

Euphoria

**Adriano Amaral
Manuel Burgener
Anna Franceschini
Anna K.E.
Takuro Tamayama**

09.11–21.12.2019

**Curated by
Domenico de Chirico**



TICK TACK

Information

TICK TACK (2019) is a new destination for contemporary art in Antwerp. TT realises, presents and promotes international exhibitions and video art screenings, complemented with publications and an extensive digital archive.

Housed in the brutalist complex 'De Zonne-wijzer', a 1955 key work by architect Léon Stynen, TICK TACK occupies a historic duplex at a vivid city intersection, facing the tram stop and landscape park 'De Harmonie'. The 5-meter-high window functions as an interface between artists and audience, and between private and public space.

The TICK TACK program is dual. By day, TT presents exhibitions, at sunset, the window transforms into a projection screen under the name CINEMA TICK TACK, a new and exclusive platform that brings video and digital art to the public space. Reaching numerous of daily passersby and commuters, CTT serves as a channel, stimulating a connection in its urban setting.

As a result, both day and night, TICK TACK constantly challenges the physical and mental boundaries between inside and out.



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Group show curated by
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What if the object became euphoric?

Euphoria: from the Greek εὐφορία, means the union of êu ('good') and phéro ('I bring'), therefore to bring good. Here, the fundamental question is: does euphoria lie in the triggering cause or in the subject on which it is unleashed? In psychoanalytic terms it is interpreted as a state of rebellion, as a fervor due to an unconscious reaction. However, the more lasting and broader theory of the French writer and essayist Pascal Bruckner, states that 'perpetual euphoria' lies entirely on the surface. The goods and objects that in our contemporary life aspire to well-being are even seen by Bruckner as beings who possess their own energy that aim at and claim happiness. And here we come to another, more mysterious form of euphoria, attributable to the euphoric states caused by drugs, in which everything is blended, where the 'bearer of good' is neither the user nor the substance. Euphoria means being in the world in the liveliest possible way that tends to genius, delirium, crisis and eros as tension. What if this thing that stands before me in its rigorous arrogance, through its aesthetic hyperbole, was in a euphoric state that can only belong to the world of things, or rather that of art?

Text by
Domenico de Chirico

Adriano Amaral

Adriano Amaral makes site-specific installations that model the exhibition space as an encompassing experience. Amaral engages in an alchemic artistic process, employing synthetic and organic compounds as well as video, light and sound. The materials and objects in his work form rare combinations that deny a categorical logic or hierarchy and acts to decontextualize architectural spaces with a sensitivity to the viewer's physical presence. Adriano Amaral (b. 1982, Brasil) has a Master's degree at the Royal College of Art, London (2012-14) and was a resident at de Ateliers in Amsterdam (2014-16). He won the Kenneth Armitage Young Sculpture Prize in 2014. Amaral has an upcoming soloshow at Witte de With, Rotterdam (2020, upcoming) and had recent solo presentations at Rodeo Gallery, London (2019), Grimm Gallery, New York (2018), Jaqueline Martins, São Paulo (2017), Múrias Centeno, Lisbon (2017), Vleeshal Zusterstraat, Middelburg (2017)



Adriano Amaral, *Untitled*, 2018, horse ribs, acrylic tubes, finger protector, silicone, aluminum powder, electric cable, 38.1×43.2×35.6 cm. Courtesy GRIMM, New York



Adriano Amaral, *Untitled*, 2019, acrylic tubes, roots, prosthetic rubber, electric cables, aluminum powder, 63x33cm. Courtesy Galeria Jaqueline Martins, Sao Paulo

Manuel Burgener

One could consider Manuel Burgener's (in-between) sculptural practice as most comparable with the act of walking. Indeed, if viewed as one overarching, fluid movement, a body is perfectly in balance when it walks. At the same time, at every separate moment during this walk, the body is completely out of balance... Actually, walking could be considered as the constant sculptural negotiation of the human body between many different states of instability, done in such a fluid manner that it simultaneously compensates for this instability so perfectly that it achieves the exact opposite: the ultimate (fluid) stability.

Manuel Burgener (b. 1978, Switzerland) holds a bachelor's degree in fine arts from 2001-2004 at the Bern University of the Arts. Participation in group exhibitions in Germany and abroad. Solo exhibitions (selection): Kunstmuseum Thun (2006), Kunsthalle Bern (2010), Galerie Catherine Bastide, Brussels (2013), Stedelijk Museum voor Actuele Art SMAK, Ghent (2013), Kunsthalle São Paulo (2015), Galerie Maria Bernheim, Zurich (2017), Kunsthaus Center d'art Pasquart, Biel / Bienne (2018), Espace d'Art Contemporain, Porrentruy (2019). Awards (selection): Aeschlimann Corti Scholarship (2009), Swiss Art award (2011), Manor Art Prize Biel (2018).





Disbelief 1

A limited edition by Manuel Burgener in collaboration with Fabian Marti (b. 1979, Switzerland) will be produced and presented during the opening night.

Photo paper unexposed, metal, shirt produced in Bern (CH) & Antwerp (BE) signed and numbered edition of 8, collaboration with Fabian Marti.

Published by Manuel Burgener and TICK TACK. Price: €600. For more information: info@ticktack.be



Takuro Tamayama

Attracted to the narratives which common objects can create in relationship with each other, Tamayama began staging objects and sculpture in room scaled installations as early as 2012. These immersive environments offer no linear means to comprehend Tamayama's narrative, rather the environment is the decentralized narrative of symbols. Often, tools of the mundane rituals of cleaning and grooming abandoned of its designated role anthropomorphize into alien objects. In absence of human presence, the mop, an abstracted marble figure, hybrid hamburger and sandwich statue, and combs imbedded in irregular concrete forms, all having some human resonance, occupy the human void. In his recent works, Tamayama has utilized curtains to reorganize the space experience, and colored lights to saturate and destabilize the visual senses. He produces long-form video and music, adding to the time and non-material dynamics of these constructed spaces.

Takuro Tamayama (b. 1990, Japan) lives and works in Tokyo. Tamayama was awarded first place in Aichi University of the Arts, 2012 Class Bachelors of Fine Art Graduate Project, 2013. Tamayama received a Master's Degree in Fine Arts from the Tokyo University of the Arts in 2015. He is the recipient of Art Award Tokyo Marunouchi 2015 Shigeo Goto Award. Tamayama's developing oeuvre includes installations, video, music, wall-based and sculptural works, as well as collaborative installation projects for Nike and the fashion brand, Zucca. He has had numerous solo and group exhibitions in Japan including recent solo shows, Dirty Palace at Calm & Punk Gallery, 2018 and They Hardly Ever Stand Still at Talion Gallery, 2019, both in Tokyo. This is Tamayama's first exhibition in Europe.





Anna Franceschini

Anna Franceschini (b. 1979, Italy) is an artist, filmmaker and researcher. She works on the filmic representation of objects and the cinematic qualities of showcases for commodities. Her videos and films has been shown at the Rotterdam Film Festival, Locarno Film Festival and Torino Film festival amongst others. Institutional solo and group exhibitions include Dusseldorf Kunstverein, Spike Island in Bristol, Maxxi and MACRO a Roma, Museion in Bolzano, CAC - Vilnius, Centre Pompidou and Les Abattoirs in Toulouse, Fiorucci Art Trust, Quadriennale a Roma. In 2009 she has been commissioned a filmic project as the closing event of the Italian Pavilion at the 58a Biennale di Venezia. She is a fellow of the Rijksakademie in Amsterdam and of the Italian Academy for Advanced Studies at Columbia University. Upcoming shows, performances and screening will take place at ICA in Milano (in collaboration with the Swiss Institute), Pro Helvetia in Venice, Witte de With in Rotterdam. Franceschini is a finalist for the Illy Prize 2019 for the Present/Future section at Artissima in Turin.

At CINEMA TICK TACK, Franceschini presents the work *DEVALLÈ* (2018). The relations and exchanges between subject and object are further investigated in a film/display where the roles of what is observed and what is showed are constantly put into question. Inspired by the interiors of Casa Devalle in Turin (1939 - 40), the filming of a mise en scène and its theatrical connotations becomes a meta-linguistic reflection on the filmic medium itself. Hands, necks, a torso, parts of a female body, used for the display of jewelry, become subjects of the film. They emerge naked and fragmented from the darkness of a blue background, lighted by their own beauty. The illusionistic and theatrical devices used in the films recall a magical realm and the fascination of the early cinema.



Anna Franceschini, *CARTABUROO "DEVALLÈ"*, 2018, HD, video, color-mute, loop, 2018, video still. Courtesy of the artist and Galeria Vera Cortes, Lisbon

Anna K.E

The hybrid works of Anna K.E. cannot be classified into traditional categories. In her work, representational meet abstract elements that often stand at the threshold of the figurative. She works multi-faceted in the fields of drawing, sculpture, installation, photography, video and sound. Her site-specific installations incorporated also performative elements or their after-thoughts and remnants. Moving freely between the different languages of architecture, design and art. Her interest lies in the analysis and overcoming of existing and self-made cultural, social and artistic structures.

Anna K.E. (b. 1986, Georgia) lives and works in New York and Düsseldorf, creates makeshift sculptures and installations that often reference high Modernist architecture, some of which she inhabits in her videos. In *Cultural Catalyst that Drives the Popular Dialogue Globally* (2012), the work that will be screened at CINEMA TICK TACK, the camera follows the artist's feet as she traverses her studio in pointe shoes – half tiptoeing, half dancing, towards a grand finale against the backdrop of the ominous soundtrack of Bach's Concerto for Piano & Orchestra No. 1 in D Minor.

Recent solo exhibitions include the Georgian Pavilion at the Venice Biennale (2019), Kunstpaleis Erlangen in Germany (2019), Queens Museum New York (2018), Simone Subal Gallery, New York (2018), wntrp, Berlin (2017).



Anna K.E., *Cultural Catalyst that Drives the Popular Dialogue Globally*, 2012, Single-channel video 5:50 min



Colophon

TICK TACK is a new destination for contemporary art in Antwerp, founded by Tijs Lammar, Vincent Lemson, Patrick Vanden Eynde, Arne Jennard

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Support

With your support, we are introducing video and digital art to the public space in Antwerp.

The CINEMA faces the tram stop and historic landscape park 'De Harmonie', reaching numerous of passersby and commuters on a daily basis. By donating, you support and help share video art with diverse audiences. Together we can offer unique experiences and stimulate imagination.

All donations directly flow to the artist fees, royalties, productions and maintenance of CINEMA TICK TACK.

If you would like to make a contribution, please send an e-mail for more detailed information to donations@ticktack.be or go to www.donorbox.org/ticktack.



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THU-SAT, 13:00-19:00

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