

WEEK 1

Noémi Barbaglia
Marianne Berenhaut
Gerhard Richter

For the first week of STORAGE SPACE, one of the most iconic works from the collection is on display: Gerhard Richter's "Küchenstuhl" from 1965 (acquired 1967). Richter (*1932) received the "junger westen" prize at Kunsthalle Recklinghausen in 1967, Germany's oldest art award after WWII. One of his earliest works, the mundane motif of a simple chair continues to convey a certain uncanniness that reflects German post-war society, imbued with emptiness, suppressed guilt, and a retreat into the domestic sphere to block out the horrors of the past.

The kitchen chair is paired with Marianne Berenhaut's (*1934) installation "S'en va en guerre – Fer à repasser (Vie privée series)" (1996, acquired 2024) which explores the artistic potential of the everyday in similar yet distinct ways. Berenhaut, an artist of the same generation with a completely different background than Richter, arranges here historical and more recent found kitchen and household objects made of metal. She refers equally to domestic labor and the way seemingly innocent objects almost come to life, forming groups and, like animated beings, start behaving like a pack of animals. Berenhaut's playfulness and aesthetic depth with the everyday are exceptional and unparalleled.

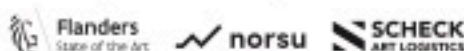
These works are joined by an unexpected bell "Untitled" (2021, acquired 2024) by Noémi Barbaglia (*1993). Her objects, made of glass fiber and epoxy resin, are constantly dissolving and fraying. While the original bell was supposedly made of metal—resonating with Berenhaut's materiality and Richter's sense of absence—the negative form we see lying on the floor is soft and unstable, apart from the small magnets one discovers at second glance. Her objects seem to perpetually question their own shape and existence. As such, Barbaglia's works appear to stem from both a distant past and a yet-to-come future.

Altogether, this first of eight shows brings together a bell, pans, irons, and a kitchen chair by artists whose lives and artistic practices span almost an entire century.

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WEEK 2

Ângela Ferreira
Michael Sailstorfer
Mona Schulzek
Angelika J. TrojnarSKI

For week two, Nico Anklam and Pauline Ganns have assembled four works from the collection of Kunsthalle Recklinghausen, each engaging with themes related to nature and humanity. More specifically, the selected works explore artistic perspectives on natural phenomena, ranging from deep beneath the Earth's surface (Ferreira) to cloud-covered mountain peaks (TrojnarSKI, Sailstorfer), and even outer space (Schulzek). These works critically reflect on how our political decisions regarding natural resources have a lasting impact on the planet and its inhabitants. In other words, they address the Anthropocene – the era in which human activity shapes the planet's future.

Ângela Ferreira's series "Untitled (Série Stone Free)" from 2018 (acquired 2024) explores the themes of colonialism and the exploitation of Africa's natural resources, with a particular focus on the world's largest diamond discovery. By referencing figures like Queen Elizabeth II and King Charles II, Ferreira underscores how European wealth has been built on the extraction of African resources, highlighting a colonial legacy that continues to influence global inequalities today. Notably, the diamond in question is now part of the British Crown Jewels, symbolizing the enduring connection between colonial exploitation and European affluence.

In contrast to Ferreira's earth-bound exploration, Mona Schulzek's two works shift focus to outer space. 'Meteorite (47°31'22.8"N 138°00'57.8"E; Fall: 1947)' (2023, acquired 2023) and 'Meteorite (27°37'05.3"S 61°47'17.9"W; Fall: 2000 BC)' (2023, acquired 2023) feature meteorites that have

fallen to Earth, creating a link between the planet's molten core and the infinite expanse of the cosmos. Schulzek's pseudo-scientific approach uses these space rocks, encased in rigid metal structures, to embody the tension between earthly forces and the vast unknown.

Also working with industrial materials, but adopting a lighter aesthetic, Michael Sailstorfer's "Clouds (05)" (2010, acquired 2011) features tires that resemble dark clouds hovering in the sky. The soft appearance of these industrial remnants evokes natural phenomena, connecting Sailstorfer's clouds to Schulzek's extraterrestrial collisions. Both Sailstorfer and Schulzek are recipients of the "junger westen," Germany's oldest art prize, awarded by Kunsthalle Recklinghausen.

Angelika J. TrojnarSKI's collage "Warm Breath IV" (2022, acquired 2022), by contrast, resembles impossible studies of clouds. These layered montages, created from smoke and charred paper, capture the poetic yet ominous beauty of melting polar ice caps and burning forests. In her hands, the environmental devastation of the Anthropocene is transformed into delicate, haunting images, a testament to the tension between beauty and destruction.

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WEEK 3

Vivian Ellis (*1933)
Flo Kasearu (*1985)
Morgaine Schäfer (*1989)

In the third week, Nico Anklam and Pauline Ganns brought together three female artists from the collection of Kunsthalle Recklinghausen: Vivian Ellis (*1933), Flo Kasearu (*1985), and Morgaine Schäfer (*1989). Each artist reflects on their own family history, addressing questions of historicization, memory, and artistic practice.

Morgaine Schäfer's works "BWS 1224" (2019, acquired 2021) and "Magnify BWS 1224" (2021, acquired 2021) incorporate old slides from her father's collection. These depict her Polish mother looking across the border into the former Eastern Bloc with binoculars—during a time when it still existed. The slides, taken from boxes of family photographs—a site of nostalgia and memory—open up a "double gaze" into the past: her mother's view of the political landscape and the artist's reflection on her own family memories.

In contrast, but thematically related, is Flo Kasearu's sculptural work "Monument of the Living Artist" (2013, acquired 2022). The sculpture, a white plaster head with a floral shower cap, shows the artist herself, smiling at us. Kasearu presents herself as an artifact from another era, incomplete with a broken nose tip. Kasearu is both artist and artwork, most prominently seen in her "Flo Kasearu's House Museum" in Tallinn. The house, which was restituted after the fall of the Soviet Union functions as both a museum and her residence. Through her work, Kasearu poses questions about who is remembered in history, how they are remembered, and when.

Vivian Ellis' work, in turn, connects the exhibition to the history of non-academic and outsider art, which has long played a central role in Recklinghausen, particularly through the art of local coal miners, and still resonates today. As one of the few African American female artists in this context, Ellis' work offers a distinctive perspective. Her painting "Watermelon Eating Contest" (1969, acquired 1972) captures the atmosphere of a communal event. Ellis, who has lived in Munich for many years, draws on memories of her childhood and youth in New Orleans, as well as the vibrant life in her father's community.

Altogether, these works offer an intimate, at times playful, at times contemplative, exploration of the connections between personal and collective history.

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WEEK 4

Erich Bödeker (1904–1971)
Gerrit Frohne-Brinkmann (*1990)
Wolf Vostell (1932–1998)

In week four of the collection presentation of Kunsthalle Recklinghausen, Nico Anklam and Pauline Ganns present three positions at TICK TACK that address the relationship between humans and animals in very different ways.

Erich Bödeker is considered a central figure in the non-academic art scene of Germany, a movement that refers to itself as “Die Naive” in German. Some of the artists from this movement, including Bödeker, were coal miners who created art after their shifts. Bödeker, one of the most well-known among them, often gives animals a central role in his works. His sculptures sometimes consist of dozens of figures—such as the friendly “Dog” (n.d., acquired 2016), which is on display here in Antwerp. Typically made of concrete, his works combine the heaviness of industrial materials with a surprising liveliness. Non-academically trained artists like Bödeker often manage to create “animated” forms from the simplest materials. The term “animated” is derived from the Latin “animus,” the life force that seemingly resides in the sculptures—and from which the English word “animal” is also derived.

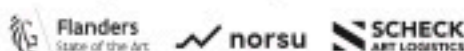
A generation later, Wolf Vostell, through the Fluxus movement, addresses not the animation of animals but rather the fear of their destruction. Vostell was one of the most influential figures of the Fluxus movement and is widely known for his happenings. The object displayed here, “Neue Fahne der BRD” (1972, acquired 1976), reflects Vostell’s critique of post-war society, which he saw as ensnared in consumerism and an accelerated way of life. Notably, a year after this work was created, the first car-free Sundays were introduced in response to the oil crisis.

In Gerrit Frohne-Brinkmann’s work “Earmouse (in seashell IX)” (2022, acquired 2023), many of the aforementioned aspects converge, reflecting current developments. Frohne-Brinkmann succeeds, like few others of his generation, in combining the animistic with a critical perspective in a poetic and simultaneously humorous way. He is particularly interested in those moments when humans create machines or automatons that mimic nature. In the work presented here, he combines a worm-like ceramic with a mouse that alludes to genetically modified organisms bred as organ farms for humans. A popular example of this is the mouse with a human ear on its back. Frohne-Brinkmann brings this back to the animistic in a surprising and ingenious manner: the object itself produces a sound reminiscent of ocean waves. The human dream of hearing the sound of the sea in a shell is both absurdly challenged and preserved here—like a haunting, nightmarish echo.

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STORAGE SPACE

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14.09–09.11.2024

EN

STORAGE SPACE at TICK TACK is an unusual presentation of a public museum collection, curated by museum director Nico Anklam and curatorial assistant Pauline Ganns. Over the course of eight weeks, eight different constellations of works from the Kunsthalle Recklinghausen will appear on the top floor of TICK TACK. While the ground floor functions as both an actual storage space and a representation of one, the top floor will showcase a new arrangement of 29 artists in total from the collection each week. With a collection encompassing nearly 5,000 works, this presentation offers just a glimpse into the Kunsthalle's holdings, where world-famous names and younger artists are presented side by side. Some of the exhibited works entered the collection as early as the 1950s, while others were acquired as recently as this year. Many of these pieces appear together for the first time in STORAGE SPACE.

This presentation reflects on the complexities and contradictions of gathering art objects in museums, ostensibly for eternity. The larger the collection grows, the fewer opportunities arise to display the works. The longer objects remain in storage, the more care they require to keep them in a condition suitable for exhibition. Ultimately, the show in Antwerp also explores the life of art objects as one of sometimes countless items on shelves, in crates, or boxes, waiting to be seen again by an audience. Moreover, the collection's acquisition policy in the past lacked diversity, with most artists being white men from the former "West." This has recently begun to change, marking only the beginning of rethinking what it means to be a public collection in a modern and contemporary art museum like Kunsthalle Recklinghausen, founded in 1950.

All the works in STORAGE SPACE have two life cycles during their time at TICK TACK from September to November 2024: first, as a "Schaulager" object visible from the street through a large glass front, and second, as part of the weekly exhibitions upstairs. Two exceptions are Otto Piene's "Sleepwalker" (1966/67, acquired 1969) and Heinz Mack's "Hommage à Yves Klein" (1965, acquired 1966), which will be on view throughout the entire period in the basement. These two icons of kinetic and light art, referencing the previous collection show with a ZERO room at the 1,000 sqm Kunsthalle Recklinghausen in 2021, serve as a foundational presence for everything happening above them.

The evolving wall colors—from dark black, to "bunker" grey, to white—also reference recent exhibition history at Recklinghausen, where the Kunsthalle is housed in a former WWII above-ground bunker. STORAGE SPACE is presented on the occasion of ROKADE, an exhibition exchange project in which TICK TACK and Kunsthalle Recklinghausen swap their locations for the fall of 2024.

Curated by Nico Anklam
Curatorial assistant: Pauline Ganns
Communication and research: Kerstin Weber

STORAGE SPACE happens on the occasion of ROKADE:
TICK TACK and Kunsthalle Recklinghausen swap sites
in the fall of 2024.

ROKADE

Josef Albers; Noémi Barbaglia; Marianne Berenhaut;
Erich Bödeker; Marte Dyachenko; Vivian Ellis; Ayşe Erkmen;
Ângela Ferreira; Gerrit Frohne-Brinkmann; Isabella Fürnkäs;
Thomas Grochowiak; Flo Kasearu; Barbara Kasten;
Ju Young Kim; Alicja Kwade; Jeewi Lee; Heinz Mack;
Otto Piene; Peter Piller; Gerhard Richter; Michael Sailstorfer;
Morgaine Schäfer; Berit Schneiderreit; Mona Schulzek;
Paul Spengemann; Angelika J. Trojnariski; Wolf Vostell;
Hans Werdehausen; Denise Werth.

WEEK 5

Ju Young Kim (*1991)
Alicja Kwade (*1979)
Berit Schneidereit (*1988)

For the fifth week of STORAGE SPACE, Nico Anklam and Pauline Ganns selected works by Ju Young Kim, Alicja Kwade, and Berit Schneidereit. The works are displayed within the context of the Antwerp exhibition space in a surprising way, using glass as both surface and container to create a shared narrative.

Ju Young Kim's piece "Waters #1" (2023, acquired 2023) presents an impressive exploration of industrial transport modules, which she transforms into a delicate yet powerful interplay of glassmaking and metal casting. At the boundaries of these materials, moments of transition emerge: from solid structures to fluid forms, from photographic landscapes to glass art. In the context of the windows and passageways in the architectural space of TICK TACK, her work functions simultaneously as partition, window, veduta, and abstraction.

Berit Schneidereit's photograph "Drapery XIV" (2021, acquired 2021) takes a similar approach, though with entirely different means. Schneidereit's series of draperies references the surface of the photographic image, highlighting the paradox of its physical presence on the one hand, and its transparency on the other. Here, we look both at and through the image. In doing so, Schneidereit dissolves the boundaries between image surface, image body, and image space, allowing them to be reassembled in the viewer's perception.

Alicja Kwade's work "Self-Portrait" (2021, acquired 2023) questions the concept of self-portraiture by reducing the physical essence of her own human body to its chemical elements. This self-portrait manifests itself in the form of small glass containers, commonly referred to as ampoules, which hold the essence of Alicja Kwade.

While Schneidereit explores the act of looking at and through the photographic plane, and Kim structures space through glassmaking, representing the world within glass, Kwade condenses human existence into its elemental components. These are presented in small glass containers, which are arranged in a circle within a glass frame – itself displayed in yet another glass container: the exhibition space TICK TACK in Antwerp. All three artists have previously been featured in the art prize "junger westen," Germany's oldest post-1945 art prize, at Kunsthalle Recklinghausen (Kwade in 2007, Schneidereit in 2021, and Kim in 2023).

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Paul Spengemann; Angelika J. Trojnariski; Wolf Vostell;
Hans Werdehausen; Denise Werth.

WEEK 6

Isabella Fürnkäs (*1988)
Thomas Grochowiak (1914–2012)
Peter Piller (*1968)
Denise Werth (*1988)

In the sixth week of STORAGE SPACE, the collection exhibition of Kunsthalle Recklinghausen at TICK TACK in Antwerp, Nico Anklam and Pauline Ganns present four artistic positions that span from Thomas Grochowiak, co-founder of the artist group “junger westen,” to Peter Piller, recipient of the art prize of the same name, and to artists Isabella Fürnkäs and Denise Werth, both of whom were part of the 2023 “junger westen” art prize. This selection not only highlights the historical continuity of the award but also examines the relationship between technology and everyday life from various perspectives.

As co-founder of the “junger westen” and Kunsthalle Recklinghausen, Thomas Grochowiak played a key role in shaping the region’s artistic scene. His work “Fördermaschinist” (1950, acquired in 1953) reflects the industrial landscape of the Ruhr area, where humans and machines are closely intertwined. It addresses everyday encounters with technical apparatuses, while also questioning the human dimension in an industrial context.

With her works “Remote Control” (2023, acquired in 2023), Isabella Fürnkäs reduces everyday technical devices to a simplified, almost naive formal language. Her objects question the ease with which technology is integrated into our daily lives, drawing attention to the significance of these devices, which have become essential to modern life. Fürnkäs references the early 2000s by incorporating symbols of pop culture, such as the iconic flip phone, into her work. She plays with the nostalgia for this seemingly outdated technology, while at the same time questioning its role in an increasingly digital world.

Denise Werth subtly explores the limits of technical possibility in “Frauenstimme im Weltall” (2019, acquired in 2022). The sculptural form, reminiscent of a pear, presents itself as a natural object but is in fact a man-made construct. The title refers to the physical impossibility of hearing a human voice in the vacuum of space, ironically playing with the boundaries of technological feasibility.

Peter Piller, recipient of the “junger westen” art prize in 1996, presents his series “Archiv” (1999/2004, acquired in 2003), a collection of police photographs documenting bomb finds in private homes. These accidental and sometimes bizarre discoveries create a connection to the works of Denise Werth, whose sculptural forms raise similar questions about hidden dangers and technical improbabilities. One of the key works from Werth’s final presentation at the Düsseldorf Academy of Art, later shown in the “Im Kabinett” format at Kunsthalle Recklinghausen, is titled “Granate”. Piller, who is a professor at the Academy in Düsseldorf, challenges conventional ideas of artistic authorship in his bomb-find images. The photos, as objets trouvés, are arranged and curated but not created by him.

In this way, these four positions explore the interactions between humans, technology, and the everyday in different ways, connecting generations of the “junger westen” and showcasing what artistic production can mean.

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