

# Bertrand Fournier

Golf Party

22.06–17.08.2019



## TICK TACK

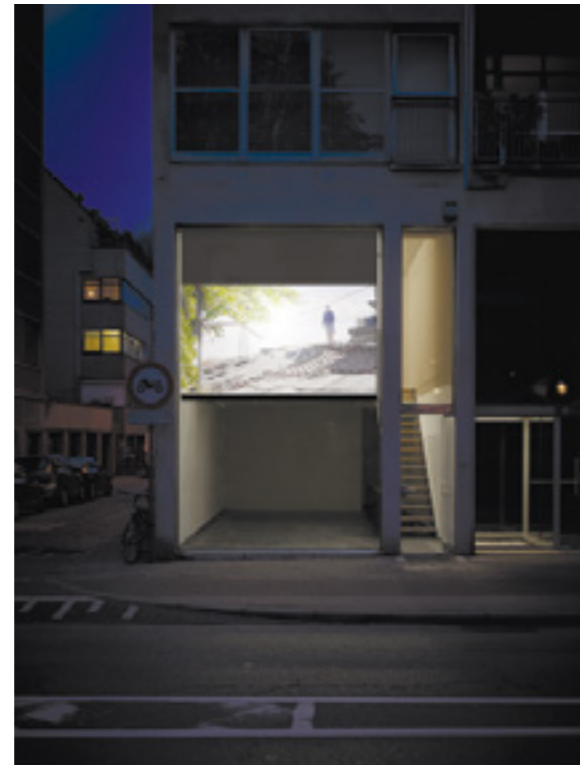
### Information

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 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, 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, TT constantly challenges the physical and mental boundaries between inside and out.



## Bertrand Fournier

### Golf Party

**22.06—17.08.2019**

There's a party and you are invited.

TICK TACK is proud to present Golf Party, the first solo exhibition in Belgium by French artist Bertrand Fournier. He started painting in 2016, as an autodidact. His professional trajectory however, shows us that the term autodidact is getting increasingly more relative these days.

Fournier seems to prefer clarity but he likes to balance between frivolity and gravitas. The monothematic images could be the painted equivalents of one-word sentences (with which we start learning our mother tongue for example). A certain nostalgia or a romantic tendency toward innocence never seem far away but this extraverted oeuvre bursts with energy and, above all, looks optimistic.

Bertrand Fournier's exhibitions are almost always built around one theme. His *modus operandi* consists of looking for simple solutions for the execution of his paintings. He arranges, categorizes and constructs. He reduces his figurations to icon-like, colored silhouettes and with this abstracted, almost cartoonesque, symbolic language he constructs collagelike compositions. The mathematical enumerations, the plains of saturated primary and secondary colors, almost always against a white or unprepared background often look like nods to early 20th century modernist painting and color field painting. Fournier however, denies every modernistic exaggerated seriousness with his playful depictions of basal subjects which are mainly to be characterized as 'pleasant': bread and circuses, if you will.

The exhibition Golf Party is built around a central character: the golf ball. A ball also means party and in French the word *partie* also means game. Despite the low resolution, which is a form of sharpness in these paintings, the works are never unambiguous. Maybe we should, like in a novel by George Perec, look for the part that is not there. Or maybe, with these works, we shouldn't fixate on the complex relation between words and images. You don't have to, but it's allowed. Everything is allowed.

After all, it's a party.

– Wim van der Celen

## Exhibition text

In what most resembles a dialogue, a golf ball narrates this solo show by Bertrand Fournier in TICK TACK. Struck by the green of the golf course, this series illustrates playful scenarios with the wordplays d'une partie de golf. The large colorpatches that make up his oil paintings don't touch, they remain neighbouring fields — the vigilant eye can find a trace of pencil lingering between the vibrant reds, yellows and greens.

The movement of a dialogue is rarely from point A to point B. The movement is more typically recursive, with unexpected dynamic shifts, following periods of frustration, agitation and boredom in a perpetual cycle. The life of the protagonist ball depicted in his paintings, develops similarly so. Fournier's practice is one of suspension, sensitivity and the impulse of necessity. These three are —hardly coincidental, the fundamentals of dialogue.

Often pointed out yet hard to believe is that he started painting merely two years ago after buying a little canvas for his daughter, and getting himself one too. The sheer fun of being distinct in what he is presenting, and how is soothing and confronting. So bluntly simple, it is almost mischievous how his work bursts with pictorial excitement.

Between the flags 2,  
Practice,  
Caddy Joke,  
Hello,  
Fucking Dog,  
Orgy,  
Not on the House,  
Who Will Kick My Ass?  
Kick My Ass,  
Good Luck,  
Destiny. (\*)

(\*) the exhibition titles, autonomously triggering

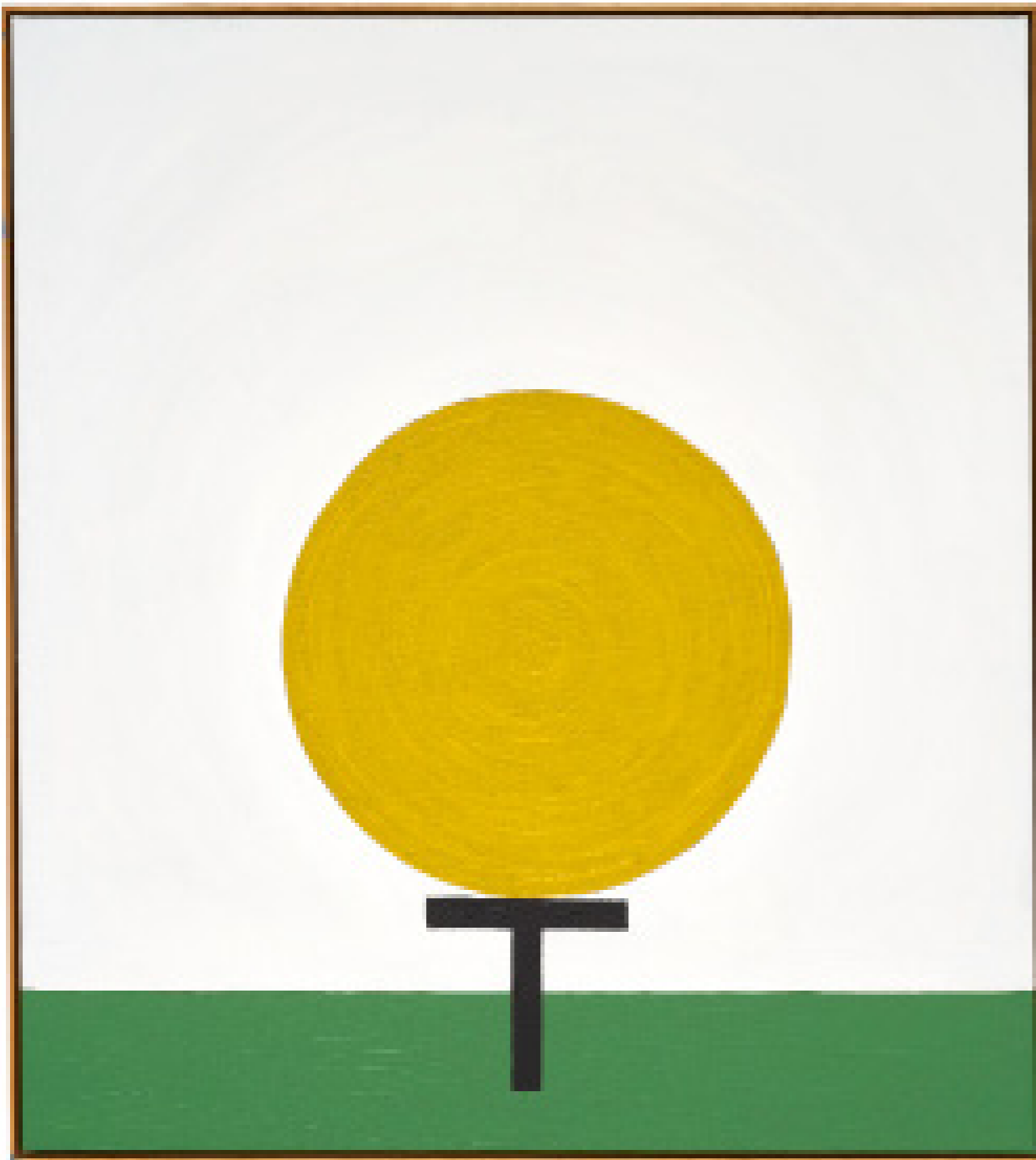
– Céline Mathieu

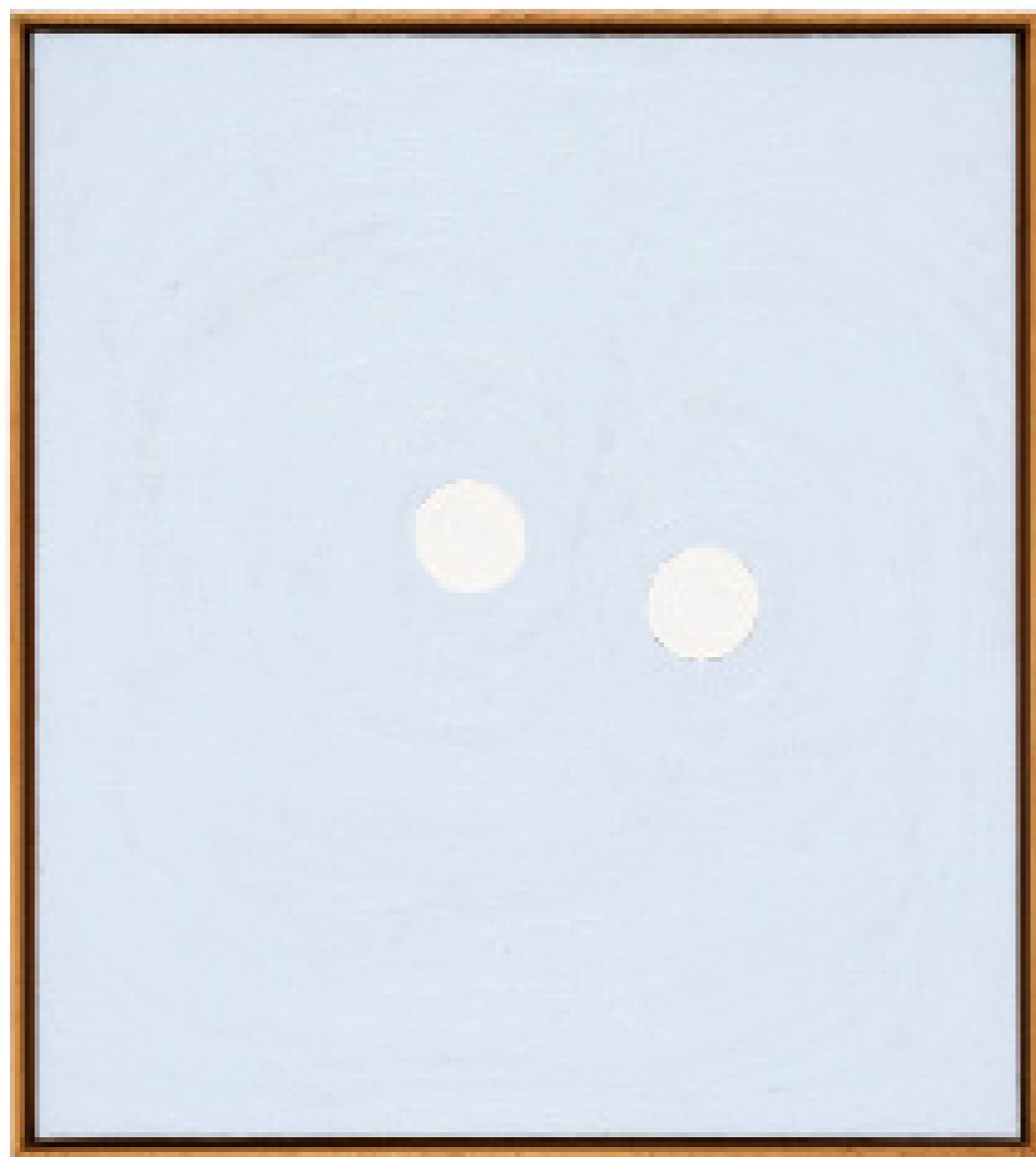
## Selected works



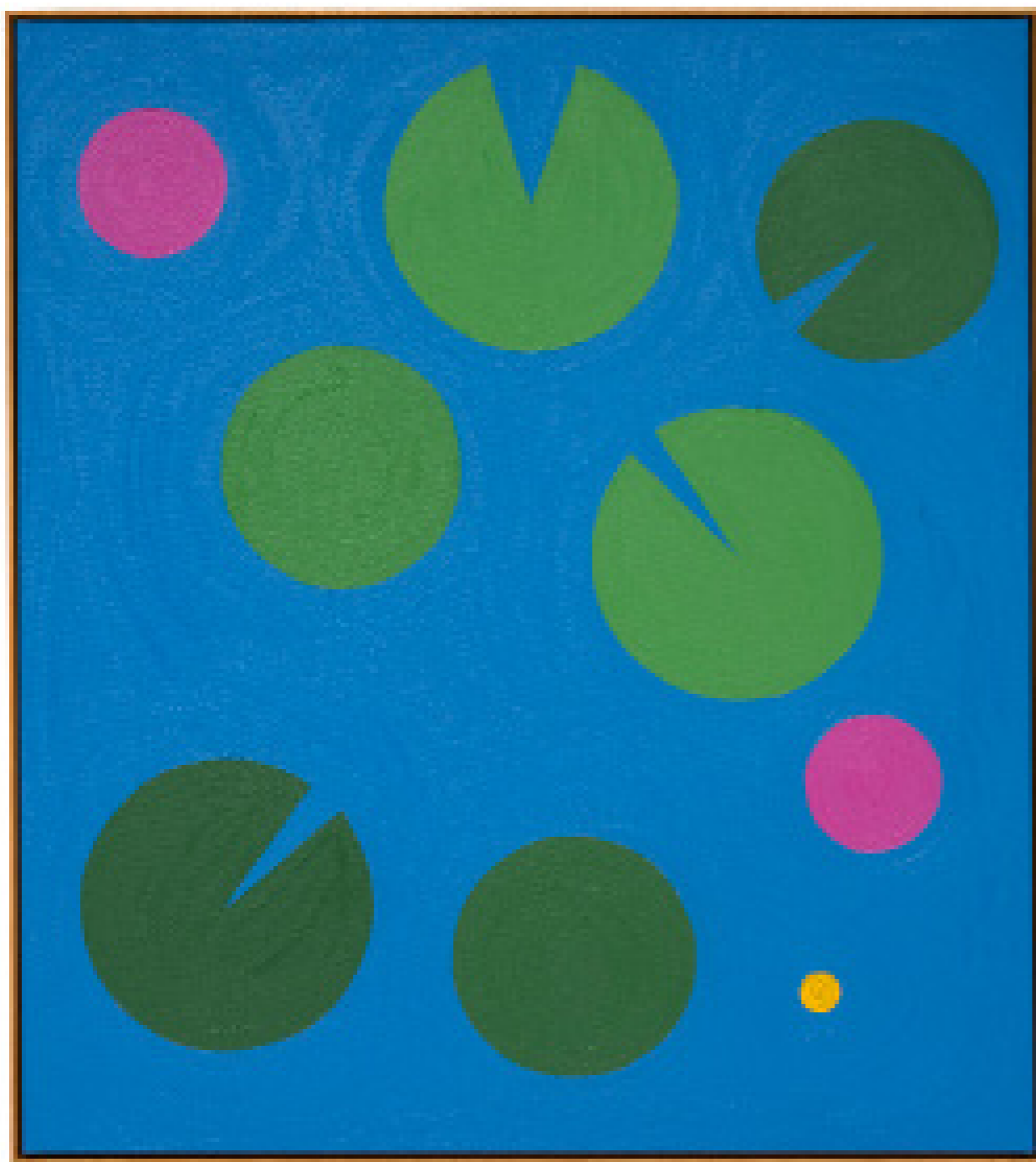






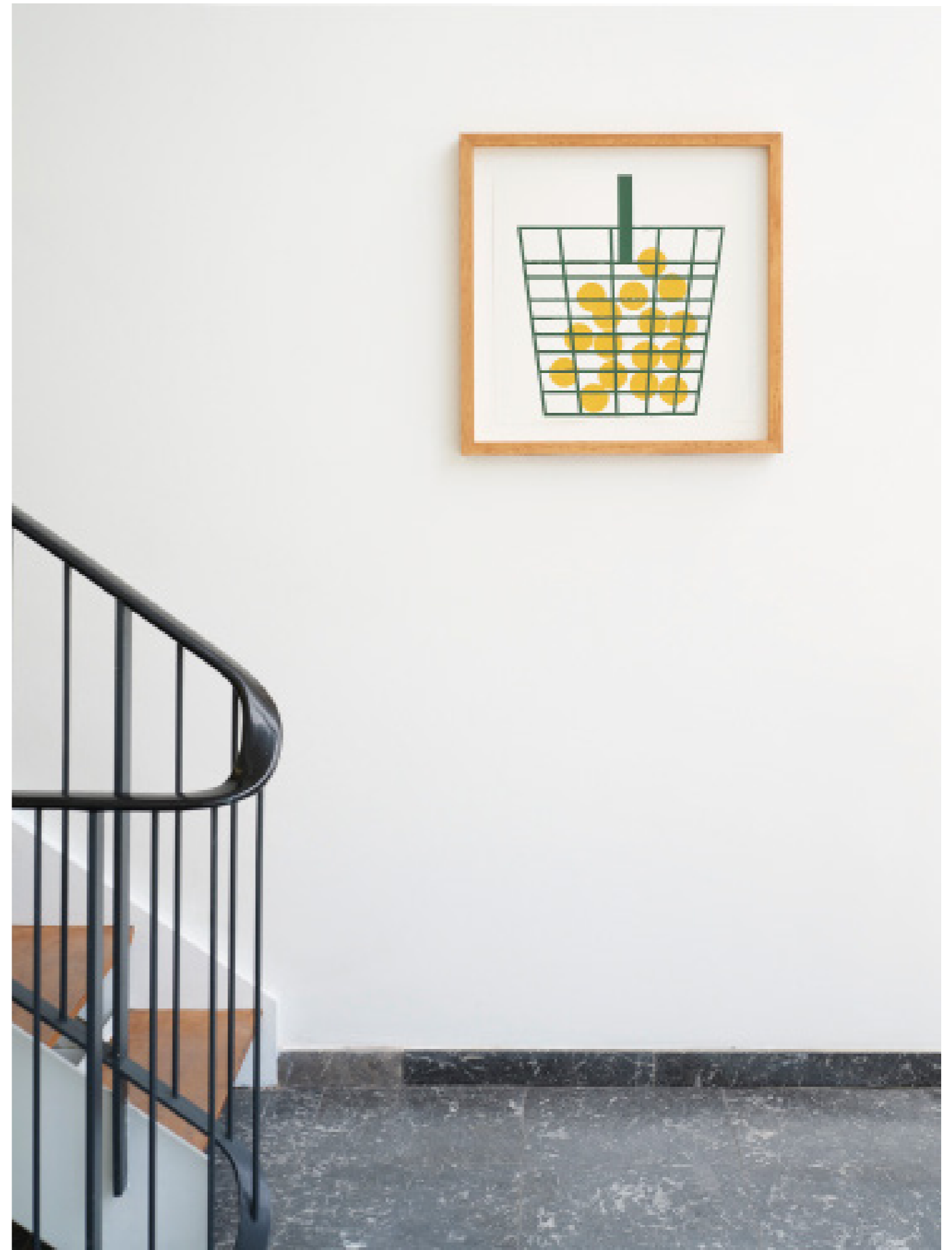




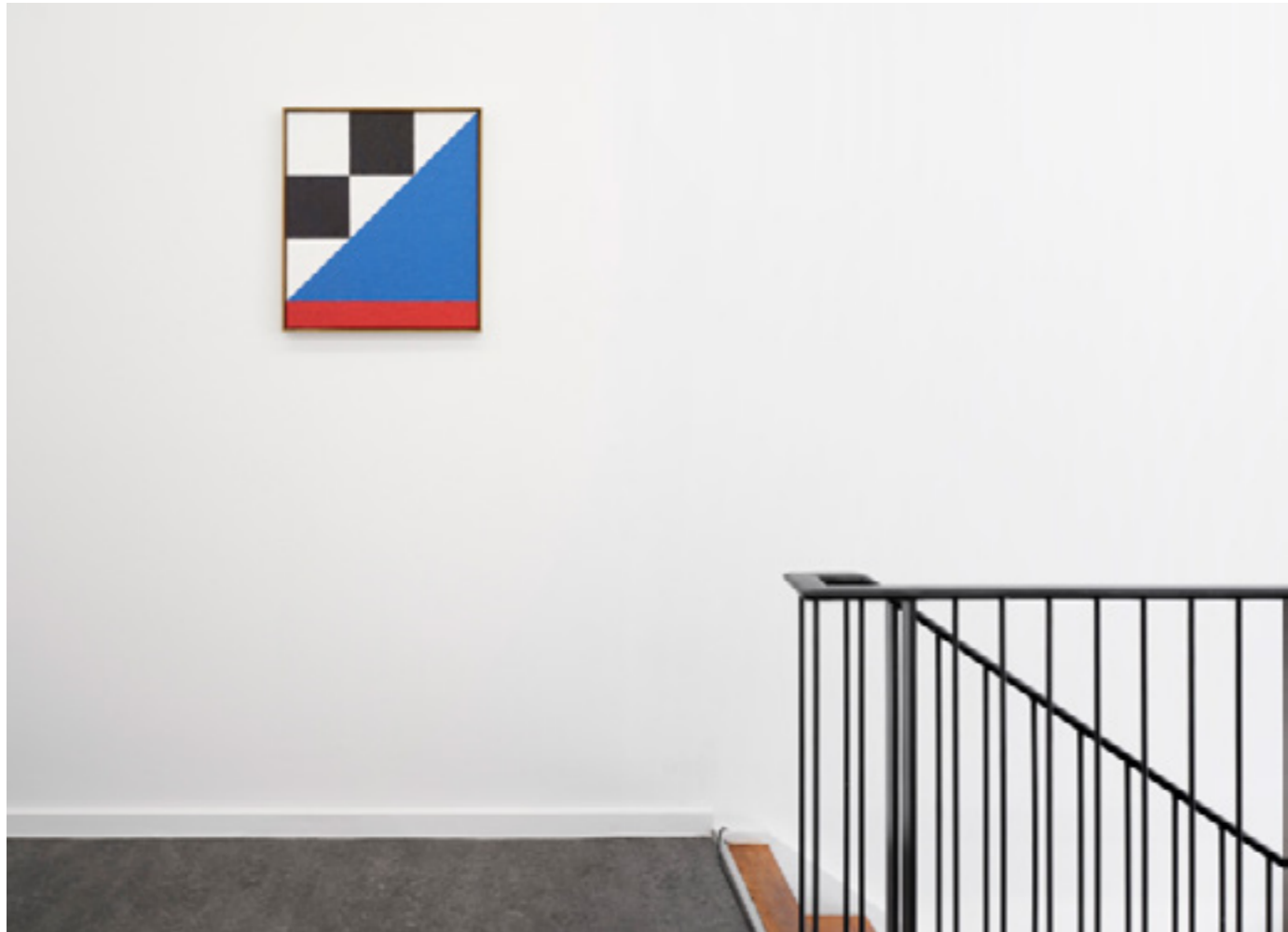














## HISK @ TICK TACK

For two months, from June 10 to August 17, the HISK - Higher Institute for Fine Arts will present a selection made by HISK curator Daniella Géó of moving image works by artists that are or were part of the HISK programme during its over 20 years of existence. Video's are screened on a daily basis on CINEMA TICK TACK.

HISK @ TICK TACK presents works by: Carlos Aires, Loukia Alavanou, Sofia Caesar, Anaïs Chabeur, Laure Cottin Stefanelli, Hanane El Farissi, Katya EV & Hanna Zubkova, Faassen & Verdijk, Francesca Ferreri, Helen Anna Flanagan, Eva Giolo, Hamza Halloubi, Johna Hansen & Adam Clarke, Megan-Leigh Heilig, Roel Heremans & Julien F. Thomas, Che-Yu Hsu, Nikolay Karabinovych, Diego Lama, Ariane Loze, Chloé Op de Beeck, Jonathan Paepens, Mark Požlep, Meggy Rustamova, Bárbara Sánchez Barroso, Ingel Vaikla, Luca Vanello, Benjamin Verhoeven, Ben Van den Berghe, Wim Catrysse, Nicolas Provost & Diana Tamane.



Wim Catrysse, *MSR*, 2012, HD, colour, non-spoken, 14'58"



Diego Lama, *Expansión Observable*, 2016, 3'27"



Bárbara Sánchez Barroso, *Odyssey*, 2018, 17'

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: Mathias Swings, Jan Vanbriel (Beam inc.), Wim Van der Celen, Daan Gielis, Lieselotte De Mey

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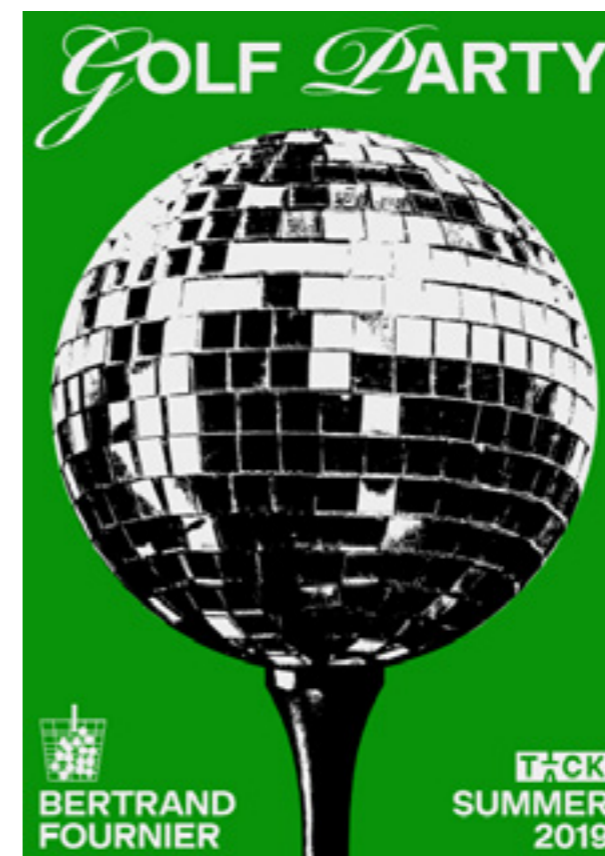
Typeface: Modern Gothic by Malte Bentzen

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](mailto:donations@ticktack.be) or go to [www.donorbox.org/ticktack](http://www.donorbox.org/ticktack).



*Golf Party*

Exhibition poster designed by Travis Kane (L.A., USA).

Limited edition of 20 screenprints on Munken Rough Arctic Paper.

Signed and numbered by the artist. 59,4x42cm (unframed) €45,00



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THU-SAT, 13:00-19:00

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