TABLE OF CONTENTS

BLISTER
2013 1

AIRBAG
1998 2

BUBBLES
1994 3

WHAT IF
2009 4

LE GRAND SOUFFLÉ
2011 5

JÉRÉMY
1999 6

EISBERGE
2021 7

FILTRE
2006 8

WHITE NOISE
1999 9

PROTOTYPES D'ESPACES INFINIS
1999 / 2000 10

WHITENING
2005 11

GHOSTS
2004 12

5OO PIÈCES
1997 13

VIEW FINDER
2008 14

CHEWING IN VENICE
1999 15

FINE SÉLECTION
2011 16

NY-SPACE
2004 17

SO WEISS, WEISSER GEHT'S NICHT
2001 18

A COUPLE OF FULL MOONS
2003 19

GLAÇONS
2001 20

SECOND LIFE
2010 21

GENUS
2024 22

INLAYS
2011 23

MAGNIFICATIO
2021 24

PIED-À-TERRE
2004 25

RISING UP
2018 26

RE-ROOTED
2025 27

PAVILLONS IN VADUZ
2000 28

IMPLANTATE
2019 29

LE VA-ET-VIENT DU MONT SAINT-WATOU
2000 30

JAGDSCHLÖSSCHEN
1997 / 1998 / 1999 31

2O PAVILLONS POUR SAINT-NAZAIRE
1999 32

SHIFTING SHAPES
2010 33

TROUS
1999 34

CURTAIN WALL
2002 35

MEETING
2010 36

UNTERMIETER
1996 37

SEAWORLD BIEL-BIENNE
2000 38

INSTANT
2006 39

LANGEWEILEKERN
1992 40

LENKA, DENISE, CHARLOTTE,...
2004 41

CLASHTEST
2018 42

WIENER BAUKASTEN
1997 43

PETITE GALERIE DES GLACES
2002 44

RECENTLY IN ARNHEM
2001 45

TURTLE SHOW
2001 46

DISTRIBUTEUR
2003 47

AFFRONT - AFFRONTÉ
1994 48

The exhibition titles and locations indicate at which event and location the work was first shown.

Photo credits

Simone Decker / ADAGP, Paris, 2026

all photographs with the exception of the following images

ERIC CHENAL
RISING UP, 26

Thierry Dichter, Administration des Bâtiments Publics
RE-ROOTED, 27

Roman Mensing romanmensing.de
GHOSTS, 12
PIED-À-TERRE, 25
LENKA, DENISE, CHARLOTTE,..., 41

MNAHA
AFFRONT - AFFRONTÉ, 48

Christian Mosar
UNTERMIETER, 37

Photography Dirk Powels
WHITENING, 11

Mariette Schiltz
UNTERMIETER, 37

Bert Theis
UNTERMIETER, 37


La fin de la Lyre.

La guerre avait à peu près épargné la Lyre, la rénovation de l'île Lacroix lui sera fatale. Ainsi se terminera la seconde carrière de l'ex salle des Folies Bergère rouvertes [illegible] dès l'achèvement du pont Corneille en 1932 par le dynamique Jacky Gaillard (ses médaillons), grand maître des festivités rouennaises. De l'après guerre aux années soixante dix. Déposé, le 20 août 1965, l'emblème de la Lyre devait être remonté dans le parc des loisirs de Maquipare près de Ry. Ce ne fut pas le cas et cette enseigne serait toujours entreposée dans une réserve municipale rouennaise.



Rouen Impressionnée
public space, Rouen

Simone Decker set out in search of the lost lyre that once crowned the Théâtre de la Lyre (formerly the Folies-Bergère) on Île Lacroix in Rouen. An emblem of the island in its heyday, the vanished ornament continues to inhabit its collective imagination. The artist recreated a kind of oversized packaging for the lyre in transparent, thermoformed plastic, taking the form of benches or raised sculptures. These ghostly forms rekindle the memory of a once-vibrant place through one of its most enduring symbols.

BLISTER

2013















Occuper, dit-elle
Casino Luxembourg - Forum d'art contemporain, Luxembourg

This video loop shows the artist breathing, exploring the minimum and maximum space available. The first half plays forward; the second runs in reverse, returning to the starting point, where the cycle begins again.



AIRBAG
1998

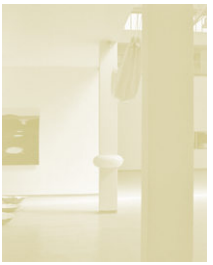












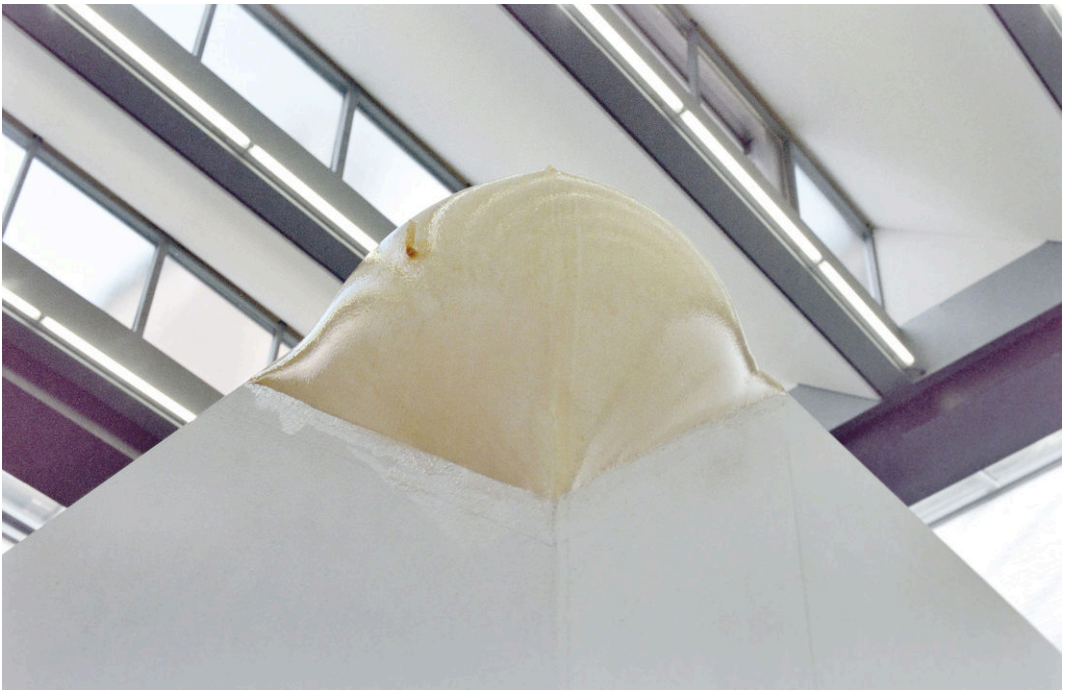
germinations 8
Centrum voor Beeldende Kunst, Breda;
Zacheta National Gallery of Art, Warsaw;
The Factory, Athens;
Museo nacional de arte contemporâneo, Madrid

Simone Decker occupied spaces and gaps left after the group exhibition had been installed. Her air-filled latex skins appeared between other works and in unoccupied spaces throughout the exhibition, at each venue of its tour in Breda, Warsaw, Athens and Madrid.





BUBBLES
1994



Constellation - Fables du lieu:
Regards croisés sur le chantier du
Centre Pompidou-Metz
Arsenal, Metz

WHAT IF
2009













Basic
Le LiFE, Saint-Nazaire

In a former German WWII submarine base turned cultural space, Simone Decker recreated the concrete bunker at 1:10 scale in grey polyurethane and soft foam. Visitors could walk, lie or jump on it and familiarise themselves with a structure that the city and collective memory had not yet “digested.”









LE GRAND SOUFFLÉ

2011













Jérémy / 16 trous
La Box, Bourges

Presented as a light box, the photograph of an octopus in an aquarium reveals a series of nested spaces: the aquarium, its surroundings, the light box and the exhibition space itself. At the same time, the image casts doubt on the reality it suggests.
The octopus appears as a sea monster from the tales of Jules Verne, awakening childhood fears. Its existence is beyond doubt, yet its presence in the space remains uncertain, drawing us into a world between reality and illusion.

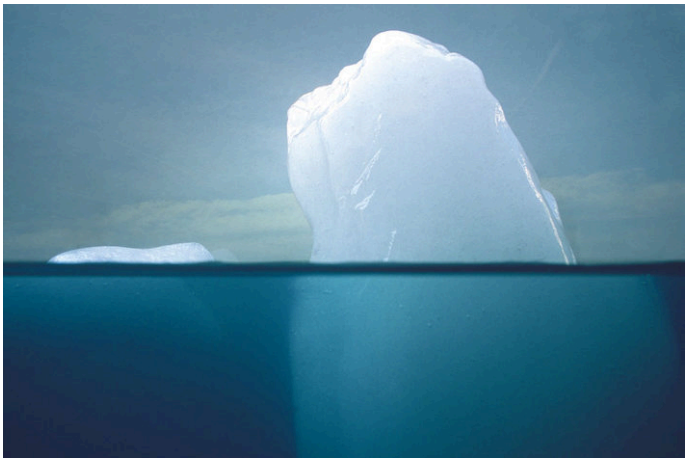
JÉRÉMY
1999





Trainingsgruppe III
Seehofpark, Frankfurt

EISBERGE
2021

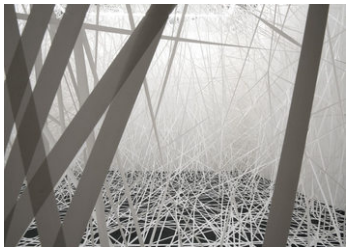


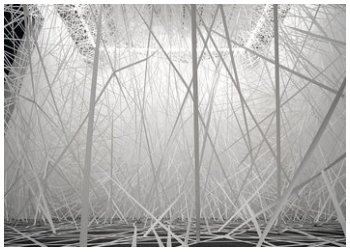




Les Fils de Marcel
CRAC, Sète

FILTRE
2006







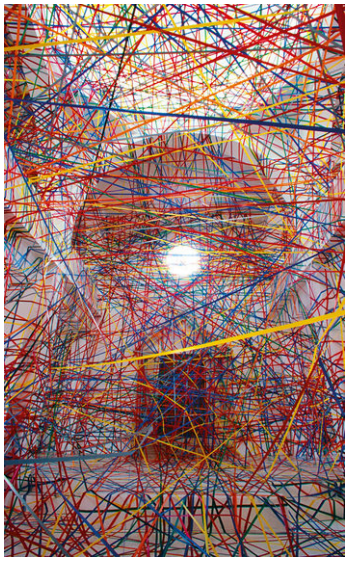


White Noise
Le centre d'art contemporain -
la synagogue de Delme, Delme

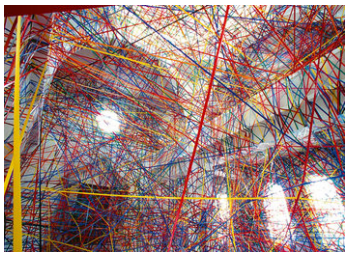
Kilometres of insulation tape weave through the former synagogue, connecting its spaces and dissolving the traditional spatial divisions between men, women and liturgy into one coherent whole.

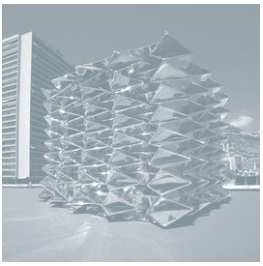
WHITE NOISE

1999



The dense overlay of polychromatic lines echoes the idea of white noise, a signal made of all frequencies at once, like white light containing every wavelength. Visitors find themselves having to recalibrate how they read and move through the space while orientation itself becomes part of the artwork.





La Biennale di Venezia
Luxembourg Pavilion, Ca' del Duca, Venice;
Airair, Grimaldi Forum, Monaco

Created from folded mirror film, these mobile structures suggest a space that is both minimal and expansive. They are compact enough to be transported, yet seemingly without limits. Some can be physically entered, while others exist only as photographs, extending the experience into the viewer's imagination. Together, they probe the tension between a finite, tangible structure and the idea of infinity. If infinity can be entered and occupied, what remains infinite?

PROTOTYPES D'ESPACES INFINIS

1999 / 2000







Whitening
S.M.A.K., public space, Gent

Visitors could borrow coats made from retro-reflective fabric. When photographed with a flash, the wearers nearly vanished, while the coats glowed in an almost monochrome white. The project also extended to three locations in the city and to interventions at S.M.A.K., including its façade, turning them into stage-like settings.



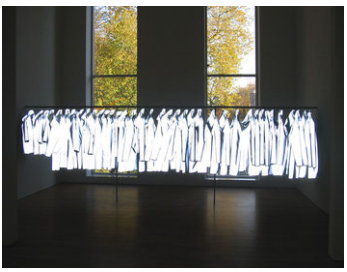


WHITENING

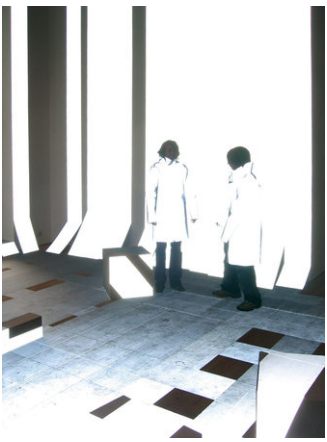
2005

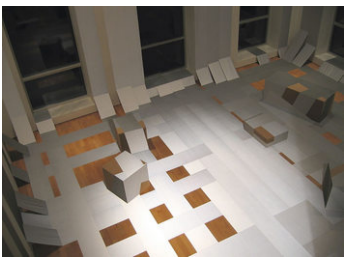


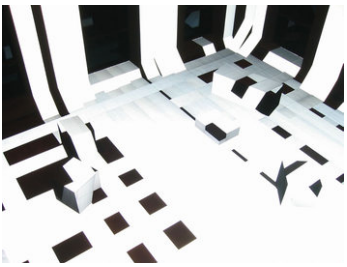
















point of view
Casino Luxembourg - Forum d'art contemporain, Luxembourg;
point de vue, le Crédac, Ivry-sur-Seine

Ghosts consists of direct casts of sculptures in Luxembourg City. Simone Decker wrapped the originals in bandages, then removed and reassembled the thin shells and coated them with an intensely phosphorescent pigment. For the first exhibition, *point of view*, some figures stood on the art institution's roof, arranged by height, absorbing sunlight by day and glowing at night. Others glimmered in the basement by day, recharging under artificial light overnight.
In exhibitions, the figures inhabit a completely darkened room and are charged overnight. At first, visitors cannot discern anything. Only as their eyes slowly adjust to the darkness do the figures begin to emerge—first as a faint glimmer, then as silhouettes that gradually take shape.

GHOSTS

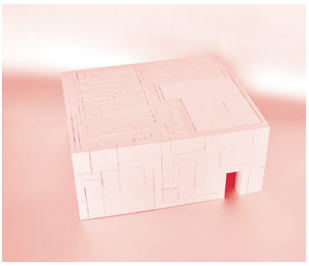
2004

The Ghosts are quotations of existing public sculptures—overlooked urban elements in need of care. Transformed into mobile lightweights, they invite renewed attention. Gathered in new surroundings from different contexts and decades, they become a group of old friends.

Each *takes its name from its sculptor or subject: Ghost Auguste, Ghost Amalia, Ghost Carl, Ghost Michi, Ghost Winston, Ghost Daniel, Ghost Maggy, Ghost Fabrizio, Ghost Bernar, Ghost Henry, Ghost Lucien and Ghost Ulrich.*





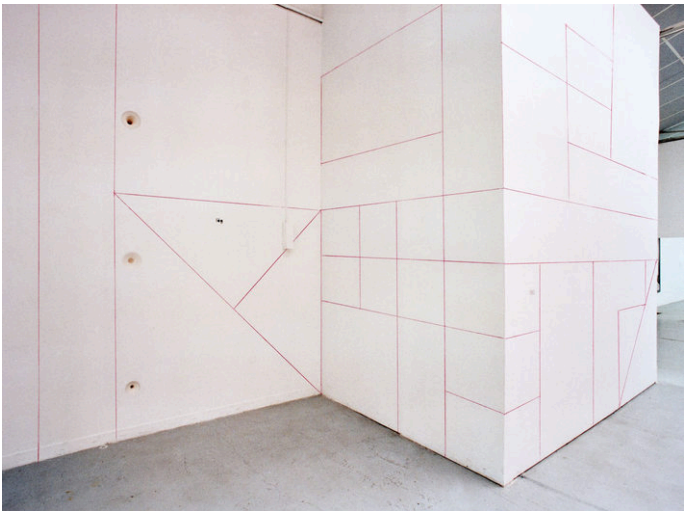


FRAC Bourgogne, Dijon

Through a minimal artistic intervention, the artist produced far-reaching consequences: she appropriated the museum building and its collection as her own work of art. Indeed, geometric lines traced across the walls and ceilings outlined the division of the entire FRAC Bourgogne building into 500 pieces. The work encouraged visitors to envisage the architecture being cut apart, turning the institution into a giant three-dimensional puzzle and an exhibit in itself.

500 PIÈCES

1997





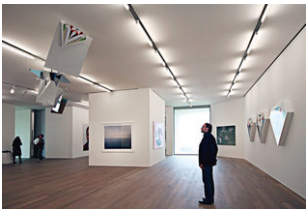
ELO – inner exile/outer limits
Mudam, Luxembourg

Precisely arranged mirrors on the ceiling reflect fragments of paintings and sculptures by all the other artists in the group exhibition, dissolving their spatial separation and bringing them onto a shared visual plane.

VIEW FINDER
2008



Rather than existing as a self-contained object, the installation draws the surrounding works into its reflections. Although the works vary in size, each appears within one square metre. This “equal regard” for the works of other artists becomes the artist’s intervention.









La Biennale di Venezia
Luxembourg Pavilion,
Ca' del Duca, Venice

CHEWING IN VENICE

1999













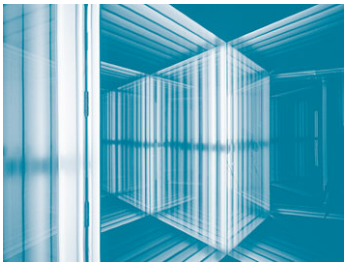


Pearls of the North. On n'a pas perdu le nord.
Palais d'Iéna, Paris

FINE SÉLECTION
2011







point of view
Casino Luxembourg -
Forum d'art contemporain
Luxembourg;
point de vue, le Crédac, Ivry-sur-Seine

NY-SPACE
2004



Artline 5
public space, Borken

SO WEISS, WEISSER GEHT'S NICHT

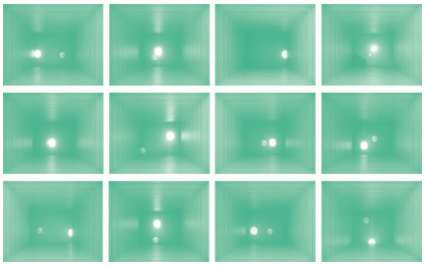
2001











Science-fiction depuis ma chambre
FRAC Languedoc-Roussillon, Montpellier

The video shows the full moon and its reflection inside the camera lens. Like a dancing pair, the two moons approach, overlap, disappear from view and reappear.

A COUPLE OF FULL MOONS

2003



The projection sits at the far end of a roughly ten-metre-long funnel, a structure that recalls both, a telescope and a theatrical set. This reversal of forced perspective used in stage design makes the projection's distance impossible to judge. Spatial depth seems suspended, leaving distances uncertain.



Paris

Simone Decker photographed ice cubes at some of Paris's most familiar sites, allowing these melting forms to momentarily occupy the cityscape. Through the camera's lens, the cubes appear to intervene in the urban landscape, partially obstructing iconic landmarks without ever fully concealing them. The city remains recognisable, yet its image is subtly appropriated. By inserting these ephemeral forms into places already shaped by collective memory, tourist photography, and established viewpoints, Decker temporarily claims the cityscape and unsettles habitual ways of seeing.



GLAÇONS

2001







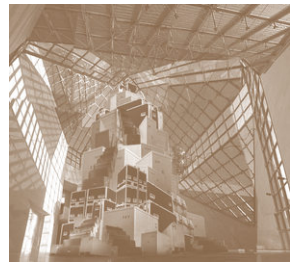






Sketches of Space
Mudam, Luxembourg

For this installation, Simone Decker temporarily borrowed Mudam's entire collection, stacking the artworks in their transport crates to form a tower that visitors could climb. From the top, they could enjoy a unique view of the city. The museum's collection remained suspended between visibility, concealment and imagination. Once the installation was dismantled, the artworks, crates and scaffolding returned to their usual places.



SECOND LIFE

2010





Jardin du Multilinguisme of the Court of Justice of the European Union, Luxembourg

The sculpture in the Court of Justice of the European Union's Jardin du Multilinguisme brings together stones from every continent and different geological eras that would not naturally occur side by side. United in a new whole, *Genus* can be read as a reflection on the coexistence of diverse cultures, languages and traditions within Europe, and as a celebration of this diversity.





GENUS

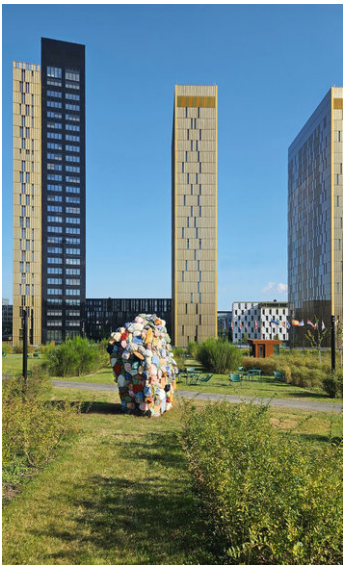
2024













Basic
Le LiFE, Saint-Nazaire

Simone Decker embedded tiny dental porcelain inlays in the cracks of a former Second World War bunker, now used as a cultural space. Delicate and precious like pearls, the inlays contrast with the monumentality of the structure and the weight of its history.





INLAYS
2011

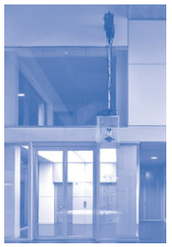
They performed an almost absurd act of repair: while they appeared to mend the building's scars, the historical and social wounds associated with the bunker remain beyond healing. The work suggests that the deeper injury lies not in the concrete mass itself, but in the city, marked by its enduring presence.
Through these interventions, the artist evoked the city's ongoing effort to come to terms with a past that cannot simply be erased, but must be reckoned with daily.

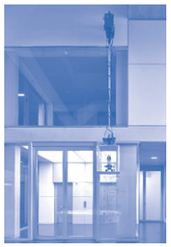












Laboratoire national de santé,
Dudelange

With *Magnificatio*, the artist translates scientific research into a spatial experience. A microscope incorporated into the installation reveals specimens from everyday research at the LNS. A system of mirrors projects them, greatly enlarged, onto a platform in the atrium. Minute cancer cells appear as landscape-like formations confronting the viewer. The work thus makes a usually hidden aspect of scientific research visible.

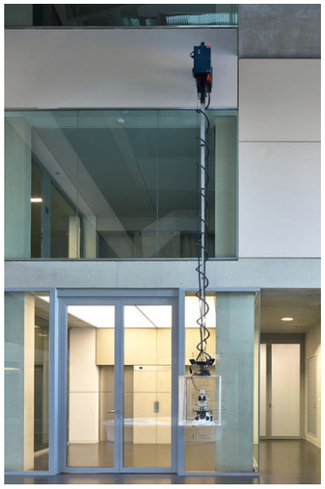
The entire atrium becomes a kind of viewing instrument: reflections and fragmentations in the glass panes carry the images through the space. Visitors also encounter their own reflections, becoming part of the installation.



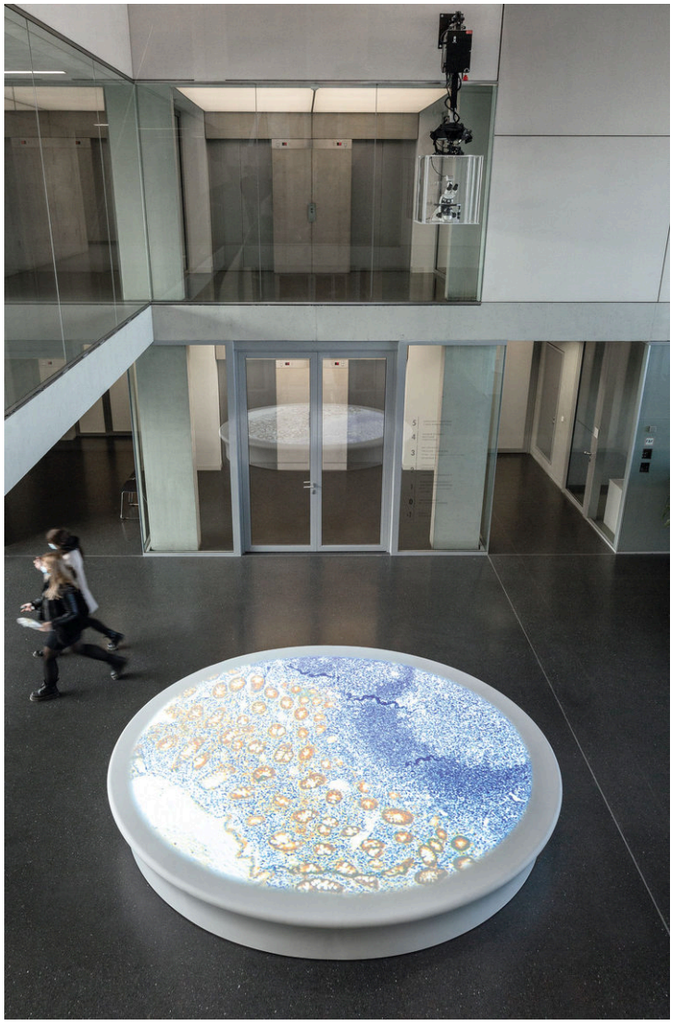


MAGNIFICATIO

2021











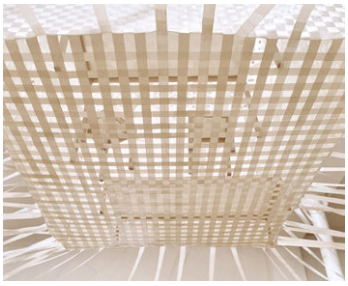




Point of View
Casino Luxembourg -
Forum d'art contemporain,
Luxembourg

PIED-À-TERRE

2004









Lycée Hubert Clément,
Esch-sur-Alzette

RISING UP

2018







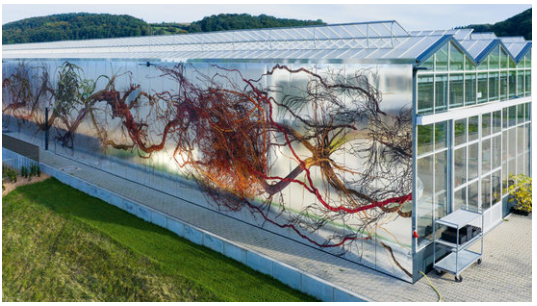
Lycée technique Agricole, Gilsdorf

A network of roots on a mirrored surface extends across an entire façade. Reflections of the surrounding architecture, passers-by and the sky gives the building a sense of transparency and lightness.

RE-ROOTED

2025

The fine roots of weeds intertwine with those of trees, without hierarchy and freed from their actual proportions. Evoking DNA strands, with echoes of river networks and blood vessels, the work suggests the underlying organic structures that connect all forms of life.









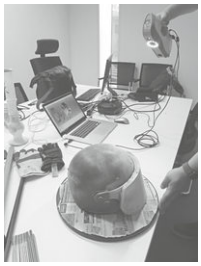
Liechtensteinische Staatliche
Kunstsammlung, Vaduz

PAVILLONS IN VADUZ

2000









Police station
Grevenmacher

Fragments of confiscated objects, including a pistol, an axe and a stone, appear to grow organically from the walls of the police station. Fused with the architecture, they evoke ornamental reliefs rather than instruments of violence. These objects belong to the everyday reality of the police and those who work there; here, that reality is staged anew. Yet, these charged implants retain their unsettling power: the knowledge about their origins prevents them from becoming neutral forms.

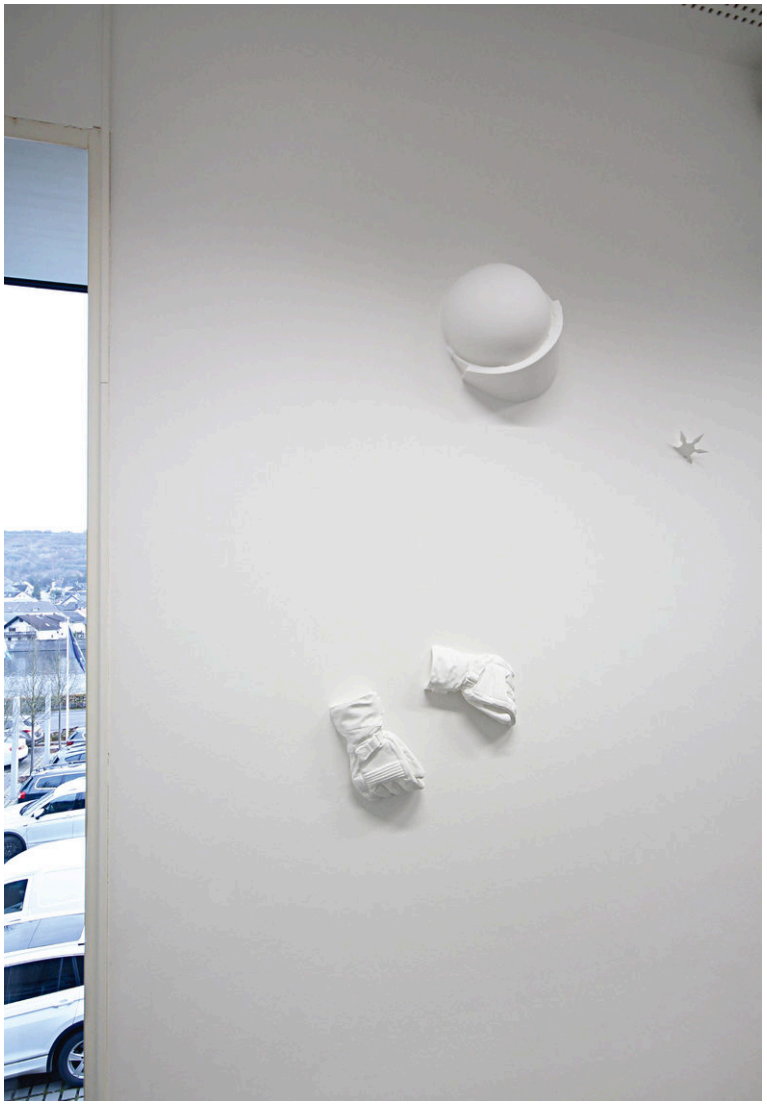




IMPLANTATE

2019

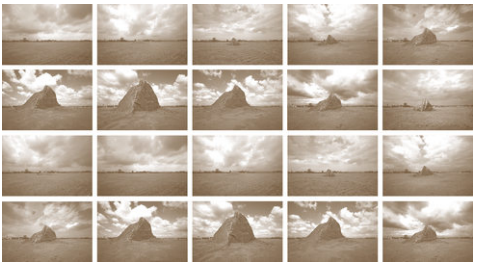












Storm Centres
Poëziezomer Watou,
Watou

In the open, flat landscape near Watou, Belgium, a solid stone mountain grows, rising from the ground before sinking back down and disappearing once more. The work is presented as a continuous loop of 11 projected slides.

LE VA-ET-VIENT DU MONT SAINT-WATOU

2000













Take off
Casino Luxembourg -
Forum d'art contemporain,
Luxembourg;
Galerie Krinzinger,
Benger Areal, Bregenz;
8×8×8, Frankfurter
Kunstverein, Fankfurt



JAGDSCHLÖSSCHEN

1997 / 1998 / 1999

Adapting to the surrounding architecture, the installation of transparent double-sided adhesive film creates a space within a space, barely visible yet providing an intense experience. Visitors become aware of it as they enter and their bodies stick to its surfaces.

The artist creates a disorientating, at times unsettling experience, evoking a trap. Over time, visitors leave bodily traces on the film, making the installation increasingly visible and transforming its appearance.











Quinzième Ateliers Internationaux du FRAC des Pays de la Loire
Grand-Café, Saint-Nazaire

On walks through Saint-Nazaire, the artist attached cellophane wrappers from tea and cigarette packets to the outside of windowpanes and photographed them from the street into the interiors beyond. In the photographs, the wrappers appear as pavilions, acting as surrogates for the artist in spaces she herself never entered. The resulting series also forms a kind of portrait of the city.

20 PAVILLONS POUR SAINT-NAZAIRE

1999







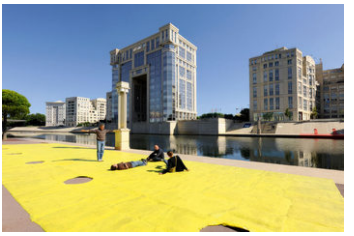


Casanova forever
Carrée Sainte-Anne and public space,
Montpellier

SHIFTING SHAPES
2010











Jérémy/16 trous
La Box, Bourges

TROUS
1999













Printemps de septembre
public space, Toulouse

Photographs of buildings in Toulouse, printed on fabric and hung like vast, building-height curtains elsewhere in the city, enter into a new dialogue with their surroundings. Kept in constant motion by the wind, these otherwise firmly anchored structures take on an unexpected lightness.

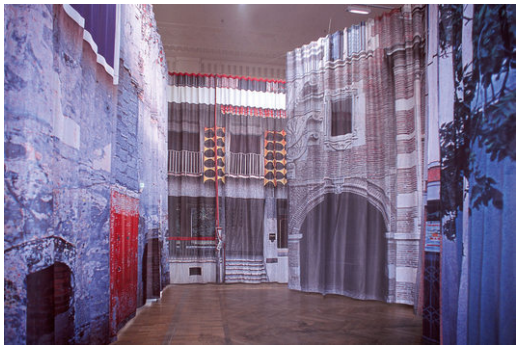




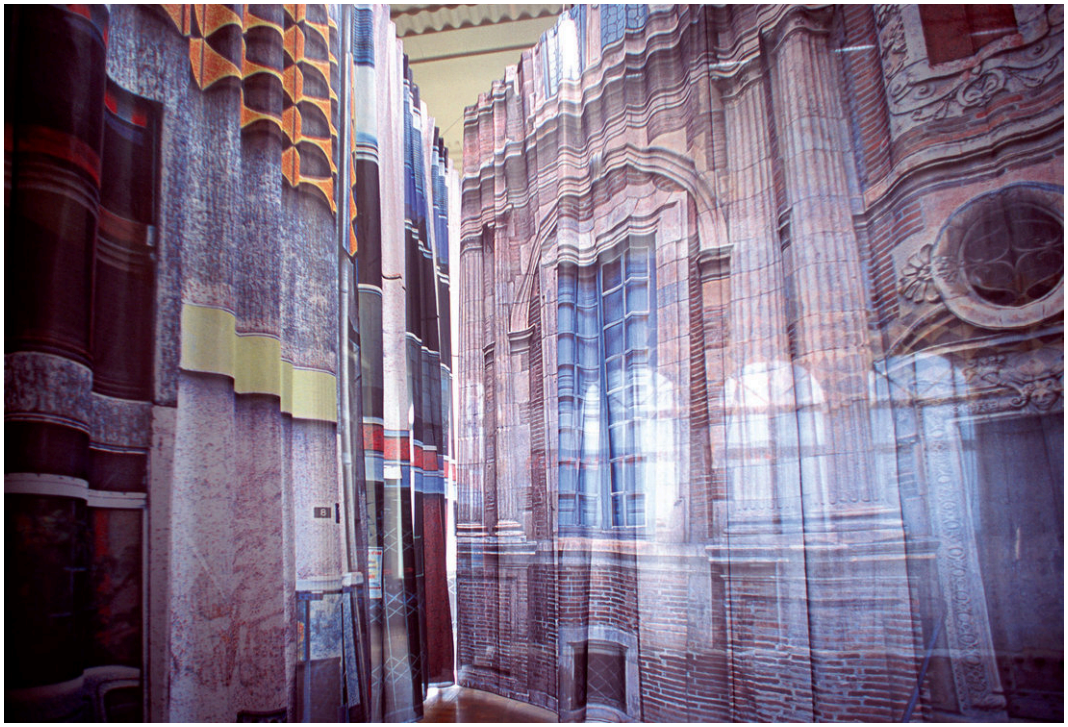
CURTAIN WALL

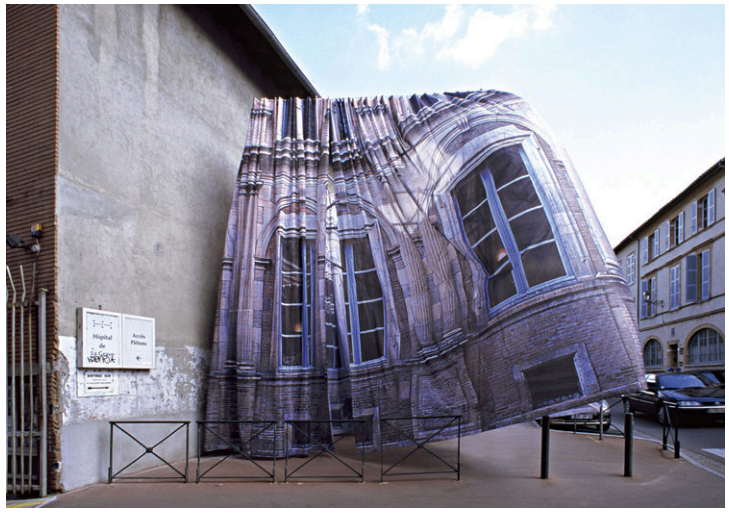
2002













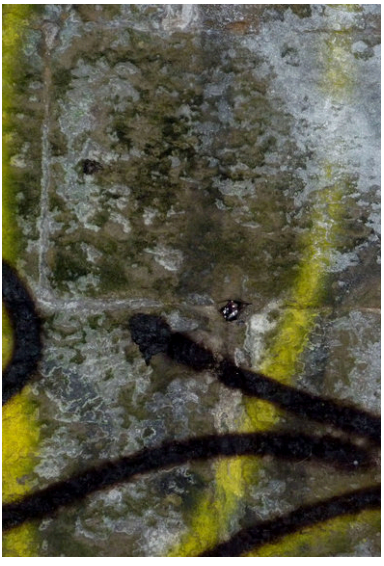


Ausgang City / Aufgang Nord
Lützelbachtunnel, Saarbrücken

For this temporary intervention, Simone Decker embedded rough gemstones in the walls of the Lützelbachtunnel in Saarbrücken.

MEETING
2010

Although virtually invisible and leaving the site apparently unchanged, bronze plaques indicated their presence. By investing an ordinary passageway with hidden value, the work transforms perception through knowledge rather than appearance, turning the tunnel into the site of an elusive treasure hunt.













Untermieter
Galerie Beaumont, Luxembourg

The artist transformed the gallery space itself into her work. Magenta latex was applied on every surface of a gallery room, including the ceiling and windowpane, then carefully peeled away to create a soft, intricately detailed skin of the interior. Draped over a tubular frame and raised to its full height, this replica travelled on as a spatial subtenant. Produced in an edition of five, the work allowed the gallery to offer copies of its own space for sale: the room itself had become the artwork.

UNTERMIETER
1996









SEAWORLD BIEL-BIENNE

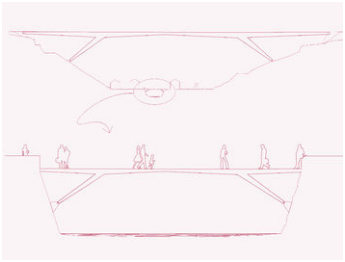
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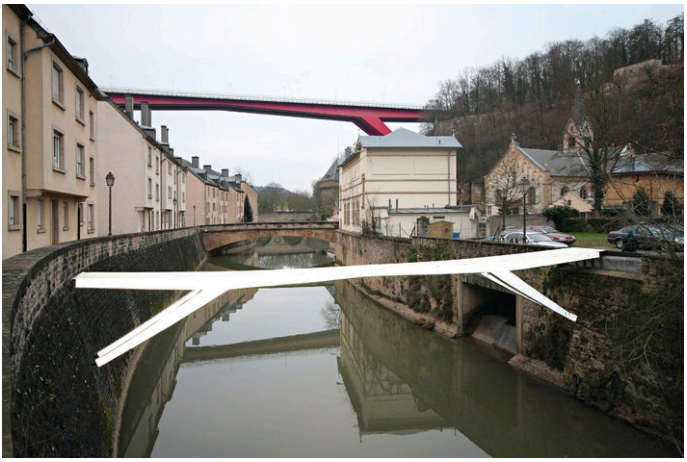




on/off, Trans(ient) City - Urban landmarks
public space, Luxembourg

Installed in direct proximity to the Pont Grand-Duchesse Charlotte, Simone Decker's work functions as a smaller counterpart to the iconic structure. Through light and reflective materials, it becomes a luminous presence in its own right, evoking a glowing, firefly-like echo of the bridge while establishing a new dialogue with its monumental predecessor.

INSTANT
2006







Konschthaus beim Engel,
Luxembourg

Simone Decker draws on a meticulous conservation technique used in painting restoration. Wrap by wrap, she repeatedly winds thread in a slow, laborious process, elevating an act of repair into an artistic gesture.

LANGEWEILEKERN

1992





RE:LOCATION SHAKE
Galéria Jána Koniarka, Trnava



LENKA, DENISE, CHARLOTTE,...

2004









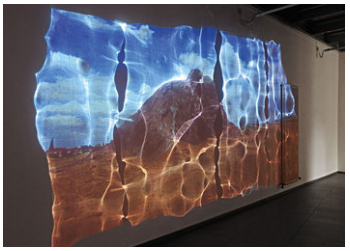




Clashtest
Centre d'art Dominique Lang,
Dudelange

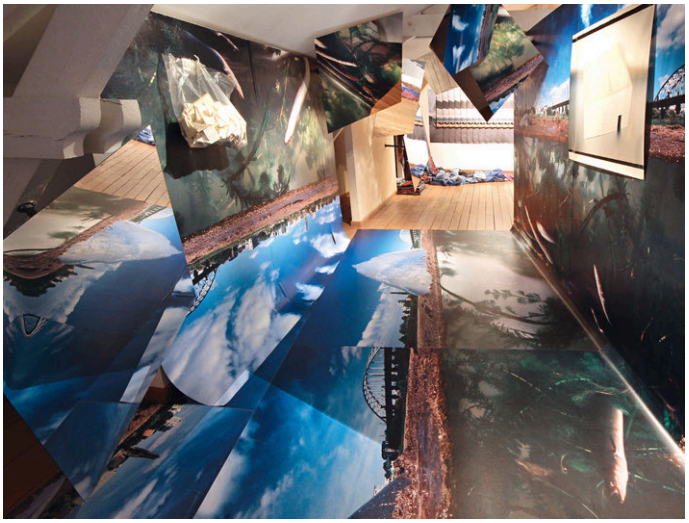


CLASHTEST
2018

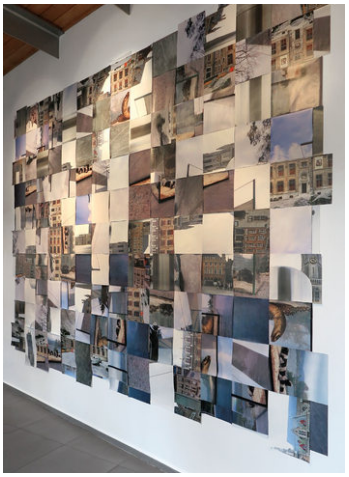














Fasten Seatbelt
Galerie Krinzinger, Wien

WIENER BAUKASTEN
1997







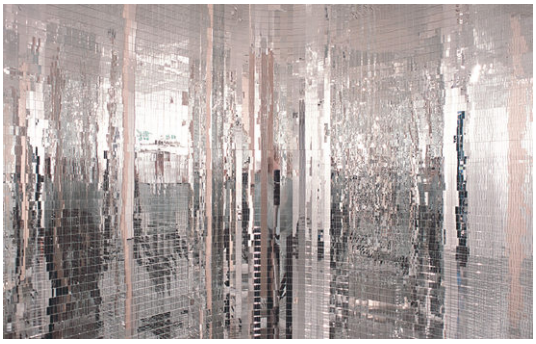


CQFD
Maison Populaire,
Montreuil

PETITE GALERIE DES GLACES

2002



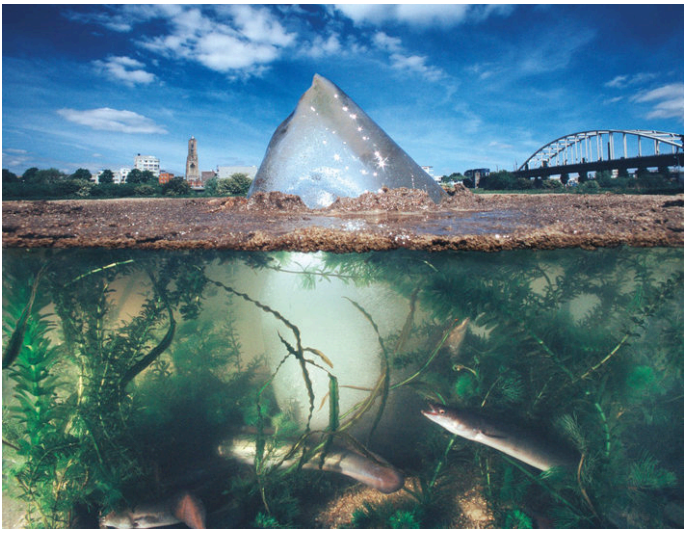




Sonsbeek 9
Public space, Arnhem

RECENTLY IN ARNHEM

2001









Turtle show
Förderkoje, Berlin

TURTLE SHOW
2001







Import/Export
public space, Besançon;
CAN, Neuchâtel

DISTRIBUTEUR

2003









Rendez-vous provoqué
MNHA, Luxembourg

Simone Decker transformed the MNHA's architecture through a radical intervention. She spilt green paint on the museum's carpet floor as if by accident, then tore it out and reinstalled it in a different gallery as if it were a painting, a trophy. In the original room, she installed a new, orange carpet, creating a new image on the floor. With these installations, Decker evokes the building as a living body, with the colour alluding to skin.

AFFRONT - AFFRONTÉ

1994



