

24.01.–16.04.2023

Henrike Naumann *Westalgie*
Merle Vorwald *Dauergloss*
Tom Bogaert *Vendelzwaaijer – Flaggenwerfer*

Team / Équipe / Team
Tamara Castiglione, Serge Cloot,
Lara Duyster, Brenda Guesnet,
Frank-Thorsten Moll, Ingrid Mossoux
und Nadja Vogel

*Redaktion und Texte / Rédaction
et textes / Editing and Texts*
Henrike Naumann, Tom Bogaert,
Merle Vorwald und Frank-Thorsten Moll

*Gestaltung und Satz / Graphisme
et mise en page / Layout and typesetting*
Janis Gildein für possible.is

Fotos / Photos / Photos
Tom Bogaert: pp. 6, 7, 10, 15, 21, 23, 28
Hannah Bogaert: p. 14
Michael Crabbé: pp. 4, 20
Lola Pertsowsky: pp. 1, 11, 22, 27
Merle Vorwald: pp. 5, 12, 13, 16, 19, 25, 26

Unterstützung / Supporters / Supporter
Mit Unterstützung der Deutschsprachigen
Gemeinschaft Belgien, dem Service général
du Patrimoine culturel de la Fédération
Wallonie-Bruxelles, der Provinz Lüttich

*/ Avec le soutien de la Communauté
germanophone de Belgique, du Service
général du Patrimoine culturel de la
Fédération Wallonie-Bruxelles, de la
Province de Liège*

*/ With the support of the German-speaking
Community of Belgium, the Cultural Heritage
Service of the Wallonia-Brussels Region,
the Province of Liège*

IK Museum für Zeitgenössische Kunst
OB / Musée d'Art Contemporain
/ Museum of Contemporary Art

24.01.–16.04.2023

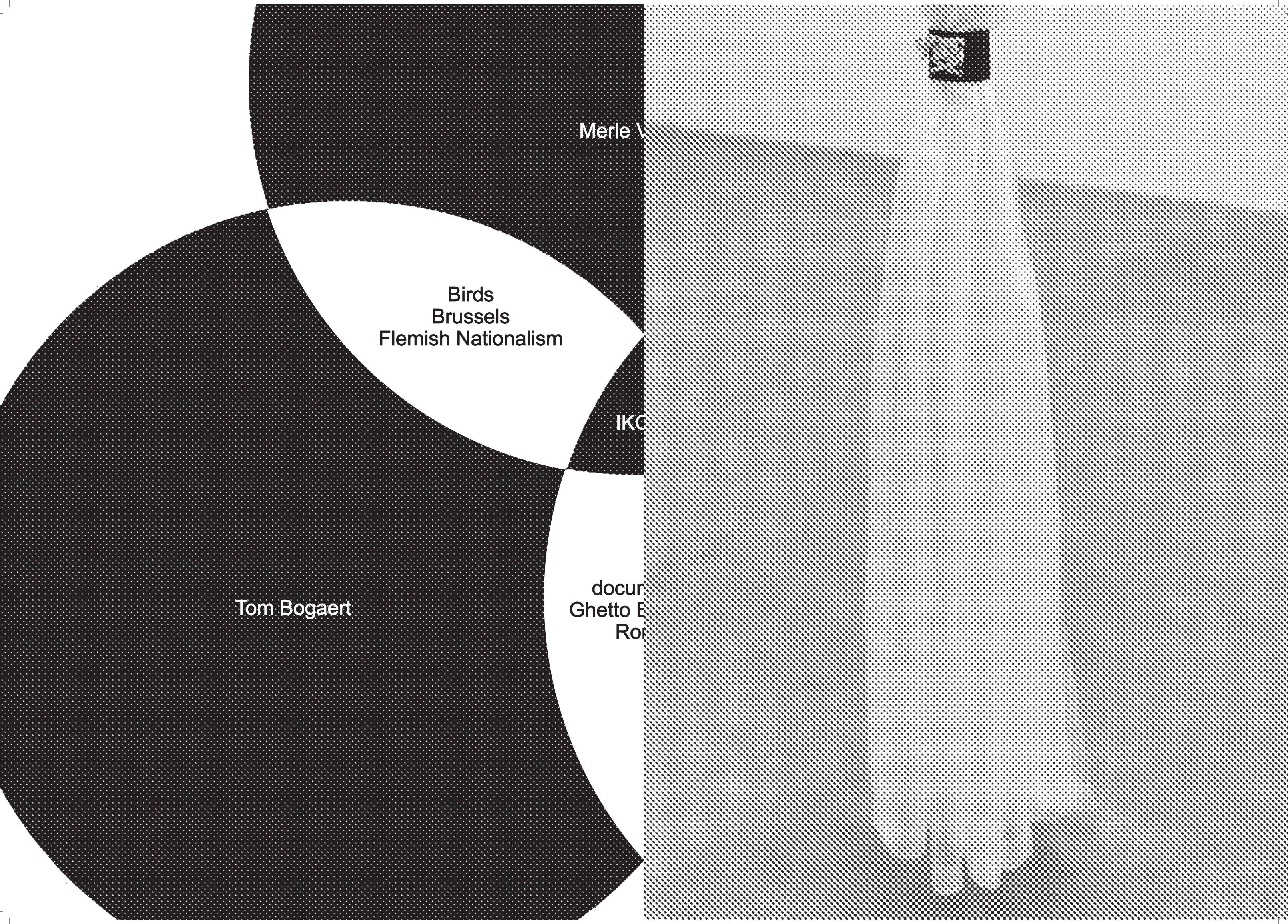
Le Bulletin N° 14
IKOB – Museum für Zeitgenössische Kunst
/ Musée d'Art Contemporain
/ Museum of Contemporary Art

English issue, May 2023

Henrike Naumann *Westalgie*

Merle Vorwald *Dauergloss*

Tom Bogaert *Vendelzwaaijer – Flaggenwerfer*



Merle V

Birds
Brussels
Flemish Nationalism

IKC

Tom Bogaert

docun
Ghetto E
Ro

/orwald

German Nationalism
Nails
Scenography

DB

menta
Biennale
me

Henrike Naumann



Rome

Just before Covid I moved from New York to Rome, Italy and when Henrike was looking for a place to take a breather she stayed with us. We live in Quartiere Coppedè built in a type of architecture that is unique to this area of Rome. It was built between 1919 and 1927, the year of architect Coppedè's death, and it is unique because it mixes several different architectural styles, all coming together to create something never seen before. Quartiere Coppedè is also the place where the opening scene of 'the House of Gucci' was filmed.

'House of Gucci' is a 2021 American biographical crime drama film directed by Ridley Scott, based on the 2001 book 'The House of Gucci': A Sensational Story of Murder, Madness, Glamour, and Greed by Sara Gay Forden. The film follows Patrizia Reggiani (Lady Gaga) and Maurizio Gucci (Adam Driver), as their romance transforms into a fight for control of the Italian fashion brand Gucci.

Henrike is now a regular and very welcome guest in Rome.

Tom Bogaert

Rome

It started as a burnout getaway in Rome, and turned into this city becoming one of my favorite places in Europe. Being allowed to live in Tom's home and life, gave me not only a lot of joy and desired breaks, but also opened my eyes to what I would like to change in my life and how I see myself moving on in the future, into the kind of life I see for myself. Without compromise, and grateful for every day.

Henrike Naumann

Scenography

Merle and me met in 2008 while both studying scenography for film and television in Potsdam-Babelsberg. We were both trying to challenge the boundaries of what is possible in set design, expanding it towards art, text and performance. Needless to say we didn't fit in too well in the studio system. But we met, understood each other and from this moment on always encouraged each other to push further and push harder. The photo shows both our installations together during the Gabber Nation project in Fryslan, the Netherlands in 2016

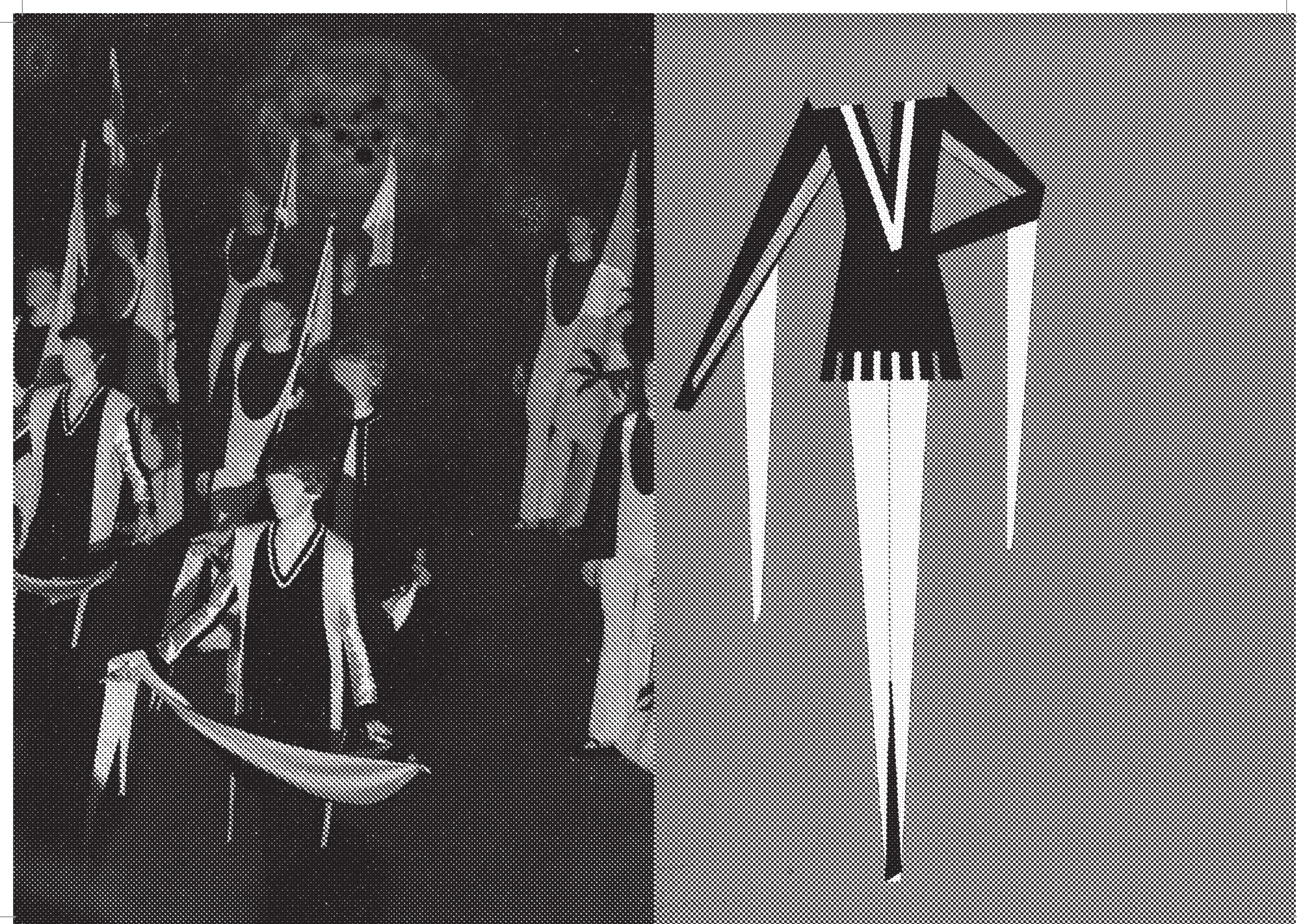
Henrike Naumann

Scenography

Henrike and me both studied at the same film school in Potsdam-Babelsberg and very quickly discovered kinship in our perspectives, moving along the boundaries of what set design could be. Shortly after I left for the US, but we have never lost contact, never not shared our collection of things and challenges. After my return, we reconnected, discussed and explored together through the enthusiasm for fringe aesthetics, weird places, hardcore (techno), artificial foods, pop culture, German nationalism and never ending explorations on the fringes shopping.

Merle Vorwald











Birds

I didn't know Merle at all before we started this project. It was Henrike who brought us together and after an initial whatsapp conversation I immediately thought: this will work out. Also, because during that first video-free conversation intriguing sounds seeped through that later turned out to be the twittering of 4 birds flying loose—not black blackbirds but bright green parakeets that Merle keeps in her appartement.

During our time in Eupen, it also became clear that our shared fascination with birds is something that unites us. I once built a 'Canary Space Station' for Deitch Projects and Creative Time in New York. It was a complex of used birdcages, connected by wire, glue, tape and wool. Inside the complex were three live canaries. Each bird was tagged with an aluminium band featuring my studio address. This precaution had to be taken in case the Space Station was captured by extra-terrestrials.

Donald O. Carroll wrote this about the Canary Space Station:

"Fear is a very real emotion. And, to Bogaert's way of thinking, so is hope. We are bombarded every day with messages that play on our sentimental longing for a better world for ourselves and our loved ones. The artist addresses this issue in his sculptural installation Canary Space Station—a fantastic space ship complex he has cobbled together from dozens of garden variety bird cages. He uses real canaries. They are on a mission to a faraway paradise, where they will live evermore in peace and harmony. This is their ship and their technology. Presumably, it will work. On the surrounding walls, Bogaert presents the posters that sparked their quest. Canary space posters, by canaries, for canaries—canary propaganda. It is to us humans perhaps more curious than compelling. Bogaert plays us. The birds'

sweetness elicits our affection. But they are so innocent, so naive. We are outside their economy of desire. But, if that's what they want, maybe they will make it. Probably not. But don't we recognize ourselves?"

Tom Bogaert

Birds

The loud bird voices coming from at least two birds sitting on my shoulder shaped Tom and my first and initial phone call to talk about sharing a floor at IKOB. Besides the obvious connection—Henrike, who so knowingly invited us to collaborate—we connected over the loud commentary coming from my shoulders.

During installing week Tom introduced me to his bird processes; his project with canaries. The bird rings he created for them and the show are still resonating.

My birds will become travel birds very soon and Toms descriptions inspired me to get them rings with our address in case they want to return to our home during our travels.

Merle Vorwald

Brussels

When Merle told me that she recently moved from Berlin to Brussels, I was quite amazed. Hadn't we Belgian artists always dreamed of living and working in Berlin? I studied and lived in Brussels, I did my civilian service as a conscious objector there at the Petit Chateau refugee centre, and I worked in the city for several years as a lawyer with the Belgian Government Refugee Agency. Like many Dutch-speaking Belgians, I have a love-hate relationship with Brussels, but I love the fact that a younger generation is rediscovering Brussels and taking the city for what it is:

a polyphonic city declaring its cultural history and future through multiple voices.

In Brussels, I made my first artworks; including a kind of collages made with dried fish and hyper-synthetic blankets I bought in the Rue de Brabant: the shopping street of the Turkish and Moroccan community in Brussels.

Tom Bogaert

Brussels

Is were I live and were I dreamt to live for a long time. By chance, an apartment was offered to me. The city changed my aesthetic desires in becoming a constant source of absurd materials and textures that kept me returning for years. Also, I got introduced to bird culture and am now in the middle of it.

Merle Vorwald

documenta

Invited by Atis Rezistans / Ghetto Biennale we participated in documenta fifteen in Kassel, Germany in 2022. Together with the other artists in our collective from Haiti and elsewhere, we presented our work at St Kunigundis Church in Kassel. It was total chaos and stress to have everything ready in time for the opening, but it ended up being a grand success for Atiz Rezistans / Ghetto Biennale with blazingly enthusiastic reactions from the public and the media.

I worked with Michel Lafleur from Haiti as the artistic duo Lafleur & Bogaert on “Famasi Mobil Kongolè” and “Bonbon Tè Majik”, and Henrike collaborated with Bastian Hagedorn to present *The Museum of Trance .01*.

Tom Bogaert

documenta

Being able to bring Ghetto Biennale to Kassel for documenta fifteen in 2022 made our experiences from Port-au-Prince come full circle. Not only could we exhibit alongside our Haitian colleagues as if there were no exclusionary visa restrictions shielding “Fortress Europe”, but we did our rave from Port-au-Prince in Kassel’s St. Kunigundis church and managed to transport the vibe of the Haiti to Hessen. Bringing together what I have learned working in Port-au-Prince with my practice in Germany made me wholesome and complete.

Henrike Naumann

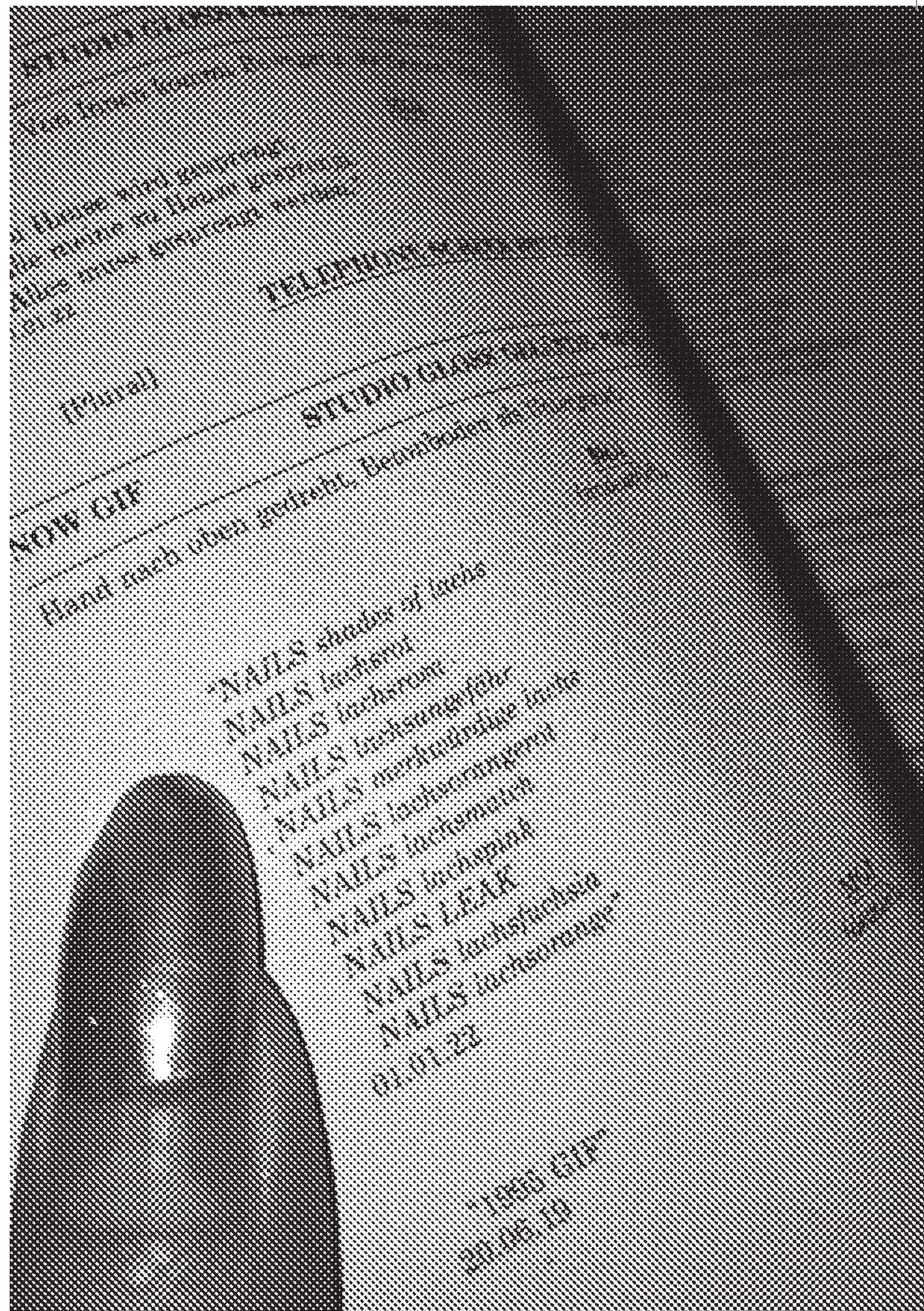
Flemish Nationalism

The Yser Pilgrimage (*IJzerbedevaart* in Dutch) is an annual gathering at the Yser river in Diksmuide, Belgium.

This pilgrimage remembers the Flemish soldiers who died while serving in the Belgian Army during the First World War and was first organised in 1920. Initially influenced by pacifism it was soon taken over by ultra right-wing parties with (Flemish) nationalism and xenophobia at the centre of their agendas. During the Second World War the pilgrimages were organised by the German occupying forces, and after the war, Diksmuide became a gathering place of neo-Nazis from all over Europe during the weekend of the *IJzerbedevaart*.

Merle’s grandfather was a Nazi who once participated in a Pilgrimage at the Yser. My paternal grandfather was a so-called “war mayor” who collaborated with the German occupiers (but changed sides just in time and thus escaped post-war reprisals)—he too attended several Yser Pilgrimages and perhaps they even shook hands?

Tom Bogaert



Ghetto Biennale

2015 was my first participation in the Ghetto Biennale. And my trip to Port-au-Prince, Haiti was my first project outside of Europe. It was a challenge on so many levels, and one of the most important experiences of my life. Meeting Tom there and having someone to ask for help in this new environment gave me support and strength to realize The Museum of Trance. When one year later I had my first trip to Kinshasa, DRC it was again Tom who supported me and answered all my questions. His remark “Congo is used like a mine by many artists” stayed with me every since, and made me apply my modes of production towards a sensitivity regarding extractivist neo-colonial artistic traps.

Henrike Naumann

IKOB

A museum with deliciously suitable aesthetics for all three of our works. A brutalist building in box shapes falling down a hill. Seen best in the unreal brutalist romantics during a snowstorm on the last day of installing.

The space that with the bold generosity of Frank-Thorsten Moll and a suggestion for Henrike to invite two artists to show with her brought the three of us together.

Merle Vorwald

IKOB

In the beginning there was neither plan nor word, only the name Henrike Naumann, who exhibited at the time in the synagogue of Delme.

Inviting her to do something at the IKOB had long been a wish of my heart, and so the name was followed by an e-mail, a meeting, a “yes” and a “what now”? In retrospect, giving her carte blanche for the whole museum was the luckiest

of all possible coincidences, which only turned out to be so through Henrike’s far-sighted invitations to Tom Bogaert and Merle Vorwald. A certain amount of luck is probably part of it, because otherwise everything would have turned out differently. In no way so harmonious, so intertwining, so mutually reinforcing and underlining the actual thesis of each position. Westalgie meets Dauergloss meets flag thrower—and the IKOB glows to it!

Frank-Thorsten Moll

Nails

Quoting Susanne Titz, “When everything falls to pieces, acrylic nails still hold you together”, Merle and me started experimenting with acrylic nails right when the pandemic kicked off, in 2020. What followed was experimentation with all shades of chrome lacquer, as well as finding underground nail salons that were open during lockdowns. Now there is no life without nails. Holding us together.

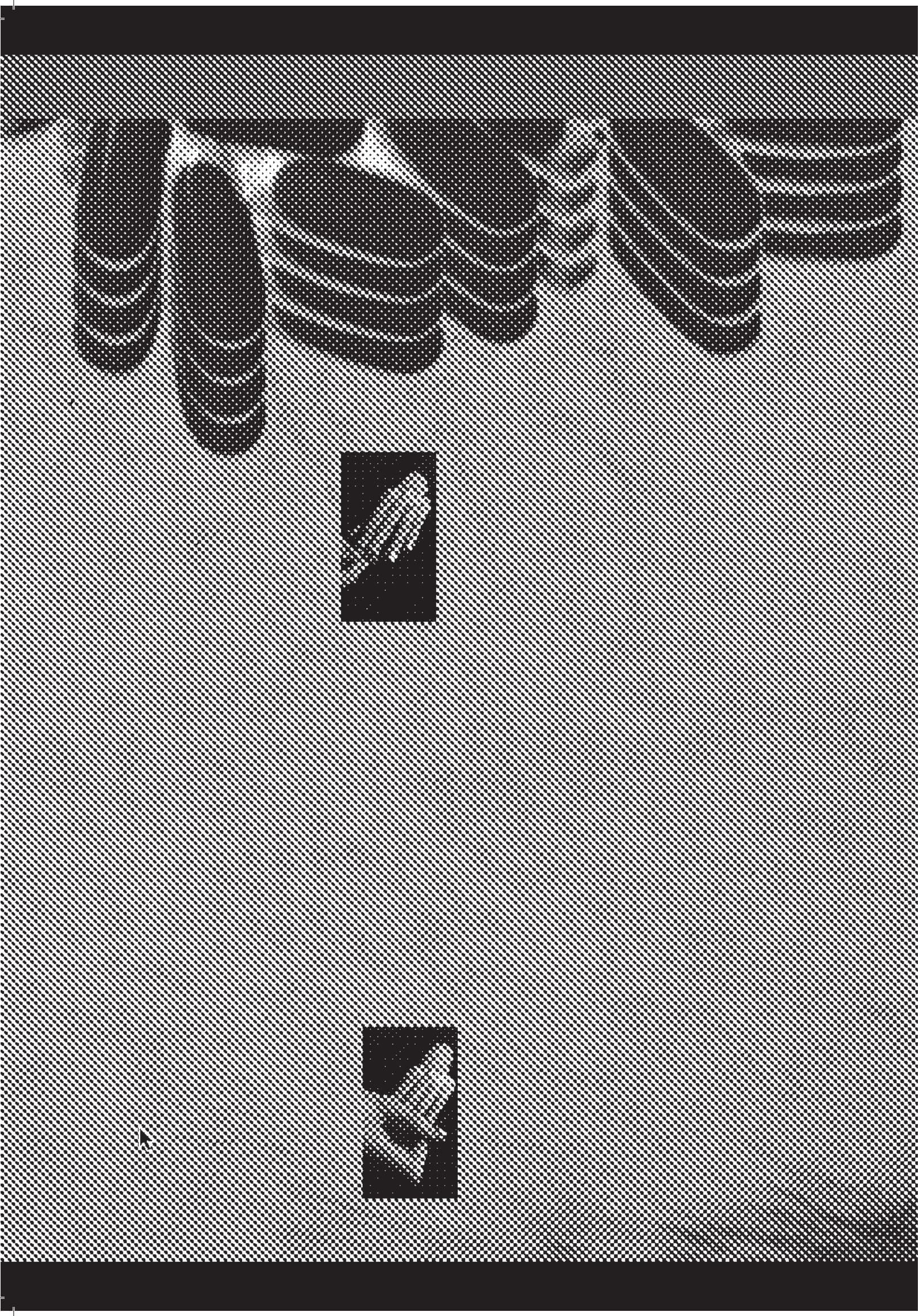
Henrike Naumann

Nails

A personal shared routine that in my case is rooted in my biography as a turning point, the smell and painting practice that once took me out of an intense moment. It is reflected in DAUERGLOSS. It is possible that Henrike and me started the routine together or shortly after one another. We are also a group of three. This routine is keeping connections up with a rigid layer of gel and chrome: being together when physically apart. It exists an extended collection of images with three sets freshly done nails.

Merle Vorwald





Flemish Nationalism

To talk about Flemish Nationalism came through my blurry idea of *IJzerbedevaart* (an annual meeting for right wing organisations in Diksmuide) and questions connected to it.

There is an assumption that my relative WWN must have been there. How do I know?

I don't know, it remains speculative past. But at one point the process this became a central investigation.

One of my blurry, distant memories, I saw WWN in German national TV in a right wing context connected to Belgium. That is all I remember. In trying to bring facts to this memory, I found out about *IJzerbedevaart*, a crucial element for post war right wing structures in Belgium and a tradition Tom also had knowledge about. During the installing week, we kept on unfolding details and possible connections.

Merle Vorwald

German Nationalism

The photo of me was taken by Merle in Hamburger Bahnhof in 2019 on the last day of the show Emil Nolde. A German Legend. The Artist during the Nazi Regime. Accidently I was wearing my Volksbühne-Shirt on that day, reading "Luege"—"Lie". This photo became the starting point for my project Ruinenwert at Haus der Kunst Munich, looking at how German's Nazi past is still haunting our living rooms. The trip to the museum with Merle was crucial for the project. In the last decade there was not one show on German history that I wanted to visit where Merle didn't say "Let's go together."

Henrike Naumann

German nationalism

Is imbedded. Or not? Is a reality close to me I was hiding for many years. It could return in the middle of it through looking at it, with reading, with watching documentaries, with endless conversations and constant questions. One of my closest conversation partners in this over the last years has been Henrike.

Merle Vorwald

Ghetto Biennale

Henrike and I first met at the fourth edition of the Ghetto Biennale, a cross-cultural arts festival held in two adjacent informal neighbourhoods in Port-au-Prince, the capital of Haiti, called Lakou Cheri and Ghetto Leanne. It is hosted by the artists' collective, Atis Rezistans, and has taken place every two years starting in December 2009. The Ghetto Biennale is attempting to momentarily transform spaces, dialogues and relationships considered un-navigable and unworkable into transcultural, creative platforms. The Ghetto Biennale has realised a "chaotic, amorphous, de-institutionalised space" for artistic production that attempts to offer a vibrant creative platform to artists from wide socioeconomic classes.

I felt from the beginning that Henrike was someone special, as an artist absolutely but also as a unique human being. I worked on a project about Sun Ra's visit to Haiti and Henrike focused on her Museum of Trance. We had the time of our lives. Together, we took part in the Ghetto Biennial a second time and when Henrike had her first solo exhibition in Berlin at Gallery Wedding, there was nothing for me to do but visit.

Tom Bogaert

DAUERGLOSS

GGG "Ging nicht, Geht nicht, Geht doch"
Vergessen und Erinnern und Weitermachen

Ein Text von Merle Vorwald

