

Xavier Lust, Aluminium pool mirror, Edition limitée: 20 (18 + 2EA), 77 x 0'100 cm - Photo: Alexandre Van Batte / Courtesy Xavier Lust

METALWORKS DESIGNING & MAKING

Ron Arad, Ronan & Erwan Bouroullec, Stefan Diez, Tom Dixon, Christophe de la Fontaine, Konstantin Grcic, Thomas Heatherwick, Jakob Jørgensen, Sigve Knutson, Joris Laarman Lab, Max Lamb, Xavier Lust, Philippe Malouin, Muller Van Severen, PELLE, Lewis Power & Anthony Forsyth, Studio Swine, Linde Freya Tangelder - Destroyers/Builders, Jonas Trampedach, Maarten Van Severen, Danny Venlet, Michael Young, Oskar Zieta.

Curator: Georges Zigrand, assistant curator: Charlotte Masse.

In collaboration with Esch2022, European Capital of Culture.



1. METALWORKS - DESIGNING & MAKING

18.06.2022 - 04.09.2022

Ron Arad, Ronan & Erwan Bouroullec, Stefan Diez, Tom Dixon, Christophe de la Fontaine, Konstantin Grcic, Thomas Heatherwick, Jakob Jørgensen, Sigve Knutson, Joris Laarman Lab, Max Lamb, Xavier Lust, Philippe Malouin, Muller Van Severen, PELLE, Lewis Power & Anthony Forsyth, Studio Swine, Linde Freya Tangelder - Destroyers/Builders, Jonas Trampedach, Maarten Van Severen, Danny Venlet, Michael Young, Oskar Zięta

With the exhibition *Metalworks – designing & making*, Korschthal Esch continues its exploration, already initiated by previous events, of the links between the Grand Duchy of Luxembourg's industrial past and contemporary visual arts on an international level.

In this case, the curators showcase the know-how and scientific experiments of international artists and designers so as to illustrate the characteristics and production methods concerning a specific material: metal. In addition to a meticulous, yet eclectic, selection of works addressing this theme, the exhibition is significant for further reasons: it officially inscribes the Korschthal Esch in the field of contemporary design culture, and it indirectly serves to readjust the meaning of the title “Iron Metropolis” given to the city of Esch-sur-Alzette as a result of the importance of the metal industry there. In fact, the development of mines and steelworks was crucial for a century-long period in Luxembourg's economic, social and political history. Esch-sur-Alzette was considered the centre of this industrial geography, which quickly became a determining factor in the development of the identity of the South of the Grand Duchy of Luxembourg and beyond. Even so, the Luxembourg mining basin and Esch-sur-Alzette were not spared from Europe's general deindustrialisation from the 1970s onwards: the closure of mines (1972) and the oil and iron crises (1974). This situation led to a major transformation of the city's social fabric.

After the closure of the last active blast furnace in Belval (1997), a process of rehabilitation began during the early 2000s. The decision was made to found a University of Luxembourg on the former industrial site. Together, these decisions have inspired a new re-urbanisation model for Luxembourg's former industrial sites. At the same site, two blast furnaces were conserved in the context of a generalised museification of industrial sites in Central Europe. This contributed as well to Esch-sur-Alzette's structural changes during the 1990s and 2000s. Furthermore, during the post-industrial period, people have become detached from production processes. For many years, blast furnace operations were part of the primary school curriculum in Luxembourg. Today, the industrial landscape of southern Luxembourg is full of structures and buildings whose function, and the know-how behind it, has been forgotten.

Drawing from this complex context, the concept behind the exhibition *Metalworks – designing & making* assumes its full meaning in the Korschthal Esch space. The publication, in tandem with the exhibition design, is a non-exhaustive proposal to better understanding how metal's use has been transformed and appropriated in today's culture.

Christian Mosar, Artistic Director Korschthal Esch

Georges Zigrand, curator and designer
Charlotte Masse, co-curator and assistant curator Kongschthal Esch

“I want the process to be communicated in the final object, (...) the aesthetic is a consequence of the making. It’s not about design; it’s about how it’s made.” - Max Lamb¹

Experimenting with a material is a working method that involves identifying both its physical and scientific properties as well as appropriating the transformation processes. It is as part of this relationship to metal that the creators presented in *Metalworks – designing & making* have decided to position themselves and produce a “work” that finds its place on the boundary between design and contemporary art.

Design has historically been intertwined with industrial production and furniture manufacturers. However, globalisation, standardisation, the ephemeral character of objects as well as ecological concerns have led to changes in how they are perceived within our society. Today, designers take part in a renewed interest in raw materials, with production in series or in limited editions, unique or custom-made objects. Much like art and architecture, design is a way of interpreting ideology, a way of thinking about our daily lives.

For this exhibition at the Kongschthal Esch, around forty 21st century objects have been selected and then divided into sixteen categories, each one illustrating a particular method of processing metal: from artisanal techniques (casting, hammering, cutting) to advanced techniques (machining, superforming) and digital technology processes (additive printing) as well as new inventive processes (electroforming, inflating).

In each categorie, the objects differ from one another so as to highlight the diversity inherent in the material as well as the creative approaches (both art and design), which range from craft to high technology. Each object has been carefully chosen for its intrinsic qualities and for its strong visual expression: They explicitly illustrate the manufacturing process by way of their form or finishing. The objects’ autonomy as well as their place within a group is suggested by the exhibition’s scenographic layout. Beyond these aspects, this collection of objects also provides a more detailed idea of the research undertaken on the material by an individual designer. They both come together and oppose each other within one or more groups.

Moreover, in this selection, the technical ingenuity of the designers and artists defies conventional manufacturing limits. Some of them experiment with the material and its properties (Max Lamb - *Ali Bar Chair*, 2016; Studio Swine - *Can City*, 2013), others play with the object’s functionality (Sigve Knutson - *Hammered Aluminium Cloud*, 2017; Jakob Jørgensen - *Panca*, 2022) or challenge the physical limits of existing techniques (Thomas Heatherwick - *Extrusion [Billet 6, Extrusion 3]*, 2016; Joris Laarman Lab - *Aluminium Gradient Chair*, 2014).

The exhibition *metalworks – designing & making* therefore offers an overview of existing and emerging techniques throughout the work of some twenty international designers and artists. The project also illustrates how a material and simple gestures, in combination with creativity and technical innovations, lead to countless formal possibilities and encourage new exploration.

¹ Gallery FUMI [27.05.2022] www.galleryfumi.com/artists/max-lamb

2. Text from the forthcoming publication

Joris Thomas, Art historian

“A metal is a solid material extracted from the ground, liquid or liquefiable by the heat of fire. When it cools down, it returns to its previous hardness and form. [...] There are six traditional metals: gold, silver, copper, iron, tin and lead. In reality, there are more. Mercury is a metal, regardless of what alchemists may say. So is bismuth and there are certainly many more yet to be discovered.”

Georgius Agricola, *De natura fossilium*, p. 186, Basel, Froben, 1546

As part of the cultural events during Esch2022 – Esch-sur-Alzette European Capital of Culture, Korschthal Esch is hosting the thematic exhibition *metalworks – designing & making* from 18 June to 4 September 2022. The curator Georges Zigrand, with the assistance of Charlotte Masse, has selected around forty objects that exemplify contemporary uses of metal and, in so doing, enters a discreet dialogue with the industrial past of the Esch region, also known as “Terres Rouges” or “Minett” by the Luxembourgers.

Industrialisation and the rise of the steel industry in Esch sur Alzette

During the middle of the 19th century, the discovery of a relatively low iron content ore, minette, transformed the Grand Duchy of Luxembourg from a predominantly agricultural country into an industrial one. In the region around Esch-sur-Alzette, open-cast mines, tunnels and steelworks appeared in order to exploit the ore deposits that were both abundant and near the surface. The “iron metropolis” attracted thousands of workers from the north of the country and then later from across Europe. In 1953, the Luxembourgish economist Carlo Hemmer reworked Aristotle’s adage to describe this situation: “Luxembourg is a gift of iron, like Egypt is a gift of the Nile”.

After a period of significant activity, the European steel industry began to decline during the 1970s. The Grand Duchy was not spared from this trend. Mining became less competitive, and an economic crisis led to a major reduction in the need for steel. The last blast furnace in Esch-Belval ceased operations in 1997, and the Schiffflange rolling mill followed in 2012. The exploitation and transformation of iron ore has, however, left a lasting mark on the population, landscape and cities of Luxembourg.

Metal’s shifting definition

In 1546, the German scholar Georgius Agricola, often viewed as the father of mineralogy and metallurgy, defined metal (*metalla*) in his treatise *De natura fossilium*. The definition included a description of where the raw material was extracted and its physical properties and listed the most common metals in the author’s time. In addition to reddish-coloured copper, today there are various grey iron alloys (most notably steel and cast iron) as well as aluminium, a white metal discovered at the beginning of the

19th century, which has found numerous uses in our daily lives. The objects exhibited in Metalworks – designing & making date from the end of the 20th century until the present day. They represent a range of formal and technical uses of these three metals. Their creators have chosen to produce in series or in limited editions as well as unique pieces, thus reviving the artisanal nature of the first furniture made in metal.

Metal furniture from the 18th century to the present day

Iron furniture was first introduced into European courts in the 18th century for sanitary reasons. Hygienic theses popular at the time advocated the use of this material in order to avoid infestations of wood-boring insects, bad odours and epidemics. In 1746, the Russian empress Elisabeth I ordered steel seats and sofas from the Imperial Tula Arms Plant. Several years later, Queen Marie Leszczyńska of France sought iron beds to protect her children's health. Jacques-Antoine Courbin, the royal locksmith, was commissioned to realise them. According to a surviving description of her Polish-style iron bed, the modernity of the sovereign's choice appears to have been tempered by the use of heavy textiles that concealed the metal structure. This decision was not unusual. Contemporary gardens in fact provide the first examples of wrought iron furniture that reveal its materiality.

Still, in France, at the end of the Ancien Régime and during the Empire, several locksmiths specialised in the production of metal furniture. In 1803, Marie-Jean Desouches invented a camp bed, dubbed the “umbrella bed”, which had the particularity of easily folding up and fitting into a wooden trunk. It was adopted by Napoleon I and adapted for the imperial family, who had taken up residence in various European countries. During the reign of his nephew, Napoleon III, the Parisian landscape became even more metallic: alongside the Morris columns (1868) and the Wallace fountains (1872), a large number of iron chairs were installed throughout the public space in order to prepare for the flood of visitors during the Universal Exhibition. Concurrently, in spas, rattan was replaced by metal, in this case to counter humidity.

England, the cradle of the first Industrial Revolution, did not stand still either as metal began to be used for furniture. Beginning at the end of the 18th century, the Coalbrookdale foundries became factories for both domestic and urban metal products. In the early part of the 19th century, the first cast iron beds were produced. The shapes were initially inspired by those made in wood. However, soon new models were invented, such as the “English bed”. Solid shapes gave way to bars; the structure, mounted on wheels for mobility, could be dismantled or folded, solving problems of transport and storage. The product's modularity enabled its success throughout Europe

Metal's rapid advances were particularly noticeable in the world of work. In factories, furniture including lockers, cabinets, chairs and workbenches were designed specifically from metal for reasons of durability and functionality. At the beginning of the 20th century, the booming service sector followed suit. In 1914, Peter Wege, an American safe manufacturer, patented the first office waste bin made of folded steel, a technique borrowed from the automobile industry. Named Victor, the bin was intended to reduce the fire risk caused by poorly extinguished cigarette butts. His company, renamed

Steelcase in 1954, became the world's leading office supply company. These industrial designs attracted the attention of avant-garde designers who incorporated them into their projects: Charlotte Perriand used Flambo metal lockers and Le Corbusier laid his eyes on the Gras lamp, created in 1921 for industry and research departments. The Pavillon de l'Esprit Nouveau, which he designed with Pierre Jeanneret for the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris, was furnished using cabinets and tables with metal bases. The exposition familiarised the public with a new style introduced by the modern movement.

This movement consisted of a generation of designers who came together in 1929 to form the Union des Artistes Modernes (UAM). They believed that metal was the ideal material to definitively sever links with tradition and bourgeois style, while also meeting needs for cleanliness, hygiene and standardisation. They systematised its use in furnishings and sought new forms that exploited its flexibility, resistance and light weight. In contrast to their predecessors, they removed the upholstery from seats in order to reveal pure structure: the form reflecting only the object's function. In Germany, the members of the Bauhaus school (1919-1933) were pioneers of this practice.

In 1925, Marcel Breuer, a student and later a teacher in Bauhaus' carpentry workshop, created the first chair made of bent tubular steel, using the name "Stahlclubsessel B3". The idea came to him while observing his bicycle's seamless tubular steel frame. After making the first prototype in close collaboration with a plumber, he designed three variations of the chair which then became a source of inspiration for his contemporaries. In 1926, Mart Stam, followed by Mies van der Rohe, designed a chair that has no rear legs, the cantilever chair. The bold structure provides the illusion of an object made from a single continuous frame; the differences between legs, seat and back have been eliminated. This idea would become an enduring concept in metal furniture. In 1933, when the Nazis came to power, the Bauhaus school closed its doors, but its spirit of functionality and reproducibility remained alive and evolved into what is called the International Style or Modernism.

After the Second World War, metal furniture finally drew interest from the industry from which it derives. The American company Knoll began creating Mies van der Rohe's 1920s furniture in 1948. A year later, Jean Prouvé, a goldsmith by training and a founding member of the UAM, opened a department dedicated to furniture at his Maxéville workshops. He produced metal furniture on an industrial scale to meet the growing needs of French schools, universities and public institutions. While functionalism's straight lines became standard, some designers, such as Gae Aulenti, nurtured sinuosity instead. The Italian designer took advantage of steel's properties by bending it.

In 1980s New York, abandoned factories were converted into lofts and their worn-out furniture was in demand: this was the birth of the industrial style. Vintage pieces as well as re-editions of old models invaded shop windows and interior-design magazines. As part of this trend, during the next decade Terence Conran, founder of Habitat, included Xavier Pauchard's "Chaise A" (1927) in his catalogue. Tolix, the French company that made them, experienced an economic and media renaissance. The aesthetics of the working world and the street re-entered the domestic sphere, without social distinction.

Over time, the production of metal furniture has been standardised, thus ensuring a supply for the masses, and the profession has become specialised, notably with

the training of industrial designers. Even so, new voices can be heard, such as those of the creators included in Metalworks – designing & making. Metalwork is no longer just an industrial process. On the contrary, work by hand has reasserted itself. As for the processes employed, they overturn prevalent ideas concerning metallurgy and its applications. The designers in this exhibition share a penchant for research and experimentation that takes advantage of metals' physical and mechanical properties. Time-proven techniques (including casting, forging, hammering, riveting, bending) are reinterpreted, and more recent high-tech techniques (electroforming, foaming) as well as digital tools (3D printing) are employed to surmount technical limits. The resulting objects together do not lead to an identifiable style or movement, but they share sculptural qualities that occasionally eschew their functional character. Metal becomes a poetic material that can also seduce due to its ecological qualities: it is both durable and recyclable.

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CASTING

1. LEWIS POWER

In collaboration with Anthony Forsyth
Cast Lamp, 2020
Cast iron, black beeswax finish;
19 x 11 cm
Courtesy Lewis Power, Newcastle



Photo © Remi Villaggi

2. SIGVE KNUTSON

Lost Aluminium Foil Chair, 2018
Aluminium; 68 x 34 x 35 cm
Courtesy of the artist and Carwan Gallery, Athens

3. SIGVE KNUTSON

Cast Aluminium Hanger, 2017
Aluminium; 137 x 70 x 30 cm
Courtesy of the artist and Carwan Gallery, Athens

4. STUDIO SWINE

Can City, 2013
Discarded aluminium from the streets of São Paulo, Brazil; 40 x 25 x 30 cm
Courtesy Studio Swine, Tokyo

HAMMERING

5. THOMAS HEATHERWICK

London 2012 Olympic Cauldron
Copper; 60 x 40 x 35 cm
Courtesy Luxembourg Olympic and Sports Committee (COSL)

6. SIGVE KNUTSON

Hammered Aluminium Cloud, 2017
Aluminium; 33 x 100 x 90 cm
Courtesy of the artist and Carwan Gallery, Athens

FORGING

7. RONAN & ERWAN BOUROULLEC

Officina collection table and chair, 2015

Wrought-iron structure, steel, polypropylene, Edition: Magis 2015; 74 x 280 x 95 cm (table)
46 x 58 x 54 cm (chair)
Acquisition Kunschthal Esch

8. MAX LAMB

Forged Chair Prototype #4, 2018
Aluminium; 90 x 53.5 x 43.5 cm
Courtesy of the artist and Salon 94 Design, New York

9. MAX LAMB

Alli Bar Chair, 2016
Aluminium; 72 x 41 x 36 cm
Courtesy of the artist and Salon 94 Design, New York



Photo © Remi Villaggi

MACHINING

10. PELLE

DVN Table, 2019
Solid aluminium; Ø 91.5 x 33 cm
Courtesy PELLE, New York

11. LINDE FREYA TANGELDER FOR DIOR

Sage Chair, 2021
Aluminium; 69 x 44 x 47 cm
Courtesy of the artist and DIOR

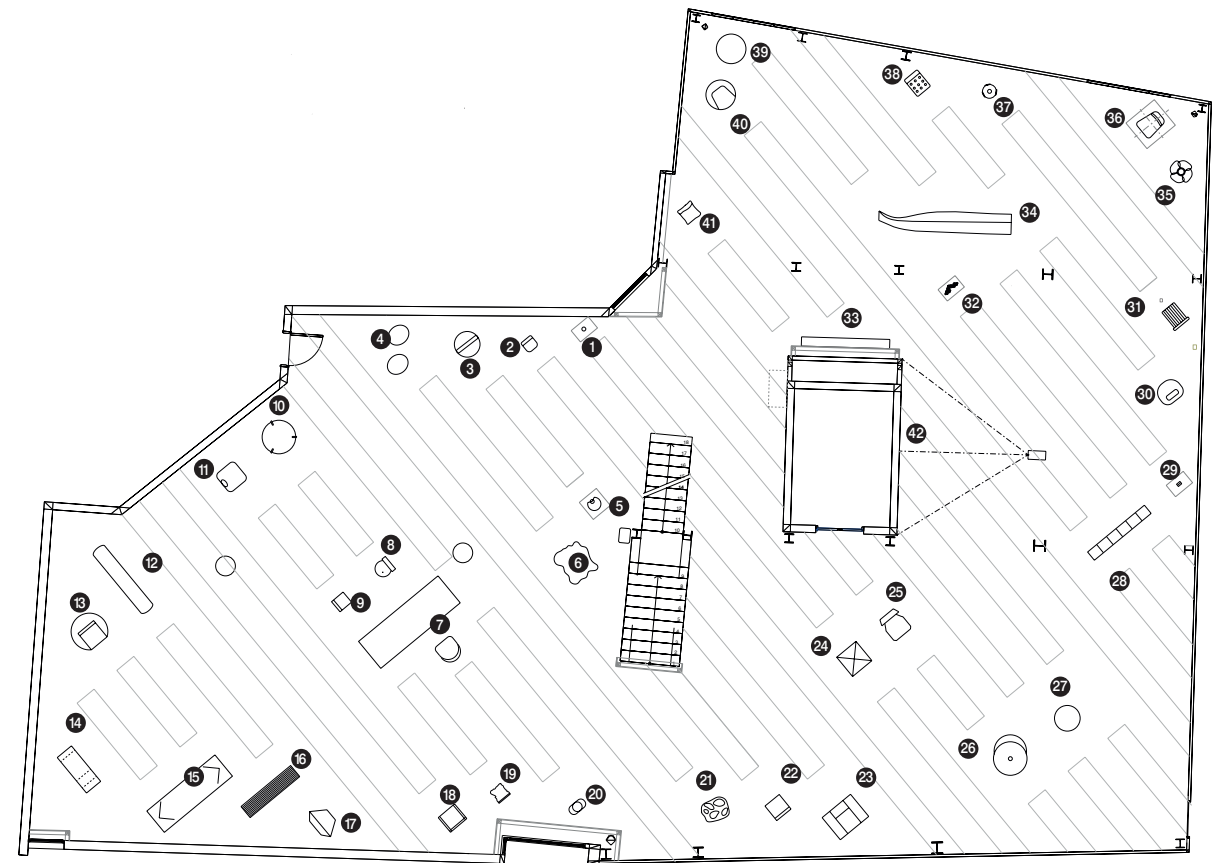
BENDING & FOLDING

12. XAVIER LUST

Le Banc, 2000
Lacquered aluminium, Edition: MDF Italia - 2001; 44 x 230 x 40 cm
Courtesy Xavier Lust, Brussels

13. XAVIER LUST

Archiduchaise, 2004 | 2007
Mirror-polished aluminium, Limited edition of 20 (18+2AP); Ø 100 x 70 cm
Courtesy Xavier Lust, Brussels



14. MAARTEN VAN SEVEREN

LC95A, 1993 - 1995
Curved and waxed aluminium;
60 x 100 x 50 cm
Courtesy Tracey Neuls, London

15. KONSTANTIN GRČIĆ

Pallas Table, for ClassiCon, 2003
Curved and waxed aluminium;
60 x 100 x 50 cm
Courtesy Tracey Neuls, London

16. MULLER VAN SEVEREN

ALLTUBES Bench, 2020
Aluminium; 42 x 175 x 38 cm
Courtesy Muller Van Severen, Evergem

17. STEFAN DIEZ OFFICE / CHRISTOPHE DE LA FONTAINE

Bent, 2006
Aluminium sheet, powder coating;
90 x 70 x 60 cm
Courtesy Stefan Diez Office / Christophe de la Fontaine, Munich

CLIPPING

18. MAX LAMB

Metalware Armchair Copper, 2015
Copper; 75 x 58 x 52 cm
Courtesy of the artist and Gallery FUMI, London

19. MAX LAMB

Jigsaw, 2017
Copper; 85 x 40 x 40 cm
Courtesy of the artist and Gallery FUMI, London

20. CHRISTOPHE DE LA FONTAINE (DANTE - GOODS AND BADS)

H.E.A. 310, 2015
Powder coated steel T-beam, upholstered leather seat;
42 x 50 x 26 cm
Acquisition Kunschthal Esch

MECHANICAL ASSEMBLING

21. SIGVE KNUTSON

Rivet Object N.1, 2020
Aluminium, rivets; 74 x 61 x 38 cm
Courtesy of the artist and Carwan Gallery, Athens

22. JONAS TRAMPEDACH

Rivet Chair, 2011
Untreated aluminium; 80 x 50 x 51 cm
Courtesy Jonas Trampedach, Copenhagen

23. RON ARAD

Well Tempered Chair, 1986
Sheet steel, wing nuts,
Vitru: c. 1987-1990; 80 x 100 x 80 cm
Vitru Design Museum, Weil am Rhein

WELDING

24. LINDE FREYA TANGELDER - DESTROYERS/BUILDERS

Cross Vault, 2016
Aluminium, Limited edition of 8 (+2 AP);
30 x 68 x 68 cm
Courtesy Destroyers/Builders, Antwerp

25. TOM DIXON

Pylon Chair, 1991
Steel wire, lacquered, Cappellini; 1991
126.8 x 71.5 x 59.5 cm
Vitru Design Museum, Weil am Rhein

SPINNING

26. THOMAS HEATHERWICK

Spun Chair, 2016
Stainless steel; Ø 88 x 65 cm
Courtesy of Heatherwick Studio, London



Photo © Remi Villaggi

27. DANNY VENLET

Burdekin Table, 1990
Anodised aluminium; Ø 70 x 33 cm
Courtesy Danny Venlet, Brussels

PRESSING

28. JAKOB JØRGENSEN

Panca, 2022
Steel tube, stone; 45 x 200 x 30 cm
Courtesy of the artist and Galerie Maria Wettergren, Paris

29. PHILIPPE MALOUIN

Press Mirror, 2017
Stainless steel, for Umbra Shift;
32 x 12 x 8 cm
Acquisition Kunschthal Esch

SUPERFORMING

30. RON ARAD

Tom Vac Chair, 1997
Aluminium / tubular steel,
chrome-plated, Ron Arad Associates
Ltd.; 1997; 77.5 x 68.2 x 58.5 cm
Vitru Design Museum, Weil am Rhein

31. TOM DIXON

Hydro Chair, 2020
Aluminium, Manufacturer HYDRO: 2021.
Limited edition of 300; 85 x 61 x 52 cm
Acquisition Kunschthal Esch

EXTRUDING

32. RONAN & ERWAN BOUROULLEC

NUage vases, 2016
Anodised aluminium, Edition: Vitru
2016; 13 / 24 / 30 x 19.5 x 11 cm
Acquisition Kunschthal Esch

33. MICHAEL YOUNG

littala Retail shelving system, 2016
Aluminium; 11 x 120 x 35 cm
Courtesy Michael Young, Hong Kong

34. THOMAS HEATHERWICK

Extrusion (Billet 6, Extrusion 3), 2016
Polished aluminium; 75 x 360 x 55 cm
Courtesy of Heatherwick Studio, London

ADDITIVE PRINTING

35. GEFERTEC

Ship Propeller, 2017
3DMP WAAM technology, stainless steel,
copper aluminium alloy; Ø 62 x 38 cm
Courtesy Gefertec, Berlin

36. JORIS LAARMAN LAB

Aluminium Gradient Chair, 2014
Laser sintered aluminium chair,
Edition 10/12; 66 x 54 x 73 cm
Courtesy Joris Laarman Lab,
Amsterdam

INFLATING

37. OSKAR ZIĘTA

Plopp Stool Standard, 2009
Raw steel, lacquered; Ø 35 x 50 cm
Courtesy Zieta Studio, Warsaw

38. OSKAR ZIĘTA

Chippensteel 0.5, 2009
Inox polished; 80 x 46 x 58 cm
Courtesy Zieta Studio, Warsaw

FOAMING

39. MICHAEL YOUNG

MT, 2016
Aluminium foam; Ø 79 x 20 cm
Courtesy of the artist and Veerle
Verbakel Gallery, Brussels

40. MICHAEL YOUNG

BC, 2016
Aluminium foam; Ø 80 x 60 cm
Courtesy of the artist and Veerle
Verbakel Gallery, Brussels

ELECTROFORMING

41. MAX LAMB

Nanocrystalline Copper Chair, 2010
Copper; 65 x 43 x 45 cm
Courtesy of the artist and Gallery FUMI,
London

FILMS

42. A selection of films, courtesy of the artists, are being screened - 17 min, loop:

STUDIO SWINE

Can City, 2013
Colour video, sound - 3 min
© Studio Swine / Juraan Booi

RONAN & ERWAN BOUROULLEC

Officina collection, Magis, 2015
Colour video, sound - 4 min 05
© Studio Bouroullec / Juraan Booi

JAKOB JØRGENSEN

Falša, 2018
Colour video, sound - 1 min
© Jakob Jørgensen / Galerie Maria Wettergren, Paris

TOM DIXON

Hydro Chair, 2021
Colour video, sound - 1 min 30
© Tom Dixon Studio / HYDRO

JORIS LAARMAN

Aluminium Chair Print Piece, 2015
Aluminium microstructures
part 1, 2 & 12
Colour video - 2 min 30
© Joris Laarman Lab / Anita Star

OSKAR ZIĘTA

Oskar Zieta Design HD 2.0, 2011
Colour video, sound - 2 min 22
© Zieta Studio

MICHAEL YOUNG

Metal Rock Collection, 2016
Colour video - 3 min
© Michael Young

Lenders - Institutions and Galleries

Carwan Gallery, Athene
Centre national des arts plastiques, Paris
Comité Olympique et Sportif Luxembourgeois, Luxembourg
DIOR, Paris
Gallery FUMI, London
Galerie Maria Wettergren, Paris
Gefertec, Berlin
Salon 94 Design, New York
Veerle Verbakel Gallery, Brussels
Vitra Design Museum, Weil am Rhein

Exhibition in collaboration with Esch2022, European Capital of Culture

AS PART OF



**ESCH-SUR-ALZETTE
EUROPEAN CAPITAL
OF CULTURE**

3. Framework programme of the exhibition to be announced on konschthal.lu

FREE GUIDED TOURS OF THE EXHIBITION every saturday at 3pm

(no registration needed)

Workshop Casting & forging

16.07.2022 - 08.30AM – 6PM / Places: Fonderie Massard and FerroForum



Adult (18+) - FR EN DE -On registration: inscriptions@konschthal.lu

In collaboration with FerroForum and the Massard Foundry, come and discover the professions of moulder and caster during an intensive and extensive workshop. For one day, you will first witness the different processes involved in making an impression in a casting box, and then you will be able to go ahead and prepare your own model and its two-part mould. You will be assisted by the professionals of the Massard foundry as well as by the artists and craftsmen of FerroForum who will guide you to give shape to the piece you wish to cast.

Note: come in adapted clothing: (safety shoes, non-flammable clothing) Safety equipment will be provided on site

Edition metalworks - designing & making



21 x 26 cm

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SternbergPress

Price: 25 euros

Release: mid July2022

4. Press visuals & credits



Konschthal Esch
© Remi Villaggi



Thomas Heatherwick, Extrusion (Billet 6, Extrusion 3),
2016, Polished aluminium 75 x 360 x 55 cm,
Courtesy of Heatherwick Studio, London
© Remi Villaggi



Thomas Heatherwick, Extrusion (Billet 6, Extrusion 3),
2016, Polished aluminium 75 x 360 x 55 cm,
Courtesy of Heatherwick Studio, London
© Remi Villaggi



Max Lamb, Ali Bar Chair, 2016,
Aluminium 72 x 41 x 36 cm,
Courtesy of the artist and Salon 94 Design, New-York
© Remi Villaggi



Max Lamb, Jigsaw, 2017,
Copper 85 x 40 x 40 cm,
Courtesy of the artist and Gallery FUMI, London
© Remi Villaggi



Max Lamb, Nanocrystalline Copper Chair, 2010,
Copper 65 x 43 x 45 cm,
Courtesy of the artist and Gallery FUMI, London
© Remi Villaggi



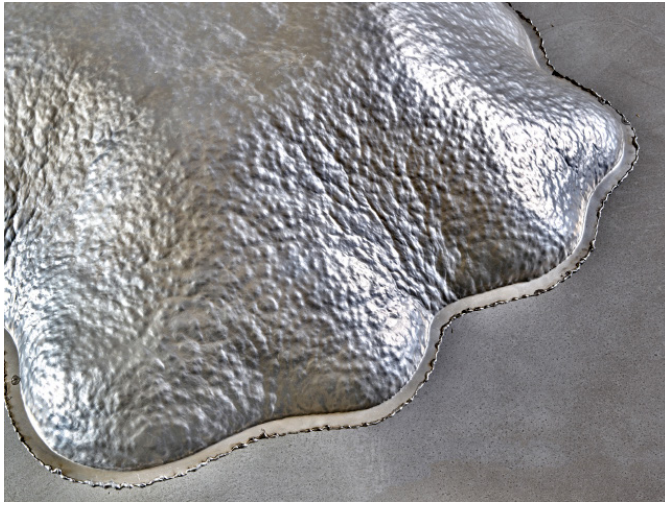
Thomas Heatherwick, Spun Chair, 2016,
Stainless steel Ø 88 x 65 cm,
Courtesy of Heatherwick Studio, London
© Remi Villaggi



Ronan and Erwan Bouroullec, Officina collection
table, 2015,
Wrought-iron structure, steel, polypropylene, Edition
Magis 74 x 280 x 95 cm,
Acquisition Kunschthal Esch
© Remi Villaggi



Ronan and Erwan Bouroullec, Officina collection
table, 2015,
Wrought-iron structure, steel, polypropylene, Edition
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© Remi Villaggi



Sigve Knutson, Hammered Aluminium Cloud, 2017,
Aluminium 33 x 100 x 90 cm,
Courtesy of the artist and Carwan Gallery, Athens
© Remi Villaggi



Xavier Lust, Archiduchaise, 2004 2007,
Mirror-polished aluminium,
Limited edition of 20 (18+2AP) Ø 100 x 70 cm,
Courtesy Xavier Lust, Brussels
© Remi Villaggi



Xavier Lust, Archiduchaise, 2004 2007,
Mirror-polished aluminium,
Limited edition of 20 (18+2AP) Ø 100 x 70 cm,
Courtesy Xavier Lust, Brussels
© Remi Villaggi



metalworks - designing & making
Konschthal Esch, 2022
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metalworks - designing & making
 Konschthal Esch, 2022
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metalworks - designing & making
Konschthal Esch, 2022
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16.07.2022 - 08.30 – 18.00 / Places : Fonderie Massard et FerroForum



FerroForum
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All press kits are available for download on [konschthal.lu/presse](https://www.konschthal.lu/presse)

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Free admission

WED 11AM - 6PM

THU 11AM - 8PM

FRI/SAT/SUN 11AM - 6PM

MON/TUE closed

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Press kit