

Poisonous Kiss. Lovely Venom

Mevlana Lipp
Vivian Greven
Lenz Geerk
Ulrike Ottinger

18.12.2020–31.01.2021

Curated by
Vincent Vanden Bogaard



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 Zonnewijzer', 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, TICK TACK 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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TICK TACK is pleased to present 'Poisonous Kiss. Lovely Venom.' A painting exhibition with, for the first time in Belgium, the works of three Düsseldorf based artists: Lenz Geerk, Vivian Greven, Mevlana Lipp

The show will transport you through an atmosphere of love, silence and dangerous liaisons.

We are proud to announce Ulrike Ottinger on CINEMA TICK TACK for the duration of the exhibition.

Curated by Vincent Vanden Bogaard.



Note of intent

Through this short text I would like to address some words to the audience that will be visiting the exhibition *Poisonous Kiss. Lovely Venom* at TICK TACK.

I would merely tell them that each project could be the outcome of a long intellectual process or a combination of different factors such as research or deep readings. But in the case of *Poisonous Kiss. Lovely Venom*, I took an opposite direction instead.

With the present exhibition I expect to provide the audience a strong narrative with a two-layered reading. The first one is more related to my personal experience, more related to a combination of feelings. It is good to remember that above all, the present show is a result of life events: encounters, friendships and shared opportunities.

Then, the second reading layer: a title and a narrative about time, love and passion. About the personal interpretation of growing love and desire. About dangerous liaisons. It came for me as a challenge to unify the work of these three artists through pictures and evocations making solid resonances with our inner sentiments, with our personal interpretation of love. To shape it the way you're able to see it, I've taken the time to imagine it and discuss with Lenz Geerk, Vivian Greven and Mevlana Lipp their own impressions and the way they are developing their practice over time. It was important for me to respect the integrity of the artists and their work while, as a fan of literature and cinema, building up a coherent story.

I honestly believe that with the poem I wrote you'll get all the keys to enter the atmosphere of "Poisonous Kiss. Lovely Venom"

Text by
Vincent Vanden Bogaard

**Your arms.
Your body squeezed against mine.
The little dance
of your nimble fingers
is making my back shiver.**

**The tropical forest
illuminates me.
The scent of the plants
and the wild weeds
fill us with smells.
The mesmerising colours.**

**Overwhelmed by the spores,
by the amber-coloured substances.
Lifeblood and sweat streams.
Your lianas legs.**

**Keeping my senses sharp,
this elation going
right through
is a serum.**

**The claws of your passion.
Your loving teeth marks.
The venom of your kisses,
slowly taking effect.**

**Then, we go silent.
My recollections fade away
and the time disappears.**

— Vincent Vanden Bogaard



Mevlana Lipp

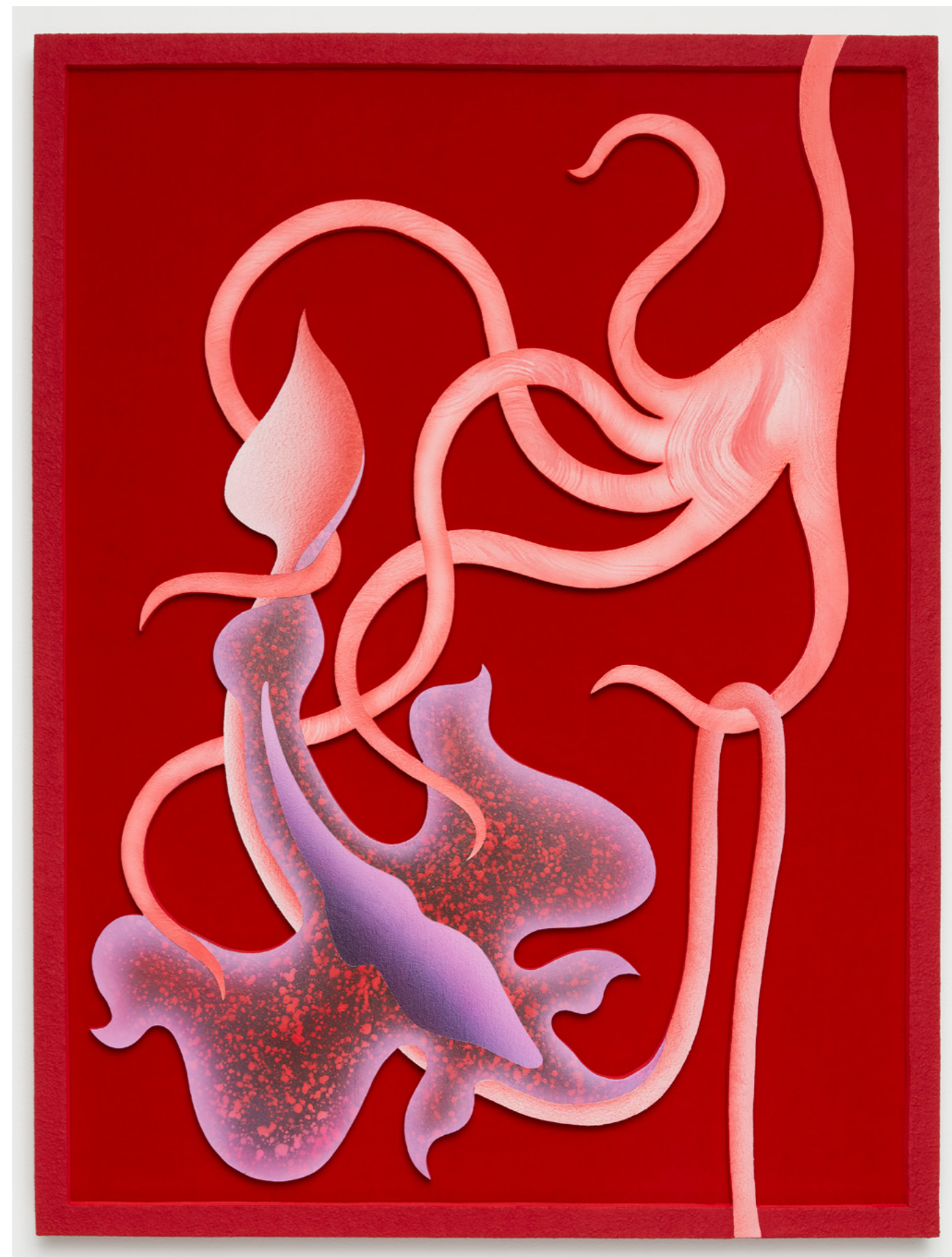
Mevlana Lipp (1989, Cologne) lives in Leverkusen and works in Düsseldorf. His work has been exhibited internationally across the US, UK, Germany, Italy, France and Denmark. Solo exhibitions include Eden, KuK Gallery, Cologne (2019), Basic Instinct, Ak-Raum, Cologne (2019), Paradise Lost, Annarumma Gallery, Naples (2017), Fluidum at The Other Space by Andersens Contemporary, Copenhagen (2020) and Calypso, Public Gallery, London (2020). Selected group exhibitions include Ruttkowski;68, Cologne, Collection Kunsthaus Kollitsch, Klagenfurt; Saatchi Gallery, London and 03, PM/AM Gallery, London.

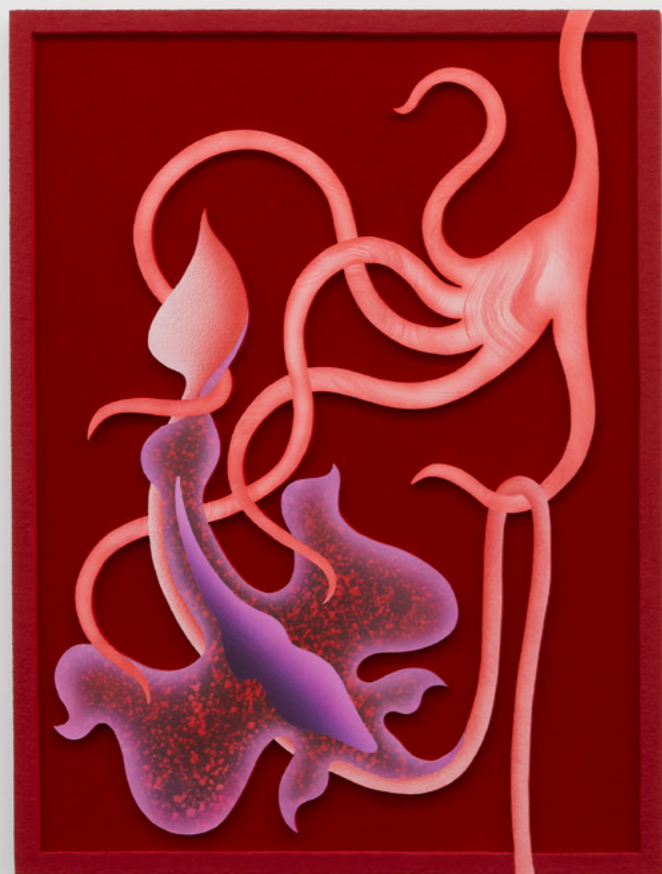
“The natural world is magical, mysterious and ultimately unknowable. The Garden of Eden is the original metaphor for being, that unimaginable paradise from which humans were banished but seem always to seek to return to, perhaps like the Romantics who sought the sublime in nature.

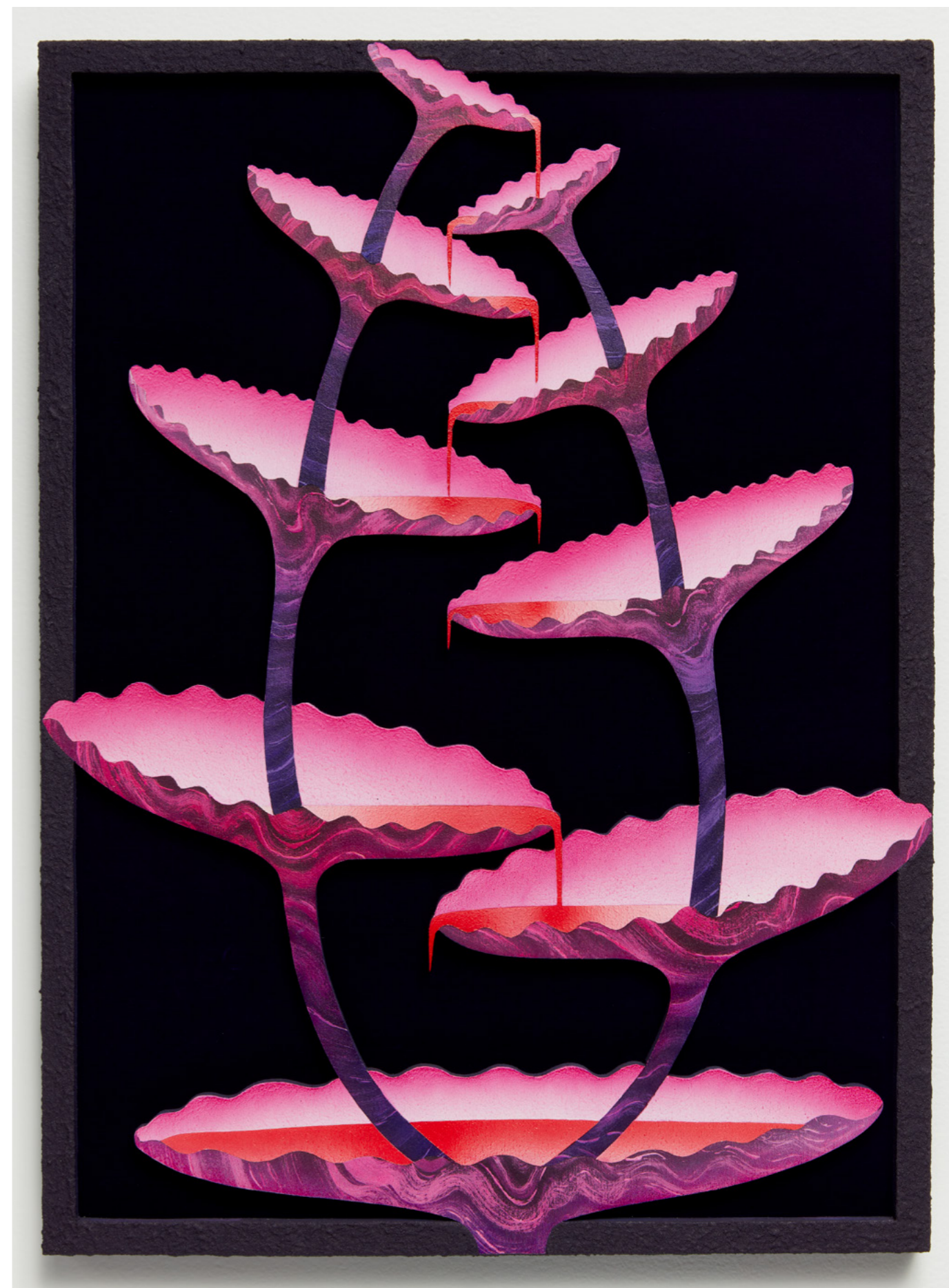
More recently, science has revealed captivating mysteries about the natural world. Trees in a forest communicate and share resources through a complex mycorrhizal network of interconnected roots and fungi. In the deepest reaches of the ocean, clusters of tiny organisms flourish around thermal jets and metre-high corals grow that are thousands of years old.

Since the earliest ages, nature has compelled and terrified humans. Cologne-based artist Mevlana Lipp is deeply fascinated by the natural world in its pure state, as well as in the space it occupies in the human imagination. To Mevlana, the curling tendril of a vine, the rounded form of a seed pod or the gentle swaying feathers of a crinoid become signifiers of complex sets of emotions and experiences, communicated in a language outside of human linguistic codes. Part semiotic metaphor part primordial creatures from the deep, the organic organisms in Mevlana’s artwork reach out across time and consciousness to whisper about where all things began.”

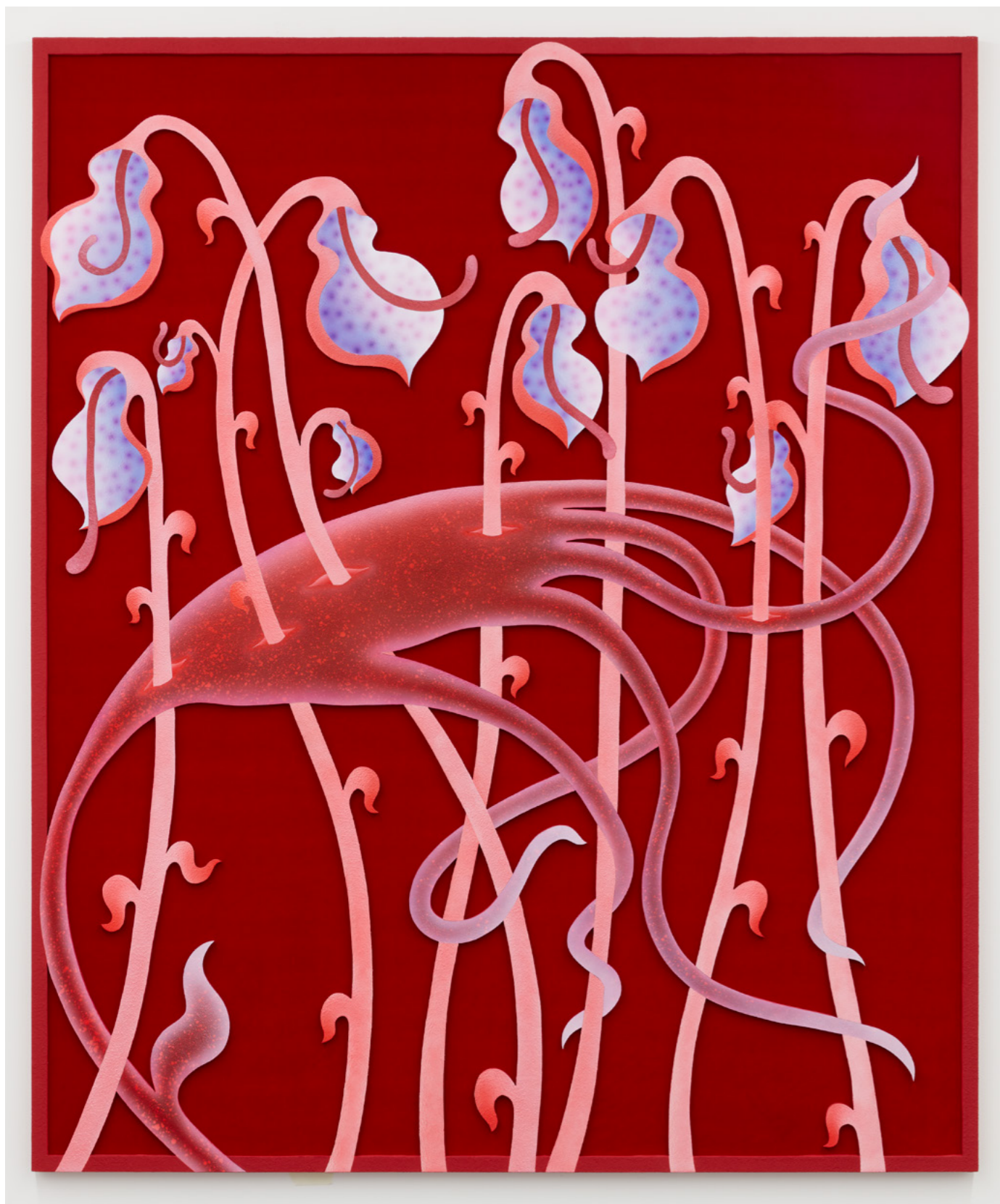
Text by Maria Zemtsova
for Artmaze Mag











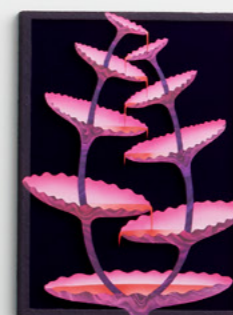
Vivian Greven

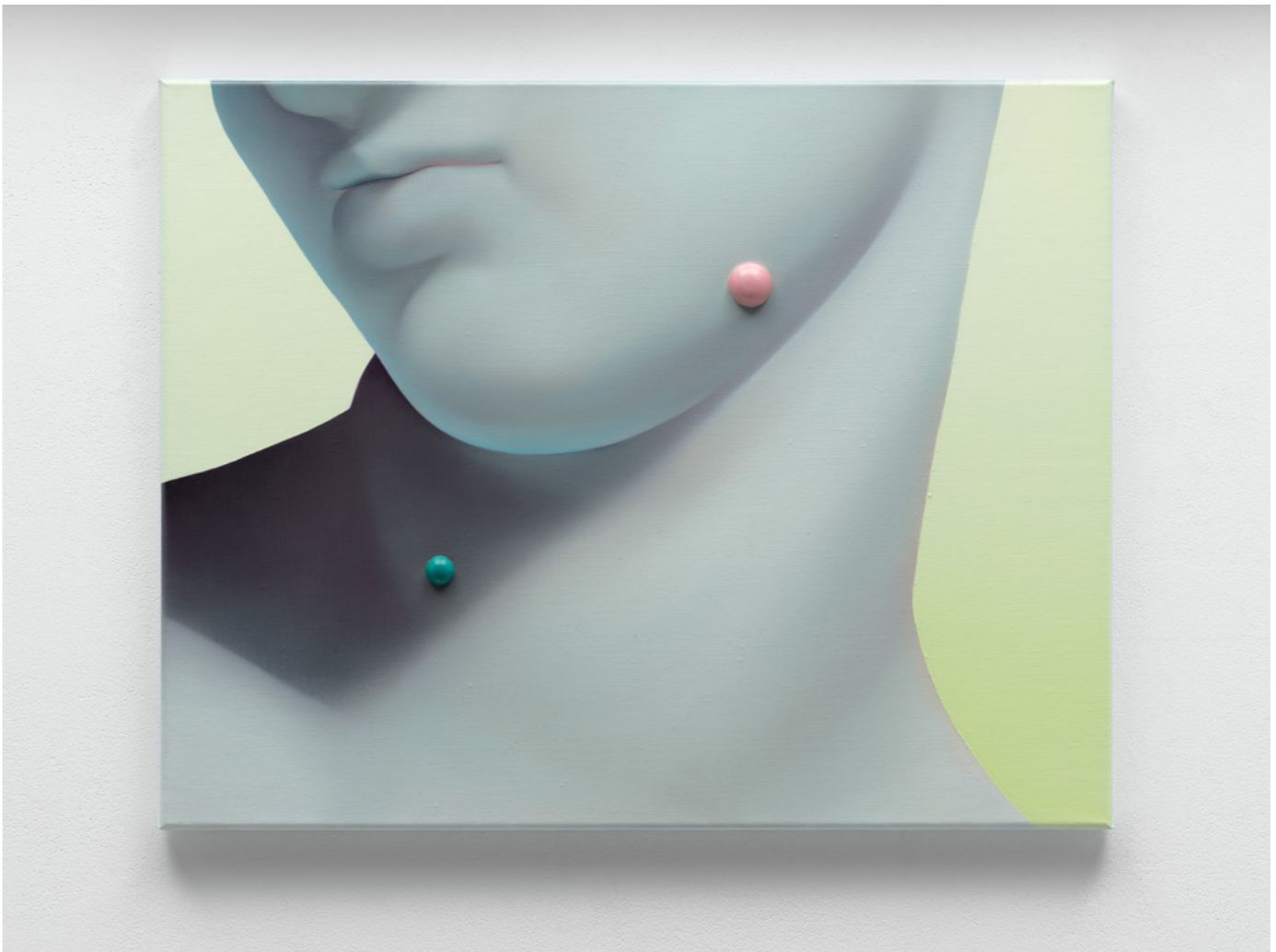
Vivian Greven's painting is based on an adept play with various notions of bodies, being and representation, with concepts of classical antiquity merging with pop art and digital image worlds. Vivian Greven's painting is characteristic of our present time, which is shaped by the internet and social media and thus dissolve the hierarchies between original, reproduction and simulation. The art historical and contemporary historical nestling corresponds with Greven's painterly treatment of surfaces. Parts of her painting rise as actual reliefs that encounter sprayed or painted fictions of bodies and space. The aesthetic of her pictures vacillates between the vocabulary of physical painting and the ethereal illusion of LCD windows.

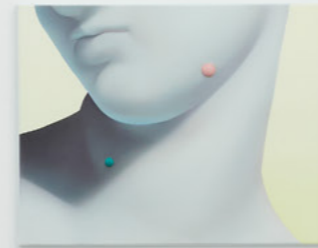
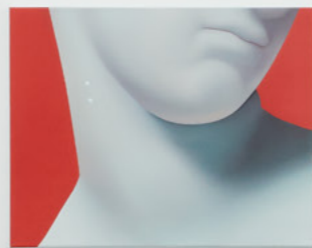
Vivian Greven (1985, Bonn) is represented in internationally renowned museum collections such as the Kunstmuseum Stuttgart, the Kunstsammlung Chemnitz – Museum Gunzenhauer, the Museum Wiesbaden and Deichtorhallen Hamburg. In September 2019 she participated in the show “Jetzt! Junge Malerei in Deutschland” at the Kunstmuseum Bonn. Her works have also been on view in international exhibitions, including recently at the Kunstmuseum Stuttgart, the Sammlung Philara Düsseldorf, the Braunsfelder Family Collection Cologne and the Salzburger Kunstverein.

Courtesy Kadell Willborn, Dusseldorf









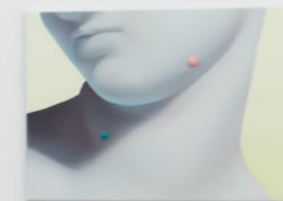
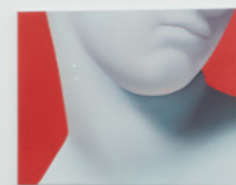
Lenz Geerk

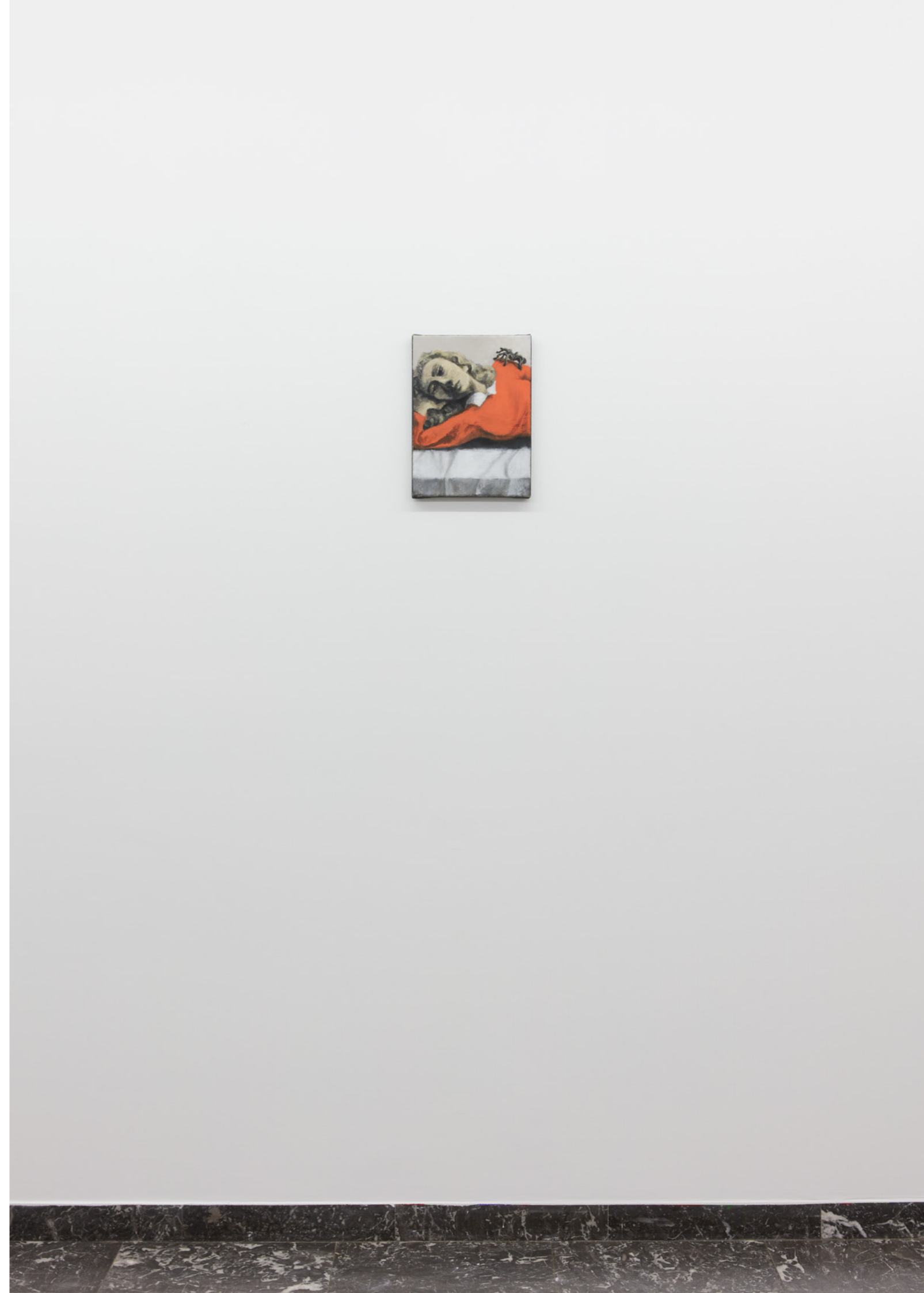
Lenz Geerk (1988, Basel) lives and works in Düsseldorf. Geerk creates psychologically charged paintings that are removed from any specific time or place. Emphasizing his subjects in such a way as to draw out the hidden emotions of the human psyche, Geerk depicts people at the threshold of excitement and in the throes of exploration. With postures, gestures and the fiction of representation, Geerk imagines how a certain fragile moment, derived from neither model nor photograph, can instead be expressed through atmosphere and body language. The nearly monochromatic palettes, only occasionally warmed by other colors, add to the aura of emotional tension.

Recent solo exhibitions include, among others, Galeria Acappella in Naples, Galerie Valentin in Paris, Galeria Mascota in Mexico City, Gerhard Hofland Gallery in Amsterdam, The Cabin in Los Angeles and Roberts Projects in Los Angeles.

Courtesy Roberts Projects, Los Angeles









Ulrike Ottinger

Ulrike Ottinger (1942, Konstanz) is a German filmmaker and photographer. Her works have received numerous awards, including the German Federal Film Prize and the German Film Critics' Prize. Her oeuvre has been honored at the most important international festivals, retrospectives and exhibitions, including the Cinémathèque française and Centre Pompidou in Paris, the Museum of Modern Art in New York and numerous international film festivals.

In 2010 Ulrike Ottinger was honored with the Order of Merit of the Federal Republic of Germany, in 2011 she received the Hannah Höch Prize of the city of Berlin for her artistic life's work. Ulrike Ottinger is a member of the Akademie der Künste Berlin and Munich and since 2019 a member of the Academy of Motion Picture Arts and Sciences, which presents the Academy Awards (Oscars) annually.

For CINEMA TICK TACK, *Superbia* (1986) will be screened daily after sunset for the duration of the exhibition.

**"I am pride. The proud root of all evil.
I am Superbia, the first of the seven capital
sins. I am always the first.
The tree of wickedness grows out of me.
My six daughters are its forbidden fruit:
gluttony - indolence - avarice - wrath -
envy - lust.
But see for yourself how Luciphera
Superbia, her coach, drawn by the six
minor sins,
drives in triumph to her wedding with the
world, accompanied by her retinue and
by Blasphemia, her maid."**

– Prologue narrated by Irm Hermann





Colophon

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

With special thanks to:
Mevlana Lipp, Vivian Greven, Lenz Geerk, Ulrike Ottinger, Vincent Vanden Bogaard, Colombe Fassin, Roberts Projects, Kadel Willborn, Ulrike Ottinger Filmproduktion, Mathias Swings and Louise Goegebeur

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We Document Art

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Christophe Clarijs
(with the assistance of Robin Vets)

Logo design and animation:
Travis Kane

Typeface:
Modern Gothic by Malte Bentzen

Support

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

CINEMA TICK TACK screens moving image work every day as from sunset until 01:00 AM. The CINEMA faces the tram stop and historic landscape park 'De Harmonie', thereby reaching numerous passersby and commuters on a daily basis.

After 1 year of existence, CTT collaborated with over 90 artists and institutions, screening over 100 single-channel video works. By donating, you help us share videoart with diverse audiences providing varied, exclusive and cutting-edge content by young, upcoming and internationally established artists and collectives.

All donations directly flow to the participating artists, productions, maintenance and innovation of CINEMA TICK TACK. In return of your donation you receive updates on the program and invitations for upcoming events as well as exhibition catalogues and TICK TACK limited edition works by your choosing. Donate today to receive your custom package.

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.

Thanks for supporting CTT!



Cover image: Mevlana Lipp, *Laceleaf*, 2020, installation view
velvet, wood, acrylic colour, ink, sand, 180x150 cm

TICK TACK

Opening hours:
THU–SAT, 13:00–19:00

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www.ticktack.be

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CINEMA TICK TACK

Opening hours:
MON–SUN, sunset–01:00

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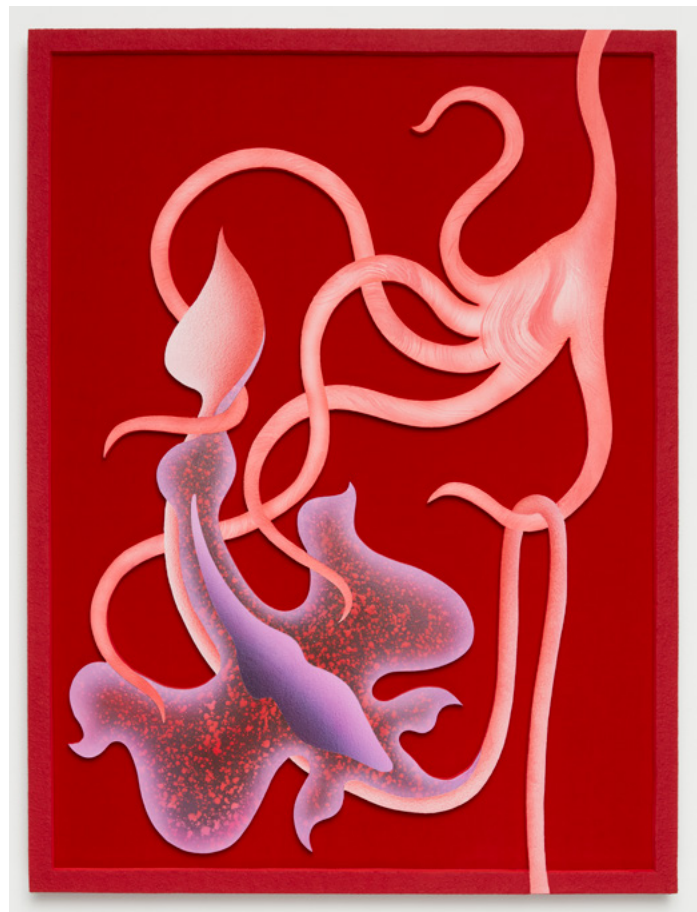


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