

Chris Drange

Vanity

16.07–28.08.2021



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.



Vanity

TICK TACK is pleased to announce Vanity, a solo exhibition by Chris Drange.

Inspired by Old Masters and invited for a show in Antwerpen, home of Baroque and Rubens, Drange is showing new works with strong reference to early modern age painting & symbolism.

Chris Drange (Köthen, 1983) is a German contemporary artist who specializes in post-digital portraits and realistic oil painting artworks. In his work he explores self-expression and the mood and style of social media culture in a traditional oil painting fashion. His work is based on giving the digital world a reality, by combining the fleetingness of social media with renaissance grandeur.

Drange's work has been featured in several exhibitions and magazines including Museum der bildende Künste, Leipzig; Museum für moderne Kunst, Bremen; König Galerie, Berlin; Kunstforum International, Numéro Berlin.

Vanity is the artist's first solo exhibition in Belgium.

Exhibition text

Selfies are now part of life like breakfast. Everyone makes and sends selfies, camera rolls and family chats are full of them, but they are as little socially accepted as smoking in closed rooms. You feel bothered by it, by people who take and post selfies, because it's a sign of vanity and self-expression. The profiles of influencers on Instagram show the same selfies with repetitive poses and facial expressions: pouty lips, big eyes, innocent look. Cute and sexy, that's how young women all over the world present themselves and attract followers. Likes and followers are social capital that is converted into financial capital through advertising deals. Selfies empower women and at the same time turn them into objects of desire.

Chris Drange, concept artist and student of Anselm Reyle, appropriates selfies from well-known influencers and transforms them into classic oil paintings. Drange doesn't paint himself but lets a manufacturer in China paint the portraits. It's one of the most traditional genres in the history of art, which he remixes with emojis, a revolutionary addition to the written language in the digital modern age. Emojis and selfies are means of communication that are used like language to convey feelings and to provide a status update. They are quick and fleeting, whereas painting on canvas seems to be made to last.

With his works, Drange literally turns the idols of the smartphone generation into icons by snatching their selfies from the stream of images and placing them in a context that demands attention. Instead of fast scrolling, he calls for contemplation, which is missing on social media because the next selfie is always waiting. Kylie Jenner, the 23-year-old influencer from the Kardashian clan, made her fortune by selling cosmetics. "It's the power of social media." This is how Jenner explains her

success, because she herself promotes her products on Instagram. Young women become entrepreneurs and brands, they advertise what brings in advertising money, be it luxury items or detox tea. "In the past, worshiping relics promised healing. Today, however, we no longer have healing problems, but rather validity problems," says Drange.

Drange understands his works as allegories of youth and beauty, but also of transience. At the beginning of the 15th century, it was suddenly not only saints and kings who were worthy of a picture, but normal citizens who could afford commissioning artists to paint their portraits. Even then, a portrait had to fit the image and fulfill the wish to make the person that is being portrayed look better than in real life. A portrait ensured presence and duration, the person being portrayed was supposed to live on after death. While Richard Prince uses the selfies taken by influencers for his own purposes, Drange exaggerates them in the medium of painting. And all of this without an order.

Text by Anika Meier





6
ARIANA 1.490.423 LIKES, 2017
ink jet print, powder coated aluminium, glass, cardboard, wood
54x40x4,5 cm



7
KYLIE 2.249.525 LIKES, 2017
ink jet print, powder coated aluminium, glass, cardboard, wood
54x40x4,5 cm



↑ *Kendall With Candle, (circle), 2021*
oil on canvas
130×130×4,5 cm

→ *Gigi, Bella & Skull, 2021*
oil on canvas
200×200×4,5 cm





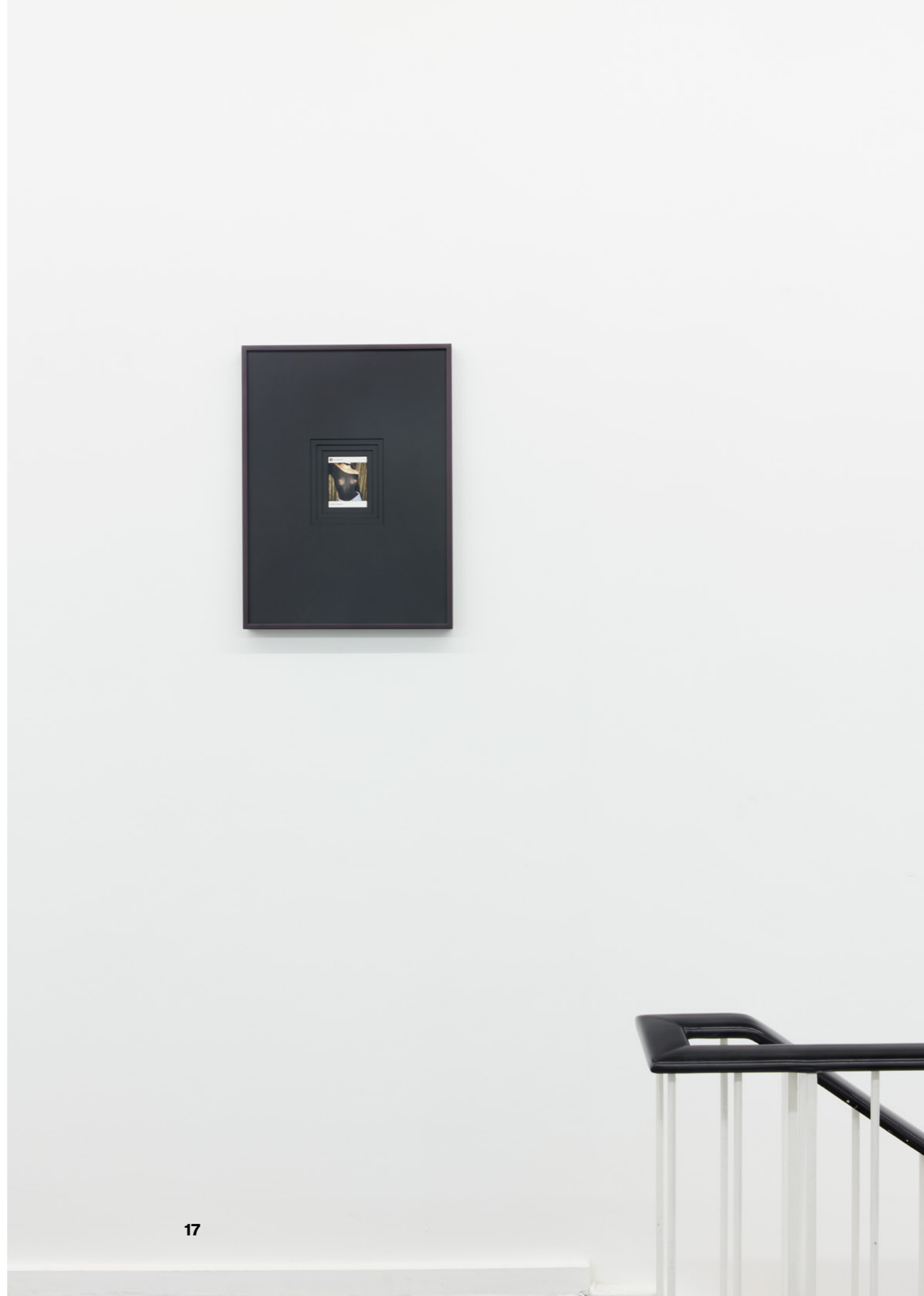


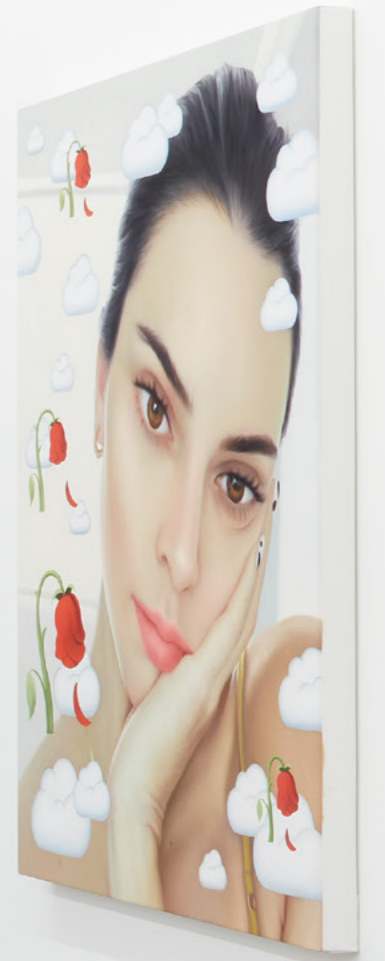
MILEY 210.310 LIKES, 2017
ink jet print, powder coated aluminium, glass, cardboard, wood
54×40×4,5 cm

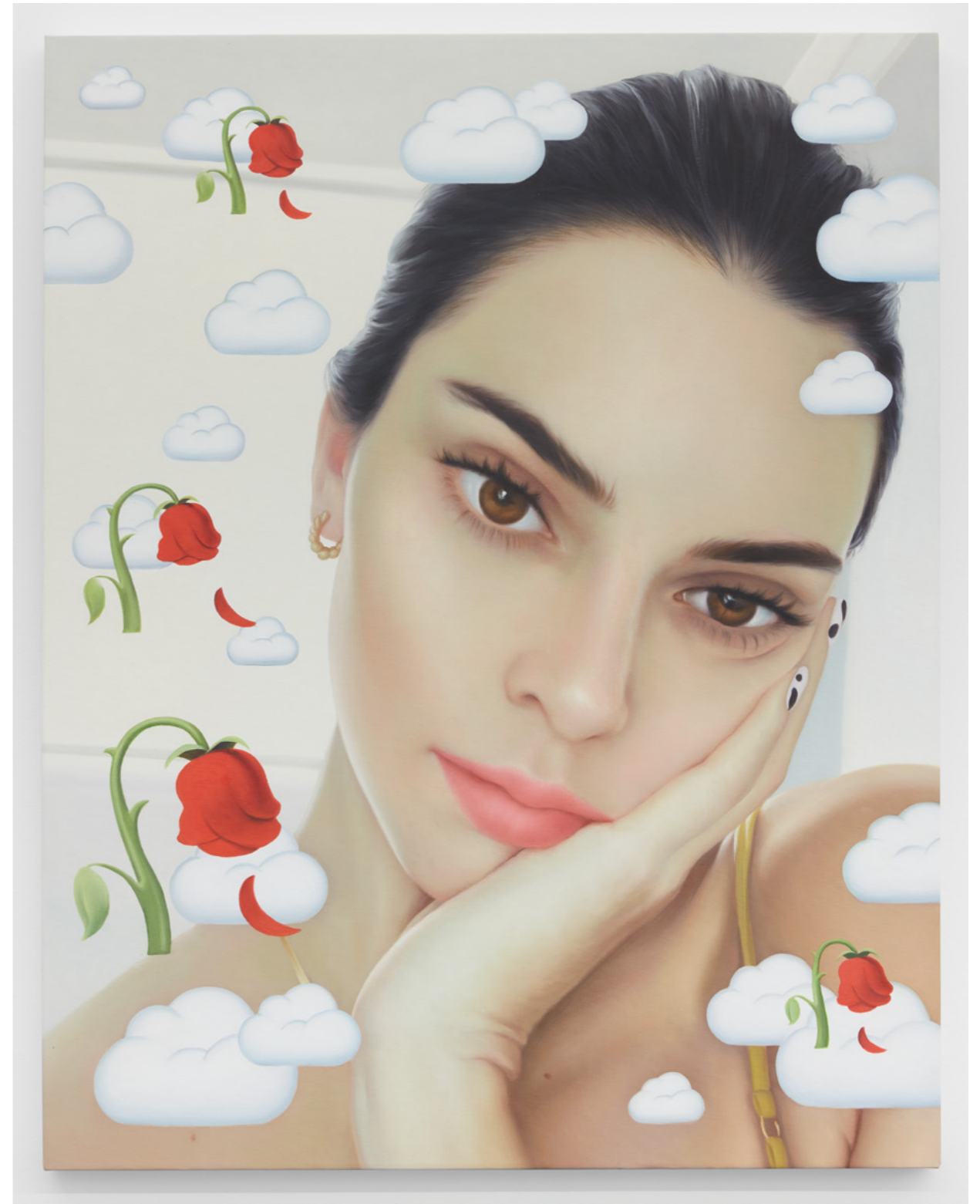




KENDALL 2.061.294 LIKES, 2017
ink jet print, powder coated aluminium, glass, cardboard, wood
54x40x4,5 cm







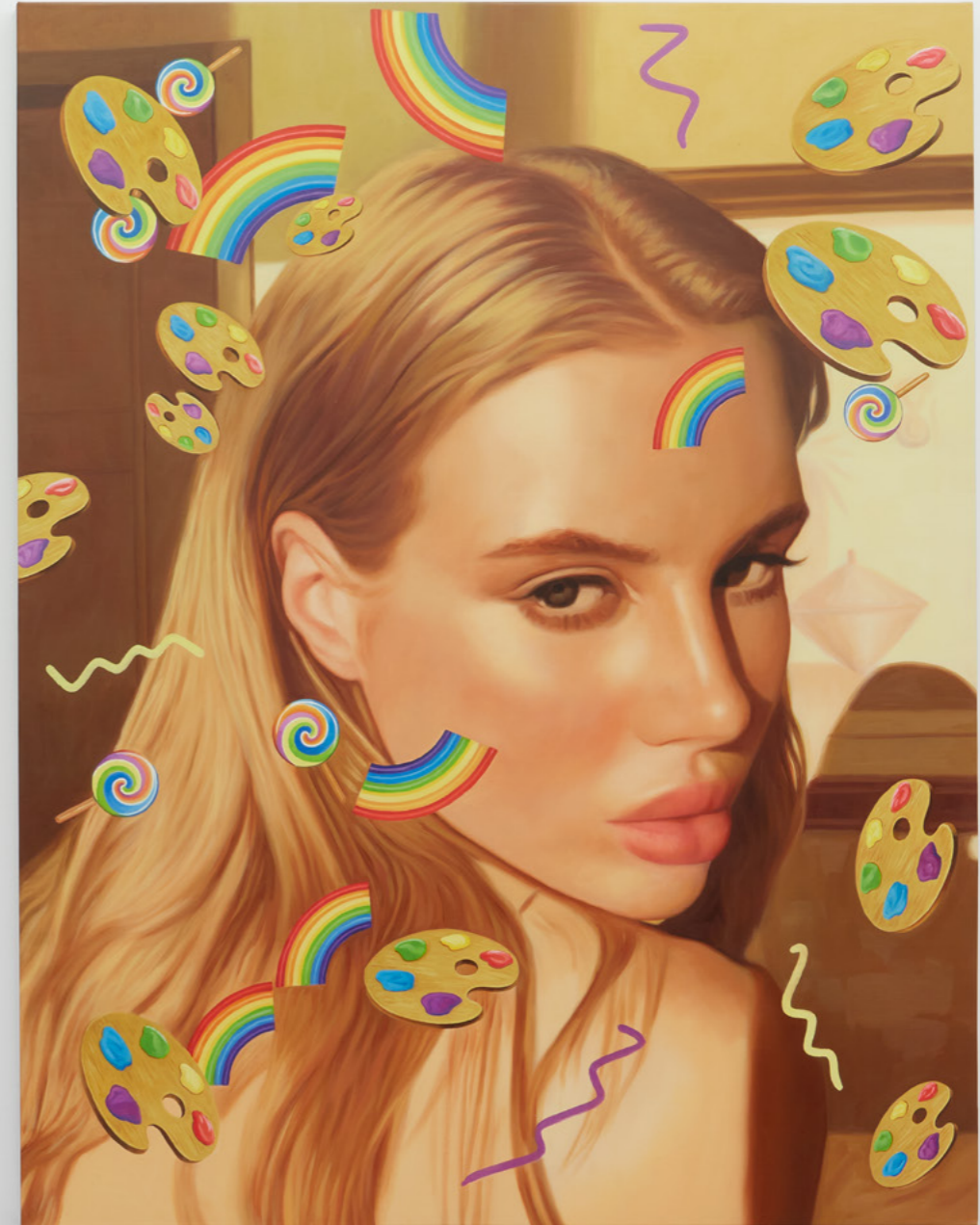
↑ *Kendall With Sad Roses*, 2020
oil on canvas
114×90×4,5 cm

← *Butterfly*, 2021
oil on canvas
220×190×4,5 cm



↑ *KIM 938.360 LIKES, 2017*
ink jet print, powder coated aluminium, glass, cardboard, wood
54×40×4,5 cm

→ *Helen With Artist Palettes, 2021*
oil on canvas
160×125×4,5 cm



TICK TACK invites PYLON-Lab to host a screening program on CTT during the solo show *Vanity* by Chris Drange.

PYLON-Lab presents curated exhibitions with a focus on time-based, digital and new media art at its own art space in Dresden (DE) and beyond. The screening program *INSOMNIA* is brought together by Julia Schmelzer and features video works of seven international artists:

Yalda Afsah
Mit Borrás
Steffen Goldkamp
Vika Kirchenbauer
Thomas Taube
Jeroen Van der Stock
Tobias Zielony

INSOMNIA deals with different levels of reality as well as the phenomenal and psychological processes associated with the night and the motif of sleep. The films portray notions of isolation and solitude, restlessness, subculture and the occult, as they question the twilight states of in-betweenness, the interstice between logic and the delusion.



Tobias Zielony

Al-Akrab, 2014, 4:52 min

Tobias Zielony was born in 1973 in Wuppertal, Germany. His critical approach to social documentarism which manifests in a specific aesthetic and relationship with fiction makes him one of the most discussed artists in contemporary German photography. His work is known for his photographic depiction of juvenile minorities in suburban areas. Themes and social realities which his research touches upon include structural change, migration and drug abuse, as well as sex work.

After studying Documentary Photography at the University of Wales, Newport, Zielony entered Timm Rauterts' class for artistic photography at the HGB Leipzig in 2001. Following his graduation in 2004 and his master in 2006, he moved to Berlin. He receives the GASAG-Kunstpreis, Berlin, in 2006 as well as grants for New York and Los Angeles. Solo exhibitions follow at C/O Berlin (2007), Kunstverein Hamburg

(2010), Folkwang Museum Essen, MMK Zollamt Frankfurt, Camera Austria Graz (2011), and Berlinische Galerie (2013). In 2015 the artist participated in a group show for the German Pavilion at the 56th Venice Biennale with his work "The Citizen" (2015). Tobias Zielony lives and works in Berlin.

In 2014, Zielony made two films while working in Ramallah for two months. *Al-Akrab* (The Scorpion) pays homage to the opening scene in Luis Buñuel's *L'Âge d'Or*, which premiered in 1930. Four young women huddle in a dark room, their white headscarves and dresses gleaming bluish in the black light. A disco? A laboratory? A hospital? They busy themselves with a scorpion, which is first alive, then dead; its skin dazzlingly fluorescent. The women – they are high school students in a village in Palestine – meticulously photograph the animal; it emerges that they are making an animated film in which the dead scorpion returns to life as if by magic. The fruit of their efforts plays as a film within the film toward the end of Zielony's surreal production, which crackles with minute passions, subtle eroticism, and nuanced archetypes.

Yalda Afsah

Tourneur, 2018, 14 min

Yalda Afsah explores how space can be cinematically constructed, with the documentary character of her works often veering towards forms of theatricality. This formal characteristic of Afsah's practice is conceptually mirrored in her documentary portraits of human-animal relationships that reveal an ambivalence between care and control, physical strength and broken will, instinct and manipulation. Afsah seeks to question and dissolve these dichotomies, while carving out a space to reflect on the possibility of an overarching empathy between species.

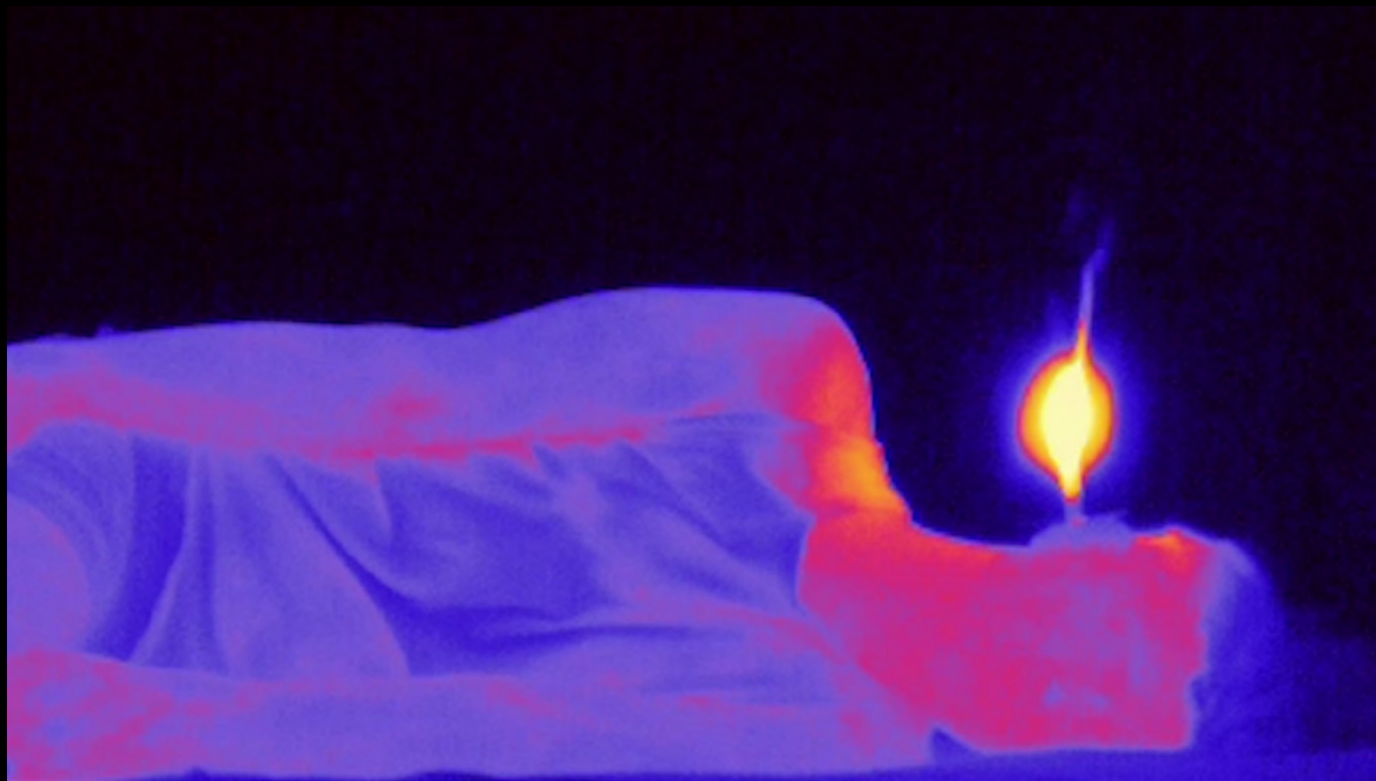
Afsah studied at the Berlin University of the Arts, the Burg Giebichenstein University of Art and Design in Halle, as well as at the California Institute of the Arts. Based on the practice of documentary, her work as a filmmaker raises questions regarding the difference between construction and reality - and blurs the borders between them. She received several awards for her artistic work and her films were screened on festivals such as Locarno Film Festival, New York Film Festival, Internationale Kurzfilmtage Winterthur, at the Institute of Contemporary Arts (ICA) in London and at Neuer Berliner Kunstverein.

From between billowing clouds of foam, tense bodies appear, sneakily passing through the image. The youngsters whose gazes and gestures alternate between aggression and fear, provocation and fallback are fully focused on their opponent – the bull, a physically superior force of nature that they are trying to corner. As a balancing act between observational documentation and abstract study, the short film *Tourneur* documents a bullfight in Southern France. The film subtly comments on the disparity between the young, adrenaline-rushed participants and the physically superior animal, cornered by the adolescent men. The unpredictability of the situation is increased by foam flooding into the makeshift arena, which equally affects the participants' and the audience's view. In the opaque foam mass, the encounter

between human and animal turns into a surreal and archaic performative act – as if it has slipped away from reality, it becomes its own abstraction. The footage, made up of momentary sequences, removes the event from its cultural and geographic context, transposing it into an abstract cinematic space. Afsah's soundtrack and the use of music highlight the physicality of the humans and the bull.

© Yalda Afsah, 2018





Vika Kirchenbauer
UNTITLED SEQUENCE OF GAPS, 2020,
 13 min

Vika Kirchenbauer is an artist, writer and music producer based in Berlin. In her work, she explores opacity in relation to the representation of the “othered” and discusses the role of emotions in contemporary art, labour and politics. With a particular focus on affective subject formation, she examines violence as it attaches to different forms of visibility and invisibility, and considers the ways in which subjects are implicated in and situated within institutional power structures.

Her work has been presented in a wide range of contexts including Whitechapel Gallery London, Neuer Berliner Kunstverein, Bonn Museum of Modern Art, ICA Artists’ Film Biennial, Kunsthall Charlottenborg Copenhagen, Donaufestival Krems, Transmediale festival for art and digital culture, Berlinale – Berlin International Film Festival, New York Film Festival, CPH:DOX, Images Festival Toronto, Festival du Nouveau Cinéma, Bucharest International Experimental Film Festival, European Media Art Festival and Oberhausen International Short Film Festival.

She has given lectures at institutions such as New York University, Goldsmiths University of London, Otis College of Art and Design Los Angeles, the Ruskin School of Art Oxford, the University of Copenhagen, the Berlin University of the Arts, the Academy of Media Arts Cologne and the Academy of Arts Kassel.

Composed of short vignettes in different techniques and materialities, *Untitled Sequence of Gaps* uses the form of an essay film to approach trauma-related memory loss via reflections on light outside the visible spectrum – on what is felt but never seen. Carefully shifting between planetary macro scales, physical phenomena and individual accounts of affective subject formation, the artist’s voice considers violence and its workings, class and queerness not through representation but from within. The video’s montage is slow and rhythmic, yet also uneven. The flow of images is

interrupted by gaps that hold no less significance than the imagery itself. Footage in which public visual memory stands in for personal remembrance exists alongside sequences recorded via infrared imaging and scenes captured under ultraviolet light or microwave radiation. While pondering the effects of the invisible and the power inherent in shifting violence beyond visibility, the piece simultaneously reflects upon the digital archives and technologies that help shape the contemporary human’s relation to past, present and future.

The work tests the limits of vision and recordability, contemplating instances where a subject remains opaque to itself. Ghosts appear from holes ripped into time by an unremembered childhood, and a recently abolished witch-burning ritual in the artist’s rural home town serves as a foil against which to question the politics of visibility.

© Vika Kirchenbauer & VG Bild Kunst, 2020

Thomas Taube

Dark Matters, 2014, 19:15 min

Thomas Taube is a video artist. In his work, however, he releases the medium from its linear and rigid narrative structure.

Taube instead works with conventional cinematographic codes by using multiple approaches such as associative, reflective and surreal sequences. He abolishes the immediacy of the medium by means of its various elements and discontinuous montage. Well-known subjects (the night), like abstract structures (the narrative), are illustrated on the one hand, yet on the other, they differentiate the ways of seeing, observing, experiencing and reflecting.

Taube became a master student of Clemens von Wedemeyer after he completed his Diploma Studies of Media Art at the Academy of Visual Arts Leipzig (HGB Leipzig) in 2014. He has been granted with the Marion Ermer Prize in 2016 and his works are part of institutional collections like Museum der bildenden Künste Leipzig and the Dresden State Art Collection, art fund of the Free State of Saxony. His work has been presented internationally among others at the Center of Contemporary Photography in Melbourne, Australia, at Les Rencontres Internationales, in Paris, France and at Museum Folkwang in Essen, Germany.

In *Dark Matters*, Taube approaches the remote state of a distant night, by investigating and collecting various evening experiences and their atmospheric perspectives. The film shares individual observations and personal encounters at night, following Taube's interviews with night guards at eight different places around the world. The conditions during these absent periods of time, a set up that isn't entered by many, their self-observation and observation of others, becomes the script of the film: In reports, anecdotes, nightmares, fears and fantasies, the respondents communicate the night as a type of state, as a sum of hours, as a shelter or danger zone, or simply as darkness. Taube succeeds in distilling the individual responses and feelings and translates them into simple and strange pictures played by a single protagonist.

The character developed from this multi-layered personality is one that cannot be fully grasped. The sense of darkness and loneliness places everything under the spell of self-observation and elevation. *Dark Matters* plays the aftermath that lies beyond the conventional or mystical encounters that one may experience in the shadow world. The night becomes the state of the figure; the darkness has penetrated their existence and now both have formed the nature of the isolated protagonist.

© Thomas Taube, 2014





Jeroen Van der Stock
Night Horse, 2019, 19 min

Jeroen Van der Stock is a Belgian filmmaker who earned his Masters in Audiovisual Arts from the Luca School of Arts in Brussels. In his work, he often explores ideas around rejection, dysfunctionality and abandonment.

His video works have been screened at film festivals including Rotterdam, Oberhausen, RIDM, Rencontres Internationales, CPH:DOX, Lima Independiente, Documenta Madrid and Jeonju International Film Festival. His short film *Night Horse* won the Grand Prize at the Image Forum Festival and was nominated for the Found Footage Award at IFFR 2019. Van der Stock is currently living and working in Kanagawa, Japan.

A cave with an animal trapped inside? An eyeball vaguely reflecting a sleeping horse? A peephole into the black night?

With the exception of a few cars passing, some sleepy village is lacking traces of human activity. In the dimly lit interiors of a house, no movements are to be detected. A few trucks hit a road that eventually leads to a hallucinogenic crossroad and a stable with a psychedelic horse. The horse is restless and behaves oddly. Under the sea level a couple of predator sharks are slowly exploring the waters. The nearby beach remains empty. Some insects do appear, but they can't stop the night from turning into something more obscure and less comprehensible. This dreamlike film was entirely composed of footage from unsecured live surveillance cameras. A horse in different shapes, obscurity, digital artefacts and an electroacoustic soundscape by Eliane Radigue are the main travellers on Van der Stock's abstract journey through the night. Seen through the eyes of the surveillance machines, the world becomes an eerie place. Trapped inside the paranoid nocturnal eye of the observer, we wonder, what lies beyond its field of view.



**Steffen Goldkamp**

Nach zwei Stunden waren zehn Minuten vergangen (After Two Hours, Ten Minutes Had Passed), 2019, 19:30 min

Steffen Goldkamp's works explore the specific realities of particular spaces. He studied film at Hochschule für bildende Künste (HFBK), Hamburg and at École des Beaux-Arts, Paris. Goldkamp co-founded the film collective "Spengemann Eichberg Goldkamp Hans" and his works have been part of international film festivals such as the International Film Festival, La Biennale di Venezia, Italy; the Film Festival, Nijmegen, Netherlands; Leuven Internationaal Kortfilmfestival, Belgium and Kasseler Dokumentarfilm- und Videofest, Kassel, Germany among others and has shown his works in various other exhibitions as well. Goldkamp currently lives and works in Hamburg, Germany.

Eating, waiting, cutting hair, cleaning, telephone- and bedtime. The perennial daily routine of a juvenile detention center brings about a clotting of time. Bodies are transformed into vehicles, lethargically moved from workshops to single-person cells, down hallways into outdoor areas, from armchair to couch. Nothing makes a difference. Breathing, walking, sitting, lying down again. Existence in a comatose state. The film observes this heterotopic cosmos, picturing a perpetual dissolution. It tells a story of bodies left behind, of an undefined longing. A longing for something different. For an outside so yonder that even the dreamers do not know any longer if it has even ever existed as such.

© Steffen Goldkamp, 2019

Mit Borrás

Adaptasi Cycle – Arcyria, 2021, 7 min

Mit Borrás is a visual artist based in Madrid and Berlin. His work examines the relationship between lifestyle products and their purpose of accelerating cerebral evolution, enhancing performance on the one hand, but offering diversion and the prospect of escape of the dismal reality of nature's inescapable decomposition on the other hand.

Borrás teaches New Media Art in the Master of Arts at Círculo de Bellas Artes Escuela Sur, Carlos III University in Madrid and is the director of the studio CAVVE Pavilion and member of the art collective Frontviews in Berlin. His work is represented by Exgirlfriend Gallery in Berlin and Dímora Artica in Milan and has been exhibited among others at Arebyte Gallery, London; Frontviews, Vienna; HGB Gallery, Leipzig; the Hara Museum, Tokyo; Harddiskmuseum, Paris; The Wrong Biennale, Kreuzberg Pavillon, Berlin and Norway; Fonoteca National Museum, Mexico DF; Palacio Fernandini, Lima; Aleph Projects, Tel Aviv; Placement Produit, Paris and the Museum of Fine Arts in Chile.

Mit Borrás's film *Adaptasi Cycle – Arcyria* presents the futuristic fiction of M: a human with a new pro-technological body, that lives an alternative present, connecting with her own body and nature in the synthetic realms of a modern cave, a wellness clinic and a spa. Like reveries and simulations of organic animals, two drones fly throughout the spa silently. Except for the company of a white owl, M lives in isolation in this new cave and cultivates her body and mind daily in a methodical and ceremonial way. She trains her body virtuously, embodying accelerationist fantasies that in a sense resemble new occultism. M hydrates her body and meditates during her push-ups and stretches, mentally escaping towards extinct jungles, ruins, disappeared glaciers, waterfalls and spaces with interesting biodiversity and fertile lands. In a dream-like manner, the film oscillates between states of physical action and mental submersion. Exemplifying the vision

of a new state of human being, in the dawn of modern society's fantasy of its future existence, the film negotiates how modern society has elevated digitalism, technology and progress into the paradigm of evolution.

Mit Borrás
ADAPTASI CYCLE – ARCYRIA
4K FILM. 14:45 minutes, 2021

DIRECTED BY
Mit Borrás
ART DIRECTOR
Rachel Lamot
WITH
Marta Casado
MUSIC
Daniel Vacas Peralta
COLOR GRADE
Manuel Escorihuela
BOWLS
Templesounds
CHOIRS / DIDGERIDOO
Musicmindmagic
PRODUCTION Mit Borrás / Paola Álvarez
Filmproduktion
BIRD
Emociones al Vuelo
DRONE
Yueqiang Liu Zhang / Mercado RC
MAKE UP FX
Harpo, Eloy Noguera / Ana Cuéllar
SOUND SUPERVISOR
Manuel Escorihuela
PRODUCTION DESIGN
Cavve Pavilion

© Mit Borrás, 2021





Image on the front cover: Chris Drange, *Gigi, Bella & Skull*, 2021, oil on canvas, 200x200x4,5 cm
 Image on the back cover: Tobias Zielony, *Al-Akrab*, 2014, 4:52 min

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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 Mit Borrás

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 We Document Art

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 Travis Kane

Typeface:
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With the support of our partners:



TICK TACK

Opening hours:
 THU–SAT, 13:00–19:00

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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 or go to www.donorbox.org/ticktack. Thanks for your effort in supporting TICK TACK!

CINEMA TICK TACK

Opening hours:
 MON–SUN, sunset–01:00

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PYLON-Lab

INSOMNIA

16.07–28.08.2021



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Mit Borrás
Steffen Goldkamp
Vika Kirchenbauer
Thomas Taube
Jeroen Van der Stock
Tobias Zielony

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