

# DARE



## A Gerhard Richter in a box

03.11.24 By Nicole Buesing and Heiko Klaas

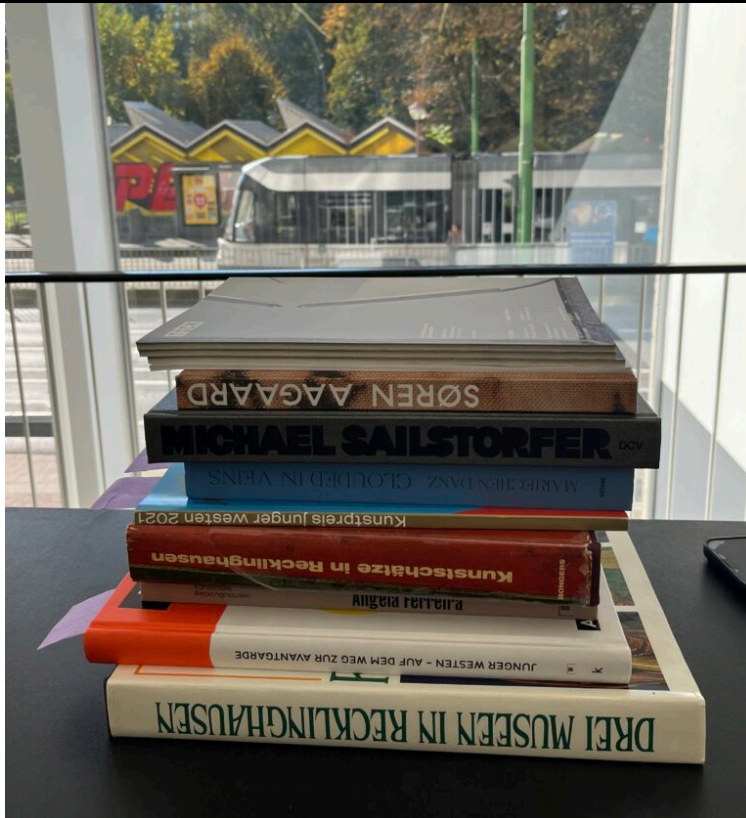
### Criss Cross between the Kunsthalle Recklinghausen and the exhibition space Tick Tack in Antwerp

An unusual kind of exchange. What happens when a project-oriented, non-commercial exhibition space from Antwerp joins forces with an established German museum in the northern Ruhr area for an institutional exchange? The results of this casting between the Antwerp exhibition space Tick Tack, run by Tijs Lammar and Mathias Swings, and the Kunsthalle Recklinghausen can currently be viewed in a double exhibition taking place in parallel in both buildings.



Exhibition view STREET SPACE BANGER, Kunsthalle Recklinghausen, Image Courtesy of Tick Tack, Photo: We Document Art

“Rokade” is the official Flemish title of the overall project, which is divided into the two partial exhibitions “STORAGE SPACE – the collection of Kunsthalle Recklinghausen in Antwerp” (since August 24th) and “STREET SPACE BANGER” (since September 13th) in Recklinghausen. With the project, Tick Tack is also celebrating its fifth anniversary.



Catalogues of the Kunsthalle Recklinghausen on the work table of Tick Tack, photo: Heiko Klaas

"There are many similarities in our vision," says Tijs Lammar from Tick Tack, who met the director of the Kunsthalle Recklinghausen, Nico Anklam, through the mediation of a Düsseldorf artist. There are certain parallels not only in the vision of creating an exhibition, but also in the architectural features of the two art venues.



Tick Tack exhibition space in Antwerp, photo: Heiko Klaas

Founded in 2019, the Tick Tack exhibition space is located in the oldest brutalist building in Belgium. Located opposite a busy tram stop in the Berchem district, the building was built in 1955 by the architect Léon Stynen (1899-1990), a student of Le Corbusier, as an apartment building with shops on the ground floor.



Building "De Zonnewijzer" ("Sundial"), photo: Heiko Klaas

For five years, the listed building called "De Zonnewijzer" ("Sundial") has provided Tick Tack with around 100 square meters of space spread over three floors for artistic projects, site-specific works and experimental exhibition formats. The six-meter-high shop windows are regularly used as a projection surface for video works after sunset under the label "Cinema Tick Tack".



Kunsthalle Recklinghausen, exterior view, Image Courtesy of Tick Tack, Photo: We Document Art

The Kunsthalle Recklinghausen, which opened in 1950 in a former bunker, also offers space for art on three floors with a total of 1,000 square meters. Like Tick Tack, the museum is located at a central point for public transport, diagonally opposite Recklinghausen main station. Anyone who enters the foyer of the Kunsthalle Recklinghausen these days will rub their eyes in amazement.



Christoph Blawert: "Tick Tack Fancy Museum Shop with Friends", Image Courtesy of Tick Tack, Photo: We Document Art

The German artist Christoph Blawert, who lives in Antwerp, has set up his "Tick Tack Fancy Museum Shop with Friends" right in the entrance area. In this installation of a somewhat different kind, museum visitors come across a cabinet of curiosities-like all-over with small knick-knacks, notes written by the artist in ancient calligraphy, a stand with original posters, but above all editions and works of art smuggled into the visually exuberant cosmos that can be purchased - for those who discover them. However, if an original work is too expensive for you, you might want to get in the mood for the exhibition tour with a glass of Deinhard sparkling wine, a mug of coffee and the current daily newspaper displayed on the counter. Comfortable seating in the form of leather sofas is available.



Christoph Blawert: "Tick Tack Fancy Museum Shop with Friends", Image Courtesy of Tick Tack, Photo: We Document Art

"At the Kunsthalle Recklinghausen, we are giving an overview of the artists we have worked with over the last five years," explains Tijs Lammar. "We are also showing some positions with which we have plans for future projects." The exhibition entitled "STREET SPACE BANGER" brings together works by more than 80 artists from 20 countries. Established artists such as Michael Sailstorfer, Thomas Scheibitz, Koen van den Broek, Jon Rafman and Marilyn Minter are among them. But there are also lesser-known newcomers from Belgium, London and Berlin. Whether (sometimes monumental) paintings, sculptures, video screens, spatial installations or sound works: the show covers a broad spectrum of current artistic discourses.





Exhibition view: STREET SPACE BANGER, Kunsthalle Recklinghausen, Image Courtesy of Tick Tack, Photo: We Document Art

This ranges from experiments with form and colour to criticism of urbanism, works critical of consumption and the media, representations of the private and feminist positions, to explicit artistic commentaries on the MeToo debate and the social exclusion of queer culture. "We work with many Berlin artists," explains Tijs Lammar. "Over time, this has developed into an organic network. In recent years, however, we have increasingly looked around in studios in London and Paris. All places that we can easily reach by car."



Change of location. On the ground floor of the Tick Tack exhibition space, there are transport boxes, some open and some closed, containing selected works of art from the Kunsthalle Recklinghausen's collection of around 5,000 works. A basic principle here is rotation. Every week, the Tick Tack team shows a new exhibition presentation on the gallery from the museum collection, which has been temporarily and partially transferred to Antwerp.



Exhibition view "STORAGE SPACE – the collection of Kunsthalle Recklinghausen in Antwerp", photo: Heiko Klaas

The specific composition of the collection of the Kunsthalle Recklinghausen is thanks to a prize. The art prize "junger westen" was established in Recklinghausen in 1948 in the young Federal Republic of Germany. Since 1956, it has been awarded every two years to young artists in changing categories. In 1964, Gerhard Richter, then 32 years old, received this prize. This is also the reason why the Richter painting "Küchenstuhl" is in the



A Gerhard Richter in a box: "Küchenstuhl", 1964, Photo: Heiko  
Klaas

In the darkened basement, two kinetic light sculptures by ZERO artists Otto Piene and Heinz Mack will meet for the first time in this constellation during the entire duration of the show. "You need more than Gerhard Richter hanging on your wall," says the lyrics of "Love etc." by the Pet Shop Boys. Translated into Tick Tack, however, one could say: "You got much more than a Gerhard Richter sitting in a box."



Thomas Grochowiat: "Conveyor Operator", 1950, Photo: Ferdinand Ullrich

On the gallery on the first floor of Tick Tack, the exhibition continues on a weekly basis with more classic hangings, with juxtapositions of works from the collection and precisely set lines of sight. For example, photographs of World War II grenades offered for sale, which the conceptually working Hamburg photo artist Peter Piller found on sales platforms on the Internet, meet the painting "Conveyor Operator" from 1950 by the former museum director of the Kunsthalle Recklinghausen, Thomas Grochowiat, who was also an artist. And on the floor, the work "Remote Control" (2023) by Isabella Fürnkäs, made of glazed ceramic, is reminiscent of early childhood appropriations of technical devices from the adult world using the kneading technique.



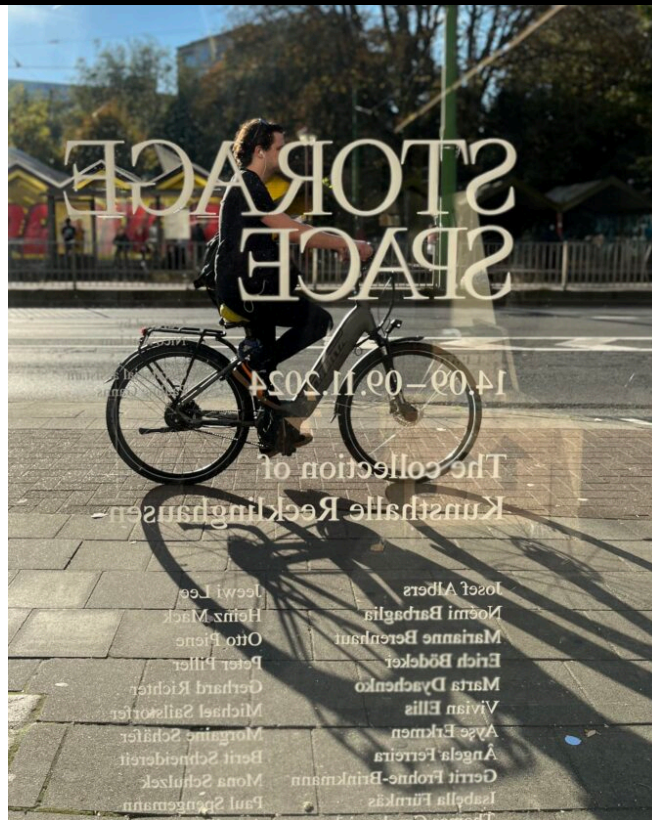
Exhibition view *STREET SPACE BANGER*, Kunsthalle Recklinghausen, Image Courtesy of Tick Tack, Photo: We Document Art

What makes the Tick Tack exhibition venue unique? "We fill a gap here in Antwerp," says Tijs Lammar. "We do what doesn't happen at other art venues. An important factor is the time we give the artists to create something really meaningful and strong here at Tick Tack. We give this freedom to the artists, who find museum-like conditions here without the restrictions of a museum operation."



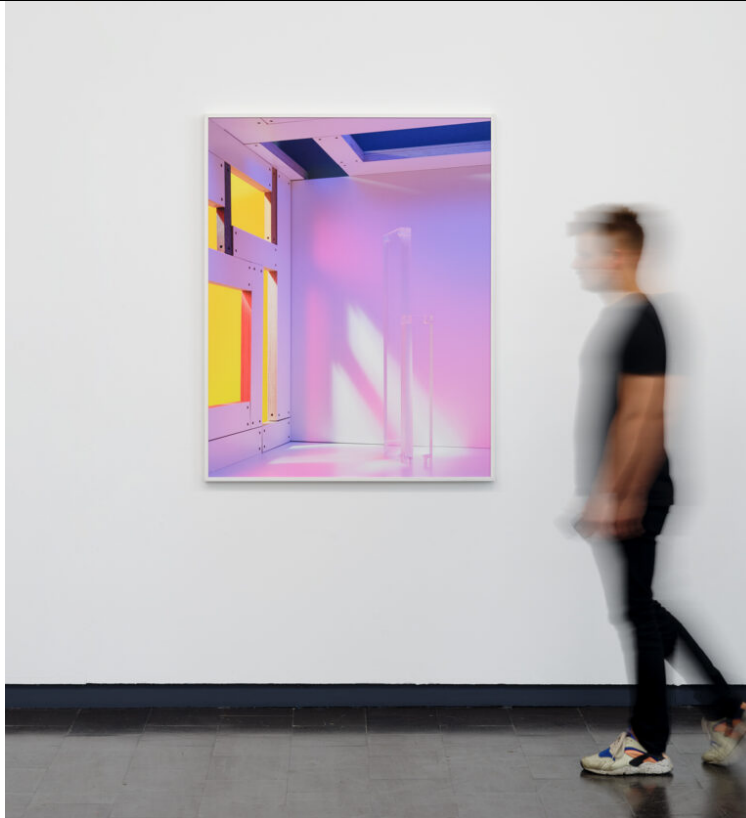
Exhibition view STRRET SPACE BANGER, Kunsthalle Recklinghausen, Image Courtesy of Tick Tack, Photo: We Document Art

However, you can only afford that if you are fairly financially independent. Tick Tack is supported 50% privately and 50% by public funds. This allows them to become something of an "enabler" in the art world. All projects - the operators attach great importance to this - are developed in close cooperation with the artists.



View from Tick Tack onto the street in the Berchem district, photo: Heiko Klaas

"We are a dynamic place," says Tijs Lammar. "We think outside the box. We act as a temporary extension of the studio. We often enable artists to take the next step into a new phase of their work. We can act differently than commercial galleries, which are subject to the restrictions of the art market. We enable a motivating and refreshing approach."



Exhibition view STRRET SPACE BANGER, Kunsthalle  
Recklinghausen, Image Courtesy of Tick Tack, Photo: We  
Document Art

Both institutions can be satisfied with the extremely successful casting. Both have learned from each other in the course of this project. They have increased their visibility beyond national borders and (hopefully) reached new audiences. During this exchange project, the collection of the Kunsthalle Recklinghausen was shown as a curated exhibition outside of Germany for the very first time. And Tick Tack was finally able to show on a large exhibition space what holdings, connections and curatorial skills they already have after five years of activity, and what can be expected from them in the future.





Exhibition view STRRET SPACE BANGER, Kunsthalle  
Recklinghausen, Image Courtesy of Tick Tack, Photo: We  
Document Art

What more could you want? The big finissage of the two exhibitions in Recklinghausen and Antwerp will take place on November 10th. After that, the restorers from Germany will carefully prepare the Gerhard Richter painting and the other works of art from the collection for return transport. On the day of the finissage, a shuttle bus will set off from Antwerp towards Recklinghausen to hold a far-reaching closing party with a few surprises - similar to the vernissage. "For us, this institutional exchange is an important step," explains Tijs Lammar. Especially in view of a recently re-elected right-wing conservative government in Antwerp that does not exactly look favorably on independent art venues and free projects, it is important that dynamic platforms such as Tick Tack can assert themselves. Now and in the future.



Exhibition view STRRET SPACE BANGER, Kunsthalle Recklinghausen, Image Courtesy of Tick Tack, Photo: We Document Art

**At a glance:**

**Exhibition: "STORAGE SPACE – the collection of Kunsthalle Recklinghausen in Antwerp"**

**Location: Tick Tack, Mechelse Steenweg 247, 2018 Antwerp**

**Time: until November 10, 2024, Wed-Sat 1-6 pm and by appointment, Finissage: Sunday November 10, 2024, 1-6 pm**

**Catalog: in preparation (published in November 2024), 15 euros**

**Internet: [www.ticktack.be](http://www.ticktack.be)**

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**Exhibition: STREET SPACE BANGER**

**Location: Kunsthalle Recklinghausen, Große-Perdekamp-Straße 25-27**

**Time: until November 10, 2024, Tue-Sun 11am-6pm, Finissage: Sunday November 10, 2024**

**Catalog: in preparation (published in November 2024), 15 euros**



Benny Van den Meulengracht-Vrancx:  
"5HIN081", 2015, photo: Heiko Klaas

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