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1. **état bruit**

GABRIELA LÖFFEL – BROGNON ROLLIN

AURA SATZ – NIKA SCHMITT – TINTIN

PATRONE – OPEN GROUP – NIK NOWAK

28.03.2026 - 20.09.2026

Curator: Charles Wennig

‘We never listen to noise for its own sake, but for what it signifies.’

Pierre Schaeffer, *Traité des objets musicaux*, 1966

The exhibition *état bruit* at the Kunschthal Esch Luxembourg examines how sound is used in contemporary art as an instrument for analysing global conditions.

In an increasingly complex and multipolar world, where economic, political and cultural interests collide, numerous artists are turning their attention to the audible. Sounds, noise and acoustic signals become indicators of social tensions and a medium for making hidden dynamics visible – or rather audible.

The deliberately open title *état bruit* allows for several interpretations: ‘state of noise’, ‘status of noise’ and, at the same time, an allusion to *état brut* – the ‘raw state’. It refers both to the acoustic state of the present and to social interferences that materialise in sound and are reflected by artists.

The exhibition sees itself as an inventory of the present, using the medium of sound to make the invisible audible and tangible.

Seven artists and collectives explore the relationship between noise, social tensions and political power in sound and video installations. The works presented address various phenomena: the deafening volume of Indonesian sound trucks, war sounds imitated by refugees, and the socio-cultural significance of sirens and minutes of silence. By using sound as artistic material, the artists make invisible power structures, ecological crises and forms of human communication in an overstimulated world tangible.

état bruit understands noise not only as a disturbance, but as a universal key to understanding our present.

2. ARTISTS & WORKS

NIK NOWAK

TRACING A GHOST, 2026

Sound sculptures, C-prints of analogue photography, wallpaper, collages, videos and objects

Production: Korschthal Esch 2026



Nik Nowak - *Tracing A Ghost, Lare Sepele* (detail), 2025



Nik Nowak, *Tracing A Ghost, SPL Audio "Kruek", Desa Pidek* (detail), 2025

In his artistic practice, Nik Nowak intensively explores sound and mobile sound systems – both as instruments of acoustic power and as means of resistance. Many of his works, including *Panzer* (2010) and *The Sound of the Multitude* (2023), navigate the tension between acoustic aggression and collective appeal. Nowak's new works are the result of an immersive search for traces of the phenomenon known as the 'sound horeg'. In East Java (Indonesia), huge mobile sound systems travel from village to village on trucks or river boats. With deafening volume, they temporarily occupy public space, updating popular traditions such as harvest festivals with hypermodern beats and creating – *in the sense of a horror vacui* – temporary autonomous zones of noise. These sound systems are more than mere music machines: they function as guerrilla tools of self-empowerment, as part of an informal economy, and as symbols of a cultural aspirations that cannot be disciplined by urban elites or religious authorities.

Nowak translates the principles of these systems into a sculptural formal language. The outdoor space is dominated by the *Hantu Sound System* (2026); a converted VW double cab that bridges the gap between historical emergency vehicles used in acoustic warfare – such as the '*Ghost Army*' (Operation Bettensburg, 1944) or the *Studio am Stacheldraht* in Berlin (1961–65) – and the contemporary phenomenon of the Sound Horeg, which has also become an internet meme in recent years.

Inside, *Lontong Kupang* (2026) responds, a mystical sound vessel that reproduces the atmospheric soundscape of equatorial exuberance – a mixture of field recordings, bass frequencies and the echoes of informal celebrations. These works are not mere replicas, but transpositions. They ask how sound transcends boundaries – between city and countryside, norm and excess, global technology and local appropriation. Nowak’s works show how globalisation not only homogenises, but also creates new, hybrid traditions – and how people search for meaning and belonging amid these movements.

Tracing a Ghost reveals a subculture caught between two forces: on the one hand, the sound horeg is perceived as a disturbance – too loud, too uncontrolled, too ‘uncivilised’ for the ears of the authorities. On the other hand, it is a source of hope for those on the periphery who seek social advancement through pop culture and small financial gains. The installation is an inventory of noise as a social force. In a world where attention is becoming a scarce resource, it is the loudest voices that are heard here – whether they are celebrating, protesting or simply existing.

‘Horeg can be translated as “vibration” or “shock”, [...] When the vehicles pass by, you can have the feeling that everything is falling apart. But that’s exactly what it’s all about! It’s about fundamentally shaking up the entire village.’

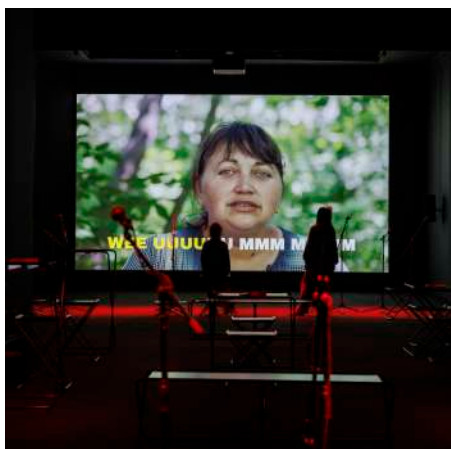


Nik Nowak, *Tracing A Ghost, Killer of King*, 2025

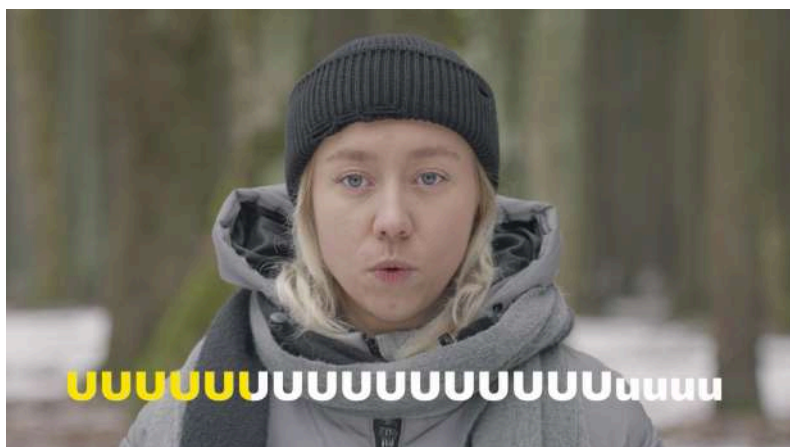
OPEN GROUP

REPEAT AFTER ME II, 2022–2024

Two-channel video installation, karaoke, video, 57 min 31 sec



Open Group (Yuriy Biley, Pavlo Kovach, Anton Varga),
Repeat After Me 2024, 2024



Open Group (Yuriy Biley, Pavlo Kovach, Anton Varga),
Repeat After Me 2024, 2024

At the core of the exhibition are two films created in 2022 and 2024. The protagonists – civilian refugees from Ukraine – reproduce from memory the sounds of war: gunfire, explosions, sirens, the crackle of shelling. These sounds are not mere background – they become the main narrative element, encouraging viewers to repeat them. The karaoke format, typically associated with entertainment, is radically transformed here: instead of pop hits – the sounds of lethal weapon; instead of amusement – a memory of survival.

The 2022 film documents the lives of so-called internally displaced persons – those who moved from eastern to western Ukraine. The newer 2024 production shifts the narrative to a global dimension – the protagonists speak from places such as Wrocław, Berlin, Vienna, Vilnius, Tullamore (Ireland) and New York. This change in location broadens the experience: from immediate danger to the trauma of life in exile. Although the exhibition focuses on Ukrainian experiences, the stories take on a universal dimension. Refugees recount encounters with Syrians, Afghans and Palestinians, forming a shared geography of displacement. Open Group reveals that the refugee condition has neither a single nationality nor a fixed location – it is the existential state of those exiled by conflict.

The exhibition's scenography is balanced between grotesque and horror: a futuristic karaoke bar with microphones, steel furniture and red lighting becomes a space where boundaries between entertainment and testimony blur. The audience is invited to participate, making the experience both an exercise in empathy and an act of remembrance.

Repeat After Me II does not allow us to forget. It is not only a record of wartime trauma but also a sensory document – chiefly auditory. It is a political and emotional act: a reminder that war is not only about images, but also about sounds that remain in the body forever. As one of the exhibition's protagonists says: 'Repeat after me, so that you hear—and never forget.'

'The refugees talking in the video are sharing their experiences in case you, the viewer, might need the information one day. Especially in Europe.'

Repeat after Me II was presented at the 60th International Art Exhibition – La Biennale di Venezia – in the Polish Pavilion in Venice 2024. Curator: Marta Czyż.



NIKA SCHMITT

HARM, 2023

Self-destructive kinetic sound installation, 4 electromechanical saws, copper cables, power supplies



Nika Schmitt, *harm*, 2023

Four electromechanical saws, minimalist mini-robots, continuously saw themselves off from their own power supply and suspension. Instead of a bow on a string, we are confronted with the sound of metal saws on a conductive copper wire, and we sense that the end, the inevitable blackout, is approaching. Thus, *harm* is a kinetic sound installation that destroys itself over the duration of the exhibition.

What do the challenges of our time sound like? As early as 1962, biologist Rachel Carson asked in her groundbreaking book *Silent Spring* how audible and thus present the ecological catastrophe must be. Observing the silence of the birds and bees, she warned of the loss of species, which is destroying entire systems through the reckless use of pesticides.

The saws work slowly and relentlessly. Their sound, a mixture of mechanical monotony and threatening separation, becomes an acoustic experience of time, linear like life: birth, existence, death.

What begins as a technical process becomes a metaphor for collective inevitability: humans are intelligent enough to build tools, but incapable of understanding themselves as part of a larger, intergenerational whole. *harm* confronts us with the questionable nature of our systems: fossil fuels, linear economy and the idea of eternal growth. The eco-ontological dimension is evident: we are sawing off the branch we are sitting on.

The installation plays with contrasts. At first, the saws seem almost comical, like an acrobatic act or an absurd performance. But their endless repetition becomes torture – like a dripping tap that develops from a harmless noise into a psychological burden.

SWEET ZENITH, 2022

Kinetic sound installation, solar panels, light bulbs, condenser microphones, loudspeakers, dc motors



Nika Schmitt, *sweet zenith*, 2022

In *sweet zenith*, Nika Schmitt stages a self-driven ecosystem of light, sound and movement. Two light pendulums circle around solar collectors and are powered by the energy they themselves generate. In a continuous feedback loop, sound becomes light, light becomes movement, and movement becomes sound. The room itself becomes a resonating body: sound and light bounce off the walls, constantly changing direction and intensity.

Each pendulum follows its own rhythm, but both are linked to each other. A loudspeaker, a microphone, a lamp: the frequency is created by the feedback between the microphone and the loudspeaker. The closer the lamp gets to the solar panel, the brighter it shines and the higher-pitched the sound becomes. When the microphone swings outwards, the light dims and the frequencies become lower until there is eventually a partial blackout. However, as soon as the light source approaches the centre again, it is catapulted outwards by the surge of energy. A seemingly endless cycle of attraction and repulsion.

What we hear and see is the visible and audible proof of this battle between opposing forces – a zenith, a resting ideal state that is never achieved in the dynamic system of the earth, but is constantly redefined.

Schmitt's installation can be read as a symbol of the complexity of modern energy systems. Positivist engineering thinking, the idea that everything can be controlled and optimised, fails here. Instead, a space of uncertainty emerges in which symbolically opposing forces or interests transform each other.

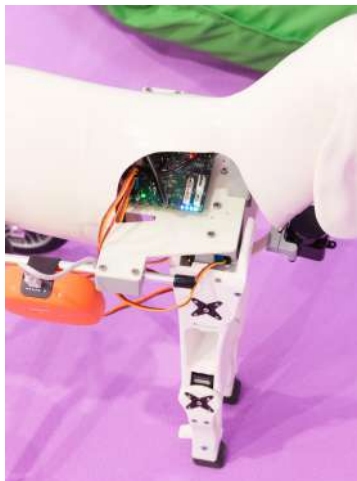
'I don't know if my kinetic sculptures are supposed to be a reflection of their time. I'm simply interested in systems that have predetermined breaking points'

TINTIN PATRONE

BIRTH OF A NATION, 2026

Installation, robot sheep, hologram, speakers

Adaptation produced in collaboration with Korschthal Esch 2026



Tintin Patrone, *the oaten flute*, 2023

How do nations invent their sound, or: How does a nation that never existed sound? Based on Philip V. Bohlman's reflections on nationalism and music, Tintin Patrone understands music not as a mirror of an existing identity, but as an instrument with which 'people', landscape and history are constantly being reconstructed. In *birth of a nation*, this construction is taken radically literally: nation and folklore emerge as 'fakelore' in the interaction between humans and AI.

Three voices take centre stage: a singing hologram, a robotic sheep and a choir of four stones. The hologram embodies the 'official' voice of a fictional small state that retrospectively sings its past and landscape into being. The sheep refers to the pastoral, rural narrative – shepherd, flock, homeland – but is itself a machine and thus a product of technological, not 'natural' history. The stones, as a geological choir, comment on the events in several languages – between the ESC jury, soil memory and error memory.

Textually and sonically, the installation explicitly works with fakelore: the libretto for the hologram and robot is based on the Luxembourg national anthem and related texts, but has been deformed by a text generator and continued by current AI. Nationalist poetry, fragments of hymns and pastoral formulas have given rise to new 'folk songs' that have never belonged to a people, but to a training set. The background music follows the same principle: AI-generated, pseudo-folkloric songs and drones, fed from anthems, marching music, ESC-like ballads and synthesised 'landscape sounds', form the soundtrack to a nation that has been assembled in a computer.

Luxembourg serves as a case study: a historically agrarian country whose national narrative and language were strongly shaped from above in modern times, from the railway song *De Feierwon* to the official anthem. In *birth of a nation*, this top-down process of identity creation is taken a step further: the official language, national anthem and pastoral self-images are handed over to AI, which uses them to generate a new, fictional folklore.

The installation thus stages a 'fake local band': a tradition that sounds familiar yet has no historical body. AI becomes a folklore commission that standardises norms, sounds and texts, while sheep, holograms and stones perform, question and sabotage this standardised sound identity.

„*Spaass hunn, loosst eis e bëssen / Spaass hunn / Schampes, Schampes, Schampes*“

AURA SATZ

WARNINGS IN WAITING, 2024

3-screen installation, 23 min 48 sec



Aura Satz, *Preemptive Listening*, 2024

A hundred years ago, the siren symbolised the absolute creative will of steel and steam. In 1922, Arsenij Avraamov's *Symphony of Sirens* captured the sound sources of shipping, factory work, raw material extraction and war preparations with the help of a machine orchestra in the sound space of the industrial port of Baku, celebrating the 'new man' and the triumph of the industrial age. Sirens experienced another heyday during the Second World War and the Cold War, when they were used to warn of air raids and the threat of nuclear attack. But what do sirens signal today?

They are used to warn of extreme weather, to initiate collective moments of remembrance, or to test disaster preparedness. They have become an instrument of acoustic control and crisis management. Aura Satz explores this theme in her installation *Warnings in Waiting*, which is part of her ongoing documentary film project *Preemptive Listening*.

The life cycle of sirens is explored in three parts. Sirens are shown in their original context, embedded in landscapes and architecture, then there are sirens that are still in production, in a kind of limbo in the factory, and sirens in a state of obsolescence in a 'siren graveyard' or scrap yard.

The siren itself is undergoing a profound change. In the face of alarm fatigue, noise pollution and the increasing inefficiency of public loudspeaker announcements, which are increasingly being replaced by text-based alerts on mobile phones, we have long since internalised the siren. It exists within us even before we hear it, keeping us in a state of constant alert.

This is precisely where Aura Satz comes in: she replaces the 'normal' industrial siren sounds with contemporary pieces of music that nevertheless retain something siren-like, namely the mythological figure of the seductive but dangerous creature. Particularly noteworthy here is Laurie Spiegel's composition *Kepler's Harmony of the Worlds*, the only contemporary composition on the 'Voyager Golden Records'. It was sent into space in 1977 and is a hopeful greeting from humanity to the universe. This artistic device transforms sensory overload into a meditative experience. But as interesting and melodious as the musical siren songs are, the fear and concern about future catastrophes caused by climate change or resource conflicts resonate in the subconscious.

'Does an alarm have to be alarming? The siren is reinvented musically and takes the listener through different registers, ranging from anguished, mournful, soothing to rousing'

BROGNON ROLLIN

24H SILENCE, 2020, 2026

24h Silence (158–282 min / 1,440 min), 2020, 124 min

Jukebox Seeburg AY 160 (1961) / 80 7" vinyl records

24h Silence (283–415 min / 1,440 min), 2026, 132 min

Jukebox Seeburg HF100r (1955) / 50 7" vinyl records

Production: Korschthal Esch 2026



24h Silence (283–415 min / 1,440 min), 2026

In their work, David Brognon and Stéphanie Rollin make the experience of time, duration and waiting tangible, often in direct connection with a territory and its boundaries – especially in situations of captivity or dependence.

Brognon Rollin are participating in *état bruit* with two jukeboxes which, unlike normal jukeboxes, do not offer a selection of old schmaltzy songs or loud rock classics, but exclusively minutes of silence. These are dedicated to a wide variety of moments, but always ones that evoke a sense of shock: disasters or terrorist attacks, as well as the deaths of well-known personalities. It may be alarming that many visitors have actually forgotten and suppressed most of the occasions for the collected minutes of silence when they read through the selection buttons.

Acoustically, a minute of silence, which can also be shorter or longer, is an interesting structure, as one does not actually expect to hear anything, but nevertheless perceives sounds: birdsong, throat clearing or coughing, children laughing, aircraft noise. Even in the media reality, when broadcast in its entirety, the minute's silence is a disturbing element, a moment of unspectacularity, of interruption, of irritation, which is difficult to reconcile with the dopamine flow of permanent doomscrolling.

During minutes of silence, an event is placed at the centre of attention for a short time. High-ranking representatives of authority are asked to reflect on behalf of everyone and, like shamans, ward off future misfortune and scare away the demons of reality. Empathy is ritualised and collectivised

in order to commemorate a terrible event before diving back into the daily routine. The jukebox, once a symbol of entertainment and consumption, is now a bizarre collector's item that conveys instant nostalgia – and here becomes an archive of silence. The contrast between form and content raises the question whether collective mourning is still possible today or whether it is now only ever staged. In the context of the exhibition *état bruit*, the minutes of silence play a special role, as they exemplify the question what our geopolitical present sounds like, what we perceive and what remains of immediate history.

The two jukeboxes presented in the exhibition are two of three that Brognon Rollin have created so far. Their goal is to have collected 24 hours of minutes of silence by the end of the project. The first jukeboxes together comprise almost seven hours.

'The jukebox is a tool for sharing music. When you enter a bar and walk to the jukebox to choose a song, everyone in the bar listens'

Brognon Rollin were recently selected as one of the four finalists for the 2026 Prix Marcel Duchamp.

To mark the *état bruit* exhibition, Brognon Rollin have created a special jukebox badge as a limited artist's edition.

GABRIELA LÖFFEL

GRAMMAR OF CALCULATED AMBIGUITY, 2024

Single-channel video installation, multi-channel audio, 76 min



Gabriela Löffel, *Grammar of calculated ambiguity*, 2024

This video installation is based on an audio recording made two weeks after the publication of the *Pandora Papers* during an exclusive conference of the offshore finance industry, which plays a key role in the responsibility for global emergencies such as the climate crisis and the drastic increase in inequality. The audio recording documents a panel discussion in which public opinions about the offshore financial industry were discussed. Due to the recording conditions, several passages are acoustically difficult to understand and are disturbed by noise.

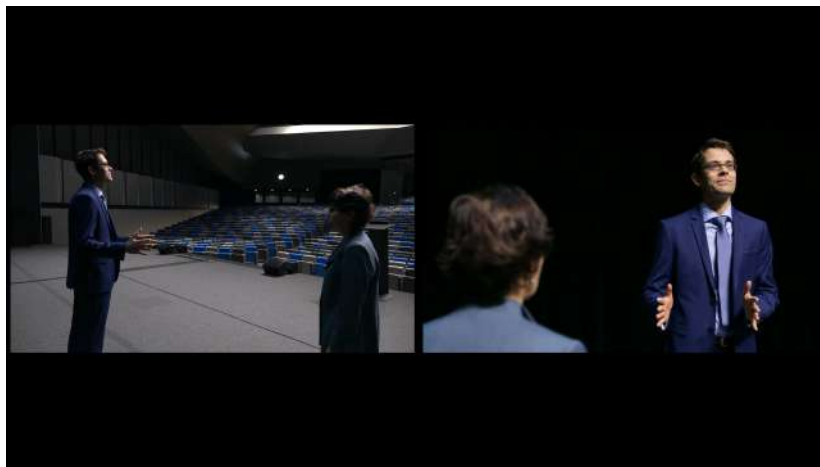
In order to recover the words lost in the noise and interference and thus also to discuss the content, the artist invited a group of experts to a recording studio and tasked with analysing the audio recording. She filmed the group as they listened attentively to the audio recording, analysed and deconstructed it, and then reconstructed the narrative.

Gabriela Löffel is concerned with the banality of the actions of the powerful and how they elude retelling by making use of conventions that are only accessible to a specialist audience. This creates parallels between this work and a translation. And translating the incomprehensible is an important part of *Grammar of calculated ambiguity*.

'I try to propose an audible narrative about this integrated and silent "calm" in the face of a powerful financial industry and its political implications.'

PERFORMANCE, 2017–2018

2-channel video installation, 25 min



Gabriela Löffel, *Performance*, 2017–2018

The video installation *Performance* is based on an audio recording of a presentation given by the technical director of an internal security company at a trade fair.

This industry has grown massively and reflects, first, security fantasies and then, political priorities. This ubiquitous ‘fearindustry’ is flourishing thanks to government budgets and financial markets. The term ‘security’ is politicised and mediatised in all areas; it intrudes as background noise into public and private spaces without its definition being the subject of in-depth debate.

Gabriela Löffel takes a close look at the discourse of this ‘fear industry’ in order to analyse what is said and how it is said. In an empty room at the École polytechnique de Lausanne’s conference centre she films Amy Carroll and Rudi van der Merwe revising this speech. The coach optimises the original speech by improving both body language and spoken language.

SETTING, 2011

2-channel video installation, multi-channel audio, 33 min



Gabriela Löffel, *Setting*, 2011

With a total area of 233 km², roughly one tenth of Luxembourg, Grafenwöhr is the largest and ‘most sophisticated permanent training area’ of the U.S. Army in Europe. Soldiers stationed in Grafenwöhr usually undergo a short training period before being deployed to conflict zones around the world.

At the same time, students, unemployed people and other German citizens are employed as extras in the training area. For example, they play Arab civilians in order to support the soldiers in their training in scenarios of urban warfare or hearts and minds pacification. The conversations with two of these former extras form the basis for *Setting*. They were transcribed and then reinterpreted by an actress. The voice-over creates additional shifts in which diverse realities appear on different levels and at the same time lead us back to the initial situation: the rather unexpectedly staged and acted war in tranquil Bavaria.

Gabriela Löffel worked on the extras’ narratives together with sound designer Daniel Hug. Together they created a soundtrack that contains references to (war) films and their sounds. The process of creating the sound effects was filmed in the radio play studio in order to focus on the visual representation of sound.

3. BIOGRAPHIES

NIK NOWAK



Photo © Julien Cott

Nowak (b.1981, Mainz) is a German artist, musician and curator. In his artistic work, he explores the use of sound as a source of identity and a socially formative element, as well as sound systems as cultural transmitters and acoustic weapons. Nowak is best known for his series of large-format, mobile sound system sculptures and sound installations. His works include *Panzer* (2011), *Echo* (2014), *The Mantis* (2019), *Schizo Sonics* (2021), and *The Sound of the Multitude* (2023). In his projects, he understands sound as an ambivalent, affective instrument of power in which cultural coding, political control and neuroaffective modulation are condensed along a principle of attraction and repulsion.

OPEN GROUP



Photo © Jacopo Salvi

Open Group was founded in 2012 in Lviv (Ukraine). It currently consists of three members: Yuriy Biley (b.1988, Uzhhorod, Ukraine), Pavlo Kovach (b.1987, Uzhhorod, Ukraine), and Anton Varga (b.1989, Uzhhorod, Ukraine).

Placing the notion of ‘collective work’ at the core of their practice, the group has operated through collaborative projects involving people from diverse fields over specific periods of time. Their works are often structured as ‘open situations’ – experimental explorations of the interaction between people and particular spaces. Open Group’s practice engages deeply with the socio-political realities of the present, transforming the intersection of personal experience with pressing global issues into a variety of visual forms. In 2019, Open Group was the curator of the Ukrainian Pavilion at the 58th Venice Biennale. In 2024, they represented Poland at the 60th Venice Biennale.

NIKA SCHMITT



Nika Schmitt (b. 1992, Luxembourg) constructs electromechanical installations and kinetic sculptures. With a background in Fine Arts (Maastricht) and ArtScience (The Hague), her work translates physical processes into mechanical performances that evolve, loop – and sometimes self-disrupt – articulating tensions between precision and collapse. Residencies in Dakar (Sonic Explorers), New York (ISCP), Montevideo, and Rostock (Territorio Específico) have shaped a practice attuned to environment, energy, and systemic behaviour. Her work has been presented at IKOB (Eupen), Philharmonie Luxembourg, Künstlerhaus Bethanien (Berlin), and Field Projects (New York).

TINTIN PATRONE



Photo © Jenny Schäfer

Christina Koehler (b.1983, Marburg), who works under the name Tintin Patrone, is a German-Filipino sound and performance artist. She is intensively engaged in exploring the connections between music, art, sound, and experimental forms of expression. Her creative work revolves around sound as a cultural system and the way in which it is used to establish personal and social connections. By incorporating robots and artificial intelligence into her artistic practice, Tintin Patrone questions established notions of human subjectivity and physical presence. Through the integration of these technological elements, she seeks to move beyond outdated concepts of 'human nature' and develop new perspectives that are constantly evolving in parallel with current advances in science and technology.

AURA SATZ



Photo © Luke Moody

Aura Satz (b. 1974, Barcelona) is a London-based artist who works with film, sound, performance, and sculpture. Her works evolve using dialogue as both method and subject matter. Satz has made a body of work centred on various sound technologies in order to explore notation systems, codes and encryptions, and ways in which these might resist standardisation, generating new soundscapes, and in turn new forms of listening and paying attention to others. She recently completed *Preemptive Listening*, a feature-length film on sirens and emergency listening. The world premiere was at MoMA's Doc Fortnight in 2024, the UK premiere at Tate Modern, and the European premiere at CPH Dox in Copenhagen, where it won the NEW:VISION award.

BROGNON ROLLIN



Photo© Granduchy

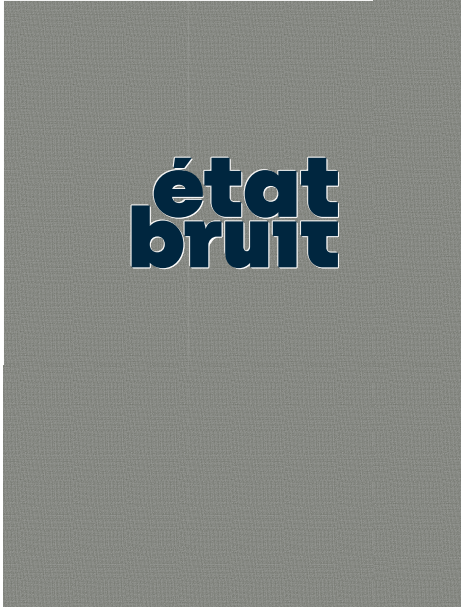
David Brognon (b. 1978, Messancy) and Stéphanie Rollin (b. 1980, Luxembourg) live and work in Paris and Luxembourg. The two artists began collaborating in 2006 and have since developed a unique body of work, in which humans are the primary material and encounters are the driving force. Based on real and often complex situations, they give substance to the experience of time, duration or waiting, in direct contact with the materiality of a territory and its limits – particularly in the context of situations of confinement. Focusing on the margins rather than the centre, the artists are interested in the blurred interstices where society confines those it marginalises or renders invisible. Brognon Rollin are among the four finalists for the 2026 Marcel Duchamp Prize.

GABRIELA LÖFFEL



Gabriela Löffel (b. 1972, Oberburg, Switzerland) works mainly with time-based media and focuses on the zones of political and finance (infra-)structures. Displacing and translating from the documented immediate to the fields of interpretation and mise-en-scène are strategies she uses in her work process; a method that often results in long-term projects and enables her to create spaces for questions and to propose disruptions to linear narratives. She is interested in the decentering of the subject and its context. In the gap created by this approach to the themes, her work opens up reflections on how we understand the world when we become aware of the fragmentation of our knowledge.

4. PUBLICATION



état bruit.

Seven Conversations | Sieben Gespräche

What does the present sound like? Who decides what we hear? These and other questions are explored in the seven conversations collected in this volume on the *état bruit*, the state of sound in contemporary art. It thus provides an inventory that uses the medium of the audible to make the invisible tangible.

Max Dax talks with Nik Nowak, Open Group, Nika Schmitt, Tintin Patrone, Aura Satz, Brognon Rollin and Gabriela Löffel, who explore the relationship between noise and the world with their conceptual sound sculptures and spatial installations, thus making complex global connections accessible in a sensory way.

The volume, published on the occasion of the exhibition *état bruit* at the Kunschthal Esch, illustrates that the sometimes loud, sometimes quiet works of the participating artists are like seismographs: they record the vibrations of our time.

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38 euros

5. EXHIBITION FRAMEWORK PROGRAM

Every Thursday | 18:30 – 19:15

Regular guided tour

Every Sunday | 15:00 – 15:45

Regular guided tour

Around the exhibition état bruit | DE/LU – FR – EN
(depending on date) | Free, no registration

04.04 – 31.05.2026 | 11:00 – 17:00

Participatory installation and drop-in workshop Format 3

by FOO/SKOU (Louise Foo and Martha Skou)

For adults, teenagers, and accompanied children

08.04 & 09.04.2026 | 14:30 – 17:00

Workshop* Ecoacoustics & Sound-Art

with Sam Erpelding | Children and Youth (6–9 and 10–15 years)

25.04.2026 | 11:00 – 17:00 (with timeslots)

Family Workshop* Collective Echoes

with Hye Young Sin

For adults, teenagers, and accompanied children (+6)

26.04.2026 | 17:00 – 17:30

Family Listening Session / Performance trashes

by Hye Young Sin | Families

30.04.2026 | 18:30 – 19:30

Curator visit / Cross perspectives | LU

30.04.2026 | 19:30 – 21:00

Screening* The Ghost Army

by Rick Beyer and Elizabeth Sayles | Adults

16.05 & 17.05.2026 | 17:00 – 17:15

Performance Occurrence

by Jérôme Grivel | All audiences

21.05.2026 | 18:00 – 24:00

Takeover Thursday

by Sam Erpelding | All audiences

31.05.2026 | 16:30 – 16:45

Family Listening Session / Performance Format 3

by FOO/SKOU (Louise Foo and Martha Skou) | Families

13.06 & 14.06.2026 | 10:00 – 12:00

Workshop* The Sound Lab

with Sacha Hanlet | Children and Youth (6–9 and 10–15 years)

20.06 – 21.06.2026 | 10:00–13:00 & 14:00–17:00
Masterclass* The Art of Listening & Field Recording
with aifoon (Stijn Dickel) | EN | Adults and Teachers

25.06.2026 | 18:30 – 19:30
Curator visit | EN

25.06.2026 | 19:30 – 21:00
Screening* Preemptive Listening
Aura Satz, followed by discussion | Adults

27.06.2026 | 10:00–12:00 or 14:00–16:00
Workshop* Exterior
with aifoon (Stijn Dickel) | EN | Adults / Families (10+)

28.06.2026 | 10:00–12:00 or 14:00–16:00
Immersive Soundwalk* A Chorus of Footsteps
with aifoon (Stijn Dickel) | EN | Adults / Families (10+)

28.06.2026 | 16:00 – 18:00
Listening Session / Conversation Sound Matters
EN | Adults

11.07.2026 | 11:00 – 17:00
Walk-in Family Workshop Kleiner Specht
by stabilebauten (Ralf Schreiber) | Families (8+)

24.08 – 28.08.2026 | 09:00 – 16:00
Workshop – Kids Summer Camp* LAwaBO – Noise Laboratory
with aifoon (Hannah Lyssens) | EN | Children (9–12 years)

17.09.2026 | 18:00 – 24:00
Takeover Thursday
by Tintin Patrone & Géisskan Kollektiv | Adults

20.09.2026 | 16:00 – 18:00
Listening Session / Conversation Sound Matters
EN | Adults

** Registration required.*

Find the full programme at konschthal.lu

(Please note that dates are subject to change)

All press kits can be downloaded at:

konschthal.lu/presse

Photos of the exhibition will be available upon request
starting from 08.04

PRESS CONTACT

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**KONSCHT
HAL
ESCH**

**Espace d'art
contemporain**

Konschthal Esch

29 bvd Prince Henri
L-4280 Esch-sur-Alzette
info@konschthal.lu

konschthal.lu



Free entrance

WED 11:00 - 18:00

THU 11:00 - 20:00

FRI/SAT/SUN 11:00 - 18:00

MON/TUE closed