



CENTRE D'ART CONTEMPORAIN
LA SYNAGOGUE DE DELME

PRESS RELEASE

Westalgie
HENRIKE NAUMANN

EXHIBITION FROM JUNE 30TH TO OCTOBER 2ND 2022
OPENING ON WEDNESDAY JUNE 29th FROM 6PM
ATTENDED BY THE ARTIST

This exhibition is supported by Goethe Institut Nancy.

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



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.

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

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.



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 *Westalgia* 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 Moselle,⁵ *Westalgia* 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/1-alsace-et-la-lorraine-eldorado-des-neo-nazis-allemands-1556891481>



ARTIST'S 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 Belevedere 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.henrikenauumann.com



PRESS IMAGES

Exhibition views will be available after the opening. HD visuals can be downloaded from the press page at www.cac-synagoguedelme.org (username and password provided upon request).



Henrike Naumann, *14 Words*, 2018, MMK Frankfurt. Photo: Axel Schneider.



Henrike Naumann, *2000, 2018*, Museum Abteiberg. Photo: Achim Kukulies.





Henrike Naumann, *Anschluss 90*, 2018, Steirischer Herbst Graz. Photo: Clara Wildberger.



Henrike Naumann, *Aufbau West*, 2017, Art Düsseldorf. Photo: Sebastian Drüen.





Henrike Naumann, *Das Reich*, 2017, Herbstsalon Berlin. Photo: Ladislav Zajac.



Henrike Naumann, *DDR Noir*, 2018, Galerie im Turm. Photo: Eric Tschernow.





Henrike Naumann, *Eurotique*, 2018, Riga Biennale. Photo : Andrejs Strokins.



Henrike Naumann, *Ostalgie*, 2019, Galerie KOW Berlin. Photo : Ladislav Zajac.





Henrike Naumann, *Ruinenwert*, 2019, Haus der Kunst Munich. Photo: Ulrich Gebert.



Henrike Naumann, *Tag X*, 2019, Haus der Statistik Berlin. Photo: Lutz Knospe.



TOURS

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

Sunday July 3rd 2022 at 3pm

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

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 6pm

WEEKLY TOUR

Guided tour of the exhibition *Westalgie*.

Every Sunday at 4 pm.

Free, reservation not required.

CONFERENCE/MEETING WITH HENRIKE NAUMANN

Tuesday June 28th at 7pm.

At Goethe Institut, 39 rue de la Ravinelle, 54000 Nancy.

In french and german.

Free, reservation on 33 83 35 44 36 or info-nancy@goethe.de

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 Pauline Fleury, head of visitor services, and artist Katia Mourer, these workshops allow children to discover the current exhibition through a playful, concrete approach to the exhibited works.

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

Free. Reservation required on 03 87 01 43 42.

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 for children and their parents! Little ones and bigger ones can come and share a convivial moment playfully discovering works of art.

Sunday September 10th 2022 from 3 pm to 4.30 pm.

Free. Reservation required on 03 87 01 43 42.

VISITE BOUT'CHOUX > 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 by e-mail to rpe@cc-saulnois.fr / 03 87 01 17 88.

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

Play-workshop around the exhibition *Westalgie*.

Wednesday July 20th 2022 from 10 am to 11.30 am.

Free. Reservation required on 03 87 01 39 91.



LINDRE-BASSE RESIDENCY PROGRAM

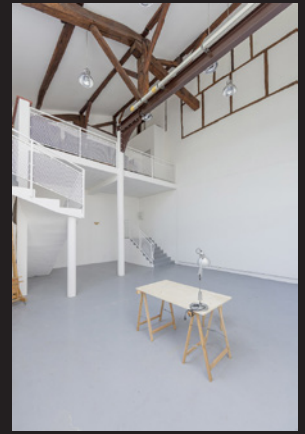


Photo: OH Dancy

Since 2002, in close collaboration with the commune of Lindre-Basse and the Lorraine Regional Natural Park, the CAC - la synagogue de Delme has been running a programme of artist residencies in the former presbytery of Lindre-Basse, which was specially refitted as a studio. The residency session offers the artist a chance to develop a specific project outside of his or her day-to-day context. The natural environment, the local population, the region's socio-economic data, its traffic, its potential in terms of history or tourism, or simply the structure of the studio offer many new possibilities to the resident artist. This residency also involves an ongoing dialogue with the art centre and meetings with professionals and other regional contacts.

UPCOMING RESIDENCIES



SEPTEMBER - NOVEMBER 2022
Arslane Smirnov

Arslane Smirnov, *La rumeur*, vidéo - 3', 2020.



MARCH - MAY 2023
Aurilian

Aurilian, *Loose Compass*, 2022. Photo: Arthur Pequin



JUNE - AUGUST 2023
Angélique Heidler

Angélique Heidler, *Bible*, 2020, Photo: Alexis Rimbault.

The artist residency program is organised by the CAC - la synagogue de Delme in collaboration with the Lorraine Regional Natural Park and the village of Lindre-Basse.



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CURRENT RESIDENCY



JUNE - AUGUST 2022

HILARY GALBREATH, CORENTIN CANESSON AND TNHCH

CONCERT / OPENING

SUNDAY SEPTEMBER 18TH, 3:00PM

EXHIBITION MORE OF THAT JAZZ

SHOWCASE OF THE GUE(HO)ST HOUSE

FROM SEPTEMBER 18TH TO OCTOBER 9TH 2022

Hilary Galbreath and Corentin Canesson have recently been collaborating via the latter's musical ensemble, TNHCH (The Night He Came Home), through on-stage blends of performances in costume and experimental music. For their residency in Lindre-Basse, the two artists decided to team up once again with TNHCH to produce a new album, along with an original artistic presentation.

TNHCH introduces itself as an experimental rock band with eclectic influences associating post-rock, post-punk, electro and ambient music, formed in Rennes in 2013 at the initiative of Corentin Canesson (guitar) and Arthur Beuvier (machines, synthesizers), and later joined by Damien Le Dévédec (bass, vocals), Tim Karbon (drums, percussion), and Maëla Bescond (vocals).

Corentin Canesson's art practice attests to an interest in painting as a medium but also as a self-reflexive practice enabling him to question its historical position, and what it means to paint in the early twenty-first century. The artist approaches painting in an uninhibited way, adopting an attitude seen as retrograde and irreverent, unafraid to appropriate yet still respectful of a medium that continues to have a lot of things to say, despite being declared "dead" by avant-gardists since the early twentieth century. His taste for the audiovisual history of rock allows him to associate codes from popular culture with those of the academic culture of "great painting", which the artist likes to refer to on an equal footing. A generous and open, sometimes conflictual dialogue is thus established, comprising forms of all kinds, through which the surface of his canvases are transformed into dynamic and vibrant fields, as energetic as a noise or rock concert.

Also finding inspiration in the codes of popular culture and counter-culture, through a multimedia approach (video installations, costumes, sound and music compositions), Hilary Galbreath stages strange and absurd scenarios, in which human societies and non-human, micro-organic, and animal lives intermingle. The artist's aesthetic targets focus on proposals for the construction of alternative societies, modelled by her narratives, imagining a coherent and viable world beyond bureaucracy, restrictive technology, and predetermined chains of production, overcoming the reign of robotisation and control of all forms of living organisms. Her skills as a composer, drummer, and creator of musical instruments using recycled elements (some of which were able to complete the instrumental formation of TNHCH during their collaboration) play a central aesthetic role in her work.

The music of TNHCH and this group dynamic act as a catalyst to create new and experimental forms of sound, within the specific framework of the Lindre-Basse residency. Like many other bands, such as Faust, Pink Floyd, Captain Beefheart, or Nirvana, having come together in the countryside to produce a new album within a calm and inspiring living environment, TNHCH and Hilary Galbreath wanted to push the limits of their collaboration even further, taking the time to devise an opus together that would merge their respective approaches. For this collective enterprise, they agreed to create an auditory and artistic laboratory, a recording studio workshop, in which to compare their painting work, posters, installations, videos, performance, and musical creation. At the end of this research period, TNHCH and Hilary Galbreath will meet for a concert in Delme to play their new creations in public and to produce an album that will also soon be available at the art centre's bookshop.



CAC - LA SYNAGOGUE DE DELME



CAC - la synagogue de Delme.
Photo OH Dancy.

Romain Leclère
President

Benoît Lamy de La Chapelle
Director

Fanny Larcher-Collin
Administration and communication

Camille Grasser
Educational services and residency coordinator

Alain Colardelle
Production manager and head technician

Sarah Viollon
Educational services and reception

The Centre for contemporary Art in Delme is located in a former synagogue, built in an Oriental style in the late nineteenth century. Not least among its special features are a dome, an arcaded entryway decorated with latticework, and windows with geometric stained glass.

The synagogue was partly destroyed during the Second World War. The outer walls survived, but the interior was rebuilt along stricter lines after the war. The synagogue was permanently de-consecrated in the early 1980s for lack of sufficient numbers of worshippers. The first art exhibition was held in 1993.

The many artists who have exhibited in this unusual venue in the past twenty-five years, generating an identity and reputation for the art center both locally and internationally, include: François Morellet, Daniel Buren, Tadashi Kawamata, Ann Veronica Janssens, Marc Camille Chaimowicz, Katinka Bock, Julien Prévieux, Gianni Motti, Yona Friedman, Eric Baudelaire, Clovis Maillet et Louise Hervé, Marie Cool et Fabio Balducci, Susan Hiller, Clément Rodzielski, Jimmie Robert, Jean-Luc Moulène, Shilpa Gupta, Merlin Carpenter etc.

All have developed a special view of the venue by creating site specific works. In addition to three or four temporary shows presented in the former synagogue every year, the Delme art center manages an artist residency program in the village of Lindre-Basse, in the heart of the Lorraine regional park area.

The Delme synagogue, located in a rural region of Lorraine, has always positioned itself as an art lab, a site of artistic exploration and production. The art center makes a concerted effort to establish a dialogue with all potential audiences, focusing on the local area.

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



Inaugurated on 22 September 2012, *Gue(ho)st House* is an architecture-sculpture made out of an existing building. It offers visitor reception spaces dedicated to mediation and documentation, and allows everyone to prolong their visit to the exhibitions at the art centre.

It's signed by the artists Christophe Berdager and Marie Péjus.

CAC - la synagogue de Delme.
Gue(ho)st House, Berdager & Péjus, 2012.
© Adagp Paris 2012 / Berdager & Péjus.
Photo: OH Dancy.



PRATICAL INFORMATION

Exhibition *Westalgie* by Henrike Naumann from June 30th to October 2nd 2022.
Opening: Wednesday June 29th from 6 pm.

Free shuttle from Nancy for the opening of the exhibition. Departing at 5pm from bus station, place de la République.

Informations and booking : 03 87 01 43 42 or info@cac-synagoguedelme.org

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

Admission free. Guided tour every Sunday at 4 pm.

The CAC will be open on July 14th 2022.

PRESS CONTACT

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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

PARTNERS

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

The CAC - la synagogue de Delme is supported by



This exhibition is supported by Goethe Institut Nancy.



The art center is a member of d.c.a / association française de développement des centres d'art, Lora - Lorraine Réseau Art contemporain, Arts en résidence - French national network and Plan d'Est - visual arts pole Grand Est.



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