



VISITOR'S GUIDE

Westalgie HENRIKE NAUMANN

EXHIBITION FROM JUNE 30TH TO OCTOBER 2ND 2022



Henrike Naumann, *IKEA 1990*, 2016. Photo: Inga Selch.

Finding inspiration in many different fields, such as the decorative arts, design, fashion, graphic design, sculpture, and video, Henrike Naumann composes immersive installations, that are at once “period rooms”¹ and showrooms, in which visitors are invited to wander, in order to observe and appreciate the elements brought together. These are activated by stories inspired by her own: that of a young woman born in the former GDR, having experienced the transformations of a country marked by the reunification and its unkept promises, the spread of neoliberalism and rampant consumerism in the nineties, within a territory overwhelmed by a radical change of identity, without ever really having been prepared for it or supported through

it. The artist is interested in the hidden face of the reunification, that of the abandonment of a young and lost generation, coinciding with the rise of the far right and the creation of small, nationalist, Neo-Nazi groups.

Trained in theatre and film set design, the artist arms herself with this experience to present a period in the history of inexpensive European design, spanning from the fall of the Berlin Wall to the early 2000s. She actively researches design elements and (Ikea-style®) domestic furniture charged with this history, on eBay® and among various second-hand dealers, to subtly compose her installations. Applying this method, the artist presents these undoubtedly kitsch objects, though tinted with a “cool” nineties touch, presenting a postmodern aesthetic – inspired by Memphis or Alessi – bearing an ideology that structured the power then in place: that of the triumphant Western capitalist, the market economy, and “there is no alternative”², whose negligence and certainties have coincided with the rise of the far right, now well and truly present in Germany and elsewhere. Because these objects furnishing our interiors could also, according to the artist, spread ideological messages, it is without any kind of animism that Henrike Naumann highlights the propensity of interior design to shape the collective subconscious and orientate individuals’ cultural and political constructs. While questioning the supposed neutrality of these objects, she seeks to understand the roots of the rise of the radical right in East Germany, but also in the rest of Germany and Austria.

The artist observes the political activities and the myth of a certain patriotic “golden age” among those nostalgic for the ex-GDR, to elaborate *uchronia*³ that stage the way in which these populations could have conducted politics in their territory if they had been the masters of their future and sovereignty. So, each project by the artist gives her the chance to imagine alternative European scenarios, modifying maps and political ideology, with the aim of examining the risks and potential dangers that could result from the evolution of a Europe still consistently prone to political upheavals, from neo-fascism to the anxieties of a culture struggling to recognise its past mistakes.

1 The “period room” is a museographic convention that consists of reconstituting a historic space in the room of a museum – a library, eighteenth-century French salon, music salon, etc. – combining paintings, sculptures, furniture, tapestries and other art objects. This mode of presentation stages the supposed coherency of a period, to allow the audience to image it. Very in vogue since the early nineteenth century, these reconstructions were subsequently contested, owing to their fictive and rather unscientific character.

2 A political slogan commonly attributed to Margaret Thatcher, signifying that the market, capitalism, and globalisation are necessary and beneficial phenomena and that any system that takes a different path is doomed to fail.

3 An *uchronia* is a story of fictive events based on a historical premise.



Mainly attached to the German history of recent decades, the art of Henrike Naumann is not, however, limited to the borders of her home country. It tends to demonstrate the extent to which this historical watershed has affected, on the broader scale, many Western countries marked by the same hegemonic political ideology, often stemming from a system of colonial expansion and exploitation, whose global repercussions are still increasingly charged today. Based on a complex and socially murky history, Henrike Naumann manages to create federating moments that anyone can feel concerned by, through sensual interplays of elements and a pronounced taste for seductive and playful forms of retro design, along with the use of the visual codes of fashion, clubbing, and rave culture – whose style is currently experiencing a comeback. The pleasure felt in contact with her installations operates both in the very surrealistic “uncanny” sense, but also through the dissemination of original vitality, thanks to their old-school beauty and generous forms, favourable to a new generation of progressive and anti-fascist politics and working towards the construction of more fulfilling futures. Associating political urgency and aesthetic pleasure, the work of Henrike Naumann strikes the right balance between an artistic practice aiming to educate and pass on, while providing access to a certain kind of beauty, crucial for our present moment.

On the occasion of her *Westalgie* exhibition at the centre d'art contemporain – la synagogue de Delme, Henrike Naumann reactivates the installation *Anschluss '90* (2018) and adapts it to the chaotic history of the territory of Delme between 1870 and 1945, when the Moselle belonged periodically to the German Empire as it spread westwards. *Anschluss '90* was initially devised for presentation in Austria, one of the first countries annexed by Nazi Germany. Presenting a showroom from the early nineties, this work is intended as the locus of a story imagining that after the reunification of the FRG and the GDR, Austria would also have wanted to join the great Germany. But instead of military parades as in 1938, it is a proliferation of interior-design department stores and a consumerist frenzy, in both Austria and the GDR, that she sees as characterising this reunification, combining chic hedonism, kitsch consumerism, and radical nationalist politics. For its reiteration in the synagogue, the artist adds the former Gau Westmark⁴ to this unifying fervour, the territory to which the Moselle belonged during the Nazi occupation from 1940 to 1945, while Delme was traversed by Adolf Hitler Straße. Shown on a carpet representing the maps of these various territories “annexed in the early 1990s”, the showroom reactivates its function of attraction and seduction on the ground floor. This “1990–2000” period room includes two video works: *Triangular Stories (Terror + Amnesia)* (2012), a two-channel video, presenting on one side a group of young people leaving on holiday to Ibiza to go clubbing in the early nineties and on the other, young Neo-Nazis of the same age, planning a terrorist attack. From the same generation, these characters evoke the outcast youth of the newly reunified GDR, in which the hedonism of raves could easily rub shoulders with Neo-Nazi militancy. *Das Reich* (2017) is an amateur-style video montage, presenting the political pretensions of the self-proclaimed “Reichsbürger” (citizens of the German Empire) party, a tiny nationalist faction that denies the legitimacy of the FRG, declaring that the German Empire is still active. Upstairs, visitors can observe these various territories from a dominant viewing platform, frozen in their shift from one country to the other, from one ideology to the other.

Whether it be the Saulnois territory witnessing a massive vote for the far right in the recent presidential elections, or German Neo-Nazi groups finding a way to celebrate Adolf Hitler's birthday in Moselle⁵, *Westalgie* reminds us of the permanency of a deep nostalgia for nationalist myths maintained by a whole segment of the Western population, prone to multiple anxieties. It attests to the urgency and relevancy of artistic commitments to counter the return of fascism and its latest derivatives.

4 However, the “Western March” was an administrative subdivision of the National Socialist German Workers' Party (NSDAP) established in 1940 by the Nazi regime and the Third Reich, in force from 1940 to 1945, during the Second World War. Comprising the Sarre, Palatinat, and Moselle, Gau Westmark constituted one of the forty-three Gau of Nazi Germany.

5 Between 2014 and the present day, several events bringing together many Neo-Nazis were reported near the German border at Lengelsheim, Volmunster, Walschbronn, or Sexey-aux-Forges, on the occasion of Nazi rock concerts or the anniversary of Adolf Hitler's birthday. Risking major sentencing in Germany, these groups prefer to cross the border and hold these celebrations in Alsace-Lorraine, since France is more permissive in their regard:

<https://www.francebleu.fr/infos/faits-divers-justice/l-alsace-et-la-lorraine-eldorado-des-neo-nazis-allemands-1556891481>



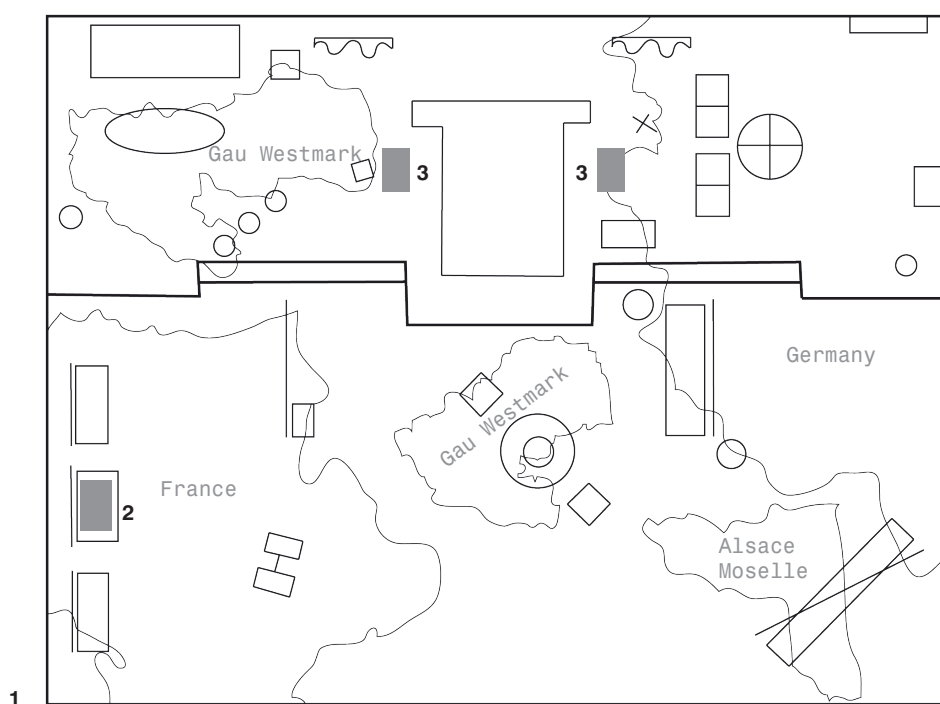
BIOGRAPHY

Henrike Naumann (1984) lives and works in Berlin. She is a graduate of the Hochschule für Film und Fernsehen in Potsdam-Babelsberg and the Hochschule für Bildenden Künste in Dresden.

Her work has been presented in solo exhibitions at the Kunsthaus Dahlem; the Belevvedere 21, Vienna; the Kunstverein, Hanover; KOW, Berlin; Museum Abteiberg, Mönchengladbach; the Museum of Contemporary Art and Multimedia, Kinshasa; the Wedding Gallery, Berlin... as well as during collective exhibitions at the Tretyakov Gallery, Moscow; the Pinchuk Art Center, Kiev; the Haus der Kulturen der Welt, Berlin; the Kunsthalle, Mannheim; the Mediacity Biennale, Seoul; at the Kunstpalast, Düsseldorf; the Kunstraum, Potsdam; the Schirn Kunsthalle, Frankfurt; the Kunsthalle, Bremen; the Haus der Kunst, Munich; the Maxim Gorki Theater, Berlin; the Kunsthalle, Düsseldorf; the Kunstverein, Leipzig; the Museum für Modern Kunst, Frankfurt; the Kunstverein, Hamburg; the Busan Biennale; the Riga Biennial; the Steirischer Herbst, Graz...

www.henrikenauermann.com

FLOOR PLAN



Works in the exhibition:

1. *Anschluss '90*, 2018.

mixed media installation.

2. *Das Reich*, 2017.

video (digitalized VHS), 13'21", sound.

3. *Triangular Stories (Terror + Amnesia)*, 2012

two channel video (digitalized VHS), 15'24", sound.



BIBLIOGRAPHY

REFERENCE BOOKS PRESENTED IN THE EXHIBITION

AST Jean, *Les Mosellans en exil... Une histoire partagée... 1939-1945*
Delme, 2012.

AST Jean, *Mosellans en exil... 1939-1945 Bitchois et Saulnois, destins croisés*
Delme, 2020.

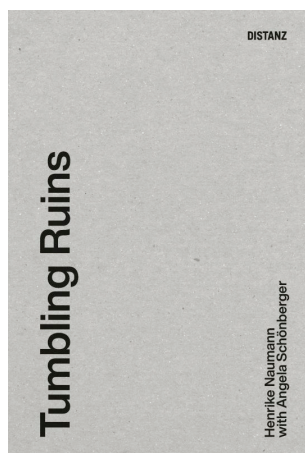
CROUCH Colin, *Post-démocratie*
Diaphanes, Bienne/Paris, 2003.

NAUMANN Henrike, *2000*
Spector Books, Leipzig, 2019.

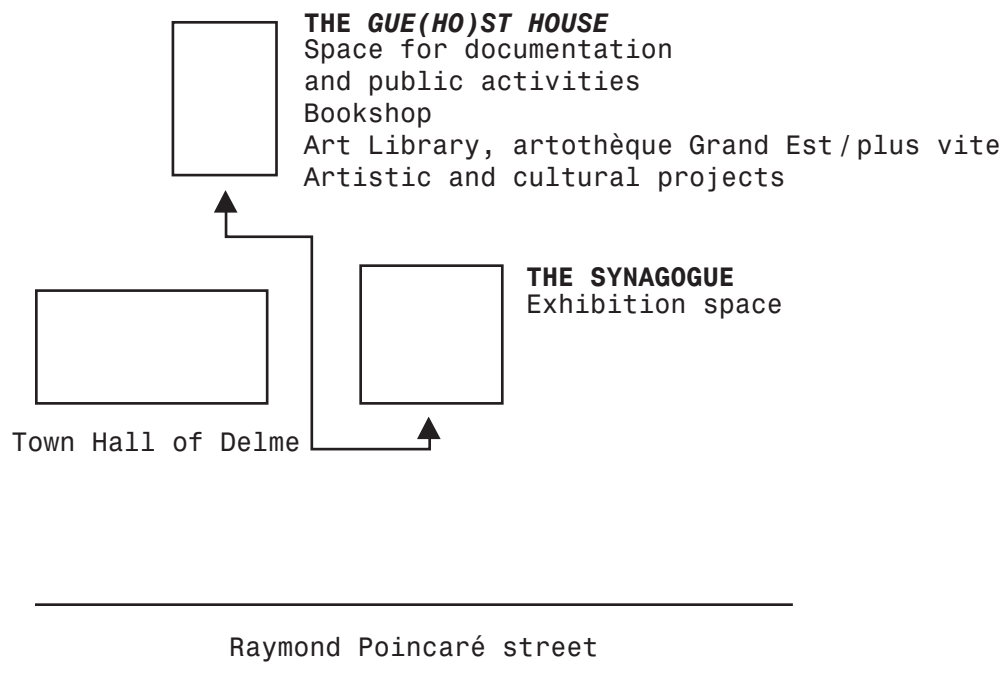
NAUMANN Henrike, SCHÖNBERGER Angela & BRANDOLINI Andreas, *Tumbling ruins*
Distanz, Berlin, 2021.

TRAVERSO Enzo & MEYRAN Régis, *Les nouveaux visages du fascisme*
Éditions Textuel, Paris, 2017.

TEXTS TO THE WORLD N°54, *Untitled, Henrike Naumann in conversation with Nina Prader*
House N Collection, Kiel/Athens.



TO CONTINUE THE TOUR



TOURS

TEACHER MEETING

Teachers will be welcomed by Pauline Fleury, head of visitor services, for an introduction to the exhibition *Westalgie*.

Thursday, June 30th 2022 at 5 PM.

GUIDED TOUR WITH BENOÎT LAMY DE LA CHAPELLE, DIRECTOR OF THE ART CENTER

Sunday, July 3rd 2022 at 3 PM.

Free, reservation on 03 87 01 43 42 or info@cac-synagoguedelme.org.

WEEKLY TOUR

Guided tour of the exhibition *Westalgie*.

Every Sunday at 4 PM.

Free, reservation not required.

EUROPEAN HERITAGE DAYS “SUSTAINABLE HERITAGE”

For the European Heritage Days, the mediation officers offer you to discover the synagogue architecture, with the exhibition *Westalgie*, and the *Gue(ho)st House*, a sculpture-architecture.

Saturday 17th and Sunday 18th 2022.



DUO-VISIT "DE L'OSTALGIE A LA WESTALGIE " WITH LOCAL HISTORIAN JEAN AST

The annexed Alsace-Moselle, between 1870 and 1918 and then 1940 and 1945, was the most western part of the former german empire, inspiring Henrike Naumann for her exhibition title: "Westalgie". Why such a word and what links could be made between the former 1990's GDR background and that of the Delme territory?

Head of visitor's service will guide a tour on how Henrike Naumann proposition resonate with the Moselle background, past and present.

Then, the historian Jean Ast will go deeper in this historic interpretation, in a conference on Delme and Moselle history, from 1870's war to the end of World war II. The opportunity to explore, compared to the exhibition, daily life aspects of annexion and nazi occupation.

Saturday 24th September 2022, from 3pm to 4.30pm.

Free, reservation at 03 87 01 43 42 or publics@cac-synagoguedelme.org

DUO-VISIT "DESIGN ET POLITIQUE" WITH TIPHAIN KAZI-TANI

Through 1990/2000's furnitures and interior design, Henrike Naumann explores the resurgence of fascism forms, from the Fall of the Berlin Wall to nowadays. By meddling in home's intimacy, meticulously rebuilt in set designs, the artist reveals that furnitures, items, ornaments are never neutral but carry the temporal and situational ideologies of their time.

Echoing those thin bounds between design and politic, the head of visitor's service will propose a guided tour, exploring the way Henrike Naumann questions the underlying presence of power systems in ordinary furnitures.

Then, Tiphaine Kazi-Tani, designer-researcher, will present her design rereading works as historicly determined by power and knowledge apparatus.

Saturday 1st October 2022, at 3 pm.

Free, reservation at 03 87 01 43 42 or publics@cac-synagoguedelme.org

WORKSHOPS

"BIG IDEAS SMALL HANDS" WORKSHOPS > FOR CHILDREN AGED 6-11

Led by Sarah Viollon, mediation officer, and artist Katia Mourer, these workshops allow children to discover the current exhibition through a playful, concrete approach to the exhibited works.

On Wednesdays, July 27th, August 17th and September 21th 2022 from 2 PM to 5 PM.

Free. Reservation required on 03 87 01 43 42 or accueil@cac-synagoguedelme.org

BOUT'CHOUX TOUR > FROM 1 TO 3 YEARS OLD

IN PARTNERSHIP WITH THE EARLY CHILDHOOD RELAY OF THE COMMUNITY OF THE MUNICIPALITIES OF THE SAULNOIS

Discovery of the current exhibition *Westalgie* through a sensitive approach of the artworks: observation, listening, experimentation.

An exploration filled with emotions and sensations!

Wednesday, July 6th 2022 from 10 AM to 10.45 AM.

Free. Reservation required: rpe@cc-saulnois.fr or 03 87 01 17 88.

PLAY-WORKSHOP IN PARTNERSHIP WITH THE MÉDIATHÈQUE DE DELME > CHILDREN AGED 7 AND UP

Play-workshop about the exhibition *Westalgie*.

Wednesday, July 20th 2022 from 10 AM to 11.30 AM.

Free. Reservation required on 03 87 01 39 91.

HAND-IN-HAND WORKSHOP > PARENTS AND CHILDREN AGED 5-12

For children aged 5 to 12 accompanied by their parents, the art centre is offering a workshop! Little ones and bigger ones can come and share a convivial moment playfully discovering works of art.

Saturday, September 10th 2022 from 3 PM to 4.30 PM.

Free. Reservation required on 03 87 01 43 42 or accueil@cac-synagoguedelme.org



INFORMATIONS

PRACTICAL INFORMATION

From Wednesday to Saturday, 2pm - 6pm
and Sunday 11am - 6pm.

Admission free.

Guided tour every Sunday at 4pm.

The CAC will be open on July 14th.

CONTACT

CAC – la synagogue de Delme
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ACCESS

FROM PARIS (by train 90mins):

TGV Est, get off at Metz or Nancy

FROM METZ (by car, 30mins):

D955, formerly route de Strasbourg

FROM NANCY (by car, 30mins):

N74 towards Château-Salins

then D955 towards Metz

CONTACT EDUCATIONAL SERVICE

Pauline Fleury

publics@cac-synagoguedelme.org

+33(0)3 87 01 43 42 (office)

+33(0)3 87 01 35 61 (exhibition space)

THANKS

The CAC – la synagogue de Delme and Henrike Naumann would like to thank Esther Mikuszies as well as the entire team of the Goethe-Institut in Nancy; Henrike Naumann's studio: Nik Mantilla and Carlo Bernhardt; Jean Ast; Delme's Library; Guillaume Lemuhot; Solène Boissenot-Ordureau, intern on the installation; the municipal employees of Delme.

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PARTNERS

Since 2019, the CAC – la synagogue de Delme obtained the label « Contemporary art center of national interest » from the french Ministry of Culture.

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