

# Narcisse Tordoir

PEOPLE

14.05–03.07.2021



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.



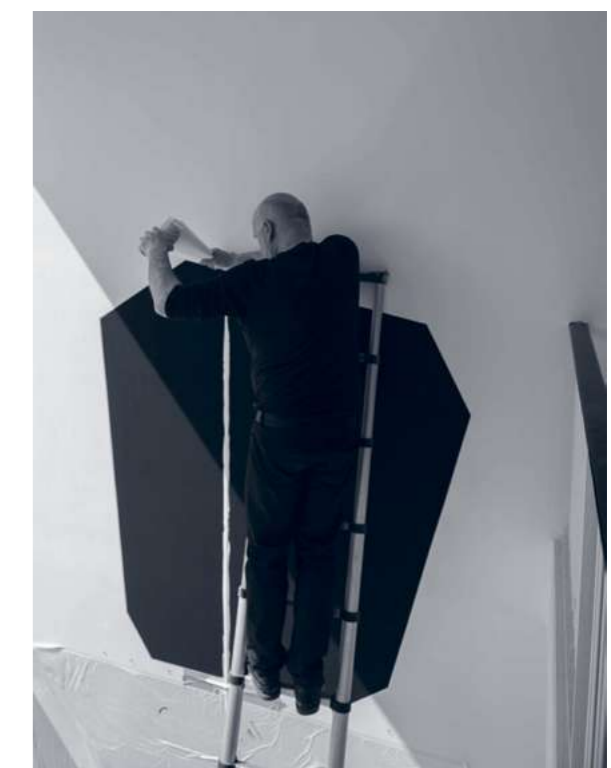
PEOPLE

For the solo exhibition *PEOPLE* at TICK TACK, Narcisse Tordoïr presents a new body of work consisting of both in-situ and stand-alone pieces. In addition, a public artwork, in collaboration with Yvon Tordoïr, is unveiled in the heart of Antwerp as part of this presentation.

Narcisse Tordoïr (Mechelen, 1954) is a visual artist who lives and works in Antwerp, Belgium. He works with various media, ranging from drawings, prints and paintings to photography and installations. Through this, seemingly effortless, versatility, Tordoïr digs into historical references to painting, while at the same time placing himself outside of the medium. With an explicit focus on the act of perception, his well thought-out and complex image montages challenge the intersections between romanticism and reality, between history and current affairs.

Tordoïr's practice spans over four decades with exhibitions at Paleis voor Schone Kunsten, Brussels; Venice Biennial, Belgian Pavilion; Kröller-Müller Museum, Otterlo; Centraal Museum, Utrecht; M HKA, Antwerp; Koninklijke Musea voor Schone Kunsten, Brussels; Museum Plantin Moretus, Antwerp; CC Strombeek; SMAK, Ghent; Roger Raveel Museum and Emergent, Veurne.

Tordoïr's works are included in museum collections such as M HKA, Antwerp; Mu. ZEE, Ostend; SMAK, Ghent; Stedelijk Museum, Amsterdam; Kröller-Müller Museum, Otterlo; Centraal Museum, Utrecht and FRAC Des Pays de la Loire, Carquefou.



### Peoples, Peoples, Peoples

Wanneer Jimi Hendrix zijn cover van Elmore James' *Bleeding Heart* begint met de woorden "Peoples, Peoples, Peoples", lijkt hij de aanspreking foutief te gebruiken, want in een dubbel meervoud. In de originele versie luiden de eerste woorden dan ook 'People, People, People' en in *zijn* versie gebruikt Hendrix de aanspreking later in het nummer wél juist. Het mag dan wellicht aannemelijk zijn dat hij zich bewust was van deze afwijking. Spreekt Hendrix hier dan een hele bevolkingsgroep aan, zoals de vertaling van het woord *peoples* impliceert? Bluesmuzikanten stonden alleszins niet afkerig tegenover enige grootspraak en wat borstgeklop met de nodige humor. Dit om hun verdiende plek te claimen binnen de 'gevestigde' muziekcultuur. "*Peoples, Peoples, Peoples*" is dus wellicht naast een verzuchting, wat nu eenmaal samengaat met de blues, ook een betrekkelijk statement.

Naast zijn in situ solo-tentoonstelling *People* bij Tick Tack, werkte Narcisse Tordoir samen met graffiti-kunstenaar Yvon Tordoir, beter bekend als RiseOne. Het werd een permanent kunstwerk in de openbare ruimte, een beschildering van een strategisch gesitueerd bushok tegenover de kunstruimte. Deze beschikt overigens al over een vrij specifieke façade, door Léon Stynen ontworpen. De bushalte aan de overkant maakt deel uit van een belangrijke overstapplaats voor mensen die gebruik maken van het openbaar vervoer in Antwerpen. De voorkant bevestigt tevens de naam van de tentoonstelling, vermomd als het logo van DHL. Verwijst natuurlijk onder andere naar het vervoeren van mensen als waren het goederen. De achterkant toont enkele wachtende wezens. Yvon Tordoirs wachtende dieren, zo blijkt, staan op hun beurt afgebeeld tegen een met graffiti besmeurde wand, wat een knipoog zou kunnen zijn naar het

*schmutzige* imago van de stiel. Het geheel functioneert als een decor dat zijn eigen theaterstuk becommentarieert. Soms lijken grote gebaren en vette knipogen nodig om onze aandacht op iets te vestigen. Zoals op onszelf, wij *people*. Vraag is of de wachtenden aan de tot kunstwerk getransformeerde bushalte zich effectief bewust zullen zijn van het decor waar ze deel van uitmaken. Of dat de *Peoples* van deze twee kunstenaars op zullen gaan in een nietsvermoedende massa, zichzelf dus.

Narcisse Tordoir verwijst alleszins naar u en ik, hij zelf staat ogenschijnlijk alleen aan de overkant. De kunstwerken in zijn tentoonstelling aanschouwen dit graffiti-spektakel vanuit de hoge vitrine van Tick Tack. Maar stil noch meewarig zijn deze getuigen. De kunstenaar vertaalt zijn observaties naar een flagrante monumentaliteit. Zo nu en dan mag er eens goed in de pot geroerd worden om onze blik te vangen en hopelijk te begeisteren. Tordoirs aantrekkelijke beeldtaal is een methode om ons te verleiden en om bij gelegenheid een corrigerende tik uit te delen.

Soms trachten beeldende kunstenaars een soort dam te bouwen, een verstilling, of zelfs een verstarring tegenover de omvangrijke beeldenstroom waarmee we geconfronteerd worden. Tordoir liet ooit optekenen dat hij de realiteit als een eindeloze bron van beelden zag.<sup>1</sup> Hij toont zich bij Tick Tack als een soort *Luftmensch*. Een luchtman die zich niet zomaar schikt. Een vrije denker die niet enkel op intellectuele verwijzingen terugvalt maar op het beeld zelf dat zich uiteindelijk niet zomaar door logische terminologieën laat beteugelen. Hij torpedeert ons met scherpe beelden uit de actualiteit zonder op enig moment discursief te willen zijn. Het gaat voor Tordoir over een logica die zich enkel ontplooit via beelden. De kunstenaar ontleent deze wel aan de realiteit, maar

reconstrueert ze uiteindelijk helemaal. Het *beeld als methode* is hier van groot belang omdat de kunstenaar niet vanuit een concept spreekt, maar rechtstreeks vanuit het beeld. Tordoir produceert geen manifesten en het oorspronkelijke beeld moet altijd een transformatie ondergaan.

De meeste werken zijn zonder titel (Z.T.) omdat het benoemen door middel van taal ruis zou kunnen veroorzaken op onze blik. Hoe benoem je overigens iets wat zo gefragmenteerd is én moet blijven? Een titel zou het werk kunnen reduceren tot een grijpbaar geheel, en dat vatbare lijkt Tordoir toch enigszins te willen tegenwerken. Hij reikt ons natuurlijk wel de hand met fragmenten van herkenbare beelden, maar plaatst deze naast formele geometrische onderdelen. Zo is er het werk (Z.T.) met de zwarte wandbeschildering. We zien een man (met de goddelijke naam Divino!) die een televisiescherm draagt naast de afbeelding van een androgyn model. Datgene waaraan wij als toeschouwer een letterlijke betekenis zouden kunnen toedienen, wordt door de kunstenaar ontworpen door de gitzwarte verwrongen schaduw van een projectie die dreigend boven het geheel hangt. En dit geheel verhoudt zich uiteindelijk tot een reeks geconstrueerde variabelen, die voor elke toeschouwer een veranderlijke waarde kan hebben. Narcisse Tordoirs variabelen laten zich niet vatten in een vastomlijnde luchtdichte taal. Hij blijft luchtmens, en laat ons toe dat ook te zijn. Het beeld grijpt hem en niet omgekeerd. Zijn ego is ondergeschikt. Hier is nog ruimte voor de *ander*.

De kunstenaar verraadt soms zelf zijn bronnen en gaat dan iets explicieter te werk. Een voorbeeld is het werk met het rode palet als drager. Zo bleek uit onze gesprekken dat het palet ooit de fysieke drager was van een Iraanse vluchteling, die daarmee de oceaan trachtte over te

steken. De man heeft het niet gehaald en zijn identiteit bleef lang onbekend. Totdat een journalist zijn gsm in handen kreeg waarop een *selfie* stond. Tordoir plaatste het portret in negatief in het midden van zijn werk. De man staart ons aan door de gaten van een soort filter. Het is een noodlottig verhaal en een rauw beeld. Gevoelige kijkers kunnen het dan ook censureren met een verplaatsbaar rood paneel. George Orwells *84* staat ondertussen waarschuwend verspreid over het werk. Als we dit werk verbinden met de graffiti aan de overkant, lijkt Tordoir zich voor te stellen dat DHL zijn diensten (clandestien) aan mensen, meer bepaald aan emigranten, zou kunnen aanbieden. Het zou misschien zelfs menselijker zijn dan de situatie met de zee-, en vooral mensenwaardige bootjes waarmee zovelen nu de oversteek maken. Het biedt natuurlijk geen oplossing, het is maar een in beeld gegoten verzuchting. *Peoples, peoples, peoples (toch)*.

Hilde Borgermans, mei 2021

<sup>1</sup> Uit "Enchanting Amazement", essay door Bart Cassiman, gepubliceerd in "Narcisse Tordoir", catalogus uit 1987

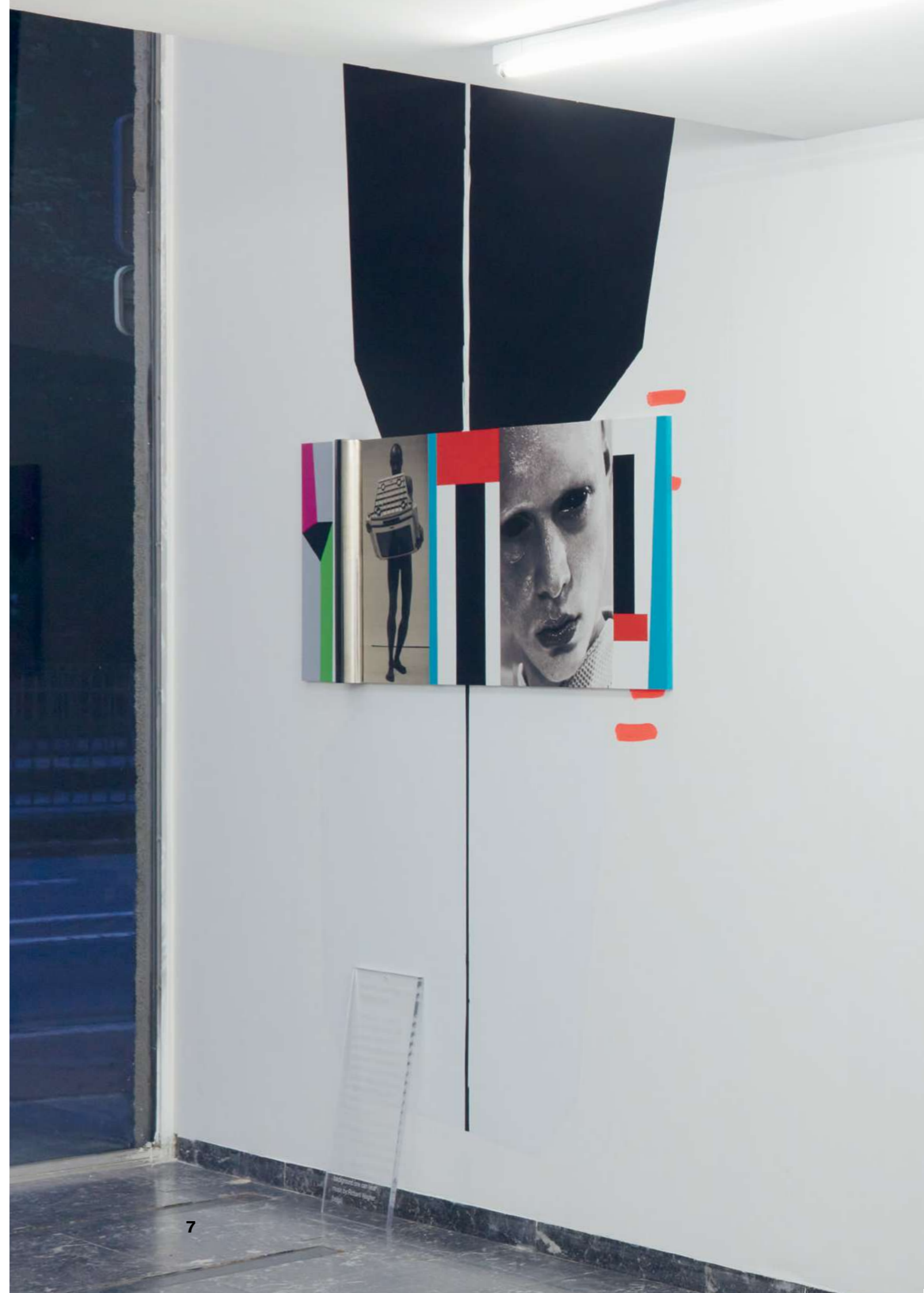


## Exhibition text

One might begin, in preparing to assemble a text on the highly evolutionary work of Belgian artist Narcisse Tordoir (born in 1954), which spans over four decades, by stating a word which sets the tone, the key term that unravels self-generative paths and simultaneous weaves: the word "flow". By observing Narcisse Tordoir's complex work as a whole, we are confronted with a flooding river that tremendously runs. At times slowing down to meet other influxes and new elements, and then retreating, changing direction, opening up unusual paths, each time welcoming new and increasingly articulated ways of expression, as well as atypical iconographic entities. Far from creating futile tangles, fluidly, they manage to dance together in an aesthetic rhythm that takes the word to the word and decants not the pure form, but the image in all its historical complexity scrutinised and sniffed from the moment of its very formation, and then questioned from an ontological point of view until reaching the bustle of meanings that the modern world has assigned to it. Tordoir is certainly known for having broken pre-existing models, mainly his own; his productive ardour is punctuated by methodological deaths and rebirths that stimulate the internal energy of his research, always spurring new impulses of renewal. This is how his polyphonic choreographies, in which the chromatic language enters an intimate conversation with the abstract form, while the vaguely figurative elements filter current events through the remnants of representations belonging to various cultural spheres, are born. The group of works Z.T., among others, developed between 2019 and 2020 and presented in the exhibition, seem to make up a further evolutionary step in the artist's prolific production. Indeed, compared to the early works in which fields of pure colour, geometry and enigmatic signs interacted, and to later works characterised by the collage technique, in which fragments were stacked one on

top of the other and in which no hierarchy distinguished the abstract compositions from the colour fields, the spatial supports from the cut-out images, we can now observe a more mature methodological result, in which everything appears decidedly more relaxed, where colour has already shouted out its value amidst the intricacies full of hermeneutic references and each element, though vivid, carves out its own moment in the crowd: People.

Text by Domenico de Chirico  
Translated from Italian by Colombe Fassin



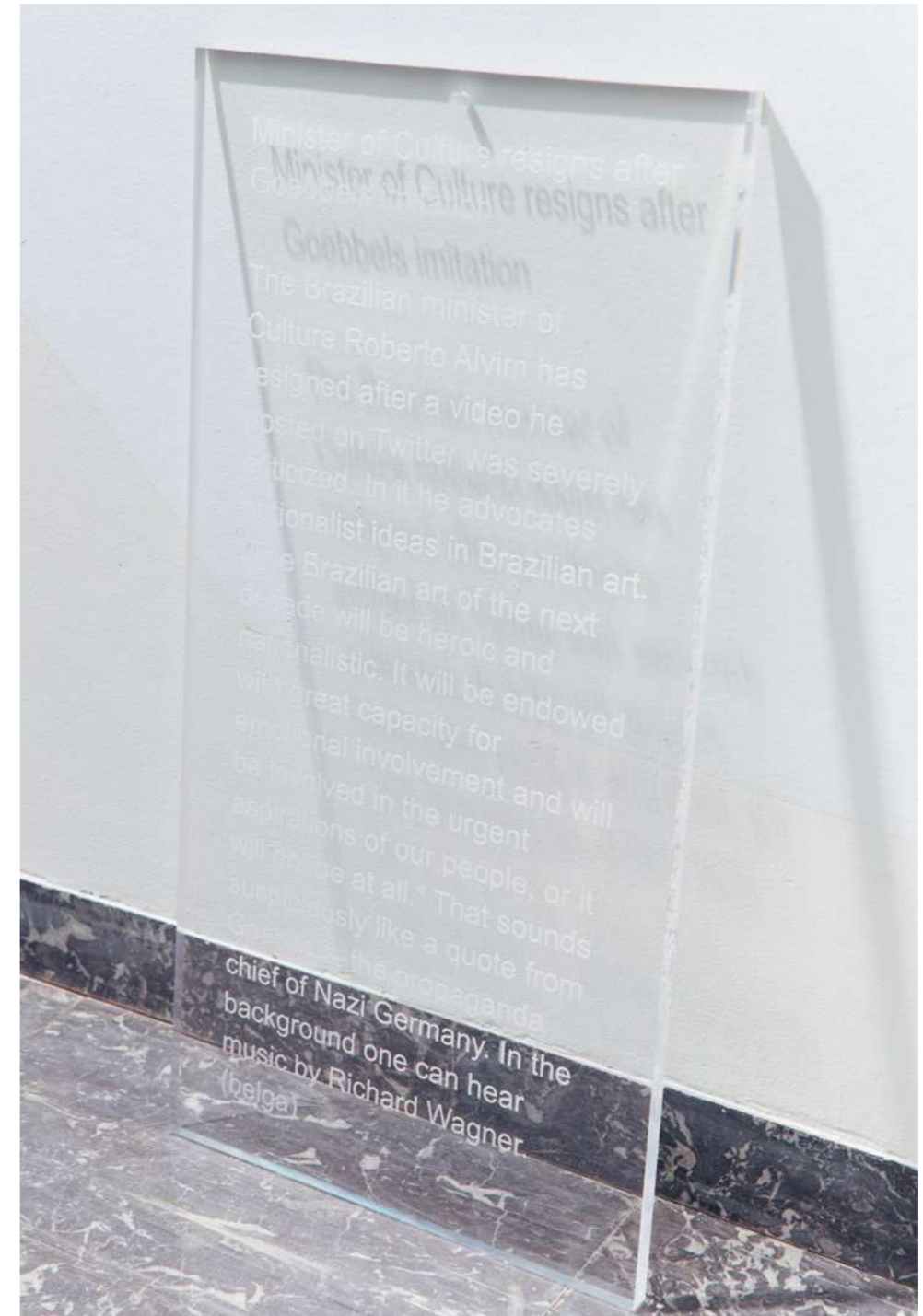


Z.T. (details), 2020  
acrylic on wood, digital print, screenprint, spray paint, stainless steel, plexi, acrylic on wall  
60x165x7cm (black and white planes of variable dimensions)





Z.T., 2020  
 acrylic on wood, digital print, screenprint, spray paint, stainless steel, plexi, acrylic on wall  
 60x165x7cm (black and white planes of variable dimensions)



Z.T. (details), 2020  
 acrylic on wood, digital print, screenprint, spray paint, stainless steel, plexi, acrylic on wall  
 60x165x7cm (black and white planes of variable dimensions)

### Peoples, Peoples, Peoples

In the opening of Jimi Hendrix's cover of Elmore James' *Bleeding Heart*, he seems to mispronounce the words "Peoples, Peoples, Peoples" as double plurals. The lyrics of the original song are 'People, People, People' and Hendrix does use the correct form later on in his version, hinting on the fact that he was aware of this deviation. Was Hendrix addressing an entire population group, as the translation of the word *peoples* implies? Blues musicians were by no means averse to some boasting and big talk with a healthy dose of humour. In doing so they claimed their spot within the 'established' music culture. Therefore, "Peoples, Peoples, Peoples" is perhaps not only a sigh, which goes hand in hand with the blues, but also a relational statement.

In addition to his in-situ solo exhibition *PEOPLE* at TICK TACK, Narcisse Tordoir collaborated with graffiti artist Yvon Tordoir, better known as RiseOne. The result is a permanent work of art in the public space, a painted tram stop pavilion, strategically located opposite the art space designed by Léon Stynen, which already has its own specific facade. The tram stop across the street is part of a key transfer point for commuters in Antwerp. The front of the building highlights the exhibition title disguised as the DHL logo. This is a reference, among other things, to the transport of people as if they are goods. The backside depicts some creatures, waiting for the tram. Yvon Tordoir's waiting animals are in turn depicted against a graffiti-stained wall, possibly a nod to the *dirty* image of street art. In its entirety, the work functions as the stage of a theatre, commenting on its own ongoing play. Sometimes big gestures and bold winks are necessary to draw our attention to, for example, ourselves, the *people*. Will the commuters at this tram stop-turned-public

artwork be aware of the decor they themselves are a part of? Or will the decor, the People painted by these two artists, merge into an unsuspecting crowd.

In any case, Narcisse Tordoir is referring to you and I, since he himself is standing solitarily across the street. The artworks of this exhibition oversee the graffiti spectacle from behind TICK TACK's high vitrine window. These witnesses, however, are neither silent nor compassionate. The artist translates his observations into a blatant sense of monumentality. Every now and then a good stirring of the pot can catch our gaze and hopefully inspire us. Tordoir's attractive visual language is a way of seducing us and sometimes gives a slap on the wrist.

Some visual artists try to construct a kind of dam, a stillness or even rigidity regarding the extensive flow of images with which we are confronted. Tordoir once noted that for him reality is an endless source of images.<sup>1</sup> At TICK TACK, he is presenting himself as a *Luftmensch*, a man of smoke, unwilling to comply. A free mind that doesn't rely solely on intellectual references but on the image itself which, ultimately, cannot be restrained by logical terminologies. He bombards us with razor sharp images of current affairs without, at any moment, feeling the need to be discursive. For Tordoir, it's all about a kind of logic that only unfolds through images. Although derived from reality, these images are completely reconstructed. In this case, the *image as method* is of great importance since the artist's practice is not based on a concept but directly on an image. Tordoir is not producing manifestos and the original image must always undergo a transformation.

Most of the works are untitled because the use of language could distort our gaze. How can one come up with a name for something that is, and must remain,

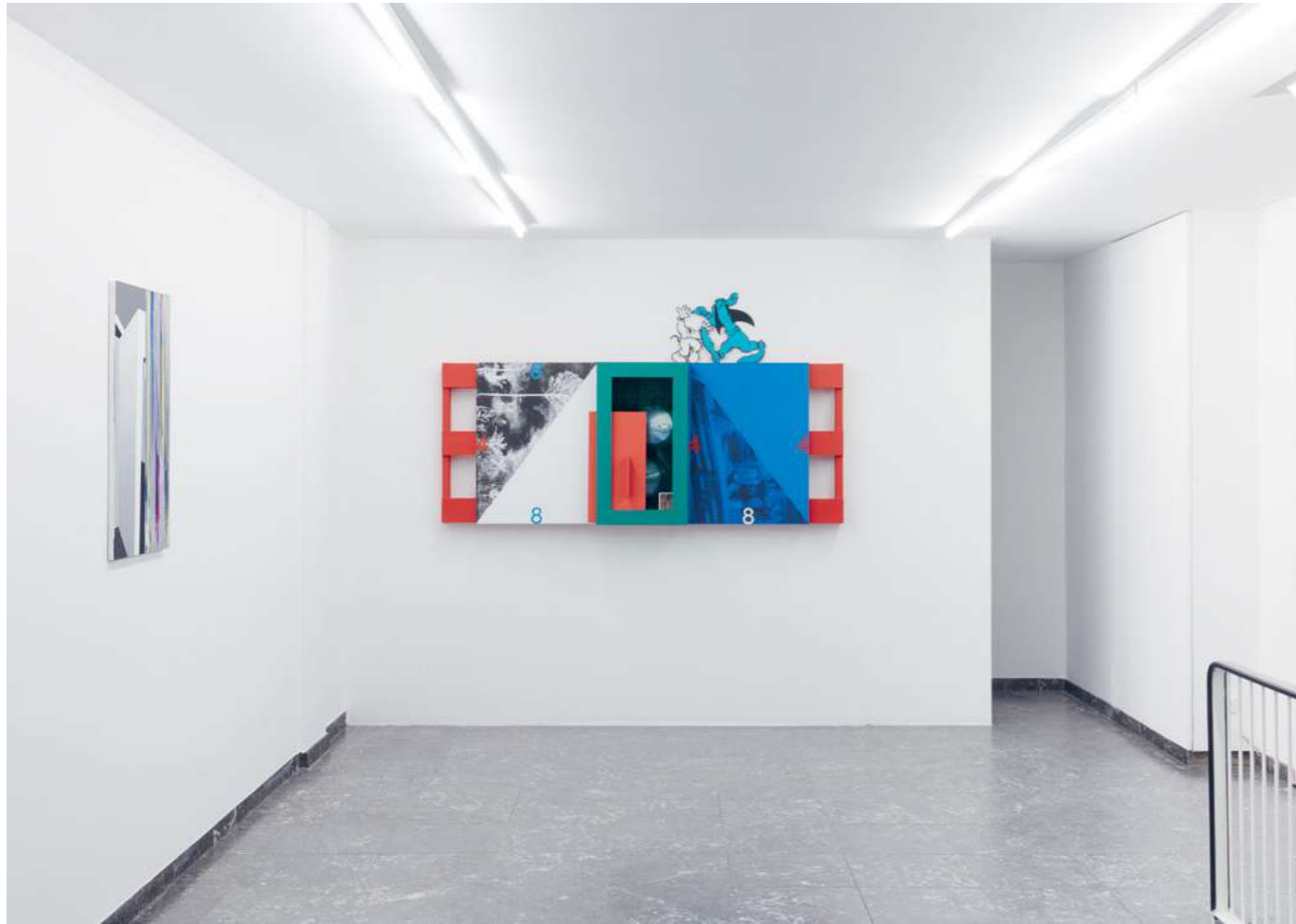
so fragmented. A title could diminish the work and turn it into something tangible, something Tordoir seems to want to counteract. Of course he offers a helping hand by using recognizable images, but places them next to formal geometrical forms. For example, the work (Untitled) which features the black wall painting: a man (with the divine name Divino!) is carrying a television set, next to the image of an androgynous model. That which could be attributed a literal meaning by the viewer is being disrupted by the artist through the jet-black, distorted shadow of a projection that hangs menacingly over the work. Ultimately, the work interlinks with a series of constructed variables, which might have a different meaning for each viewer. Narcisse Tordoir's variables cannot be captured in a clearly defined airtight language, he's after all a man of smoke, and invites us to be one as well. The image grabs him and not the other way around. His ego is subordinate. There's still room for *the other*.

Sometimes, the artist reveals his source material, which results in works that are a little more explicit, for example the work with the red pallet. From our conversations it became clear that an Iranian refugee once tried to cross the ocean on a pallet. The man didn't survive the journey and his identity remained unknown until a journalist got hold of his mobile phone which had a *selfie* on it. Tordoir placed a negative print of the portrait in the middle of his work. The man is staring at us through some sort of filter. It's a fateful story and a raw image which sensitive viewers can censor with a red sliding panel. Meanwhile, George Orwell's *84*, is dotted around the work as a warning. Linking this work to the graffiti across the street, Tordoir seems to envision a (clandestine) DHL service for people, more precisely emigrants. It might even be a more humane alternative than the current situation where people attempt to make the

crossing in boats not fitted for sea. This is of course no solution, only a sigh reflected in an image. *Peoples, peoples, peoples* (my oh my).

Hilde Borgermans, May 2021  
Translated from Dutch by Mathias Swings

<sup>1</sup> From *Enchanting Amazement*, essay by Bart Cassiman, published in *Narcisse Tordoir*, catalogue 1987



Z.T., 2020  
acrylic on wood, digital print, screenprint, lacquer, plexi glass, postal card  
110×200×28cm



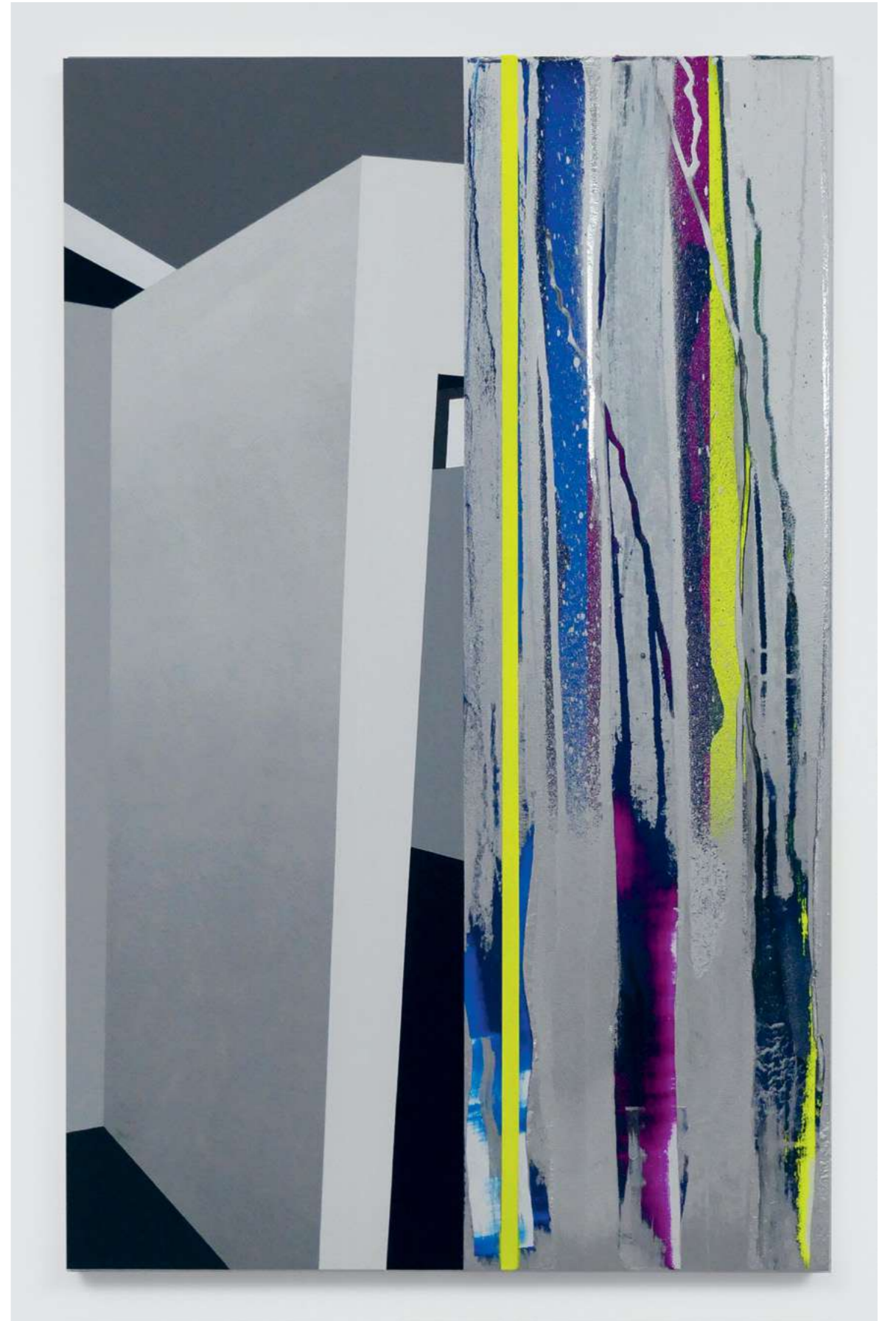
Z.T. (detail), 2020  
acrylic on wood, digital print, screenprint, lacquer, plexi glass, postal card  
110×200×28cm





Z.T., 2020  
acrylic on wood, digital print, screenprint, lacquer, plexi glass, postal card  
110×200×28cm





Z.T., 2020  
acrylic on wood, digital print, spray paint  
80x50cm

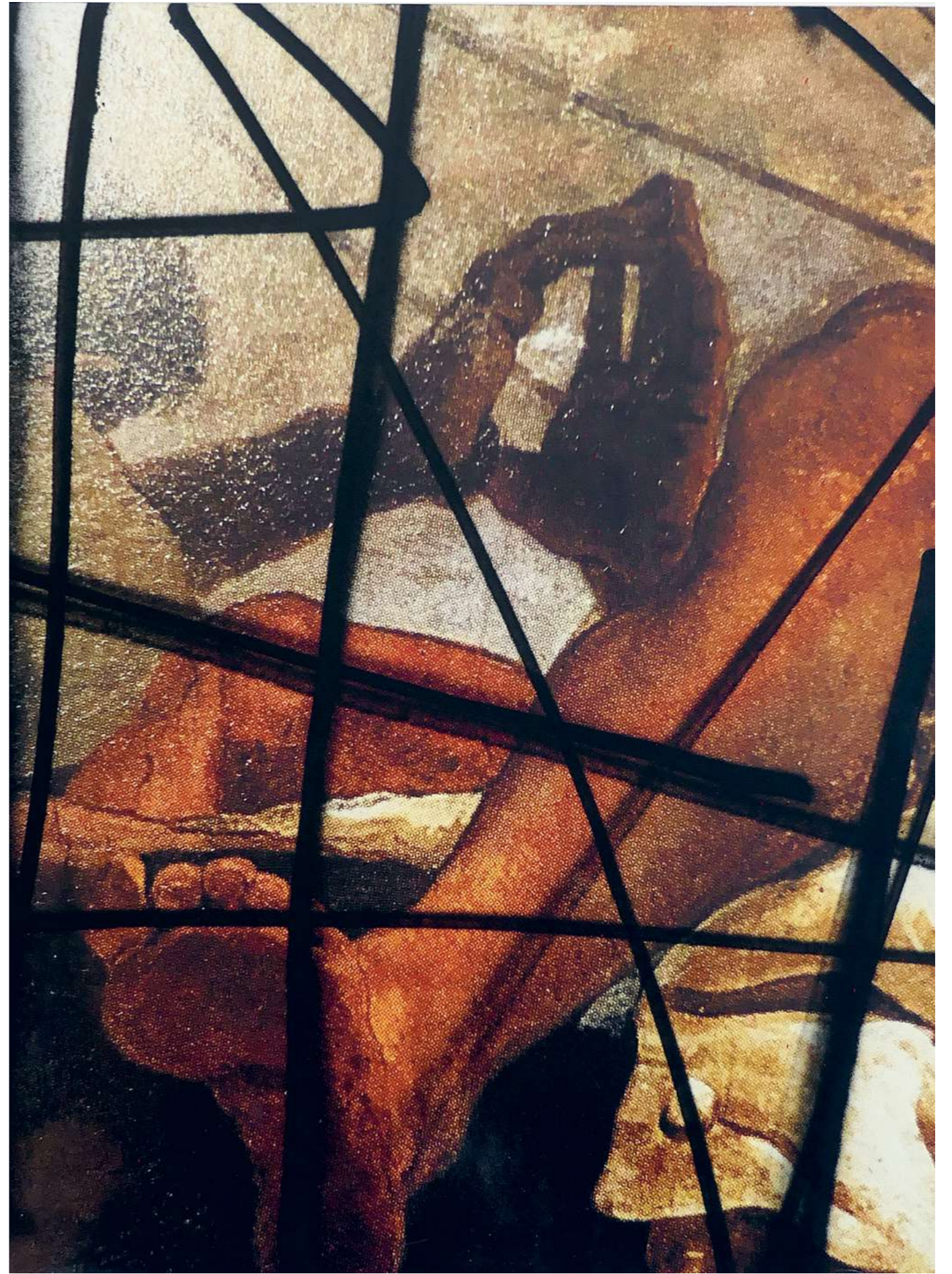






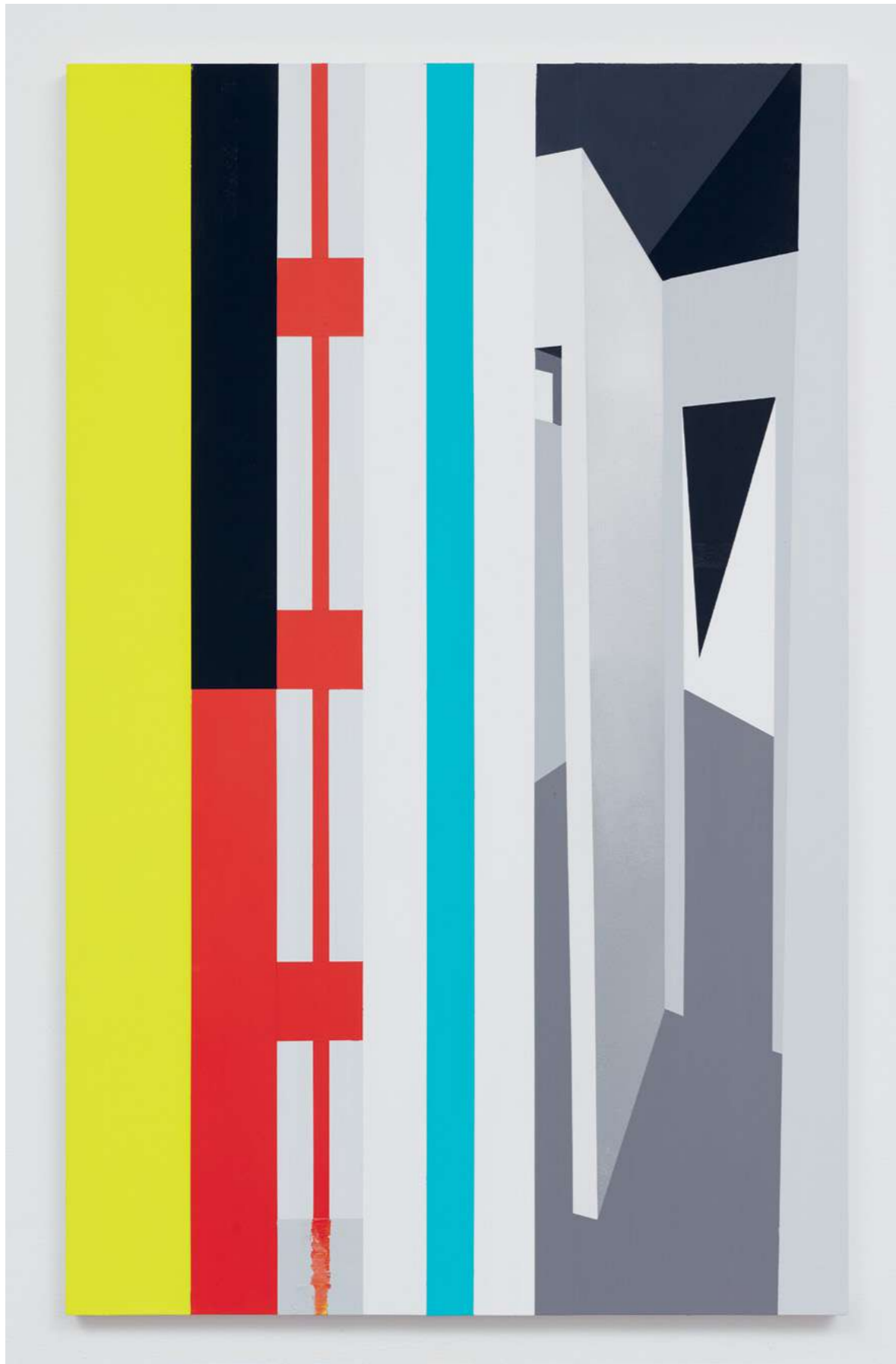


Z.T. (detail), 2020  
acrylic on wood, digital print, spray paint  
80x320cm

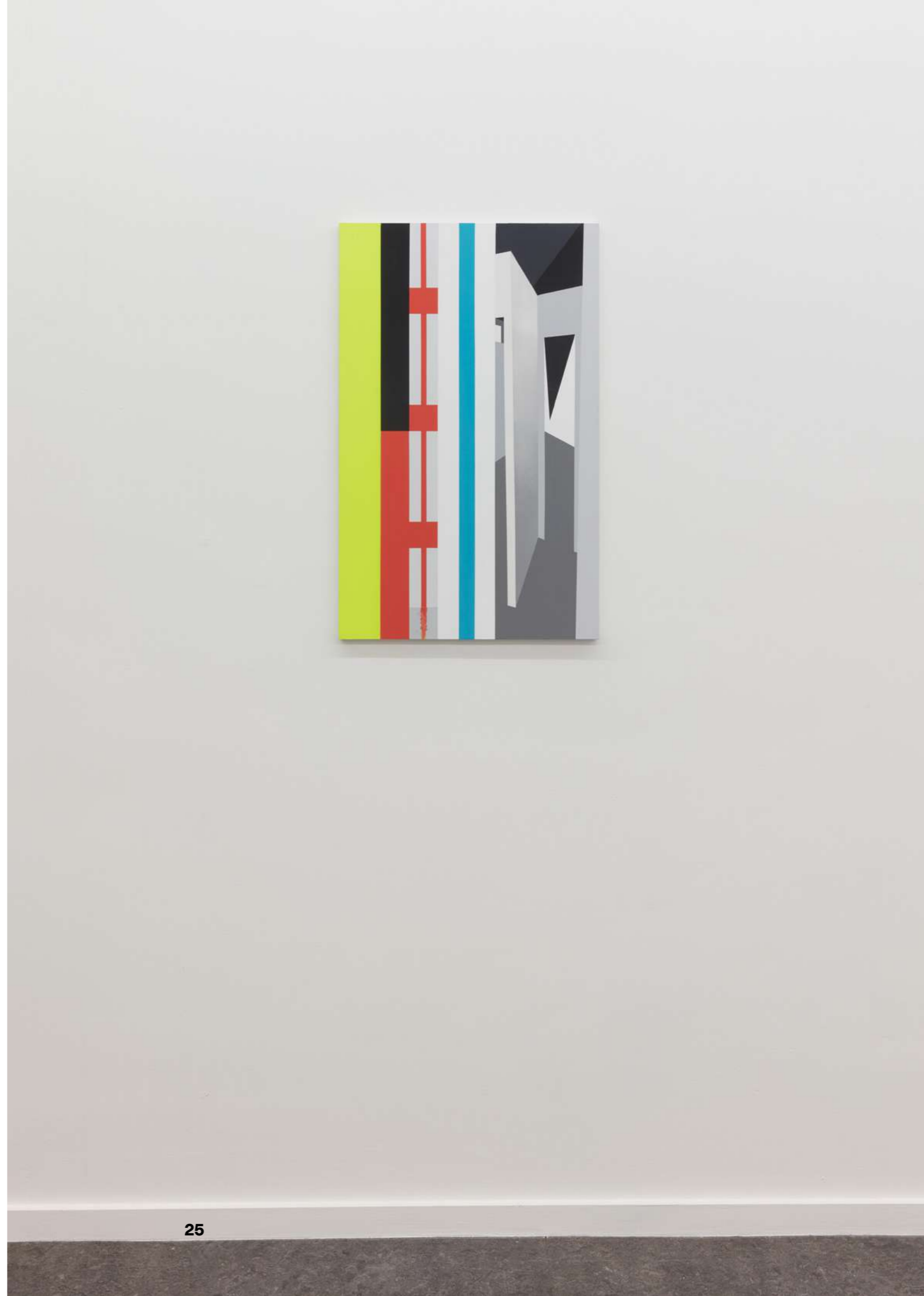


Z.T. (detail), 2020  
acrylic on wood, digital print, spray paint  
80x320cm





Z.T., 2020  
acrylic on wood, digital print, spray paint  
80x50cm

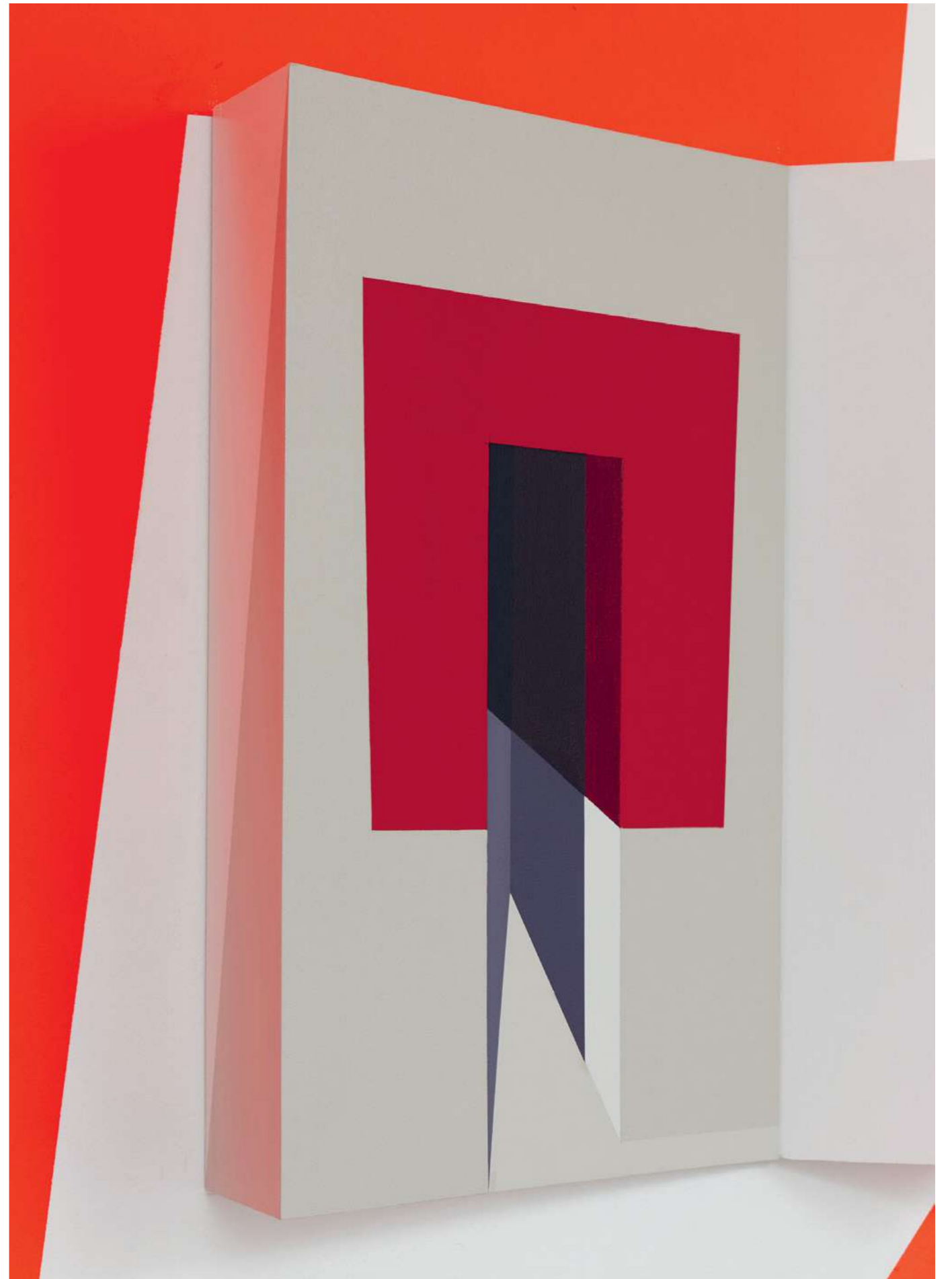








Z.T. (detail), 2019  
acrylic on wood, digital print, acrylic on wall  
60×200×15cm (red plane of variable dimensions)

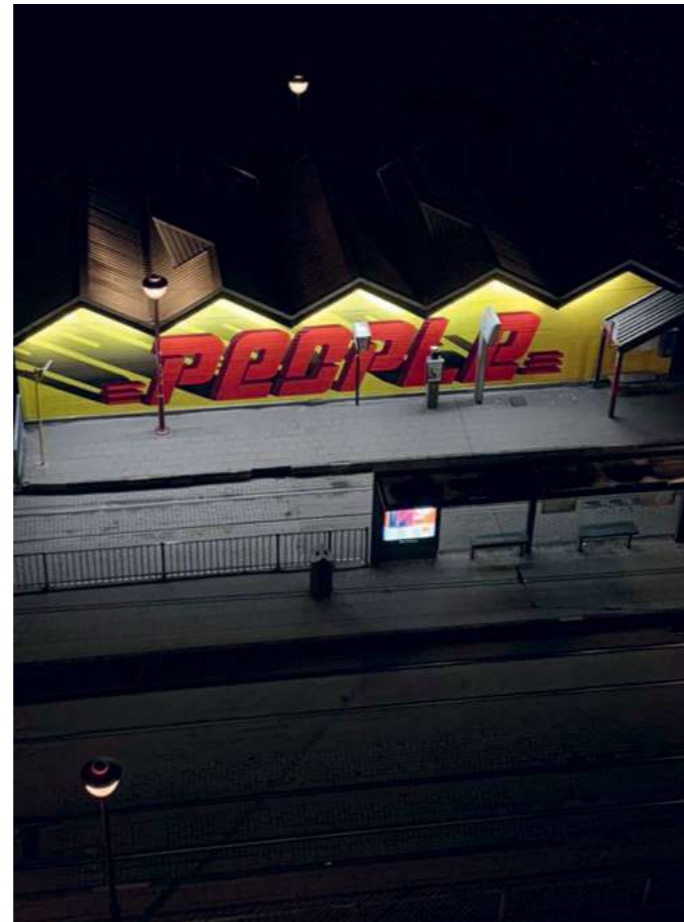


Z.T. (detail), 2019  
acrylic on wood, digital print, acrylic on wall  
60×200×15cm (red plane of variable dimensions)









PEOPLE, 2021, in collaboration with Yvon Tordoir  
 acrylic, latex and spray paint on wood  
 3,75x17,5m



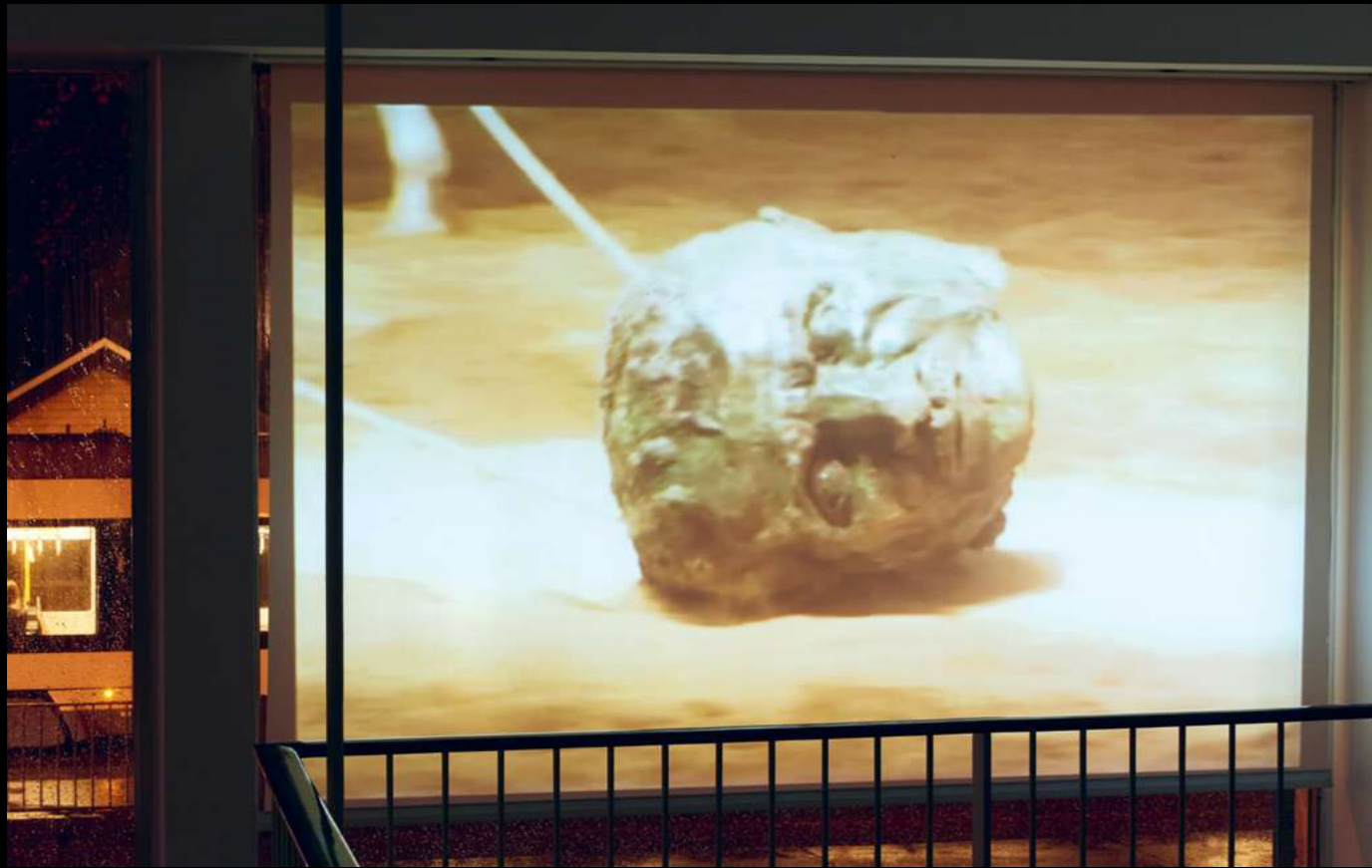
In his work Fernando Sánchez Castillo analyzes the relationship between art and (political) power. The artist presents us with a different view of, and interaction with, reality in his work. Sánchez Castillo often uses existing “traces” from the past as a starting point for his work and as material for his analysis and transformations. He does so—on the basis of strong social commitment—in a playful and humorous manner. Sánchez Castillo’s fascination with the history of his home country, with the civil war, the postwar era and the dictatorship, but also with today’s world, departs from a concern not only for the political and the revolutionary, but certainly for the social aspects of historical processes as well. Collective memory extends far beyond national boundaries and finds its way into the present. The artist plays with connotations that once sought images to match and, conversely, with images that now demand new connotations. The work of Sánchez Castillo is an attempt to rewrite history, at least to make us aware of its complexity and traces, and also to show that history is a story that is constantly being constructed from the vantage point of power.

Fernando Sánchez Castillo was born in 1970 in Madrid (ES). He holds a degree in Fine Arts from the University of Complutense Madrid, and a MA degree from the Instituto de Estética Contemporánea, Universidad Autónoma, Madrid. He is a former member of the research group of ENSBA Paris. In 2005 and 2006 he was a resident at the Rijksakademie van Beeldende Kunsten in Amsterdam (NL). Sánchez Castillo participated in the Research Team of the United Nations Geneva, PIMPA Memory, Politics and Art Practices. He had solo exhibitions at a.o. Shchusev State Museum of Architecture, Moscow (2019, RU); Kunstraum Innsbruck (2016, AT); Sala de Arte Público Siqueiros, Polanco (2016, MX); Stedelijk Museum 's-Hertogenbosch (2016, NL); Centro de Arte Dos de Mayo CA2M, Madrid (2015, ES); OK Centrum Linz (2014, AT); Rabo Kunstzone, Utrecht

(2013, NL); Kunstpavillon München (2013, DE); Kunstverein Braunschweig (2012, DE); Matadero Madrid (2012, ES); CAC Malaga (2011, ES). Group shows at a.o. Riga Biennial (2018, LT); National Center for Contemporary Arts, Moscow (2016, RU); Today Art Museum Beijing (2016, CN); Biennale Gherdëina (2016, IT); Centraal Museum Utrecht (2016, NL); Manifesta 11 Zürich (2016, CH); Albertinum Dresden (2015, DE); Palais de Tokyo (2015, FR); MOTA Tokyo (2014, JP); Goteborg Biennial (2013, SE); De Appel Amsterdam (2013, NL) and MAC Marseille (2013, FR). Works by Fernando Sánchez Castillo are part of international public and private collections.







Fernando Sánchez Castillo, *Rich Cat Dies of Heart Attack in Chicago*, 2004, 22'23", courtesy tegeboschvanvreden, Amsterdam

*Rich Cat Dies of Heart Attack in Chicago*  
2004

Genoveva Rückert on *Rich Cat Dies of Heart Attack in Chicago*:  
 "The toppling of a monument, an instance of political iconoclasm, denotes the politically motivated removal or destruction of symbols of rule or portraits of sovereigns, usually in connection with the overthrow of a ruler or the collapse of a political system. In the long history of iconoclasm, the goal has always been to make visible symbolically the loss of power or to lastingly remove the symbols of a defunct regime from public view. In the video performance *Rich Cat Dies of Heart Attack in Chicago*, the head of a statue is abused in a number of ways, accompanied by classical music. The individual attacks on the symbolic fallen dictator develop a very immediate comic affect, the work providing a humorous commentary on the symbolic power of monuments, which are either worshipped or also destroyed

as proxies of those they represent. The quirky title is a reference to a headline after the coup d'état in São Paulo in December 1968 and refers to the fact that the loss of freedom is possible merely through censorship and the absurd. In the friction between art and society, art often takes the form of social counter-draft and barb, also defining its own responsibility and mission as such – no longer in the realm of high culture or subculture, however, with the resulting barriers to access, but instead as entertainment on a high level. Is this a wrong-headed, or perhaps actually a viable strategy that art uses for its own purposes? Humour as a legitimate means and viable strategy of mediation can be found in many works by Fernando Sánchez Castillo.



Fernando Sánchez Castillo, *Rich Cat Dies of Heart Attack in Chicago*, 2004, 22'23", courtesy tegeboschvanvreden, Amsterdam



Fernando Sánchez Castillo, *Rich Cat Dies of Heart Attack in Chicago*, 2004, 22'23", courtesy tegeboschvanvreden, Amsterdam





Fernando Sánchez Castillo, *Pegasus Dance*, 2007, 12'14", courtesy tegenboschvanvreden, Amsterdam

*Pegasus Dance*  
2007

In the work *Pegasus Dance* water cannons are rid of their violent image. Their original function is given a new twist: the trucks fall passionately in love with each other. To the sounds of classical music, two water cannons twirl about each other, as though performing a mating ritual, while festively spouting water. As the sun slowly sets, the sky turns a painterly orange. While the water cannon is meant to keep others at a distance, here it tries to lure seductively.





Fernando Sánchez Castillo, *Táctica*, 2010, 17'02", courtesy tegenboschvanvreden, Amsterdam



Fernando Sánchez Castillo, *Táctica*, 2010, 17'02", courtesy tegenboschvanvreden, Amsterdam

*Táctica*  
2010

Hands cautiously feel their way across the surface of the sculpture. Gentle fingers follow the contours of the face, the forehead, the lines of the eyebrows, down the nose from its bridge. There they remain still for a moment and then continue, moving along with the undulations of the mouth and chin. Calmly, the camera follows them. For his film *Táctica* (2010) the Spanish artist Fernando Sanchez Castillo (1970) invited a group of blind people interested in politics and history to feel, and thereby to 'see', monuments and portraits of the dictator Franco. Bronze equestrian statues, wax images, busts: everyone talked about them, but nobody wanted to have them. Anything reminiscent of the dictator has been removed from public space in recent years and stored in dark warehouses and army depots. Some of the blind people, who lost their sight at a later age, could remember the statues from the

past; others, who never were able to see, discovered what the dictator looked like through their sense of touch. The film came about through a complicated process, involving a great deal of institutional censorship. The result is an intense account of the encounter with this Spanish dictator, but also with abstract ideas such as power, time, taboos and memory.

Excerpt from press release tegenboschvanvreden, for solo exhibition Guernica Syndrome by Fernando Sánchez Castillo, 2010



Fernando Sánchez Castillo, *Táctica*, 2010, 17'02", courtesy tegenboschvanvreden, Amsterdam





## Colophon

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

TICK TACK staff:  
Tijs Lammar, Mathias Swings,  
Patrick Vanden Eynde, Colombe Fassin

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Travis Kane

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With the support of our partners:



## Support

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

CINEMA TICK TACK screens moving image works 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. In addition, the video works can be viewed exclusively on our online livestream platform every night until sunrise.

After 2 years of existence, CTT collaborated with over 120 artists and institutions, screening over 170 single-channel video works. By donating, you help us share video art with diverse audiences providing varied, exclusive and cutting-edge works by young, upcoming and internationally established artists and collectives.

All donations directly flow to the participating artists, TT productions, maintenance and innovation of CTT. In return of your donation, you receive a custom package of exclusive updates and invites as well as a tailored selection of limited edition works.

If you are considering making a contribution, please send an e-mail for more detailed information to [donations@ticktack.be](mailto:donations@ticktack.be) or go to [www.donorbox.org/ticktack](http://www.donorbox.org/ticktack).

Thanks for your effort in supporting TICK TACK!





# PEOPLE

## **TICK TACK**

Opening hours:  
THU-SAT, 13:00-19:00

Mechelsesteenweg 247,  
2018 Antwerpen  
[www.ticktack.be](http://www.ticktack.be)

+32 (0) 499 10 79 57  
[info@ticktack.be](mailto:info@ticktack.be)

## **CINEMA TICK TACK**

Opening hours:  
MON-SUN, sunset-01:00

Follow us on social media:  
[@ticktack.be](https://www.instagram.com/ticktack.be)  
[#ticktacktime](https://www.facebook.com/ticktacktime)



# Narcisse Tordoïr

PEOPLE

14.05-03.07.2021

PEOPLE





# Narcisse Tordoir

PEOPLE, 2021, lettering in collaboration with Yvon Tordoir

PEOPLE

14.05-03.07.2021



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# Narcisse Tordo

PEOPLE

14.05-03.07.2021

PPLE



# Narcisse Tordo

PEOPLE

14.05-03.07.2021





**T TACK**

**PEOPLE**

**TICK TACK**

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PEOPLE

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# Narcisse Tordoir

PEOPLE

14.05–03.07.2021

