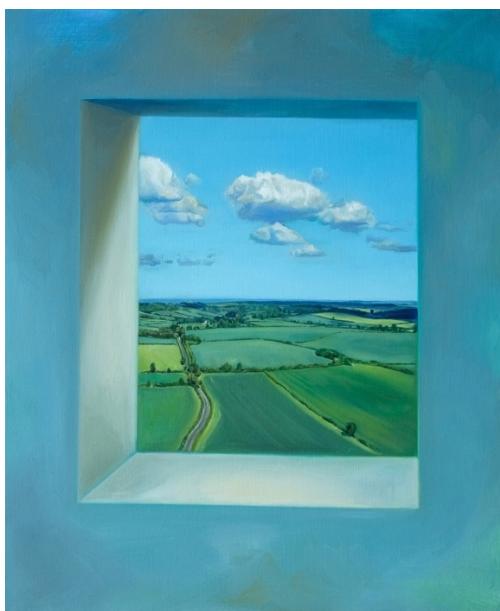


SENSITIVE CARTOGRAPHIES

Feipel & Bechameil, Anne Mélan,
Franck Miltgen, and Luc Wolff
14 February - 14 March 2026



Anne Mélan, *The Fields*, 2025
Oil on canvas
60 x 50 cm (23 5/8 x 19 3/4 in)

For the first time in Paris, Zidoun-Bossuyt brings together four Luxembourgish artists – Feipel & Bechameil, Anne Mélan, Franck Miltgen, and Luc Wolff – in a dialogue exploring notions of space, memory, and perception.

The exhibition highlights the vitality of Luxembourg's contemporary art scene by juxtaposing established figures with emerging voices, reflecting both generational breadth and creative diversity.

Founded in Luxembourg before establishing itself in Paris three years ago, Zidoun-Bossuyt affirms through this project the continuity of a cultural and territorial anchoring that informs its international program. Among the artists presented, Martine Feipel & Jean Bechameil and Luc Wolff marked key turning points in their careers by representing Luxembourg at the Venice Biennale in 2011 and 1997 respectively, paving the way for international recognition.

In a world where points of reference are constantly shifting and landscapes - natural, urban, or technological - are endlessly recomposed, these artists probe with rare acuity our ways of inhabiting reality.

Feipel & Bechameil situate their practice within a critical reflection on modernity and its ideological architectures: by appropriating the know-how of industrial robotics, they create installations in which illusion and instability fracture the regulated spaces of the contemporary, reintroducing sensibility and imagination into territories dominated by technical rationality.

Anne Mélan reinvents the genre of landscape painting by drawing upon the tradition of the classical masters while asserting a contemporary sensibility; her canvases become sites of memory and contemplation, where glazes and chromatic contrasts reveal fragility and impermanence, transforming nature into a mirror of our emotions and dreams.

At the intersection of architecture and landscape, **Franck Miltgen** interrogates materiality and the traces of time: his surfaces, inscribed with history, ecology, and culture, elevate ornament beyond mere decoration to become a bearer of collective memory, exposing tensions between creation and destruction, and between nature and culture in the age of the Anthropocene.

Finally, **Luc Wolff** constructs visual structures oscillating between frieze and tapestry through the systematic repetition of motifs and the use of series. His watercolors and inks, ranging from vibrant polychromy to hushed monochrome, establish a meditative temporality in which repetition suspends the gaze and transforms the surface into a space of perception. By bringing together these four singular voices, Zidoun-Bossuyt Paris offers a sensitive cartography where memory, imagination, and materiality converge, inviting visitors to rediscover space as a living and shared experience.

ABOUT THE ARTISTS

Feipel & Bechameil



Feipel & Bechameil, *Untitled (bleu)*, 2019
Acrylic resin, robotic motor
143 x 103 x 9 cm (56.3 x 40.55 x 3.54 in)

Martine Feipel (studied at Berlin University of the Arts and Central Saint Martins, London) and Jean Bechameil (film set designer, collaborator on several productions by Lars von Trier) — began their international recognition when they represented Luxembourg at the 54th Venice Biennale in 2011. Since then, their work has been featured in major exhibitions and institutions including the Beaufort Triennale (Belgium, 2012); Pavillon de l'Arsenal (Paris, 2014); Casino Luxembourg (2017); Hermès (Japan, 2019); HAB Galerie (Nantes, 2020); Museum Voorlinden (Netherlands, 2020); Biennale of Saint-Paul de Vence (2021); Biennale d'Anglet (2021); Hermès (Luxembourg, 2021); Zidoun-Bossuyt Gallery (Dubai, 2022); and Mudam Luxembourg. They also realized a permanent work for the National Library of Luxembourg. Recent highlights include *Traversée de Nuit*, a solo exhibition curated by Lydie Marchi at Châteauvert Contemporary Art Center (France, 2023); *Coalition*, a group show at Gaîté Lyrique (Paris, 2024); a library bus design in Maison Alfort (2024); *Banlieues Chéries* at the Palais de la Porte Dorée (Paris, 2025); and the Schlassgoart Sculpture Prize awarded in Esch-sur-Alzette (2025). They are currently presenting a site-specific installation at the historic Hôtel d'Escoville in Caen, France, marking the Millennium of the city, and are developing *Orbits Déviées*, a permanent robotic installation for the future Canal Parc Technologique metro station in Toulouse, scheduled for inauguration in 2027. Their works are represented in numerous public and private collections, including: ATOZ (LU); Centre des Arts Pluriels, Ettelbrück (LU); Commanderie de Peyrassol, Flassans-sur-Issole (FR); DekaBank (DE);

FRAC Lorraine, Metz (FR); ING Bank, Amsterdam (NL); MUDAM – Musée d'Art Moderne du Luxembourg (LU); Museum Voorlinden (NL); London Institute (UK); La Bâloise, Basel (CH); Le Voyage à Nantes (FR); MNHA – Musée National d'Histoire et d'Art, Luxembourg (LU); Luxembourg's Ministry of Culture (LU); Œuvre Grande-Duchesse Charlotte – Loterie Nationale headquarters, Luxembourg (LU); Simmons & Simmons, London (UK).

Anne Mélan



Anne Mélan, *The Fields*, 2025
Oil on canvas
60 x 50 cm (23 5/8 x 19 3/4 in)

Anne Mélan (born 1984, Luxembourg) is an artist with a background in applied arts whose practice bridges illustration, drawing, printmaking, and collaborative projects. After completing her studies in Toulouse and Strasbourg, she established a multidisciplinary approach that has been consistently present in Luxembourg's cultural scene, from early participations at the Cercle Artistique de Luxembourg to collective ventures such as *The End Collective* at Rotondes, Kulturfabrik, and the Siren's Call Festival. Recognized with a Design Award for Best Illustration (Silver, 2017), Mélan has exhibited widely, including solo and group shows at Fellner Contemporary, Galerie Konschthaus beim Engel, and international printmaking showcases. More recently, she was featured in *YLA – Young Luxembourgish Artists Vol. 3* (2023) and the 11th Biennale d'Art Contemporain de Strassen (2022).

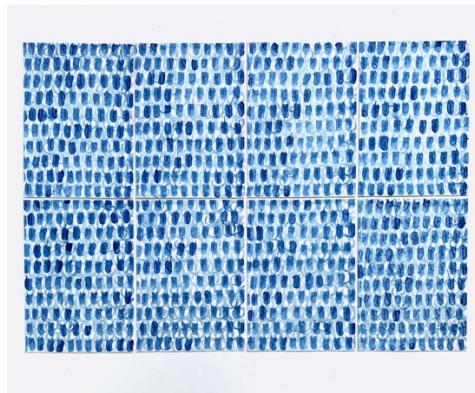
Franck Miltgen



Franck Miltgen, *Trace VIII*, 2018
Aluminium, resin on fibreglas, neon tube
80 x 64 x 11 cm (31,5 x 25,2 x 4,3 in)

Franck Miltgen (born 1969, Luxembourg) studied fine arts in Aix-en-Provence before continuing his training in Berlin. Based in Luxembourg, he has developed a multidisciplinary practice spanning painting, sculpture, and installation, with a particular focus on architectural contexts and public space. His recognition grew through major solo exhibitions, notably when he transformed the entire Neumünster Abbey with monumental and environmental sculptural works. Miltgen's projects have been presented internationally in Brussels, Tokyo, and Berlin, and his practice remains deeply rooted in public space, with large-scale works such as the glass sculpture *Spot* and the *Wäiss Kaul Project*, created for the European Capital of Culture. A monograph on this project was published by Distanz Verlag in collaboration with the National Museum of Natural History in Luxembourg. More recently, he has expanded into architecture with *Floater*, an inhabitable sculpture realized with M3 Architectes in Dudelange. His works are represented in numerous public and institutional collections, including: National Library of Luxembourg (LU); Ministère de la Culture Luxembourg (LU); Villa Vauban – City of Luxembourg (LU); City of Esch / ANF (LU); City of Dudelange (LU); Lëtzebuerg City Museum (LU); Administration des Bâtiments Publics (LU); Post Group Luxembourg (LU); IKOB Museum of Contemporary Art, Eupen (BE); Musée National d'Histoire et d'Art Luxembourg (MNHA, LU); Neumünster Abbey Cultural Exchange Center (LU).

Luc Wolff



Luc Wolff, WALLPAPER DESSIN

Indian Ink on paper

Each 65 x 50 cm (25.6 x 19.7 in)

Luc Wolff (born 1954, Luxembourg) is an artist whose practice explores the intersections of painting, space, and environment. Since the 1990s, he has presented numerous solo and group exhibitions across Europe, including Berlin, Luxembourg, and Helsinki. In 1997, he represented Luxembourg at the Venice Biennale, a milestone that marked his international recognition. His work often engages with public space and architectural contexts, reflecting on the memory and transformation of place. Wolff's projects have been shown at institutions such as MUDAM Luxembourg, Villa Vauban, Kunstverein Stuttgart, and the Galerie nationale Moritzburg Halle/Saale. A major publication, *Magazzino* and *Exposure*, accompanied his participation in the XLVII Venice Biennale.