

2—2026

GALERIE
INDÉPENDANCE
BY BIL

CHANTAL
MAQUET



By Jeffrey Dentzer - CEO, BIL

As BIL marks its 170th anniversary, it is a pleasure to welcome the work of Chantal Maquet to Galerie Indépendance, reaffirming our commitment to contemporary creation and cultural dialogue.

For this occasion, BIL commissioned three new works based on photographs from the Bank's archives. Through them, the artist offers a reflection on the evolution of offices and workspaces over time, reminding us that beyond buildings and tools, our history is ultimately defined by the people who have occupied these spaces.



YEARS OF
BUILDING TOMORROW
TOGETHER

Chantal Maquet's exhibition presents scenes of work and moments of leisure, professional environments and vacations. Her art brings past and present into conversation and reveal the continuity of everyday life and the shared rhythms that connect individual and collective experience over time.

This exhibition offers a thoughtful way to engage with our past through a contemporary and deeply human perspective.

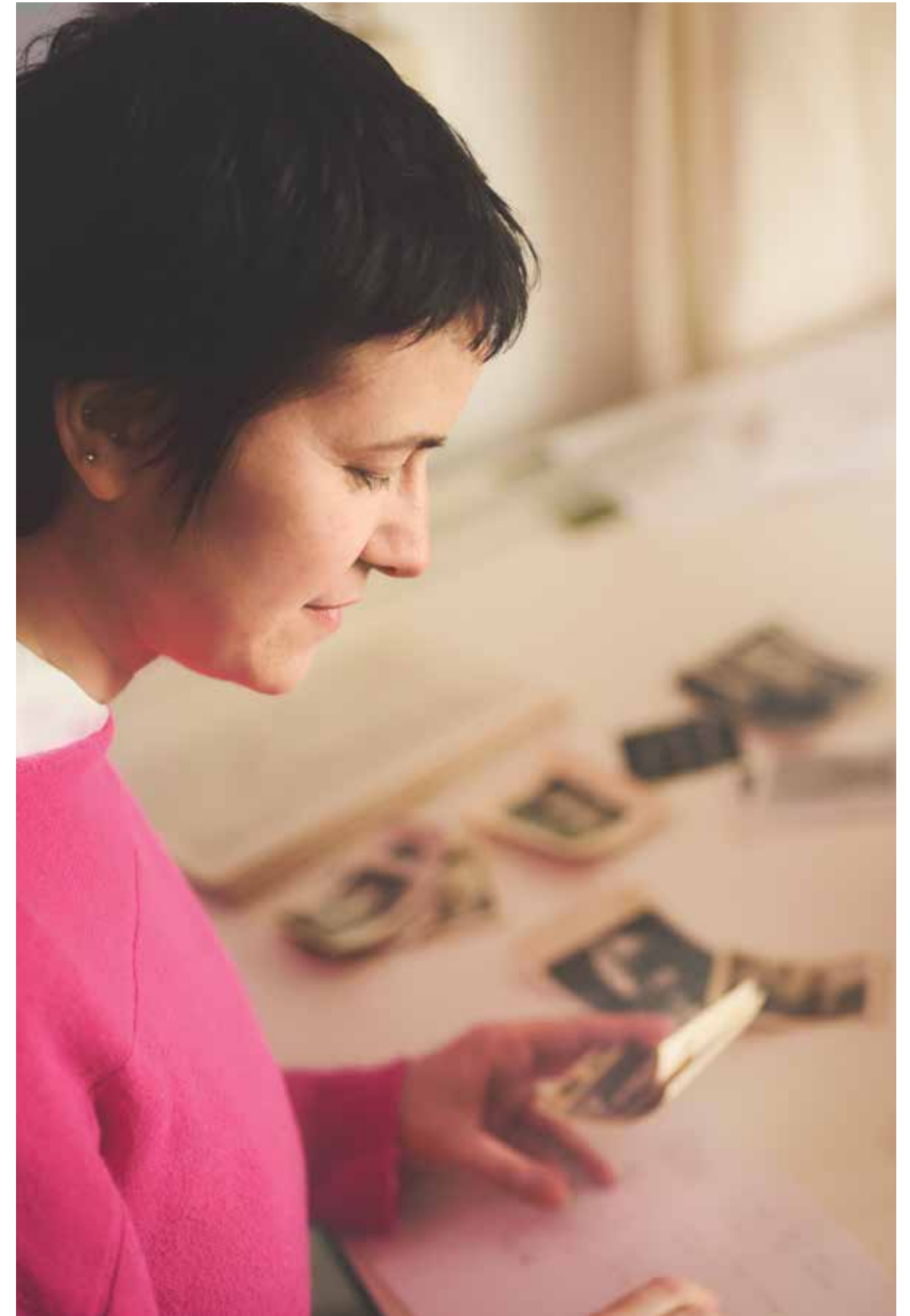
A handwritten signature in black ink, appearing to read 'Jeffrey Dentzer'.

By Julie Reuter, Reuter Bausch Art Gallery

On the occasion of the 170th anniversary of Banque internationale à Luxembourg, a collaboration with Luxembourgish artist Chantal Maquet emerged as a natural choice. Her work, deeply rooted in memory and traces of the past, lends this anniversary a dimension that is both sensitive and evocative.

THE WEEKEND IS CANCELLED

Chantal Maquet's practice is based on a singular approach: she collects anonymous photographs found at flea markets or drawn from family archives, such as those of grandparents. For the artist, these images are not mere documents, but fragments of lives, bearing witness to meaningful moments for the people depicted. They thus become a raw material that she reinterprets and transforms through painting.





Within the context of this exhibition, this approach takes on its full meaning. Drawing on photographic archives linked to the bank's history, the artist succeeds in bringing forth significant moments of its development, as if captured through the lens over time. She does not simply reproduce these images; she transforms them.

This transformation is achieved in particular through a strong pictorial gesture. The photographs become a support that the artist reworks with vigorous brushstrokes, revealing both movement and pressure. Color plays a central role in this process. Chantal Maquet favors bold combinations, creating atmospheres rather than fixed meanings. As she notes, colors do not carry intrinsic significance; they operate above all through the moods they generate. Violet, in particular, holds a special place in her work, sometimes appearing as a lingering trace, like a palimpsest, even when it has been covered or erased.

Beyond aesthetics, her work questions human relationships and social constructions. Through an approach akin to a sociology of determination, she highlights the roles and constraints imposed by society.

Thus, the choice of Chantal Maquet for this exhibition appears especially relevant: her work, rooted in memory and the transformation of images, resonates with the history of the bank while offering a contemporary, sensitive, and critical perspective.

On the diving board, 2026
150 x 110 cm
Oil on canvas



Chantal Maquet, born in 1982 in Luxembourg, lives and works in Hamburg at Künstlerhaus Wendenstraße. Her multidisciplinary practice—encompassing painting, video, and interactive sound installations—explores identity constructions and social dynamics. Her works are included in the collections of the National Museum of History and Art of Luxembourg, the two museums of the City of Luxembourg, the Ministry of Culture, and the Military History Museum of the Bundeswehr in Dresden.

“COLORS
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BIL'S 170TH ANNIVERSARY: A CONTEMPORARY REFLECTION BY CHANTAL MAQUET

To mark its 170th anniversary, Banque Internationale à Luxembourg (BIL) commissioned Luxembourgish artist Chantal Maquet to create three new works inspired by the Bank's photographic archives. Rather than illustrating history, Maquet approached the archive as a living ecosystem, one shaped by people, gestures, habits, and the quiet evolution of work.

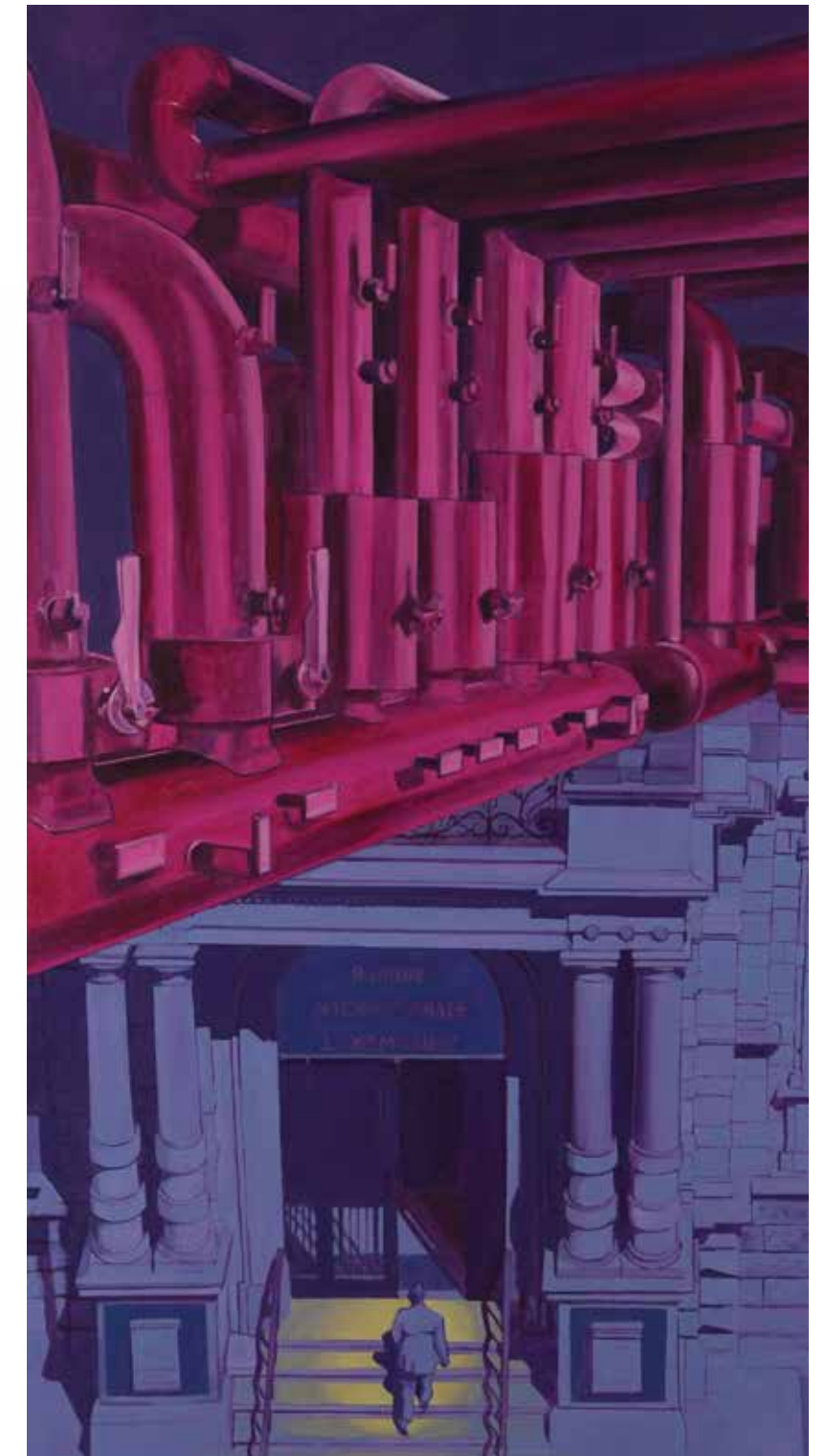
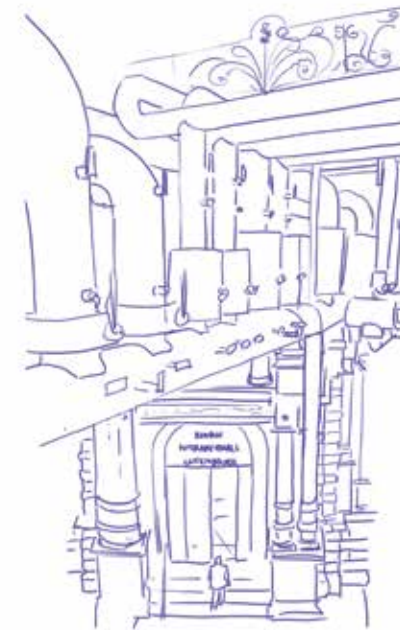
Her research began with a simple intuition: behind every institutional image lies a human presence. As she explored decades of photographs, she became fascinated by the everyday spaces of the Bank, offices, corridors, waiting rooms, and by the subtle details that reveal how time moves through the workplace. Punch cards give way to flat screens, ashtrays disappear, telephones lose their cords, yet certain postures and dress codes persist. These small traces became her entry point into the Bank's long narrative.

Maquet's sensibility lies in noticing what is almost invisible: a framed photo of a pet on a desk,

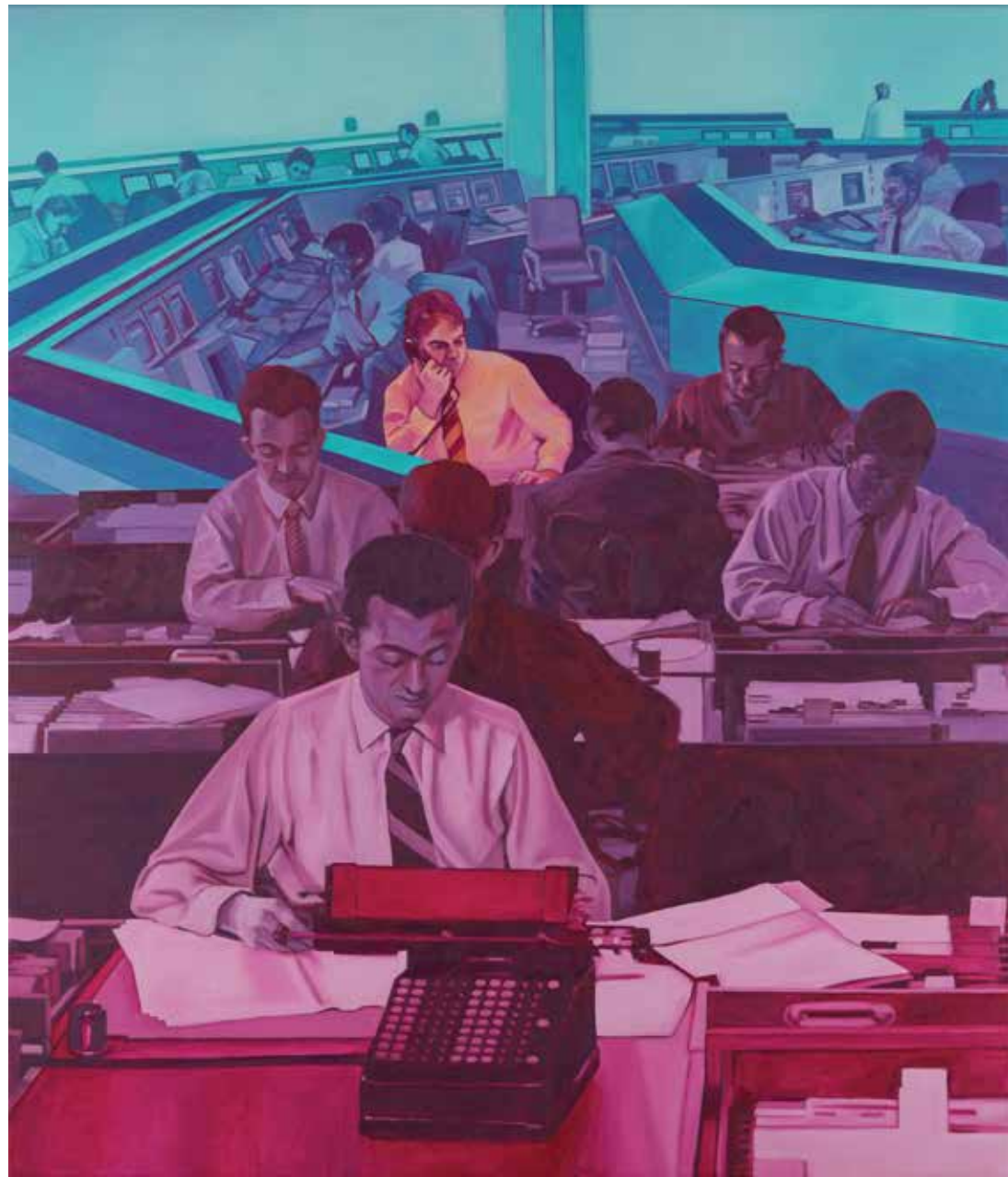
a fleeting glance, the way someone sits on a chair. These details allow a personal dimension to emerge within a formal environment. They also highlight how BIL's history is inseparable from the people who shaped it.

For this commission, the artist chose to work with collage, layering images from different decades to create compositions where time folds in on itself. The resulting paintings "*Carbon Copy*, *Entry Point*, and *Holding Area*" bring together continuity and change in a single visual field. They explore recurring gestures, entrances and spaces of pause or control, offering a poetic reading of the bank's internal rhythms.

By inviting Chantal Maquet, BIL sought an artistic perspective that goes beyond marking a history milestone. Her works reveal how past and present coexist, how an institution evolves while remaining anchored in human experience. Through her lens, 170 years of history become not a timeline, but a constellation of moments: layered, intimate, and quietly resonant.



The headquarters occupied by BIL between 1902 and 1989, on Boulevard Royal, now houses the Central Bank of Luxembourg.

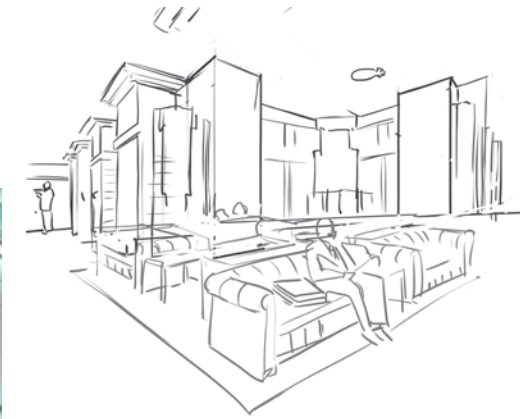


The evolution of the trading room over time.



2

Inaugurated in 1989, the Indépendance headquarters offers a direct view of the vaults and the reception hall.



3



1
Entry Point – Thresholds and Circulation
 A meeting of the bank's public façade and its internal systems, linking arrival with movement.

Entry Point, 2026
 140 x 75 cm
 Oil on canvas

2
Carbon Copy – Continuity in Motion
 A layered view of office life across decades, where tools change but gestures endure.

Carbon Copy, 2026
 140 x 120 cm
 Oil on canvas

3
Holding Area – Time Suspended
 An exploration of waiting spaces, from reception areas to the vault, where stillness meets control.

Holding Area, 2026
 140 x 130 cm
 Oil on canvas



The weekend is cancelled

AN INTERVIEW WITH CHANTAL MAQUET

How did painting become central to your practice?

I don't think there was a single moment or awakening. I've always taken great pleasure in making things. As a child, when asked what I wanted to become, my answer was always: something with painting.

Over time, that vague idea became more precise. I realised there was no need for the "something with". Painting itself was enough.

I never stopped creating, but I also remember a period during my final years of high school when I would regularly spend my lunch breaks at Casino Luxembourg - Forum d'art

“PAINTING
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ENOUGH.”

contemporain. I was fascinated by works that felt far removed from my everyday life as a teenager but still resonated. Looking back, those encounters planted a seed. They slowly led to the realisation that I, too, had a perspective on the world worth articulating.

How do your subjects develop from personal experience into broader themes?

Each body of work begins with a personal experience, but I am interested in moving beyond that starting point. The process is about developing something that can be shared, something that remains open and accessible to others.





Exhibition view,
#BFF, 2024
Reuter Bausch Art Gallery,
Luxembourg



Exhibition view,
*dat huet jo näischt mat
mir ze dinn*, 2021
Galerie Nei Licht,
Dudelange, Luxembourg

For example, my first exhibition after graduating was titled *Les belles images*, referencing the novel by Simone de Beauvoir. The paintings were accompanied by video, installation, and objects, all connected through a strong focus on feminism. It was a subject that was particularly present for me at the time, as a young female artist entering the art world.

Later, my work followed other lines of inquiry. In 2020, I began researching my family's time in the Belgian Congo, as well as the broader histories of colonialism and racism. This led to my 2021 exhibition *dat huet jo näischt mat mir ze dinn* at the Centre d'Art de Dudelange.

At the same time, not all my work is explicitly political. I have also explored themes such as architecture and how it reflects society, family relationships, or more intimate subjects. One series I describe as a “feel-good” body of work focused on dogs, our closest companions. Only later did it become clear how important that series was. I was painting these works during my cancer treatment.

Which environments or routines influence your work outside the studio?

During a difficult period in my life, I returned to something from my childhood: swimming. Being in the water gives me a sense of calm and focus at the same time. It is both grounding and empowering, and that feeling lasts well beyond the time I spend in the pool.

If you look around this exhibition, you might notice that this experience has found its way into the work. Many of the paintings depict people near water, at pools or at the beach. In that sense, it feels almost

impossible not to create. These environments continue to resonate in my practice.

What role do doubt and uncertainty play in your process?

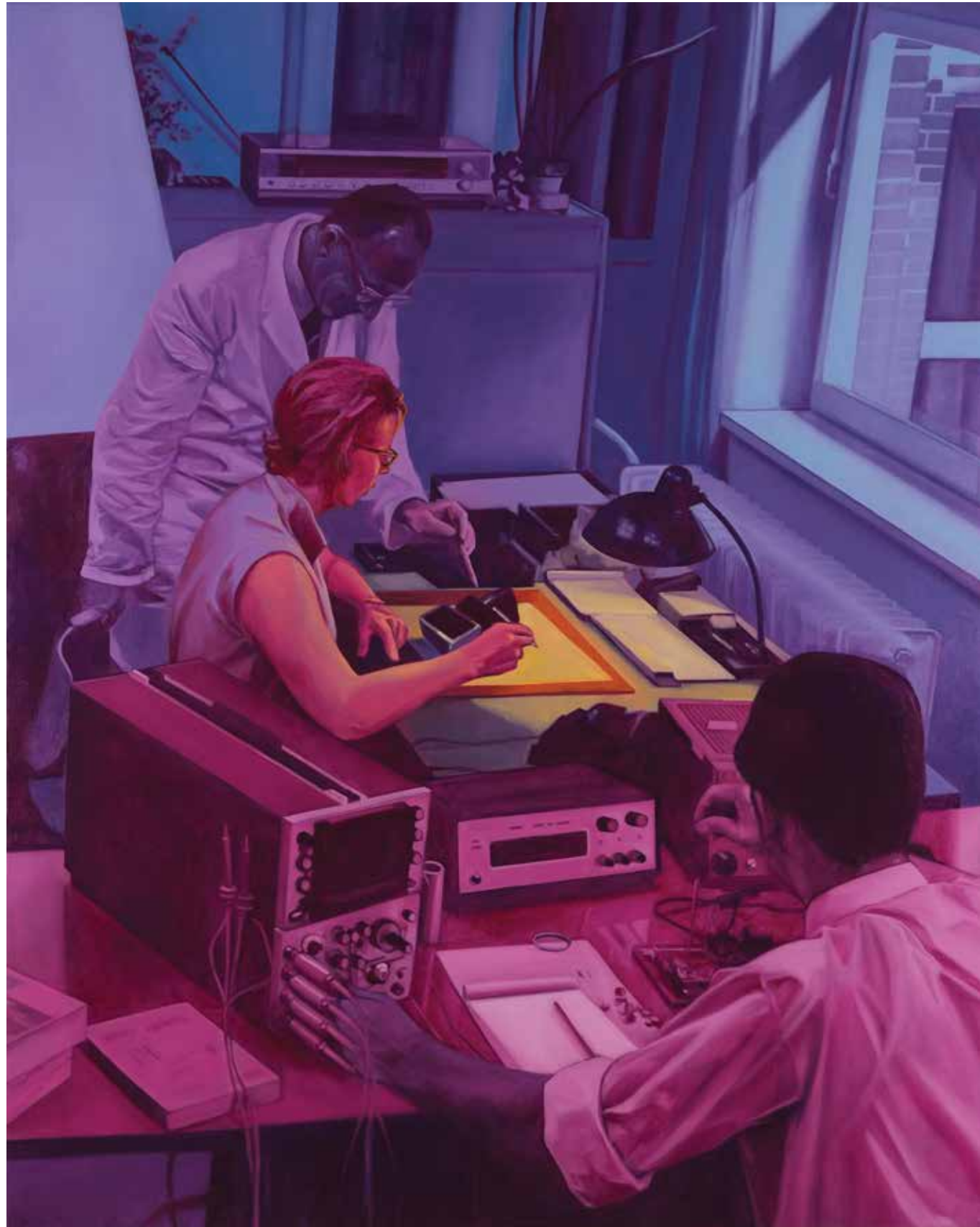
I value moments of doubt. They are an essential part of the process. They force me either to find a solution or to rebuild trust in what I am doing. When I teach, I often see students hesitate before making the next brushstroke, afraid of making a mistake. I try to encourage them by reminding them that it is just paint on a canvas, and that even a “wrong” decision teaches something. But if they dare to take the risk, there is always the possibility that it will lead somewhere unexpected and strong. In a way, both art and life require a combination of courage and trust. You move forward without complete certainty.

What relationship do you see between your work and your way of working?

The subjects I choose already reflect my interests as a person, but the connection goes further than that. While working, I need to be present and engaged. I need to enjoy the act of painting.

When that sense of involvement or joy is absent during the process, it becomes visible in the result. This may sound abstract, but I believe there is a kind of resonance between the moment of making and the moment of viewing. It cannot be fully translated through reproduction. It has to be experienced in person.

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Er klärt, 2026
150 x 120 cm
Oil on canvas



Feldverbund, 2026
150 x 110 cm
Oil on canvas



Baignade (marne), 2025
110 x 150 cm
Oil on canvas

Jean, Cat & Norm, 2026
180 x 150 cm
Oil on canvas



Sein Schatten, 2019
60 x 80 cm
Oil on canvas



Baignade (hotel), 2025
110 x 150 cm
Oil on canvas



Drei am Beckenrand, 1, 2025
80 x 115 cm
Oil on canvas



Drei am Beckenrand 2, 2026
80 x 115 cm
Oil on canvas



Groupe de travail, 2026
Oil on canvas
130 x 190 cm

Oma, oder: der Ertrag den sie trug, 2025
110 x 150 cm
Oil on canvas

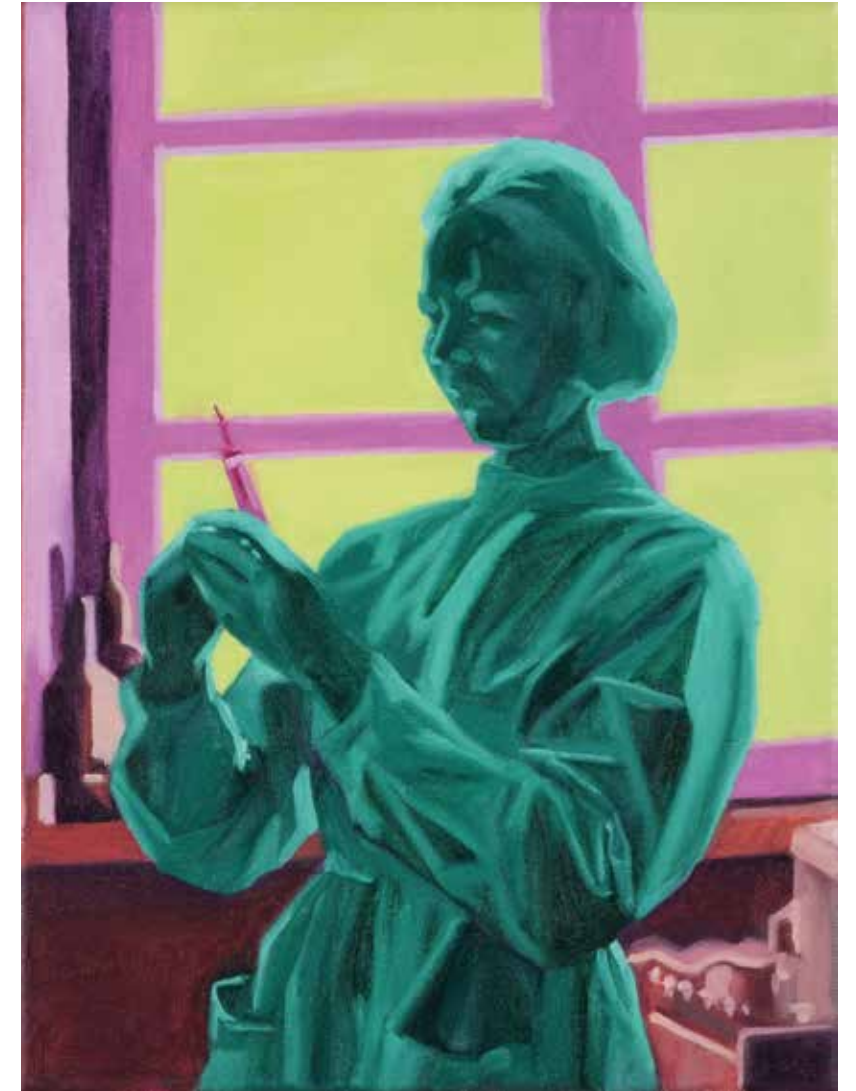




Kulturpflege, 2025
110 x 150 cm
Oil on canvas



The Weekend is Cancelled, 2026
Oil on canvas
40 x 30 cm



The Leave is Denied, 2026
Oil on canvas
40 x 30 cm



à la recherche d'une vie perdue, 3, 2023
60 x 60 cm
Oil on canvas



à la recherche d'une vie perdue, 4, 2023
60 x 60 cm
Oil on canvas



Daughter of surviving witches 1, 2025
50 x 40 cm
Oil on canvas

Daughter of surviving witches 2, 2025
50 x 40 cm
Oil on canvas

Daughter of surviving witches 3, 2025
50 x 40 cm
Oil on canvas



#BFF Las Duenas, 2024
135 x 135 cm
Oil on canvas

THE GALERIE INDÉPENDANCE, OUR COMMITMENT TO ART

Since 1995, BIL has exhibited the greatest artists of the Luxembourg art scene in the Galerie Indépendance. Located at the heart of the Bank's headquarters at 69 route d'Esch in Luxembourg city, this exhibition space dedicated to art reflects our commitment to promoting and making culture accessible.

It is a source of pride to support Luxembourg artists by giving them a place to showcase their work and reach a large audience.

Supporting the diversity of Luxembourg art scene

Since April 10, 1995, the Galerie Indépendance has hosted more than 80 exhibitions, an average of about three exhibitions per year. The majority of the artists presented are Luxembourgish or have a close connection to the country. Established artists or those at the beginning of their careers, self-taught or trained in the greatest art schools, the diversity of the exhibitions highlights the vitality of the local art scene. Occasionally, international artists are included in the program.

BIL also created a foundation in 1999 whose mission is to promote art and culture, particularly contemporary creation and young creators. The Fondation Indépendance provides financial support to specific projects selected who make up its board of directors.

Having an impact beyond the banking world

BIL's support for art is part of a broader sponsorship and patronage strategy, structured around four themes:

Culture, by facilitating access to artistic events and supporting local creation.

Sport, by supporting athletes and encouraging sports practice as a vector of cohesion and health.

Education, by supporting educational projects and initiatives that contribute to the development of younger generations.

Entrepreneurship, by encouraging innovative projects with a positive impact on the national economy and supporting entrepreneurs.

A HISTORY OF ARTISTS

At Galerie Indépendance

LUCIEN WERCOLLIER • FRANÇOIS GILLEN • GUST GRAAS • MORITZ NEY • MANFRED FREITAG • CHARLES KOHL • ROGER GERSON • MAX KOHN • JOSEPH PROBST • JAMES ENSOR • BERTRAND NEY • PIT NICOLAS • ERIK DESMAZIÈRES • JU MING • ROGER BERTEMES • PIERRE CULOT • PATRICIA LIPPERT • GERMAINE RICHIER • OLIVIER STREBELLE • MARTA PAN • LILIANE HEIDELBERGER • ELISABETH CALMES • LYNN CHADWICK • FERNAND RODA • ROLAND SCHAULS • KEITH HARING • GUY-RACHEL GRATALOUP • DANY PRUM • JEAN-MARIE BIWER • FERNAND BERTEMES • RAFAEL SPRINGER • ATELIERS CRÉATIFS POUR JEUNES • CHRISTIAN FRANTZEN • ROBERT VIOLA • YVES ULLENS • CHARLY REINERTZ • DANI NEUMANN • IVA MRÁZKOVÁ • PITT BRANDENBURGER • PAUL KIRPS • MICHÈLE FRANK ET RENÉ WIROTH • MATTHIEU FORICHON • JACQUES SCHNEIDER • MICHEL MAJERUS • COLLECTION RAYMOND NIESEN • LAURA MANNELLI • FRANK JONS • STEVE GERGES • ARMAND STRAINCHAMPS • CHIARA DAHLEM • SUMO • SANDRA LIENERS • EILO ELVINGER • ROBERT BRANDY • OLIVIER DASSAULT • ARNY SCHMIT & VALENTIN VAN DER MEULEN • MONIQUE BECKER • CHANTAL MAQUET

Ouverture du Parc Heintz le 22 juin 2000 rebaptisé « les Jardins l'Indépendance » en 2006

CAMBRAGES - WERCOLLIER LUCIEN • 1985 - *TAICHI SINGLE WHIP* - JU MING • 1997 - *LA BALANCE* - NEY BERTRAND • 2001 - *MUR EN PIERRE BLEUE SANS TITRE* - CULOT PIERRE • 2000 - *LA PIPE* - VAN WETERING HAN • 1995 - *HIVERNAGE* - HEIDELBERGER LILIANE • *VACHE N°35* - *LA VACHE RÊVEUSE* - LUTZ ISABELLE • *VACHE N°84* - *CHIGASCHOBA* - BRANDY ROBERT • *VACHE N°37* - *SIGHT SEEING I* - MICHELS GAST • *ARGUS III* - STREBELLE OLIVIER • 1999 - *SPHÈRE COUPÉE* - MARTA PAN • 2003 - *GROWING IDEAS* - WEIS TRIXI • 2003 - *R(ÊV)ÉALITÉ* - WALLACH PAUL • 1995 - *HIGH WIND IV* - CHADWICK LYNN • 2006 - *ADAM ET EVE* - MASSINON JEAN- CHRISTOPHE

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