



GALERIE
INDÉPENDANCE
BY BIL

1—2026

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MONIQUE
BECKER

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By Jeffrey Dentzer - CEO, BIL

BIL is honoured to present *Where the light goes quiet*, the work of Monique Becker, a Luxembourgish artist whose powerful exploration of black invites viewers into a world of depth, texture, and emotion.

Her canvases, built through layers of gesture and silence, reveal a presence that is both intimate and enigmatic. Her practice, rooted in the local yet resonating far beyond it, finds a natural place within a space dedicated to dialogue between art and the public.

GALERIE INDÉPENDANCE REFLECTS A LONG-STANDING COMMITMENT TO LUXEMBOURG'S ARTISTIC COMMUNITY

Where the light goes quiet offers a moment of encounter, an invitation to pause, to look closely, and to experience the quiet intensity that defines Becker's work. Her art does not seek to explain; it invites us to feel, to reflect, and to discover what lies beneath the surface.

For BIL, showcasing Becker's work in Galerie Indépendance reflects a long-standing commitment to Luxembourg's artistic community and its diverse voices and to making art accessible to everyone.

We warmly thank Galerie Valerius, which represents the artist, for its collaboration and support in bringing this exhibition to life.



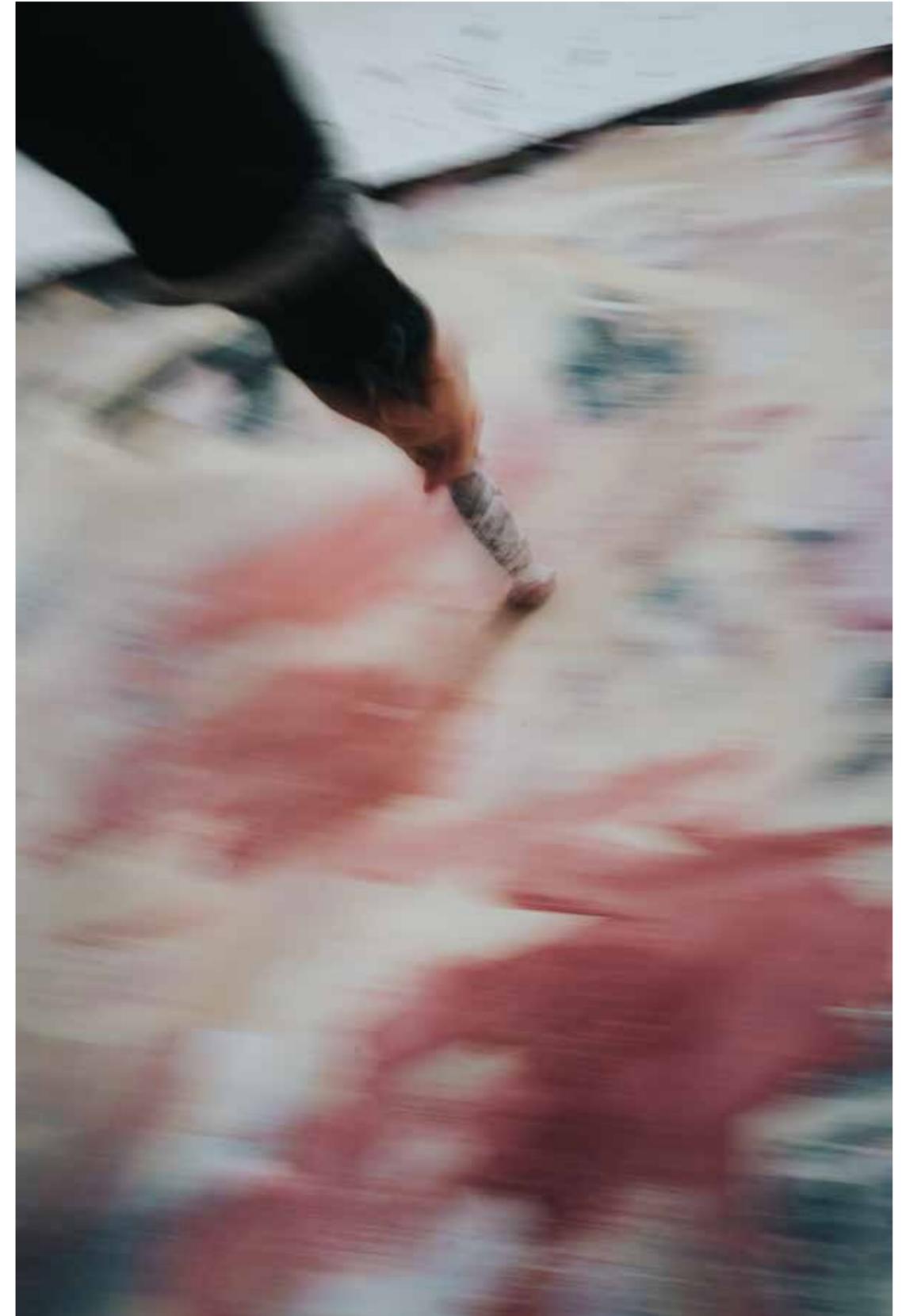


By Lou Philipps, Valerius Gallery

Where the Light Goes Quiet presents an ensemble of works produced over the past nine years by Luxembourgish artist Monique Becker (b. 1958), tracing the evolution of artistic trajectories developed between 2017 and 2025.

WHERE THE LIGHT GOES QUIET

The title *Where The Light Goes Quiet* resonates directly with Monique Becker's practice, in which black is not absence but presence. Her paintings absorb light rather than reflect it, drawing the viewer into dense, layered surfaces where emotion is buried and slowly revealed. The quiet of the title echoes the silence of her work, there's no given narrative, no titles, only texture, and feeling. Light becomes perceptible through restraint, through touch and time.





Explaining Monique Becker's practice is best done by diving deep into her paintings. Large canvases dominated by the color black, both rough and dynamic, as well as poetic and silent. The artist's tool is the color black, and within it, she finds both freedom and confinement, a paradox that runs through the core of her practice. The paintings she creates are not merely images; they are emotions, hidden, buried beneath layers of paint, texture, and time. Each stroke is an act of expression, yet it's bound by the very nature of what cannot be spoken. There is a quiet intensity that demands patience and a willingness to look beyond the surface. The layers, which sometimes seem impenetrable, invite contemplation, a search for what lies beneath the black exterior.

To look at her paintings is to witness a profound power. Her works are immense, overwhelming in their scale and energy, drawing the viewer into the depth, yet offering no easy entry to many. For the artist black is not a void, but a presence. The surface of her canvas is thick, sensual, almost like leather or skin; it has the ability to invite touch. Running a hand across the layers feels like an intimate encounter, smooth in places, rough in others, like the memory of a forgotten sensation.

For the artist, this act of concealment is a profound form of self-expression. She chooses to hide, to enshroud her vulnerability in darkness, as though the very act of hiding is a means of showing the most intimate parts of herself. These paintings are not meant to be understood at first glance; they demand an encounter, a relationship built over time, an ongoing negotiation between the viewer and the work. The paintings by Monique Becker have to be 'felt'. They are intimate. They do not reveal; they suggest.



They do not show us the artist's soul, they reveal us the complexity of how she experiences the world, her emotions, her fragility and her strength all bound together in the texture of a black surface.

Monique Becker has been represented by Valerius Gallery since its opening in 2017. Since then, they have collaborated on six solo exhibitions, numerous group shows and art fairs, and have published the artist's first monograph in 2021. The exhibition 'Where the Light Goes Quiet' at BIL marks her seventh solo show in collaboration with Valerius Gallery. Monique Becker's work is included in the collections of MUDAM – Musée d'Art Moderne Grand-Duc Jean, Luxembourg; MNAHA – Musée National d'Archéologie, d'Histoire et d'Art, Luxembourg; and the Ministry of Culture, Luxembourg, as well as in numerous private collections.

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Where the light goes quiet

AN INTERVIEW WITH MONIQUE BECKER

What experiences or influences have shaped your artistic vision, and how do they manifest in your work?

I always have artists who influence me – artists I follow – as well as the academy where I studied, and all of that happens in relation to other people. But what ultimately shaped my work on canvas the most was the color black. Bringing it out in the way I wanted was always my highest priority, as was finding harmony with the canvas. Other artists certainly inspired me, but I was always so deeply absorbed in my own thoughts and processes that I had already found my own way of working.

“BLACK
IS NOT
ABSENCE
BUT
PRESENCE”

I carried out many experiments, including at the academy of art, but what truly shook me was the first time I painted with Hermann Nitsch. It was an entirely different world. That experience has shaped me profoundly, and it still does today. The man himself, his approach to painting, the way he spoke – all of it left a deep impression. With my very first painting, I was incredibly excited, and I threw my paint against the wall. I remember thinking, “I have to keep up now.” Nitsch was enthusiastic – he even stood up. That moment shaped me more than anything else. I will never forget it. It was deeply emotional, the first time I realized, “I think this is the path I want to follow.”



One is always searching, and I hope I will continue searching for a long time. But that moment was the first stone set in motion, in the direction of how I want to paint.

Can you describe your creative process? Do you have any rituals or routines that help you get into the right mindset for creating art?

When I come into the studio in the morning, the first thing I do is turn on my heating oven and put on good music. When everything feels right and I'm comfortable, I sit in front of my canvas – it's a ritual I need, together with a cup of tea. Even then, I'm already working on the canvas in my mind. Sometimes I sit in front of it for hours, just looking at it.

Then I apply the first base layer, and with the second layer of priming I already begin to shape the painting. After that, it takes quite some time again. That is my ritual for starting. It can take a very long time before I make the first brushstroke. And then sometimes things move quickly and the painting is finished, or it can take months.

When everything works and I feel good – when I'm in a good mood and well rested – everything flows very well. If I'm feeling off, there's no point in going to the studio at all. Everything has to be right, otherwise it doesn't work.

What made you want to become a painter?

It's very simple, I've wanted this my entire life. Even as a child, I loved painting and drawing; it was my world. I remember that when I was very young, I was already painting like crazy in my room. Being a full-time artist came a little later in life for me, but I earned my living through other creative work. Still, I always wanted

“RUNNING A HAND ACROSS THE LAYERS FEELS LIKE AN INTIMATE ENCOUNTER”



to be a painter. I feel that you either have that will in you or you don't. And now, I can't be stopped anymore.

Are there specific themes or messages you aim to convey through your art? How do you hope viewers will engage with your work?

What is very important to me is that people take a little more time to look at paintings – not just glance at them for a second and move on – because there is often a great deal to see in a painting that cannot be grasped in an instant. My work carries a sense of melancholy, a sensitivity, even within the color black. People always say that I paint in black, but black is not just black – there is so much within it to look at. It would give me great pleasure if people engaged with the work or asked me questions – how, what, where. There is an immense amount beneath the surface of the color. I paint from the gut; it's not about specific themes. It comes as it comes. I'm not a painter who sits in front of the canvas with a precise sketch beforehand – no, I paint spontaneously.

What has been one of the biggest challenges you've faced as an artist, and how has it contributed to your growth and development?

Looking at a specific project, a major challenge for me was my exhibition at the 'Caraffa Museum of Fine Arts' in Cordoba, Argentina, which I worked toward for a long time. That was a big undertaking – 32 paintings, large canvases. It was a major challenge for me. Valerius Gallery helped me to rent a huge studio for 1.5 years, to be able to prepare for this exhibition.

More generally, it is a constant challenge to keep reinventing yourself, to create something new again

and again, and to continually question yourself. You can't stand still; you mustn't stop – and that in itself is a challenge. But I'm very grateful to have that challenge. I believe every person continues to develop and evolve; that's completely natural, whether you're a painter or not. For me, as a painter, that development happens through working with oil, which is new for me, but also working on small paintings and large paintings. And that process is always a significant evolution.

Looking ahead, what are your aspirations for your art? Are there any new directions or projects you are excited to explore in the future?

I always have goals and projects I want to explore. My greatest wish is that many, many people will be able to see my paintings – more and more over time. Perhaps also to continue expanding internationally; that's something I'm working toward. I'm extremely happy in Luxembourg – it gives me a lot and brings me a sense of mental calm as an artist – but I would wish for things to become even more open.

There are many major ideas and directions one would like to explore, but realizing them is not always easy.

Two major projects I'm especially looking forward to are coming up this year. In June 2026, one of my paintings will be shown at MUDAM, Musée d'Art Moderne, in Luxembourg. They have two of my works in their collection, and one of them will be presented in the exhibition “7 Paintings, 7 Encounters” – a single painting alone in a room for an entire month. I hope that many people will come to see it. I'm immensely proud of this.

The second project is that at the beginning of 2026, one of my



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paintings will be added to the collection of the MNAHA - The National Museum, Luxembourg - and will then be permanently displayed in the museum. Of course, 2026 will also include the exhibition at BIL – my very first one there – and I'm incredibly excited about it. I want to give it everything I have.

It would be hard for 2026 to go much better for me than that. These are the highlights of this year.

Finally, I wish to continue a strong collaboration with Valerius Gallery. That is my greatest wish and something that is extremely important to me for the future.

1
Hermann Nitsch &
Monique Becker

2
Exhibition at Museo Caraffa,
Cordoba, Argentina, 2024

3
© Monique Becker,
Collection du MUDAM, 2021,
250 x 170 cm,
Acrylic on canvas

4
Monique Becker in front
of her painting



Untitled, 2025
190 x 140 cm
Acrylic on canvas

Untitled, 2026
190 x 140 cm
Oil on canvas





Untitled, 2017
170 x 130 cm
Acrylic on canvas



Untitled, 2017
170 x 130 cm
Acrylic on canvas



Untitled, 2024
200 x 280 cm
Acrylic on canvas



Untitled, 2024
207 x 365 cm
Acrylic on canvas

Untitled, 2024
200 x 130 cm
Acrylic on canvas





Untitled, 2024
250 x 170 cm
Acrylic on canvas



Untitled, 2020
200 x 170 cm
Acrylic on canvas



Untitled, 2023
220 x 662 cm
Acrylic on canvas



Untitled, 2024
270 x 170 cm
Oil on canvas



Untitled, 2024
270 x 170 cm
Oil on canvas



Untitled, 2024
270 x 170 cm
Oil on canvas

Untitled, 2021
300 x 200 cm
Acrylic 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 • ROBERT BRANDY • PIERRE CULOT • PATRICIA LIPPERT • GERMAINE RICHIER • OLIVIER STREBELLE • DAVID NASH • MARTA PAN • LILIANE HEIDELBERGER • ELISABETH CALMES • FERNAND BERTEMES • LYNN CHADWICK • ARMAND STRAINCHAMPS • FERNAND RODA • ROLAND SCHAULS • GUST GRAAS • KEITH HARING • GUY-RACHEL GRATALOUP • DANY PRUM • JEAN-MARIE BIWER • FERNAND BERTEMES • RAFAEL SPRINGER • FERNAND RODA • CHRISTIAN FRANTZEN • ROBERT VIOLA • YVES ULLENS • CHARLY REINERTZ • DANI NEUMANN • SUMO • IVA MRÁZKOVÁ • PITT BRANDENBURGER • PAUL KIRPS • MICHÈLE FRANK • RENÉ WIROTH • MATTHIEU FORICHON • JACQUES SCHNEIDER • ARMAND STRAINCHAMPS • MICHEL MAJERUS • LAURA MANNELLI • FRANK JONS • GUST GRAAS • ELISABETH CALMES • STEVE GERGES • IVA MRÁZKOVÁ • CHIARA DAHLEM • SANDRA LIENERS • EILO ELVINGER • ROBERT BRANDY • OLIVIER DASSAULT • ARNY SCHMIT • VALENTIN VAN DER MEULEN • MONIQUE BECKER

At Parc Heintz

LUCIEN WERCOLLIER • MING JU • BERTRAND NEY • PIERRE CULOT • HAN VAN WETERING • LILIANE HEIDELBERGER • ISABELLE LUTZ • ROBERT BRANDY • GAST MICHELS • OLIVIER STREBELLE • PAN MARTA • TRIXI WEIS • PAUL WALLACH • LYNN CHADWICK • JEAN-CHRISTOPHE MASSINON

