

Throw your House out the Window

Mike Ballard & Michael Weißköppel

19.11–08.01.2022



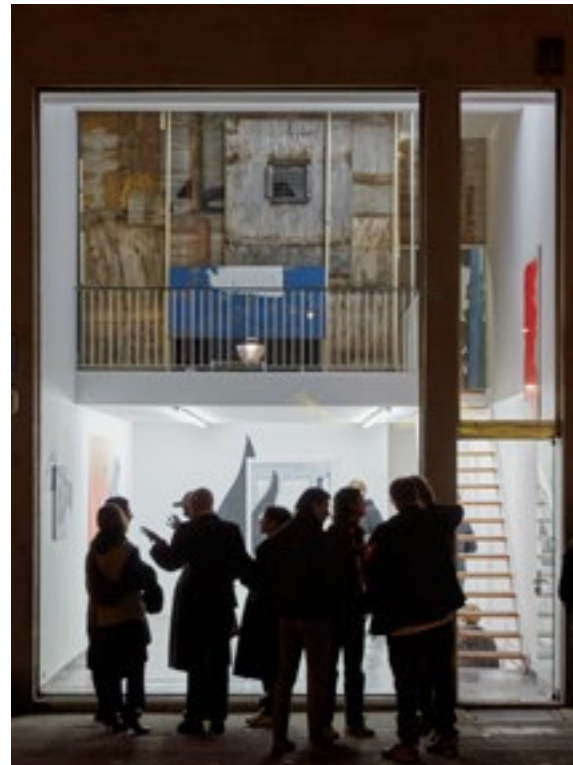
Information

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.



Throw your House out the Window

TICK TACK cordially invites you to *Throw your House out the Window*, an in-situ duo exhibition that brings together the works of Mike Ballard and Michael Weißköppel.

For our first duo exhibition, both artists present new in-situ works that challenge the physical and mental boundaries between inside and out.

The work of Mike Ballard (1972, London, UK) is made up of construction hoardings sourced from several sites across London. Ballard takes this material, that normally represents a threshold of ownership and protection of property, and transforms it into a 3D structure of its own, to be admired for its un-painterly qualities and the 'witness marks' of the time it stood on the street.

A pioneering post-digital artist, Michael Weißköppel (1969, Bocholt, Germany) references and incorporates digital processes into his highly charged works. The immediacy of spray-painted marks and rapid erasures smash up against formal landscapes. While from a distance Weißköppel's landscapes feel photographic, each is painted in a manner that hints at abstraction and the urgency of 21st century culture.

mikeballard.co.uk
weisskoeppel.com

Exhibition text

During a roughly two-year period between 2017 and 2019, I became well acquainted with a particular construction site occupying the corner of Acre Lane and Kings Avenue in South London. I had recently moved to the area, and would regularly pass the boarded-up plot - its hoardings frequently plastered with bill posters or tagged with graffiti - while walking down into Brixton town centre. Fast-forward another couple of years, and while construction continues steadily and a sturdier temporary wall borders the site, these original hoardings have been saved from the scrapheap and granted a new lease of life as part of Mike Ballard's latest body of work, alongside East London contemporaries sourced from plots in Dalton and Hackney Wick.

Mike, a prolific graffiti writer since his early teens, is heavily informed and inspired by the enduring, dominant influence of that unique subcultural movement. His early video artworks incorporated performative pierced spray cans, their distinctive discharge dripping down the camera lens and coating the screen, while later series employed primitive analogue printing techniques such as Letraset or photo transfers, both mainstays of many an underground art zine, homemade flyer or pop-up exhibition poster. Repeatedly remixing, recontextualizing and repurposing his earliest experiences with art and art-making, Mike draws from a wealth of archival material and ephemera to create contemporary paintings, sculptures and installations that are imbued with not only a rich personal history but also the ethos and aesthetics of an unconventional, nonconformist art upbringing. After some time pursuing both a series of paintings that sought to recreate the distinctive patterns and colour palette resulting from graffiti removal ('buffing') and a sculptural practice of producing large-scale

Mike Ballard

plywood sculptures seemingly inviting vandalism, Mike realised that a ready-made amalgamation of the two was already lying in wait, enclosing many local building sites.

In Mike's ongoing use of found hoardings, the medium very much is the message. Their facades retain all the marks of a life lived on the street, exposed to the elements, the wants of site managers and the whims of graffiti artists. Well worn by the infamous British weather, each and every hoarding has been bathed and baptised by rain, battered and bruised by wind or blanched and bleached by the sun, their wooden bodies warping, waning and wilting over the course of their custodianship of construction. Every scratch, stain, scuff, speck and screw hole evidence of their service, their time spent standing as sentinels of a site, as barriers separating public from private. Mike embraces and endorses each imperfection, imposing little to no intervention aside from amputating any areas deemed irreparably damp or insect-infested.

Cat and mouse games between graffiti writers and council conservators create oversized abstract expressionist portrayals of law-breaking and reactionary repainting. A boundless back and forth between spray-painted tags and swathes of matt emulsion, an unending one-upmanship played out across each hoardings' visage. The result indicative of each party's own efforts and intentions, one a group of disillusioned youths obsessively and anonymously attempting to claim ownership of their surroundings and take back control of their city, the other a band of equally disgruntled government workers or community service subordinates, low-paid and ill-equipped to combat the furore of the former. Add extended duration, and an exquisite corpse of mismatched colours and geometric markings begins to emerge. Led by the

→ Mike Ballard
Throw your House out the Window, 2021
in-situ installation, found hoardings/wooden panels
variable dimensions



lettering of the latest act of eponymous vandalism, a patchwork quilt of cut-price inconsistent shades and hues builds as the 'buff squad' reciprocate, rightly with no thought given to artistic merit or aesthetics. In Mike's hands, however, both factions unknowingly collaborate in the creation of accidental artworks and unplanned paintings. They both become unwitting participants in an artistic practice that sees their obscured tags or hurried handiwork adorning the defaced facades of sculptures and installations displayed in the likes of the Royal Academy of Art or Sculpture in the City.

But what of the retained recollections of these silent sentries? Their physical, visual past is laid bare for all to see, but we can ascertain little knowledge of their more emotional histories. If only these hoardings could talk? Perhaps they've withstood acts of public urination from late-night revellers, eavesdropped snippets of commuter conversations or witnessed fraught arguments, fumbled fights and crimes being committed. Maybe they have been leant on by amorous couples mid-embrace, hosted hurriedly printed posters for a now-found missing pet or protected passersby from the rubble of a building blunder. While their facades belie a tough life thoroughly lived, we can only imagine and speculate on their true experiences, to project onto them our own understanding of city living, and to seek solace in their found beauty that would ordinarily go unnoticed and unappreciated.

Hector Campbell
Art Historian, Writer & Curator

→ Michael Weißköppel
thro_____ h_____ win_____, 2021
acrylic and acrylic spray paint on canvas
160x115cm





↑ Michael Weißköppel
diffuse darkness, 2021
acrylic spray paint on canvas and wall
64×82cm

→ Michael Weißköppel
pasar por un cambio, 2021
screenprint
250×350cm

As a painter, Michael Weißköppel employs a somewhat cautious, even sceptical gaze. Eschewing the historical traditions of picturesque opulence, he prefers to work with the flat application of pastel acrylics, creating “surfaces without user instructions” (Martin Roman Deppner).

Perspective lines in his works suggest a kind of orientation yet to tend to lead nowhere. Weißköppel is also fascinated by the blank spaces which aren't intended to indicate anything specific and simultaneously question the act of painting pictures. The message of many of his works, especially his more recent ones, seems to be that what's taking shape can easily disappear again. By erasing, overpainting and over-spraying parts of his works, Weißköppel applies gestures that undermine the idea of a finished work of art and convey messages which outlive their time. Despite often appearing cool and unexcited, his interventions in the paintings materials and unusual experiments with presentation are radical. He addresses the question of how to approach the production of pictures with contemporary means, for instance by developing a picture (format) for the low ceiling of the first floor in the Marta known as „damage inside“ which is pressed brutally into the wall and appears to smash it. [...]

By highlighting the fact that his paintings are carefully produced, Weißköppel explicitly demonstrates the functioning of painting. Images frame reality, refer to the position on the wall and keep trying to cross the boundaries which inevitably arise when painting on canvas. Meanwhile, the viewers become something like sparring partners who deliberately face up to the disruptions caused by the artist.

Michael Kröger, *Gegenspieler/antagonists*,
Marta Herford

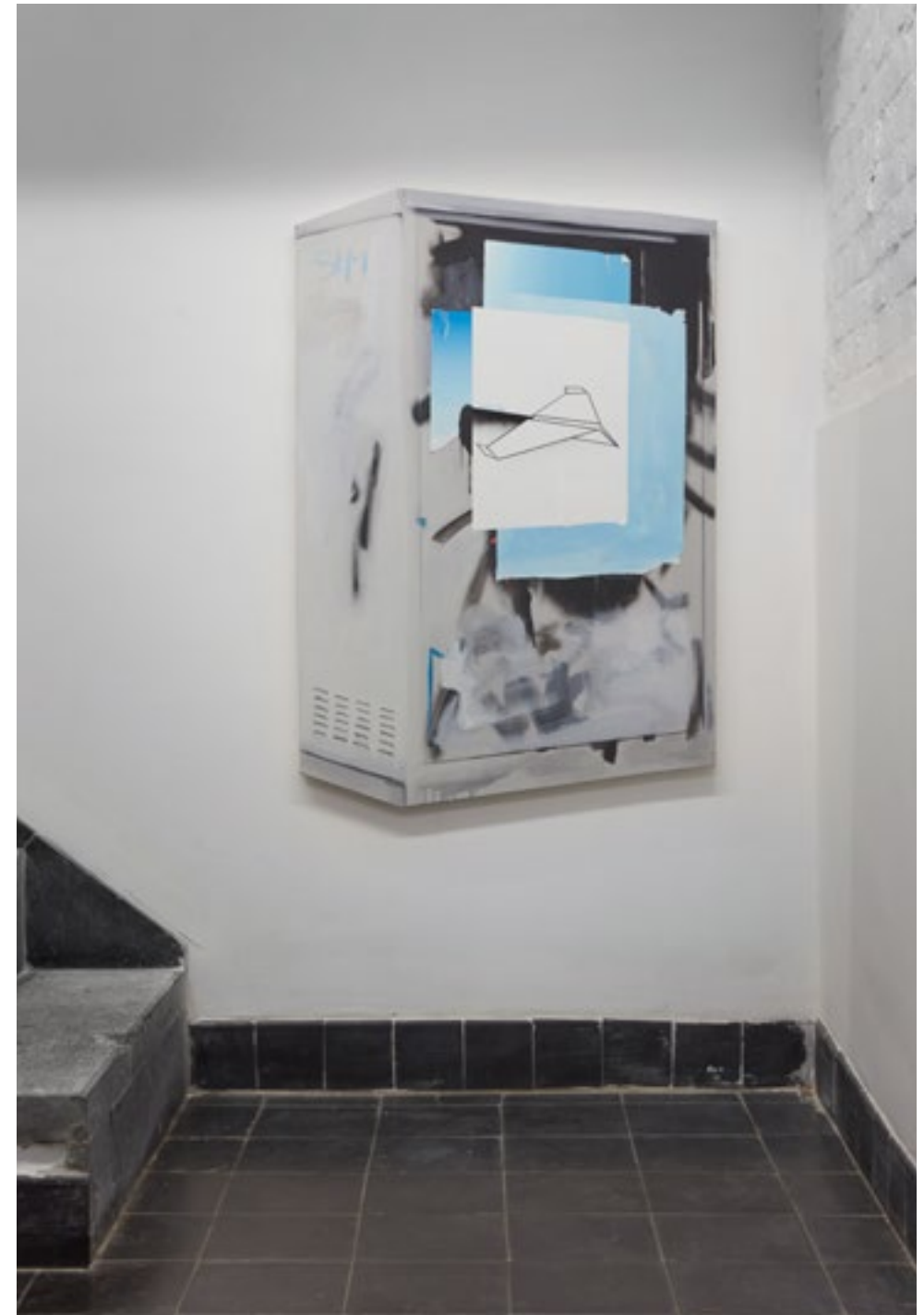




Michael Weißköppel
geen vleugels, 2021
 acrylic spray paint on canvas, wooden construction, rolls
 200×85×30cm & 200×45×30cm



Mike Ballard
Kings Acre (1-9), 2021
 found hoardings/wooden panels, framed, varnished
 each 31,5×22cm

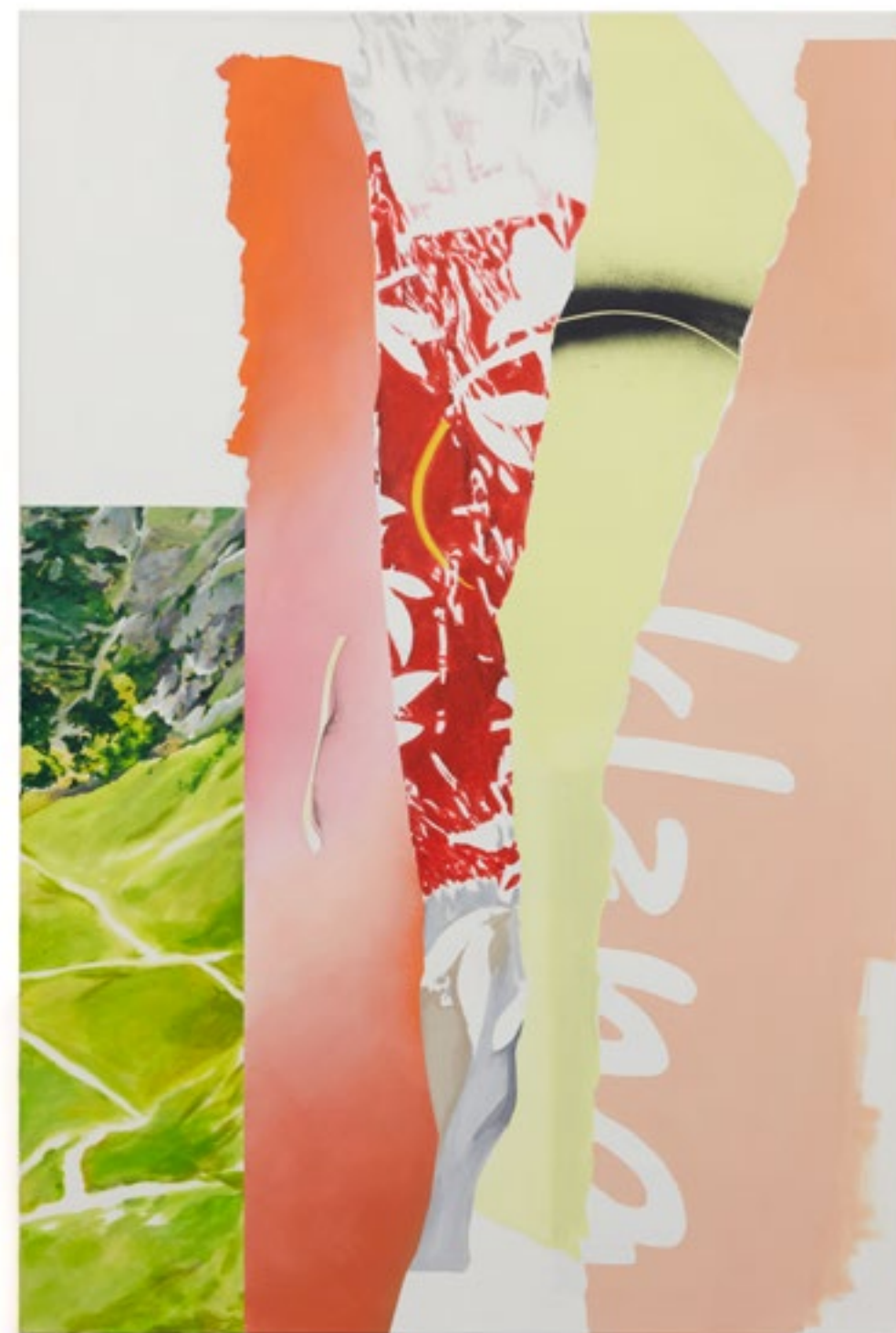


Michael Weißköppel
thought, 2021
 acrylic spray paint on shaped canvas
 100×70cm





- ↑ Michael Weißköppel
black flame, 2021
acrylic and acrylic spray paint on canvas
160×115cm
- ← Michael Weißköppel
→ *beach fire*, 2021
acrylic and acrylic spray paint on canvas
160×115cm



Michael Weißköppel
never ending beginnings, 2021
 acrylic and acrylic spray paint on canvas
 150x100cm



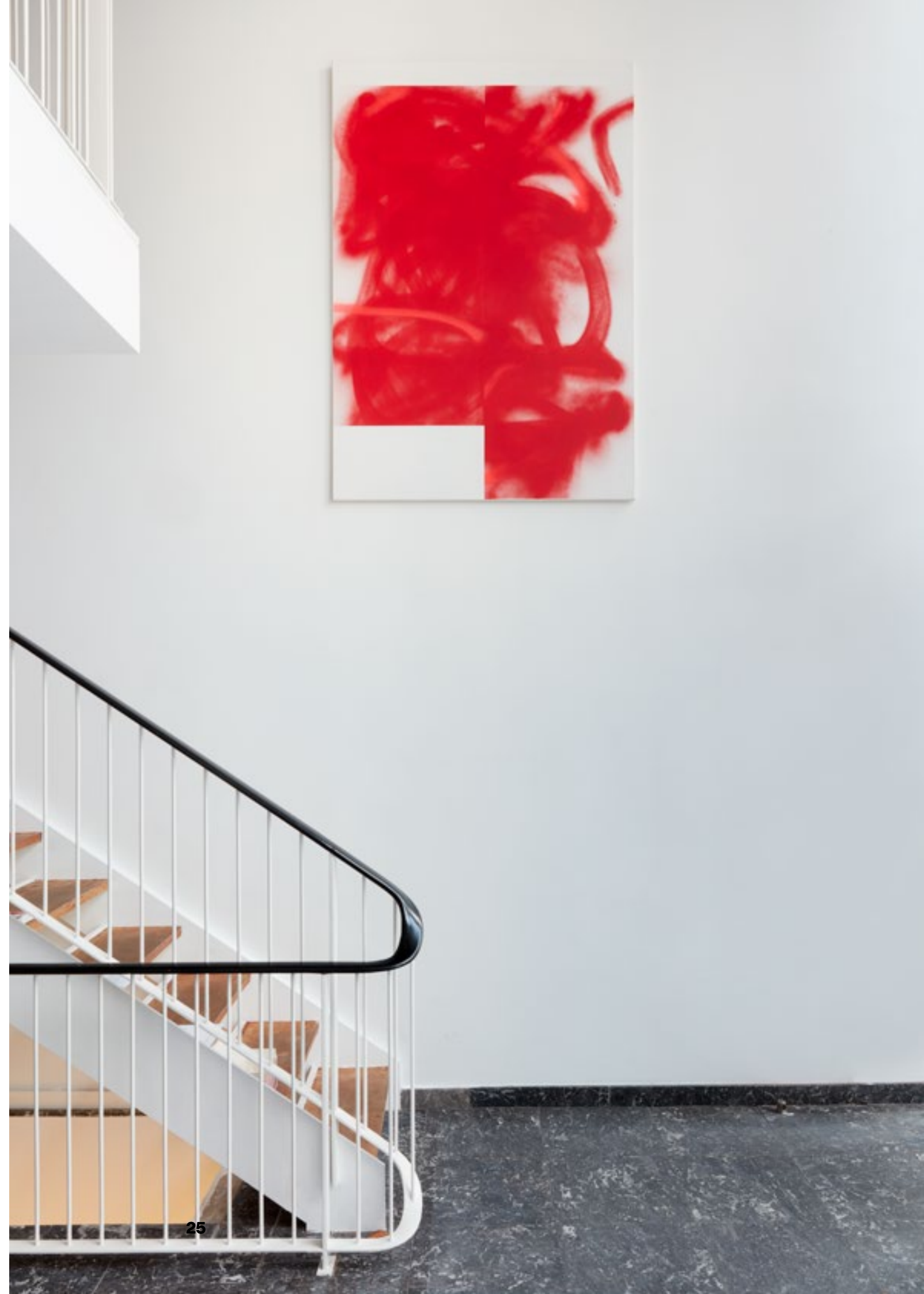
Michael Weißköppel
behind it all (below), 2021
 acrylic and acrylic spray paint on canvas
 160×110cm



Michael Weißköppel
behind it all (above), 2021
 acrylic and acrylic spray paint on canvas
 160×110cm



Michael Weißköppel
howling, 2021
 acrylic spray paint on canvas and wall
 160×110cm





↑ Michael Weißköppel
turn the daylight on, 2021
 acrylic and acrylic spray paint on canvas
 160x115cm

→ Throw your House out the Window
 installation view exterior









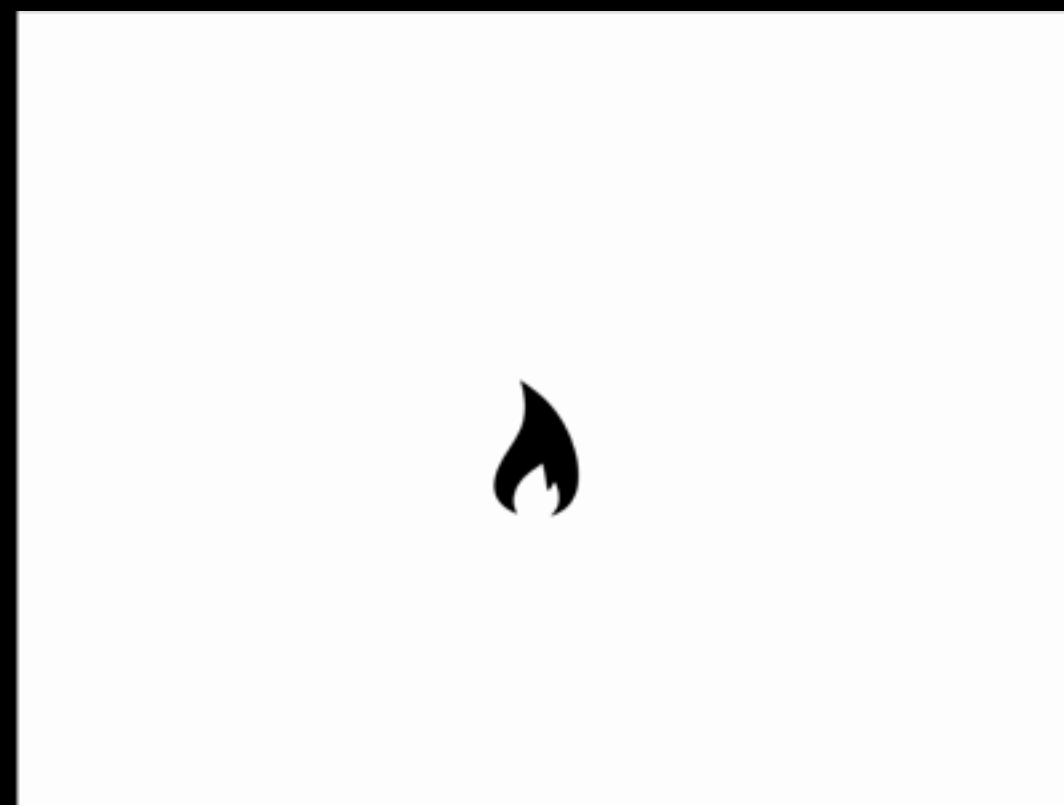
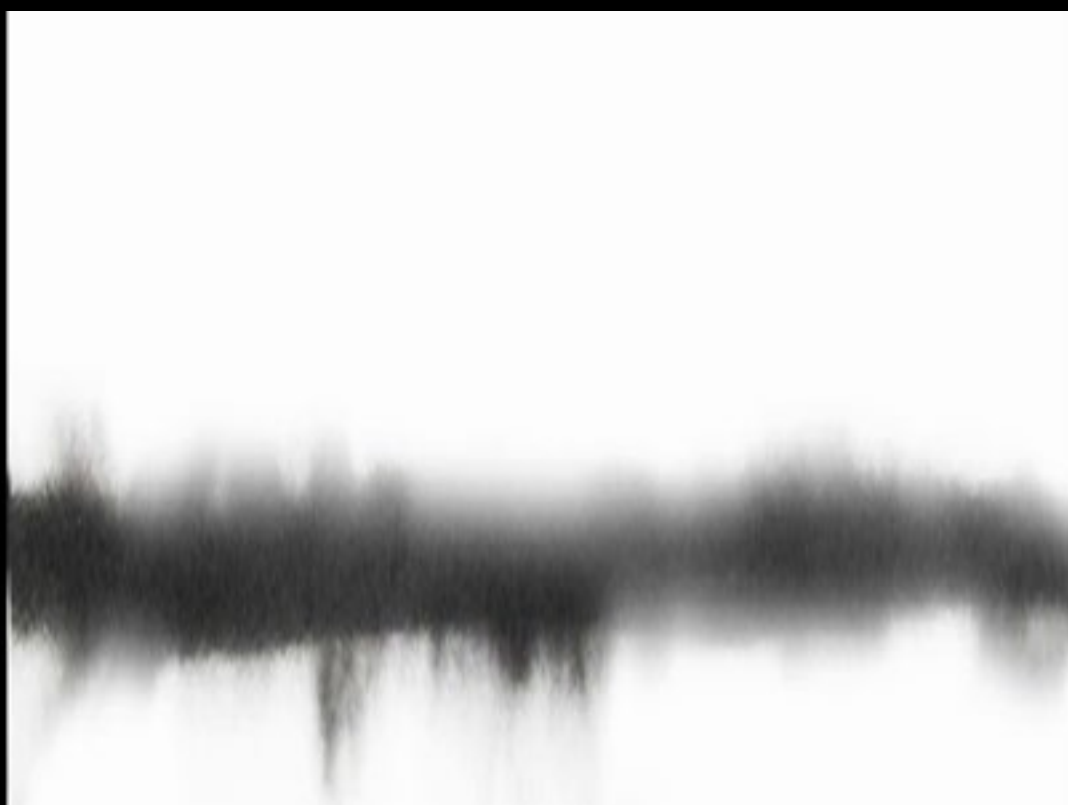
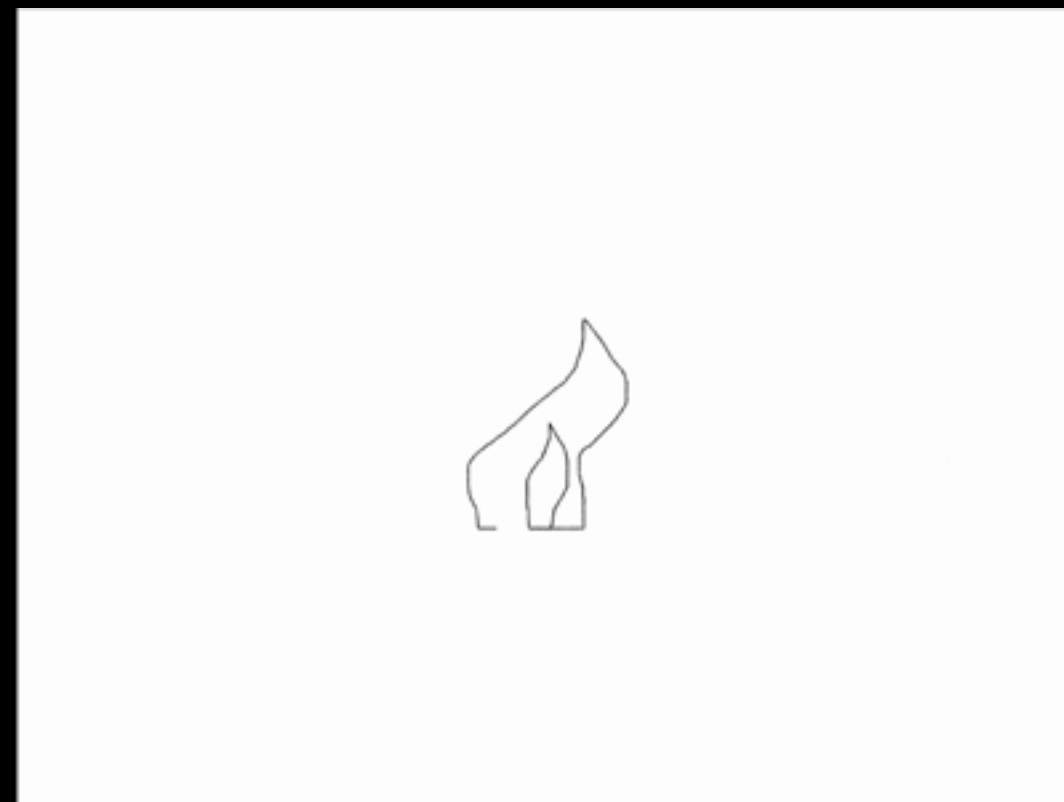




Mike Ballard, I.D.S.T 2012
@Block 336 London
27 min. 26 sec.









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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Hector Campbell, Maxime Renard,
Carlo Westdorp

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We Document Art

Graphic design:
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!



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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