

C. Blawie
in heaven
every thing
is fine
at Dick's
opening 17.9.21 - 22.9.
18.9. - 30.10.21 - 21.11.21
Wednesdays 24.11.21
Gottweyer



**Christoph Blawert's
In Heaven Everything is Fine**

17.09—30.10.2021

TICK TACK proudly presents *Christoph Blawert's In Heaven Everything is Fine*, an immersive in-situ installation and total takeover of the TICK TACK space.

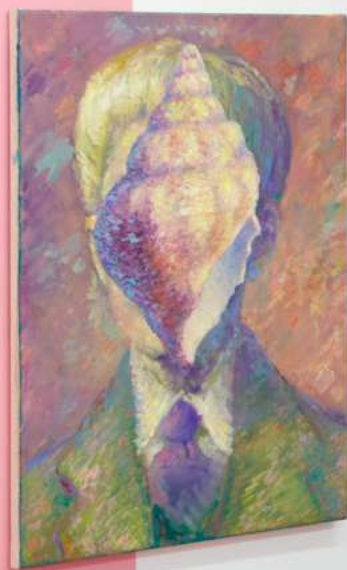
Blawert's (Offenburg, 1981) painterly practice spans a broad range of styles and covers various historical, cultural and symbolical areas. His paintings are directed towards the brink of triviality, mimicking contemporary internet image creation and therefore avoiding neither kitsch nor cliché.

Blawert's practice goes beyond the canvas and integrates the exhibition space as well, creating theatrical scenarios that consistently challenge the order of the institutional space. Preconceptions regarding art-appropriate conditions and popular expectations are being overturned by exhibiting on park benches (Middelheim Park, 2019) and hotel rooms (Hotel Columbus Antwerp, 2016) as well as the unfashionable genre of plein air painting. Blawert's practice creates a state of ambivalence in which projections and reality drift apart and the pretty facade of our familiar conceptions starts to crumble.

Recent exhibitions of Christoph Blawert include Im Glottertal, Produzentengalerie Hamburg; Invitation to Love, Kunstverein Bremerhaven; Im Garten der Dichter, Produzentengalerie Hamburg. This exhibition is the third solo show of Christoph Blawert in Belgium.

On the occasion of this exhibition, Blawert created 247 original lithographies used as postcards. Limited edition merch, gadgets, novels, collage books and Blawert's new LP are presented.







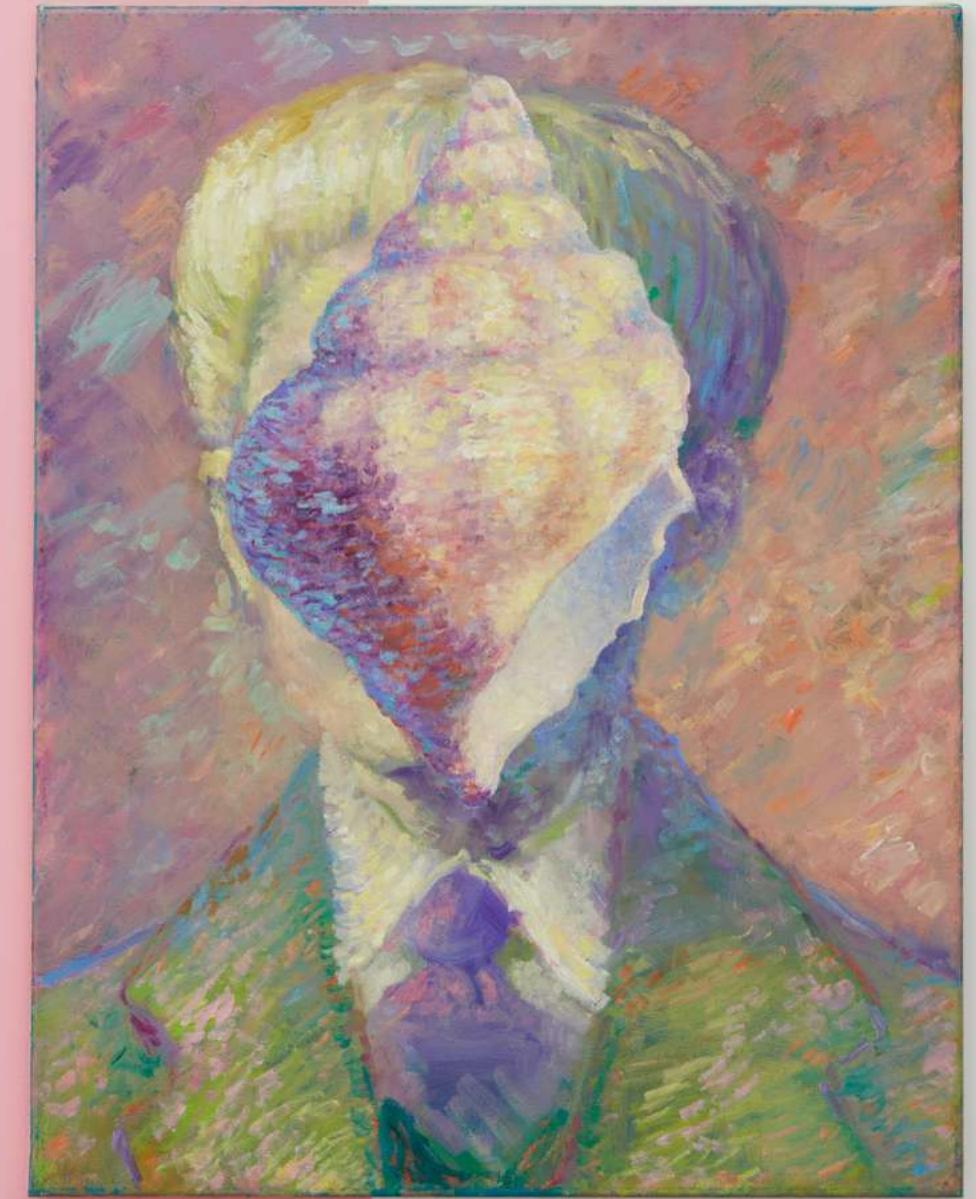
“All of life is trying to keep it.”
— Ingeborg Bachmann

He never said he’d call later, and he always did. Christoph. To return, you need something that stayed while you were gone, and I mostly did. Every couple of years, a phone call from Germany. “You’re still alive, where have you been?” We forget what we remember. The clocks ticking, found fish in a basic broth—hot water with frozen vegetables. He didn’t change every time, he unfolded; no sign of wind, a leaf passing. Unknowingly overstimulated, Luddite daydreams through small-town fields. An eye for detail; not subtle necessarily, but layered. No opening lines, no endings. The waltzing loner with perfect landings.

Images praying to large windows, a glass house for letting your hair down. Hilarious, yes; absence made present. Decisions are simple for someone unaware of consequences. As people pass, comforting colours seem solid. The suitcase the exhibition, the exhibits suit the room, this case is clear: I want the mind to drift. No apology for abundance. Comrades in longing, dust settled in the basement, a sight to rejoice at. We’re required to witness, add ourselves to the vaults. Not the supply of ready-made imagination but an invitation to use yourself.

Something to touch—something touched—that touches you too. Underneath texture, more text, an impulse to reveal additions without force. One harbours landscapes, sounds, of times not ours, but who do they belong to? The wallpaper doesn’t end, it distances, frames. All the dreams dreamed in the same space, the same life. In the mirror in heaven everything is finally seen, finally fine.

Jan Matthe





→ *Tick Tack*, 2021
oil on cardboard, 44x55cm

↑ t-shirts and totebags















↑ *KuschelRock 7*, 2021
oil on canvas, 40×40cm

→ *il y a un 'truc'*, 2021
oil on cardboard, 48×9cm



25

↑ *Ich?*, 2021
oil on cardboard, 43×55cm

→ *Der arme Poet*, 2021
oil on canvas, 50×60cm



Die Badende, 2021
oil on canvas, 56×67cm

Works on the following spread:

Image of Love, 2021
oil on canvas, 70×80cm

The Virgin Suicides, 2021
oil on cardboard, 33×59cm

Köln am Rhein, 2021
oil on cardboard, 59×43cm

Vater und Sohn, 2021
oil on cardboard, 38×60cm

Blawerts, 2017
oil on canvas, 100×30cm

Willy, Christian, Steffen und ich, 2021
oil on cardboard, 45×60cm

Moonchild, 2021
oil on cardboard, 56×41cm

L'Ange Sale, 2021
oil on cardboard, 48×60cm











← *Kurz nach Vier*, 2013
oil on canvas, 40×40cm

→ *The Virgin Suicides*, 2021
oil on cardboard, 33×59cm









44

↑ *Back to the Future*, 2020
oil on canvas, 60×49cm

↑ *On the run*, 2021
oil on canvas, 58×72cm

↑ *Kiel mit zwei vertrockneten Pflaumen*, 2021
oil on canvas, 40×40cm



45

Miscellaneous Copybooks, novels and invitation cards



JEAN CARIN
LA VIERGE DU RHIN
OIL ON CANVAS, 56x70cm



Bellinda
Feinstrumpfmode
30 Jahre mit Zuneigung
Bücherei

WLOOK



↑ Der Schatten, 2018
oil on cardboard, 50×50cm





↑ *Grüsse vom Rhein*, 2021
oil on cardboard, 59×43cm



CINEMA TICK TACK

Christoph Blawert invited his Hamburg connections to screen moving image works on CINEMA TICK TACK on the occasion of his soloshow *In Heaven Everything is Fine*. The works were screened daily into the public space from sunset until 1 AM for the duration of Blawert's soloshow, presenting:

Dirk Meinzer
Willy Hans & Dominik Bucher
Monika Michalko
Anna Steinert
Christoph Blawert



Anna Steinert

Das verlorene Gesicht

(EN: The lost Face), 2019

16mm b&w digitally transferred,

sound by Nika Son, 11:44 min

Anna Steinert was born in Krefeld in 1983. Her artwork explores different aspects of connectivity to nature in the media of painting, objects and experimental film. She received an M.F.A. from HFBK Hamburg in 2013. In 2018 she received the stipend for video artists of the Council of Berlin along with a couple of other awards. Recently her work was shown at Galerie Tanja Wagner in Berlin. Anna Steinert currently lives in Berlin.

The film features 16mm handheld camera footage in black and white, mostly documentary, partly staged and with a film trick at the end of the film, shot in and around the bush burning car city of Los Angeles.

The film opens with a shot over the Pacific Ocean from Malibu, the sea shrouded in luminous fog that travels from the annually worsening bushfires in the hills around LA to over the ocean. Snapshots follow, moving between observations in the city and landscape; A burnt down shack complete with a shopping cart where a homeless family has been living, a balloon heart dancing in the sun reflecting on a grave, a burnt down patch of forest in a residential neighborhood in the hills outside LA, an absurd stand up man manning a car dealership in the desert, under a bridge a glimpse of Kaleb's face, a homeless man camped between passing cars, the disused Mount Wilson Observatory in the mountains above LA, once important in space exploration, 'signs of the stars' in the city, from Astroburgers to esoteric shops.

The atmosphere conveys an uneasy feeling, doom is present, the signs are bad. The impressions are accompanied by the motif of a young woman with indigenous roots, who repeatedly appears as a silent observer and finds herself in a bizarre Californian landscape. The images intensify until, at the end of the film, the film and landscape through which the young woman walks burn down completely.

The film is carried by an intense electronic-experimental sound and does without language. 'The Lost Face' deals with disappearance on different levels. On the one hand, the analog, on the other hand, it refers to the relationship between man and nature in associative snapshots and says goodbye to an era of the American Dream.





Monika Michalko
S' Hertogenbosch, 2009
 35 mm, colour, 4:14 min
 (sound by Vincent Buttmann)

Monika Michalko born 1982 in Sokolov, Czech Republic. Lives and works in Berlin. Studied 2003–2009 at Hfbk Hamburg with Prof. Norbert Schwontkowski. She was part of the exhibition 'Jetzt! Junge Malerei in Deutschland' at Kunstmuseum Bonn, Museum Wiesbaden and the Kunstsammlungen Chemnitz - Museum Gunzenhauser in 2019 and in Deichtorhallen Hamburg 2020.



Willy Hans & Dominik Bucher
Die Quelle, 2020
 6 min

Willy Hans, born 1982, freelance filmmaker, lives in Hamburg.
 Dominik Bucher, born 1981, freelance artist, lives in Berlin

The short film 'Die Quelle', is already the fourth filmic collaboration of the film author Willy Hans and the artist Dominik Bucher. It shows the tender everyday life of two men in a remote country house.

Previous collaborative works:
 Platonía, 2020, 6 min
 Hotel, 2017, 6 min
 Autobahn, 2013, 5 min



Christoph Blawert
Im Glottertal, 2020
 HD-video, 14:37 min
 Courtesy Produzentengalerie Hamburg

Dirk Meinzer
Mama Wata, 2005
Video, 12 min / loop

Dirk Meinzer (1972, Karlsruhe) is a post-conceptual artist and his work consists of painting, drawing, objects, performances, installations, books and assemblages with organic material such as parts of animals, food or feces.

From 2010 to 2011 he had a professorial teaching position at the HFBK Hamburg. Since 2018 he has been a lecturer for drawing at the HAW Hamburg. From 2019 to 2020 he had a professorial teaching position at the HfK Bremen. He lives and works in Hamburg and Deinste.

Sirenians, sea cows

This class refers to an order of hoofed mammals that have evolved to be able to live underwater. Sirenians are a species of large, slow-moving sea mammals that can grow up to four meters long and weigh as much as 1,000 kilograms. Although it has been extinct since the 18th century, the Steller's sea cow, named after its discoverer Georg Wilhelm Steller, could reach lengths of up to 7 ½ meters.

Sirenians are closely related to elephants, but they are more bovine in nature since they graze continuously, day in day out, on underwater willows in tropical seas to satisfy their enormous appetites. Two types of sirenians exist; round-tailed sirenians such as the manatee, and the only fork-tailed sirenian, the dugong. Dirk Meinzer went in search of dugongs on his sire-no-logical expeditions.

Handwritten, stamped documents of varying authenticity produced in Swahili by Tanzanian village elders make mention of this creature. His attempts in the wild failed, but Dirk Meinzer refused to be discouraged and, although a somewhat sorry substitute, he went on to dive with the manatees at the

Friedrichsfelde zoo in Berlin. It was here in 2006 that he shot the 12-minute short, *Mami Wata*. The result is a near-hypnotic film of a murky primordial soup that gets breathtakingly close to the bristly manatees.

Watching the lumbering forms drift closer, one is forced to agree with zoologist Alfred Brehm when he noted: "Any animal expert who, in matters of Sirenia, is drawn to think of those mythical beings of ancient times who, half women, half fish, reside below crystalline waves of the oceans and who, with wondrous songs and still-more wondrous gestures, with a tilt of their heads and fire in their eyes, entice mortal men to come to them, to play with them, to caress them – and to perish, would be mistaken. [...] One would require a truly lively imagination to see mermaids in these creatures, even if glimpsed from afar. If these plump, lethargic creatures, with their beautifully female form, have anything at all in common with such beings, it is that their mammary glands are also found on the chest (between the front flippers) and protrude in a more breast-like fashion than in other mammals."

This brings us to another key category in developing Dirk Meinzer's world: Sirens for which a "lively imagination" is, if not necessary, then certainly helpful in identifying them.





SOUNDATTAK Performance

Dominik Bucher performed a half- hour guitar sound attack in the basement. After that, Tina Schott and Jeroen Stevens played some, exclusively pink, records for good vibrations.

Free exhibition props

As a live dismantling of the show, visitors were allowed to take home some free souvenirs: a broad selection of exhibition props that helped create this pink in-situ experience.



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.



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

With special thanks to:
Christoph Blawert
Dirk Meinzer
Willy Hans & Dominik Bucher
Monika Michalko
Anna Steinert
Luise Nagel
Nadine Droste
Produzentengalerie Hamburg
Tina Schotte & Jeroen Stevens
Jan Matthé
Iris Delafortry
Patrick Vanden Eynde
Carlo Westdorp
Max Frisinger
Dennis Tyfus
De Villa
Christophe Clarijs
Jessie Schietecatte
Deniz Dilek

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We Document Art

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Christophe Clarijs & Robin Vets

Logo design and animation:
Travis Kane

Typeface:
Modern Gothic by Malte Bentzen

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

TACK



TICK TACK

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

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CINEMA TICK TACK

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

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