

Third place or What?

With works by
Xavier Duffaut ^(BE)
Jules Flamen ^(FR)
Paul Gérard ^(BE)
Romane Iskaria ^(FR)
Lucine Letassey ^(FR)
Anna Safiatou Touré ^(FR/ML)
Charlotte Quinero ^(BE)

With videos by
Mehdi Gorbuz ^(BE)
Ophélie Hilbert ^(FR)
Anna Safiatou Touré ^(FR/ML)

02.04–17.04.2021

In collaboration with
ENSAV – La Cambre and
the masters of
ESPACE URBAIN



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, 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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Brought together by Jules Flamen and Paul Gérard, coordination by Laure Cottin Stefanelli with Cédric Noël and Raymond Balau.

Third place or What? hypothesizes the existence of a third place, an informal zone as a junction between rational space, our personal and collective fictions and our lived experience.

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Exhibition text

Maps assemble information, details and diagrams that allow a rational reading of our environment. By momentarily freezing a situation, the map does not reflect the current agitation, neither the future metamorphosis of a territory. Its functional grip sets a distance between the human body and the space where it interacts. Where are our lived experiences and memories, our events, encounters, discussions, accidents, displacements, disappearances, our images and our objects? How do they continue to occupy the space? What influence do these past moments have on our world perception?

THIRD PLACE OR WHAT? appropriates the concept of third-space as an informal zone, as a junction between rational space, our personal and collective fictions and our lived experience.

The American writer and activist Peter Lamborn Wilson proposes the concept of psychotopography as an alternative to the geographical map. He assumes that each person, from their lived experience, sensations, and means of perception, gradually forms a personal repertoire, a mental map. According to him, only the human mind can model the world on a 1:1 scale and access a form of "psychic nomadism". If the human body animates space by its effective movement, the mind is able to take over physical space through its projections.

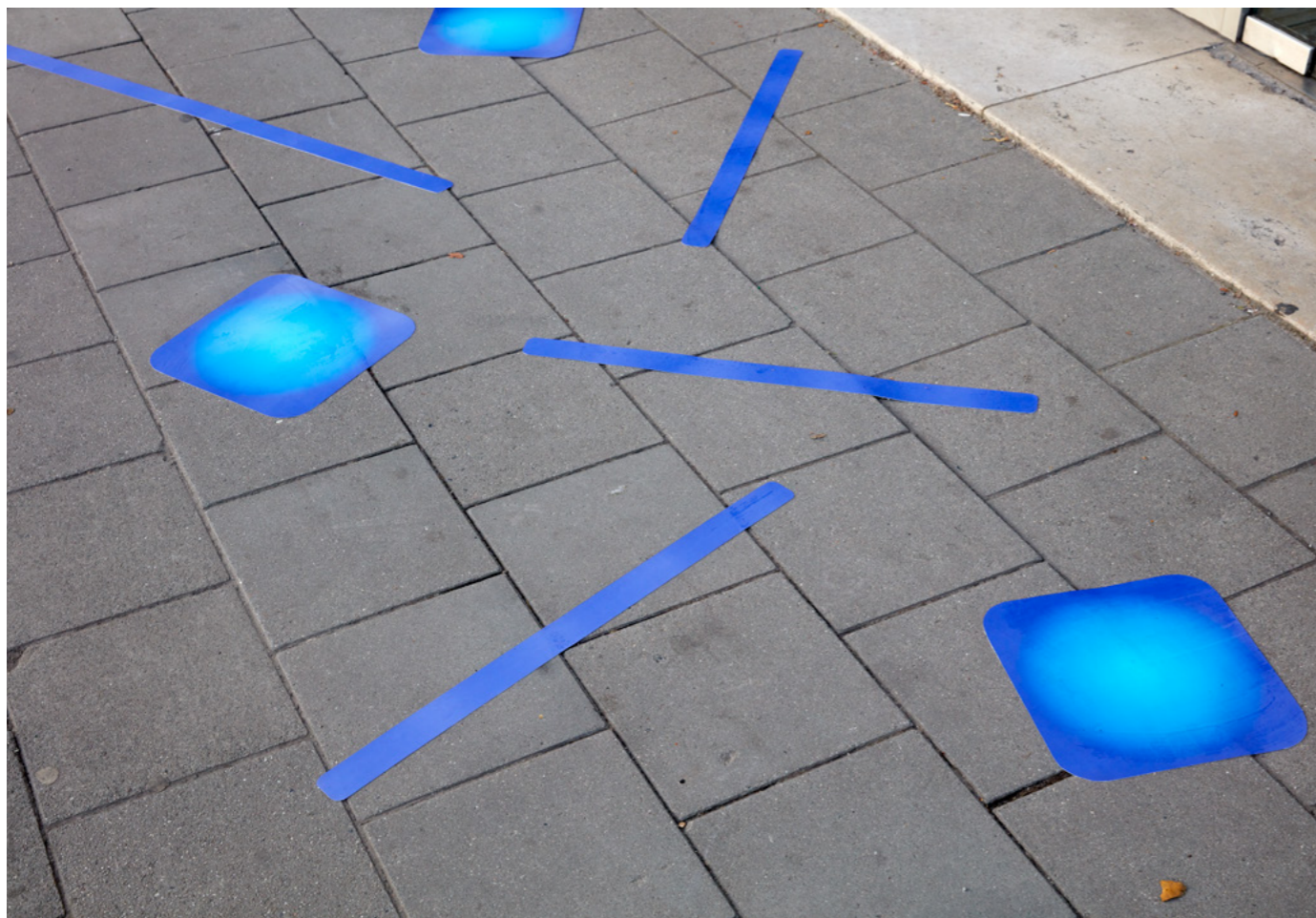
This exhibition presents a constellation of personal and collective narratives, lived experiences and fictions in search of a common ground, haunted by a network of destinies and memories. The invisible is revealed through shared experiences, exhumed archive documents that build bridges between present and past, East and West, urban and rural, between inhabitants and their territory.

What are the wallpapers hiding? How do the Assyrians embody their lost country? Could it be that the flowers displayed in the Royal Greenhouses of Laeken are colonial trophies? What is a lost paradise?

THIRD PLACE OR WHAT?



I enjoy diverting standardised objects to decontextualise them, poetise them, and sometimes to trap passers-by/spectators. By subtracting any information or message, the object acquires a dimension and an aesthetic value, halfway between painting and sculpture. One of the stakes of the project is to make the games of appropriation and reappropriation, between advertising and contemporary art visible.







Xavier Duffaut, *Magic Deals*, 2020/2021
Light box, 60×60×20 cm

Lucine Letassey (FR)

Le fil d'Ariane refers to the adventure of Theseus in the labyrinth of the Minotaur. Ariane gives him a roll of thread that he will unroll along the way and thus find the exit back. In my project, it is the city that represents the labyrinth and the ideas of alternative lives that represent Ariane and her thread. It explores a universe where people aspire to escape from society. Among these people are nomads, yurt dwellers, ecologists, Buddhist monks, neo-hippies, but also ordinary people. *Le fil d'Ariane* raises the notion of memorising fundamental needs by mixing my photographs with family archives from the 1960s to the 1980s. This reappropriation of images has a stake on time and reality.



Lucine Letassey, *Le fil d'Ariane*, 2020
Photographic series, prints on paper, variable sizes

Could it be that the flowers displayed in the Royal Greenhouses of Laeken are colonial trophies?

How do the Assyrians embody their lost country?

MOTIONS
GESTURES
MEMORIES
SEVERAL LAYERS
CONTEXTS
FEELINGS
BODIES
DIVERSITIES
ACTIONS
MEMORY OF PLACES
NARRATIVES
MIND MAPS
MENTAL SPACES
PERCEPTIONS





Anna Safiatou Touré (FR/ML)

A corpus of texts and photographs builds the fictitious reconstitution of a herbarium, which could be the one of the Congolese department of the Royal Greenhouses of Laeken (Belgium).





Paul Gérard ^(BE)

Étouffé dans la boue (Smothered in Mud) is a fictional space where lies are organised. Each room of the model is a scene of a (potential, real) drama where every person plays their part: the couple, the lover and the child. I work on family secrets, on what cannot be said, remains hidden, veiled, and is passed on wordlessly from generation to generation. If my personal history is the driving force behind this research, my work more globally addresses the unspoken (whatever it is), the shame, the hypocrisy, the violence of lies, and the flaws all this can generate within the family.

24 February 2013 – Brussels

*I come out to my dad.
Everything is fine.*

2 March 2013 – In a village next to Namur

My father is at my grandmother's.

*During the meal she asks if I'm OK.
She worries about me.
She « feels » that something is « off ».*

*My dad clears it off.
I'm all good.
It's just that I told him I'm gay.*

*She says :
Same as your dad.*

*My grandfather died in January 1967.
My dad was 3 weeks old.*

14 April 2013 – Brussels

My dad tells me my grandfather was gay.

23 November 2020 – In a village next to Namur

I look around in the office. My grandfather's chest is here : sketchbooks, plans, agendas, and a diary.

First part (voice: David Revel)

March the 14th – Fit of jealousy. F. is pregnant again. C. can't stand it. I for one am happy to be a father.
April the 20th – For his birthday, I take him to La Monnaie theater. Béjart's « Wedding days ». Just the two of us. F. hates ballet. A couple drinks at « Martine's » after the show, in the Butchers' Street.
May the 13th – Wonderful show yesterday. Scared to run into anyone I know outside of « Martine's ». F. was sleeping when I came home.

Second part (voice: Octave Depoorter)

**Silence
Flash info radio :**

Brussels, Tuesday January the 12th : a family man found dead strangled in mud. His colleagues found the body on his workplace in the early afternoon. The investigation is still underway. The devastated mother revealed to the police that her husband was having homosexual affairs with several men. Could it be a passion crime ?

Third part (voice: Valerian Meunier)

Paul Gérard
Thursday, April 1, 2021
Transcript of audio piece, the three parts are played through headphones one after the other.

Technical assistance on the project:
Capucine Rombi, Zoé Hocq,
Juan Vandeputte, Sylvain Busine,
Joséphine Doisy, Ophélie Hilbert
and Edwige Barba





elle m'a
regardée
dans les yeux
j'ai senti que
j'étais là sur la
chaussée, le
goudron avait
fondu



L'engourdissement (Numbness) is a text deployed as an unconscious thought, trapped in matter. It is about reporting a certain state of perception and porosity of thinking. Between observation, sensation, memory, sleep, between inside and outside of oneself. The texts, through blurry prints, become images which require some time to be apprehended. Simultaneously slippery and earthy, *L'engourdissement* digs up the space in front of us and behind our eyes. There, some realness is felt in an underlying way.

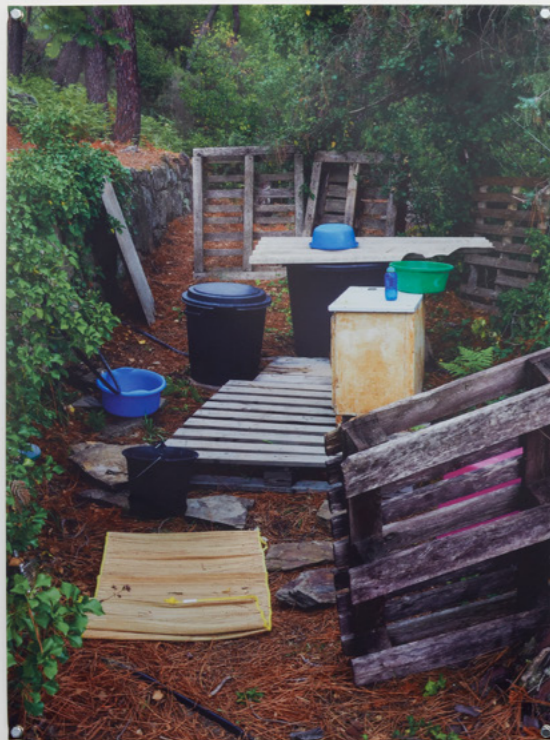
Seuil (Threshold) questions how the places we inhabit are marked by the intimacies that run through them. Pieces of concrete walls lie on the floor, some are covered with images of a body. The drawing process almost takes an archaeological dimension whilst acting as a vector of fiction. These blocks of heavy matter are transformed into sensible objects, receptacles of a kind of mental image, almost erased, which appears to us and simultaneously slips away.



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Jules Flamen (FR)

At Hand brings together photographs of different items and combined objects. They are specific to temporary outdoor places of dwelling. These precarious installations, clever settings, crafted tools or simple interpretations of domestic life mechanisms create a set of clues pointing towards a certain way of living. In these open territories, they offer a relation to the most elementary comfort and question the notion of usefulness, collectivity and compromise.

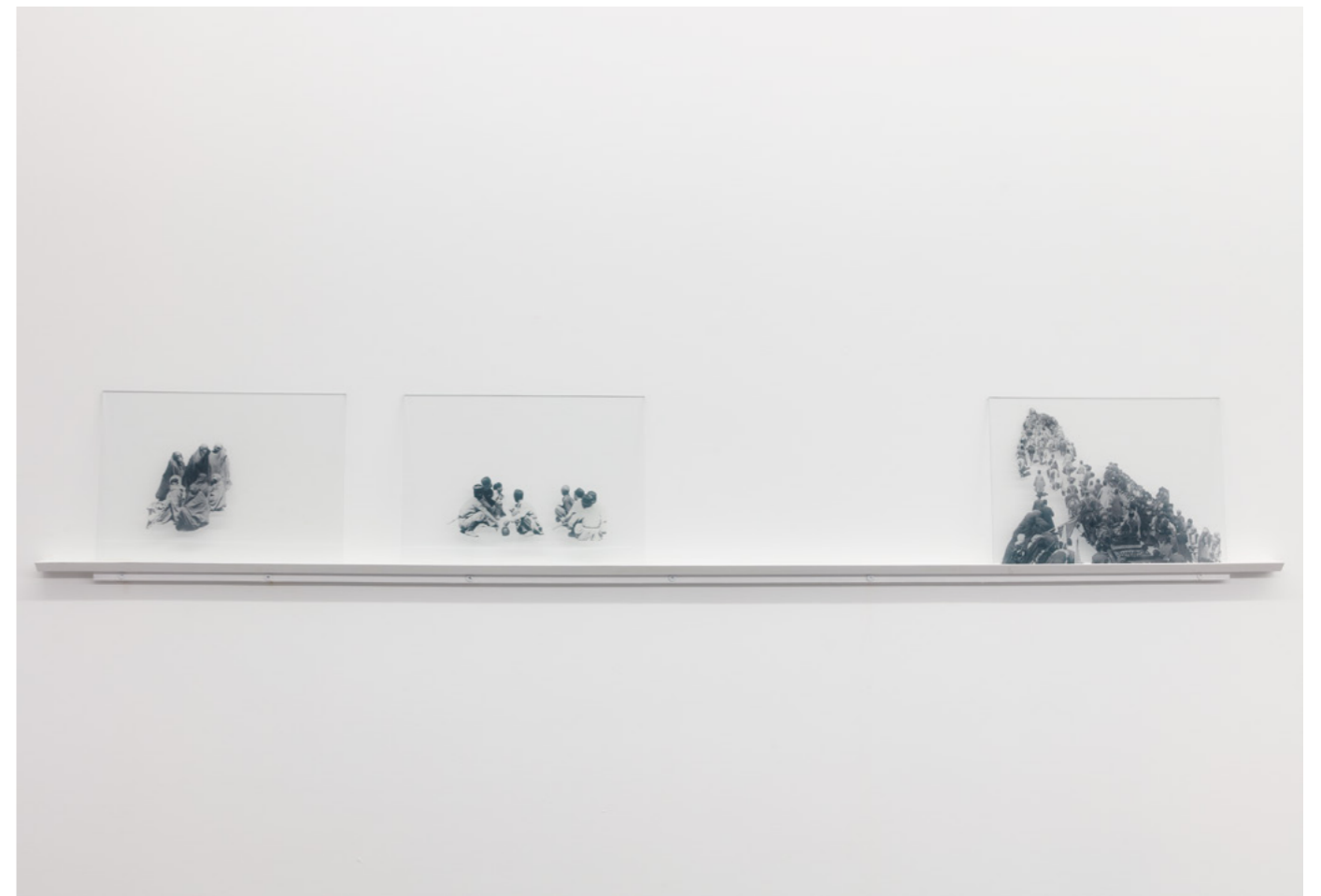






Romane Iskaria ^(FR)

My family explained it to me very early on. My name comes from a lost country. Assyria was located between Iran, Iraq and Turkey. I decided to research its communities. What has become of them? This work questions my origins, but also in a more collective way, the disappearance of a country, its people and its culture, to be substituted by another.







Romane Iskaria, *Assyrians*, 2019/2020
Wallpaper 250x350 cm

With videos by
Mehdi Gorbuz ^(BE)
Ophélie Hilbert ^(FR)
Anna Safiatou Touré ^(FR/ML)

Each video featured in this program transform the filmed territories into a space of memory by referring to ancient rituals and architectural heritage. Thus, the Royal Greenhouses of Laeken are turned into a mausoleum, a botanical laboratory is personified, the Kurdish mountains are the setting of a tomb and clay objects scattered over the city of Dakar invoke our common cultural legacy.

Mehdi Gorbuz
Barefoot in the thistles, 8'10" (2020)

The first scenes of the video show a woman preparing herself, wearing her scarf, walking towards a sacred place, an ancient tomb lost in the middle of the Kurdish mountains. There is a tree lying by the tomb. Pieces of cloth are hanging from its branches, as witnesses of forgotten wishes. A place of memory and history, between Turkey and Armenia. Fragments of moments, fragile instants where the gesture becomes fundamental.

Ophélie Hilbert
Gebroken Ruiten, 5'13" (2020)

In the distance, I could see orange lights lit up day and night: it was the Botanical Research Laboratory of the Vrije Universiteit Brussel, called « the Green House ». In between heaven and earth, we try to recreate an artificial atmosphere in utopian conditions, transforming this place in heterotopia. I had the opportunity to follow Martine. Thanks to her and to the memories of this place, I learned that during the first two years, birds were throwing pebbles on the Green House windows. They broke several of them. This was a trigger for my work.

Anna Safiatou Touré
Caldarium, 7'00" (2019–2020)

With the participation of Orson Rouffignac for the 3D rendering and Joo-Hoon Ha for the sound atmosphere. *Caldarium* is a proposal of immersion in the heart of the Royal Greenhouse of Laeken. Created in 1873 by Alphonse Ballat for King Leopold II, this flagship Belgian heritage building has a collection of rare exotic plants. It is not a matter of highlighting the beauty of this exceptional building, but to question its political status throughout history, which it still holds today. It is also a way of understanding the plant as a political and living element, a vehicle for history.

Anna Safiatou Touré
Objets fantasmés, 11'06" (2019)
 Images : Mona Barbagli

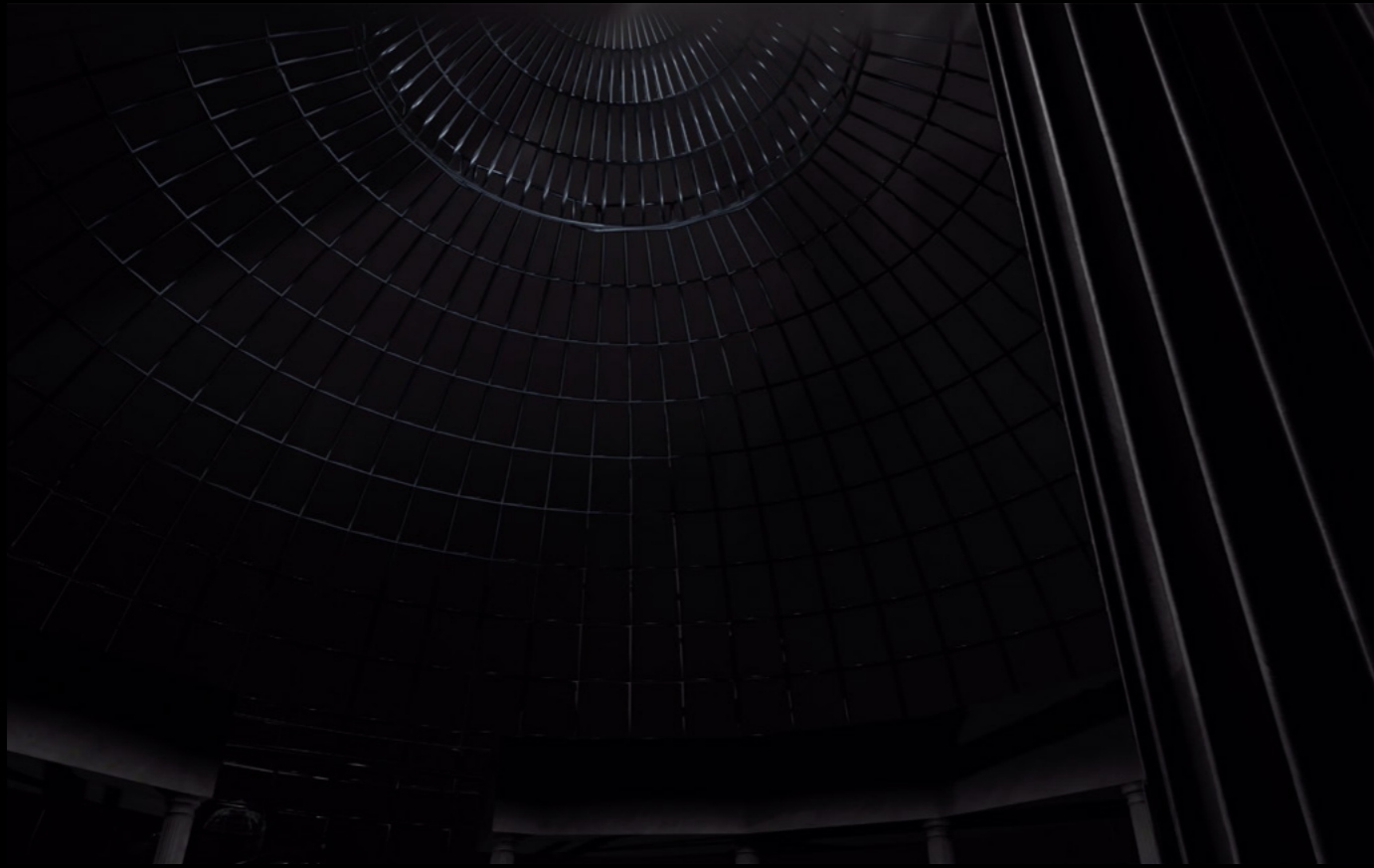
As a native of Bamako, but quickly cut off from this culture, I realised I didn't know or own much from this country when I was facing the imminence of a first trip to Senegal. There is little memory or physical evidence of my cultural mix. I explored the clichés and representations of other places I/we carry but which do not define us. I left for Dakar with a suitcase containing a small set of clay objects made solely from my own images and fantasies of West Africa.



Mehdi Gorbuz, *Barefoot in the thistles*, 2020, 8'10"



Mehdi Gorbuz, *Barefoot in the thistles*, 2020, 8'10"



Anna Safiatou Touré, *Caldarium*, 2019–2020, 7'00"



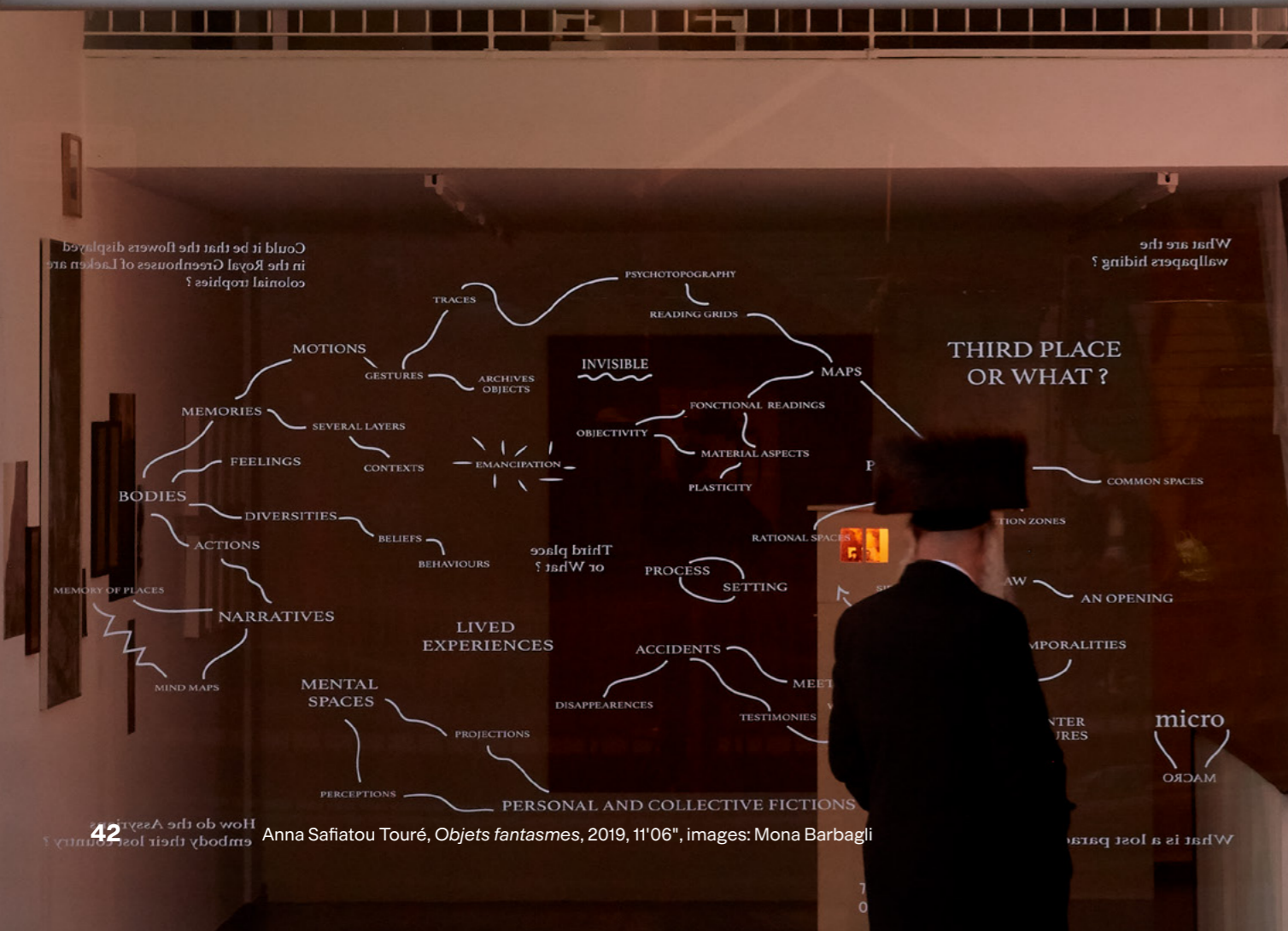
Anna Safiatou Touré, *Objets fantômes*, 2019, 11'06", images: Mona Barbagli



Anna Safiatou Touré, *Caldarium*, 2019–2020, 7'00"



Anna Safiatou Touré, *Objets fantômes*, 2019, 11'06", images: Mona Barbagli



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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With the support of our partners:
BEAM Inc, Hopus, Amy Art App, Driesassur,
City of Antwerp, Flemish Government,
Les Amis de la Cambre asbl



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: Lucine Letassey, *Le fil d'Ariane* (detail), 2020
Photographic series, prints on paper, variable sizes

TICK TACK

Opening hours:
THU–SAT, 13:00–19:00

Mechelsesteenweg 247,
2018 Antwerpen
www.ticktack.be

+32 (0) 499 10 79 57
info@ticktack.be

CINEMA TICK TACK

Opening hours:
MON–SUN, sunset–01:00

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