbolic series *The Blind Leading the Blind*, which he began in 2004, envelops a meticulously assembled chaos of industrial waste in a veil of dust. Behind their façade of found debris, these sculptures are carefully constructed in the studio. A core of refuse — iron, aluminium, wood, polystyrene, foam — is covered with household dust, sometimes mixed with hair. They appear as though unearthed after decades of neglect, archaeological remnants of the future. This deliberately formless raw material breaks the geometric rigour of the exhibition tour. It is a sculpture of entropy that blurs the boundary between waste and art object.



David Claerbout
Impression of Rain [Impression de pluie], 2017

As a master of time and the moving image, David Claerbout presents a screenprint from his monumental project Olympia, devoted to the Berlin Olympic Stadium designed by Werner March for the 1936 Games. The work captures a virtual decay simulated in real time over a thousand years. It enters into dialogue with Albert Speer's *Ruinenwerttheorie* (theory of ruin value), according to which, after centuries, the buildings of the Third Reich were to leave behind ruins as imposing as those of ancient Rome. A meditation on deep time and the pre-programmed disappearance of monuments.



Edith Dekyndt
But I was reminded of the fact that I had been avoiding the beach, 2025

Edith Dekyndt's installation consists of three opulent chandeliers placed directly on the floor. Stripped of their original function, they create a poetics of decay, inversion and gravity. The work was shown for the first time in an exhibition relating to the opera *Einstein on the Beach* (Glass/Wilson). Born in Ypres in 1960 and living in Brussels and Berlin, the artist takes objects torn from their usual context and subjects them to physical and chemical processes in order to make palpable the transience of time, light and space.



Stefano De Luigi
Gibellina, 2026 & *Pripyat*, 2026

The photojournalist Stefano De Luigi presents a work commissioned by the Konschthal Esch on Poggioreale, a Sicilian village destroyed by the 1968 earthquake in the Belice Valley and abandoned ever since. This work enters into dialogue with his photographs of Pripyat, a ghost town on the edge of Chernobyl. Two catastrophes, one natural and one man-made, two faces of the same frozen urban memory. The photographs were printed using a unique technique between negative and positive, which the artist calls 'photographic engraving'. The abandoned city as a silent witness to disaster.



Hans-Georg Esch
A photographic study of the Pompeii excavation site, 2020–2024 & Kolumba, Cologne, 1995

As a specialist in architectural and urban landscapes, Hans-Georg Esch conducts a photographic study of the archaeological site of Pompeii, an in-depth exploration of ancient remains by means of image. A Polaroid of Kolumba in Cologne, Peter Zumthor's museum built on the ruins of a church destroyed in 1943, extend this reflection on the impermanence of urban forms. A photography poised between archaeology and the present.



Angela Fette
Terremoto [Earthquake], 2026 & *Fata Morgana Tennis*, 2026

Angela Fette, who is close to the Bauhaus and metaphysical painting, is represented with *Terremoto* and *Fata Morgana Tennis*, works from a new series in which monolithic motifs seem to sway, dance or step out of the frame. In Terremoto, an architecture which derives from art history, detached from its historical context, is set in motion: an allegory of a world shattered by fake news and mass manipulation. Yet this shattering is ambivalent: it forces certainties and values to rearrange themselves, and can also be read as the promise of a radiant future. In Fata Morgana Tennis, transparencies and doublings prevent the eye from focusing, a reflection of a society in which nothing is any longer what it seems.



Zuza Golińska
Swarm, 2025–2026

Zuza Golińska, who attracted attention at Manifesta 16, explores the psychology of space. With *Swarm*, an installation conceived on site in the Gethsemane Church in Bochum, she transforms the exhibition space into a zone of tension where industry, nature and technology collide. Her sculptures, which were fashioned from scrap collected on the historic shipyards of Danzig and subsequently reworked by local welders, resemble swarms of autonomous drones controlled by artificial intelligence; discarded oxygen cylinders intensify this threatening impression. In this way, the artist links the second life of derelict industrial sites with the geopolitical anxieties of our time.



Ben Greber
Umspannwerk (Bogensee) [Substation (Bogensee)], 2025

Ben Greber, who is deeply engaged with industrial archaeology and memory culture, focuses in his project on the former private villa of Joseph Goebbels on the Bogensee. He interrogates the historical and ideological burden of a place that has become a ruin, examining the building as a material trace of power that has been overthrown. A critical archaeology of sites of vanished power, exploring how architecture can carry within itself the memory of evil.



Asta Gröting
Série Berlin Fassaden [Berlin Façades],], 2016–2018

Asta Gröting, in her well-known series *Berlin Fassaden*, creates monumental silicone negative casts of Berlin façades that faithfully preserve the bullet and grenade marks left by the Second World War. In so doing, she transforms architectura scars into three-dimensional, sensuous sculptures, revealing the unconscious yet directly palpable traumatic memory embedded in the urban fabric. An imprint taken directly from the walls of the capital.



Gregor Hildebrandt
Scala, 2009

As a creator of acoustic and material memory, Gregor Hildebrandt is represented with *Scala*, which was originally conceived for the legendary Berlin club of the same name. The inscription 'I await the Lord with great patience. At last he has come down to me' comes from Petits Titans (1915) by the Dutch writer Nescio, in which a young artist has painted these biblical words above his kitchen door. In 2009 Hildebrandt translated the text into German and installed it above the bar of Scala, before removing it himself a year later when the club closed. Like spolia, the work transfers a fragment of Berlin club history — and a personal memory of the artist — onto the wall.



Hiwa K
View from Above, 2017

Hiwa K, who engages deeply with the themes of exile and the memory of places, is represented with his video *View from Above*, conceived for documenta 14. Filmed in a slow bird's-eye view, it shows the 'rubble model', a scale model of Kassel as it appeared after being destroyed by bombing in 1943. Over these images, the narrative of a refugee during his asylum interrogation is laid, juxtaposing the view from above with the bureaucratic reality experienced by migrants on the ground. In this way, Hiwa K links Europe's past destructions with today's crises of exile.



Alfredo Jaar
Venezia, Venezia, 2013

As a committed artist, known for his critical and memory-shaping installations, Alfredo Jaar presents a section of his installation *Venezia, Venezia,* conceived for the 2013 Venice Biennale, a monumental photograph of Lucio Fontana from 1946, standing in his destroyed Milan studio. Fontana had at that time just returned from exile and discovered that his pre-war works had vanished — ruins that marked the birth of Spatialism and the groundbreaking gesture of piercing the canvas. A symbol of resilience and creative resistance in the face of the chaos of history.



Sven Erik Klein
Lunéville, 2005

Trained in Düsseldorf under Nan Hoover and later in Karlsruhe under Marie-Jo Lafontaine, Günther Förg and Candida Höfer, Sven Erik Klein relies above all on the image as an autonomous work in very large format, far removed from any serial or documentary approach. *Lunéville* shows the royal chapel of the Château de Lunéville, which was destroyed by fire on the night of January 2 to 3, 2003. Following the collapse of its vault, this jewel of the 'Versailles of Lorraine' is nothing more than a charred shell, which the photographer strips of any narrative. From it he creates a self-contained, almost silent image that examines the vulnerability of cultural heritage in the face of disaster.



Barend Cornelis Koekkoek
Vue du château de Larochette [View of Larochette Castle], 1848

Barend Cornelis Koekkoek, a Romantic landscape painter, is represented with the work *Vue du château de Larochette* from the collections of the MNAHA, the Musée national d'archéologie, d'histoire et d'art in Luxembourg. The work forms part of a commission for nine Luxembourg landscapes awarded in 1845 by William II, a ruler with a passion for fortified cultural heritage, who had in the same year acquired the ruins of the castle. The painting entered Luxembourg's public collection in 2016 thanks to a crowdfunding campaign — a testament to the enduring fascination of fortress ruins.



Alexej Koschkarow
Hairy Temple, 2007

As a sculptor who explores the fusion of architecture and the body, Alexej Koschkarow is represented with Hairy Temple, a plaster structure inspired by an ancient temple whose columns are tightly entwined with real black hair. This direct contrast between organic material and classical architectural perfection turns the work into a metaphor for the tension between architectural eternity and corporeal finitude. A paradoxical beauty born from the confrontation of opposing forces.



Filip Markiewicz
The Garden of Potemkin Guernica, 2026

With *The Garden of Potemkin Guernica*, a triptych comprising three paintings measuring 210 × 180 cm, Filip Markiewicz brings *The Garden of Earthly Delights* by Bosch, Picasso's *Guernica* and Eisenstein's *Battleship Potemkin* into dialogue. Inspired by the notion of Potemkin villages — façades behind which another reality lies concealed — the work probes the hidden layers of iconic images: What is hiding behind Guernica? How have the Odessa Stairs, staged so powerfully in film, shaped our collective memory, now revived by the war in Ukraine? Bosch, Géricault, Michelangelo and Rubens here encounter Martha Graham, Toy Story and Looney Tunes, without any hierarchy between high culture and popular culture. The triptych — poised between ruin, body and mythology — invites one to look behind the images and to question the narratives which bring them into being.



Xavier Mary
Biospheric City, 2022

As an industrial archaeologist and sculptor of monumental works, Xavier Mary assembles *Biospheric City* from gearbox housings taken from decommissioned lorries. Inspired by the writings of economist Jeremy Rifkin on the ecological transformation of the cities of tomorrow, the work recalls the pyramidal structure of Buddhist temples in Southeast Asia, thereby combining mechanical scrap with a sacred dimension. An urban utopia born from the remnants of the automotive industry.



Ewald Mataré
Das brennende Köln, 1953

Ewald Mataré, a twentieth-century sculptor and teacher of Joseph Beuys, created the bronze plaque Das brennende Köln in collaboration with his then assistant Joseph Beuys. This expressionist bas-relief depicts the city of Cologne in flames during the Second World War bombings. It is an autonomous plaque; the same motif also adorns the 'Pfingsttür' (Pentecost Door), one of the monumental doors of the south portal of Cologne Cathedral.



Gordon Matta-Clark
Fire Child, 1971 & *Fresh Kill*, 1972

Gordon Matta-Clark, that singular figure of the experimental scene of the 1970s, regards architecture as a living material that can be cut into, pierced and turned against itself. The exhibition brings together two rare films shot on 16-mm: *Fire Child*, a silent film ten minutes and twenty-nine seconds long, and Fresh Kill, in colour with sound and running thirteen minutes and twenty-one seconds. They bear witness to a decisive phase in which he tested film as a direct extension of his sculptural gestures, already marked by an early sensitivity to raw material, to the living, and to its decay.



Luc Merx
Cairo's Plaster Casts , 2025

As an architectural photographer and specialist in ornamental cultural heritage, Luc Merx presents images from his standard work *Cairo's Plaster* Casts, which reveals the vanished aesthetic of Cairo's stucco workshops. There, casts modelled on the repertoire of classical architecture and sculpture gather amid a half derelict architecture in the open air. In these workshops, most of which have now been demolished, is reflected Egypt's contradictory relationship to its colonial past, to modernity and to its own identity. Fragmentary and marked by decay, these spaces recall the visions of Piranesi, John Soane or Hubert Robert.



Radenko Milak

Aerial View of Cologne After Bombing, 1945, 2019

As a painter of archival images who is attentive to the precise ways in which photography and the media shape our collective memory, Radenko Milak transforms blackandwhite photographic documents into monochrome paintings, drawing in particular on *Aerial View of Cologne After Bombing*, 1945, the famous aerial photograph of the destroyed city from that year. In so doing, he questions our collective historical memory and turns the photographic document into a powerful mental landscape. A pictorial meditation on the fragility of our civilisations.



Lee Miller

Irmgard Seefried, Opera singer, singing an aria from 'Madame Butterfly', 1945 & Remington Silent, London, England, 1940

Two works by the photojournalist Lee Miller, whose oeuvre has already entered the canon of history, are presented. Irmgard Seefried, *Opera singer, singing an aria from 'Madame Butterfly'* shows the soprano singing Puccini amid the ruins of the Vienna State Opera, which had been destroyed by the bombing raids of March 1945. Embedded within a gutted architecture, her silhouette appears as a war document and at the same time as a surrealist composition. On the other hand, *Remington Silent, London, England*, taken in 1940 during the air raids on London, a shattered typewriter lying in the rubble, is an image of how language was silenced by war. A milestone of photographic war journalism.



Carsten Nicolai
Betonschiff ohne Namen [Concrete Ship without a Name], 2023

The artist and musician Carsten Nicolai is represented with *Betonschiff ohne Namen*, a twelve-minute film commissioned by the AXIS Festival in Rostock. In it he shows a 300-ton concrete colossus built in 1944 — at a time when steel was reserved for armaments — with which the 'Transportflotte Speer' was meant to transport granite for Hitler's Germania. Used as a breakwater in the GDR and torn from its moorings by a storm in 1972, the ship has since lain stranded in the Bay of Wismar. Filmed in static shots, like a still life, accompanied by music composed by Nicolai under the name Alva Noto, the wreck becomes a metaphor for a 'beached utopia'.



Olaf Nicolai
Rodakis, 2007–2008

As an explorer of memory and fiction, Olaf Nicolai filmed *Rodakis* on the island of Aegina, where he recorded the house built around 1880 by the craftsman Alekos Rodakis. The house, adorned with four carved figures, symbols of fortune, time, evil and peace, was declared by Dimitris Pikionis to be a model for a modern Greek architecture. Since no archival material exists relating to the taciturn builder, Nicolai invites a clairvoyant to conduct spiritual channelling sessions amid the ruins and invents a biography in the spirit of Marcel Schwob's *Vies imaginaires*. The film enters into dialogue with the work of his brother, Carsten Nicolai.



Andrea Pichl
Plänterwald, 2025

Evoking the architectures of abandoned amusement parks, Andrea Pichl, who completed an artist residency at the Escher Bridderhaus, has created the two-part installation *Plänterwald*, which reconstructs a ticket booth and a full-scale floor rendering of decayed sanitary facilities. The work documents a former GDR amusement park. A reflection on the ideological messages concealed at the heart of small leisure architectures.



Recycle Group
(Andrey Blokhin et Georgy Kuznetsov)
Sarcophagus, 2019

As a duo dedicated to a speculative archaeology of the future, the Recycle Group have created *Sarcophagus* from recycled PET bottles, acrylic and polyurethane, a work that wavers conceptually over the threshold between holy tomb and rubbish bins. The embedded bas-reliefs narrate the life cycle of a modern consumer good and imagine how future historians will interpret the left-overs of our digital civilisation. The piece gives one a presentiment of everlasting physical refuse generated by our virtual information megastructures.



Emmanuel Régent

Pendant qu'il fait encore jour, le 8 juillet 2023 & Pendant qu'il fait encore jour, le 17 janvier 2024

Emmanuel Régent, who has devoted himself to drawing for more than a decade, presents three works from his ongoing series *Pendant qu'il fait encore jour*, dated 8 July 2023, 6 November 2023 and 17 January 2024. With a fine pigment ink marker, he builds forms out of parallel strokes, leaving gaps that make the ruins seem to dissolve. The title recalls the Romantic painting of ruins and the unease stirred by the beauty of disaster images. The date in each title anchors the drawing in the moment of its creation, like the pages of a silent diary. With Palmyra, ravaged by war in 2015, ancient and recent ruin merge.



Julian Rosefeldt et Piero Steinle

Detonation Deutschland [Detonation Germany],1996

As a duo working in largescale movingimage formats, Julian Rosefeldt and Piero Steinle are represented with *Detonation Deutschland*, a seven-channel video fresco and one of the exhibition's central works. Composed from archival footage of demolitions spanning 1945 to the 1990s, it traces the history of postwar Germany: erased Nazi symbols, buildings deemed undesirable in the GDR such as the Berlin Palace, old neighbourhoods in the West levelled in the name of urban renewal, and prefabricated housing estates demolished after 1989. Each of these structures embodied a regime or a promise of the future; their explosion becomes a metaphor for the fragility of systems and their symbols.



Jonas Roßmeißl

Trauriges Windrad [Sad Wind Turbine], 2025

Jonas Roßmeißl, who works with aluminium casting, presents *Trauriges Windrad*, a delicate sculpture depicting a wind turbine with broken and shredded rotor blades. He casts a critical eye on technology and society through the lens of power structures, often beginning with found objects and industrial materials. With this wind turbine, he questions the extreme vulnerability of the symbols of the energy transition: the deformation of the metal underscores the fragility of what once seemed built for eternity. A moment of critique in which the technological utopia is confronted with material failure.



Thomas Ruff

Inferno, 2026

As a pioneer of digital image processing, Thomas Ruff creates in *Inferno* a series of composite images of ghostly, devastated urban structures, anchored in the context of the urbicide in Gaza. A former student of Bernd Becher in Düsseldorf, he has worked since the end of the 1980s with found images — from archives, the press, the internet and the scientific world of images — which he digitally reworks. In 2026 he also returns to jpegs ny, based on images from 11 September 2001. Inferno, however, marks a turning point: far removed from the pixelation of the jpegs, these highly precise images are generated by means of artificial intelligence, questioning what photography can still reveal of the reality of destruction.



Michael Sailstorfer

3 Ster mit Ausblick [3 Stere With a View], 2002 & *Tränen* [Tears], 2015

Michael Sailstorfer, a sculptor of the absurd and of the moving image, has created 3 Ster mit *Ausblick* in collaboration with Jürgen Heinert — a film in which a wooden hut is consumed by its own stove. In *Tränen*, enormous tearshaped wrecking balls destroy an agricultural building. Sailstorfer stages selfdestruction as a sculptural process in which demolition becomes a form of spatial and plastic liberation. In his work, architecture is never static but always caught within an entropic process.



Gregor Schneider

Bombe, 2001–2002 & Haus u r, live stream

Gregor Schneider, an explorer of domestic space and of what it conceals, is represented by *Bombe*, which alludes to the countless Second World War bombs still hidden beneath German cities, and by a live stream from *Haus u r,* the house in Rheydt he has reshaped from inside since 1985, hiding rooms behind double walls and building rooms within rooms. The stream is broadcast simultaneously with the *Haus u r* 2026 exhibition at Kunsthalle Düsseldorf. The Konschthal Esch has published a book about the 40-year history of *Haus u r.*



Maya Schweizer

A Tall Tale, 2016

As a filmmaker concerned with the memory of places, Maya Schweizer has made A *Tall Tale*, an exploration of the ruins of a thirteenthcentury Irish castle that blends a fantastical aesthetic with nods to film noir, even drawing on the voice of Orson Welles. Born in Paris in 1976 and living in Berlin, the former master student of Lothar Baumgarten works at the intersection of art and film, documentary and fiction. Starting from everyday situations and archival images, she brings to light the layers of history and the fractures within collective memory. In A *Tall Tale* the ruin becomes a stage on which reality and legend intermingle.



Lé Sibenaler

Fire at Notre-Dame Cathedral in Luxembourg on 5 April 1985

The photograph by Lé Sibenaler, preserved in the photographic library of the City of Luxembourg, captures one of the most crucial moments for the nation's cultural heritage in the twentieth century: the cathedral tower of NotreDame in Luxembourg engulfed in flames in 1985. The fire destroyed the bell tower and damaged the roof of the nave. The image records the instant in which the tower — both a religious and a national symbol — appears to totter under the force of the blaze. Completely without any staging, it powerfully documents the fragility of a structure long held to be unshakeable. A testimonial image, in part a document of the present, in part the archive of a ruin.



Santiago Sierra

Edificio iluminado, Calle Arcos de Belén n. 2, México [Illuminated building, Calle Arcos de Belén No. 2, Mexico], 2003

Known for his radical sociopolitical actions, Santiago Sierra used for his *Edificio iluminado, Calle Arcos de Belén n. 2, México* powerful searchlights in order to illuminate a fifteenstorey tower in the centre of Mexico City that had been abandoned since the 1985 earthquake. The building, now reduced to a skeletal shell, was for a long time the subject of disputes and was eventually expropriated due to unpaid taxes. Despite the risk of further earthquakes, it is inhabited by homeless people and used by street vendors as storage space. By lighting it up at night, Sierra turns this remnant into a symbol of a city where extreme wealth and poverty coexist, making the invisible within the urban landscape visible.



Klaus Staeck

Alarm, 1995

A trained lawyer, Klaus Staeck, who became one of Germany's most significant political poster artists, presents *Alarm*, an agitprop work that harnesses the raw force of photomontage and typography. In the background can be seen the famous photograph of the destroyed city of Dresden, taken by Richard Peter in 1945, in which an allegorical statue seems to gaze upon the devastated city. True to his conviction that art belongs on the street, Staeck denounces urban alienation, excessive consumption and civic inertia. The creator of more than 300 posters, which brought him 41 court cases, all of which he won, he took part in documenta 6, 7 and 8, and served as President of the Academy of Arts in Berlin from 2006 to 2015.



Philip Topolovac

Landmarks, 2018–2021 & *Vedute*, 2021

As a sculptor who studies the traces of war, Philip Topolovac creates meticulous pieces in his Landmarks series: faithful reproductions of Second World War bunkers built in deceptively historicist styles. He also presents *Vedute*, an etching depicting Berghain, a Berlin techno club housed in a former heating plant, engraved in the manner of Piranesi. It relates to his cork model *I've never been to Berghain* (2016), which draws on the tradition of cork models of ancient ruins that eighteenthcentury travellers brought back from Italy. The club, where photography is forbidden, becomes an ancient relic celebrated by an artist who claims never to have set foot inside it.



Tim Trantenroth

On-site glass painting,2026

A master of geometric wall structures, Tim Trantenroth has created a glass painting conceived on site specifically for the exhibition, uniting two motifs. One he discovered during his artist residency at the Escher Bridderhaus, the other stems from an abandoned construction site in Greece, of which only the bare concrete shell remains. A work intended to enter into dialogue with the tour of the entire exhibition and to close the formal circle that was opened at the beginning.



Luc Tuymans
Foundations, 2008

As one of the most important figures in contemporary painting, Luc Tuymans presents a work from his *Foundations cycle*, rendered in pale, ghostly tones that question what images and the foundations of history attempt to preserve. He never paints from reality, but from existing images — photographs, film stills — which he reduces to their essentials. His muted palette lends his paintings the appearance of faded, dissolving images; each work is completed in a single day. A painting of memory and of history, in which what lies outside the frame counts just as much as what is shown.



Clemens von Wedemeyer
Silberhöhe, 2003

As a documentary filmmaker and investigator of urban memory, Clemens von Wedemeyer captures in *Silberhöhe*, which was filmed in a suburb of Halle, the planned demolition of a large modernist prefabricated housing estate from the former GDR. The absence of human presence creates an impression of floating in which the architectural transformation mirrors the decline of political utopias. The film concludes the tour of the exhibition with the dissolution of an old regime.

Press visuals

Photographs will be taken in the exhibition spaces on 19 October and will be available upon request.



Fire at Notre-Dame Cathedral in Luxembourg on 5 April 1985
Lé Sibenaler © Phothèque Ville de Luxembourg



Alfredo Jaar
Venezia, Venezia, 2013



Carsten Nicolai
Betonschift ohne Namen, 2023
translatorFilm, 4K projection, stereo sound
12:33 min
Courtesy Galerie EIGEN + ART Leipzig / Berlin
Filmstill



Philip Topolovac
Aus der Skupturenserie „Landmarks (german Angst and fairytales)“;
Kork; Holz, Beize, Blei ; verschiedene Größen; 2019 - 2026

Framework programme

Talks, performances, symposium & guided tours

23.10.2026 | 7:30 – 8:00 pm | **Lecture-performance**
DER UNTERGANG | with Luc Feit, Martin Engler and Christian Bader based on the autobiographical essay by Hans Erich Nossack, 1943 | DE

12.11.2026 | 7:00 – 8:00 pm | **Talk**
Cairo's Plaster Casts – Non-Finito und das Ruinöse
Luc Merx in conversation with Christian Mosar | DE

03.12.2026 | 6:00 – 11:00 pm | **Takeover Thursday**
Curated by Anastasiia Zhuravel | in partnership with LUCA | EN

13.12.2026 | 4:00 – 5:00 pm | Guided Tour - **Perspectives in Dialogue**
In cooperation with LUCA and Circularity on the Edge | EN

04.02.2027 | 6:00 – 7:00 pm | **Curator's guided tour**
With Christian Mosar | LU/DE

04.02.2027 | 7:00 – 8:00 pm | **Talk**
Was hat uns bloß so ruinart? with Max Dax, Philip Topolovac and Christian Mosar | DE

05.02.2027 | 6:00 pm – 11:00 pm | **Concert-performance** at 8:30 pm
ALPHABET | by Alva Noto & Anne-James Chaton

06.02.2027 | 2:00 – 4:00 pm | **Panel Talk / Symposium**
Individualism – Collectivism | curated by Angela Fette | EN

Every Thursday | 18:30 – 19:15
Regular guided tour

Every Sunday | 15:00 – 15:45
Regular guided tour
Around the exhibition
DE/LU – FR – EN
(depending on date)
Free, no registration

Framework programme

Workshops, training courses & masterclasses

24.10.2026 | 1:00 – 6:00 pm | **Drop-in Family Workshop**
STADTSTEMPEL – Reprinting the traces of the city with studio pari–pari | DE (with translation)
Families, accompanied children

25.10.2026 | 10:00 am – 1:00 pm | **Workshop***
STADTSTEMPEL WORKSHOP – Through the City of Esch-sur-Alzette with studio pari–pari | DE (with translation)
All ages, children must be accompanied

08.11.2026 | 2:30 – 5:00 pm | **Children's Workshop***
Erosion, Ruins, Memory | with Gabriel Folli
FR (with translation) | Children aged 6–12

21.11 & 22.11.2026 | 10:00 am – 1:00 pm & 2:00 – 5:00 pm | **Masterclass***
Discover traditional lithography | with Diane Demanet
FR (with translation) | Adults and young people aged 17 and over

28.11 & 29.11.2026 | 10:00 am – 1:00 pm & 2:00 – 5:00 pm | **Teacher Training***
Discover traditional lithography | with Diane Demanet
FR (with translation) | Teachers

05.12.2026 | 10:00 am – 12:00 pm | **Children's Workshop***
"Kitchen Litho": The Magic of Printing | with Diane Demanet
FR (with translation) | Children aged 6–12

23.12.2026 | 10:00 am – 12:00 pm | **Children's Workshop***
Mission: reinvent the mining architecture of the Minett conceived by Lisa Keiffer and led by the Konschthal art mediation team | LU (with translation) | Children aged 6–12

09.01 & 10.01.2027 | 10:00 am – 1:00 pm | **Masterclass***
Bringing mining heritage back to life | with Lisa Keiffer
LU (with translation) | Adults and young people aged 17 and over

23.01 & 24.01.2027 | 10:00 am – 1:00 pm & 2:00 – 5:00 pm | **Masterclass***
Photography & Embroidery: Nature Reclaimed | with Anna Krieps
LU (with translation) | Adults and young people aged 17 and over

13.02.2027 | 2:30 – 5:30 pm | **Children's Workshop***
Embroidering architecture | with Anna Krieps

**Registration required.*

full programme: konschthal.lu

Publication

RUIN ECHOES

To be published in February 2027 by Verlag der Buchhandlung Walther und Franz König, Cologne
Editor: Christian Mosar
Authors: Christian Mosar, Ory Dessau, Raimund Stecker and al.

ISBN 978-3-7533-1101-2

33€

All press kits can be downloaded at:

konschthal.lu/presse

Photos of the exhibition will be available upon request starting from 02.11

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Free entrance
WED 11:00 - 18:00
THU 11:00 - 20:00
FRI/SAT/SUN 11:00 - 18:00
MON/TUE closed