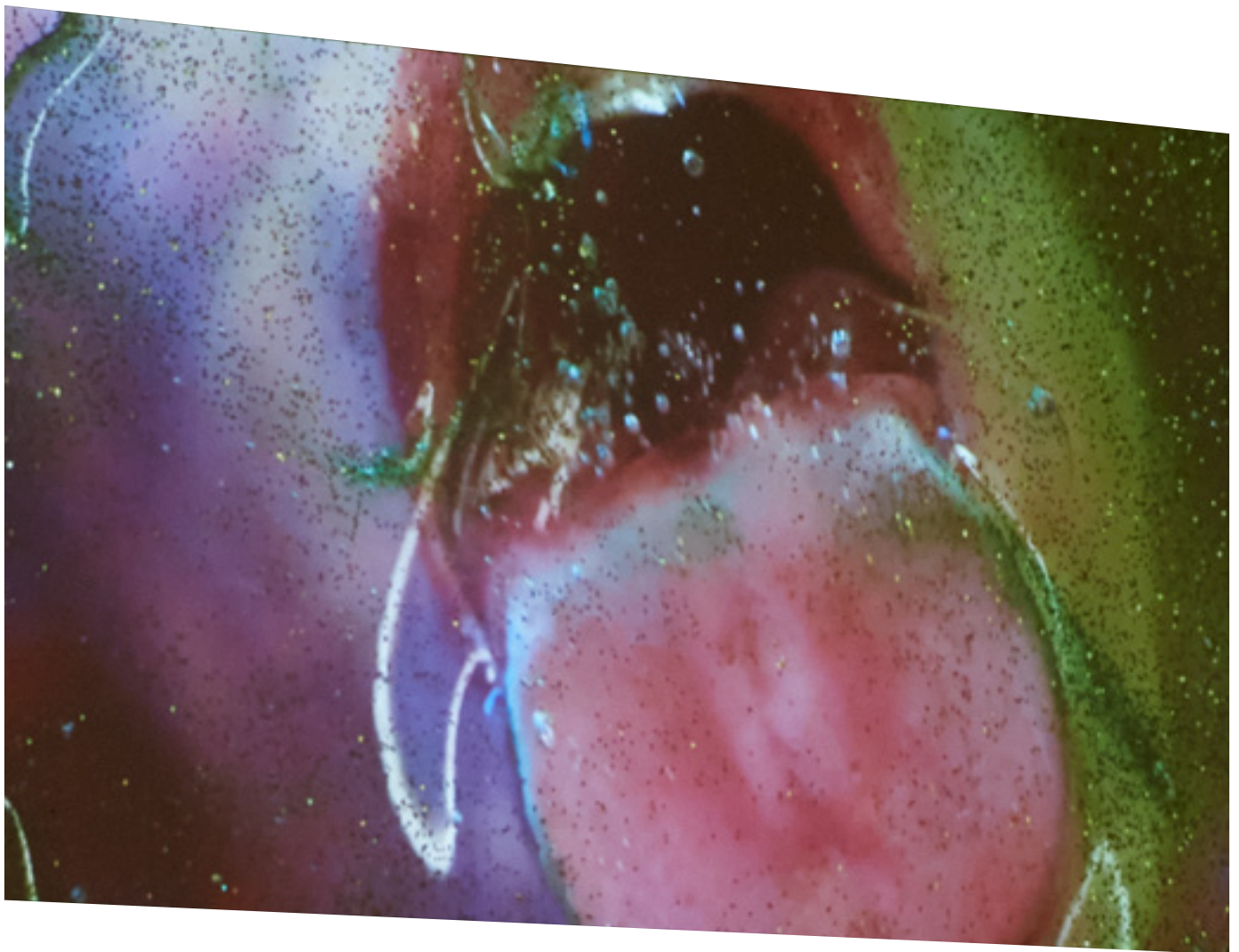


# GLOSS

**Marilyn Minter  
Liliane Vertessen  
Jocelyn Hobbie  
Gina Beavers  
Sarah Slaphey  
Rachel Hobkirk**

**17.09–29.10.2022**



**TACK**

## TICK TACK

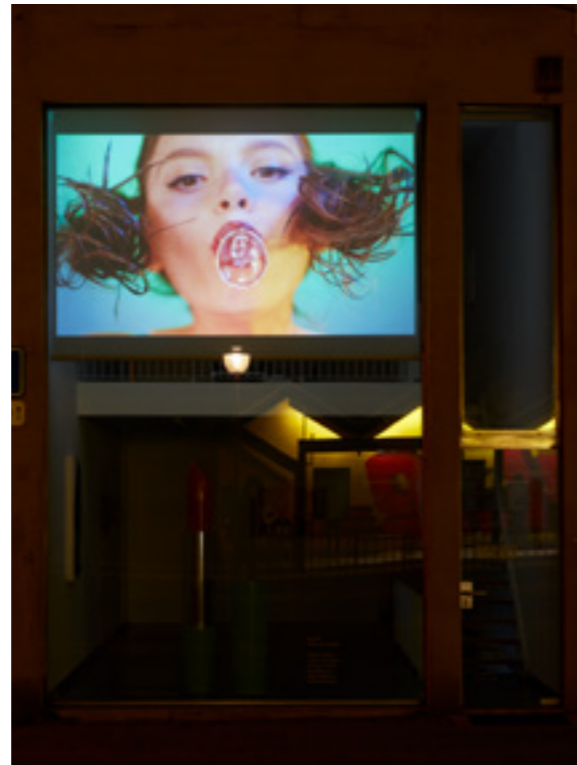
### Information

TICK TACK (2019) is a new destination for contemporary art in Antwerp. TICK TACK 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.



## GLOSS

17.09–29.10.2022

Marilyn Minter  
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Sarah Slappey  
Rachel Hobkirk

GLOSS celebrates femininity by exhibiting an international and intergenerational group of contemporary women artists, showing their relationship with the diversity of feminine bodies and the human figure as well as outlining their liberated stance on aesthetic, social and erotic standards. Sensuality and eroticism intertwine with surrealism and enigmatic imagery in an idiosyncratic selection of recent paintings, sculptures and videos carefully brought together. GLOSS offers a glimpse underneath the seductive surfaces and lays bare an energetic realm of discomfort and illusion where stereotypical aspects of glamour, sexuality and perfection come undone. In addition to a basement screening of *My Cuntry Tis of Thee* (2018), Marilyn Minter will debut *Thirsty* (2022) on CINEMA TICK TACK. GLOSS marks the first presentation of Minter's video works in Belgium.

## Liliane Vertessen

The work of Liliane Vertessen (1952, BE), now spanning over 5 decades, consists of analogue photography assembled into neon installations and sculptures. Vertessen creates erotic mise-en-scenes in which she depicts various female stereotypes, balancing between exhibitionism and kitsch-like make-belief. Her own body forms the central figure in erotic self-portraits that both celebrate and question its subject matter. Later on in her career, Vertessen started including sculptures into her practice.

Liliane Vertessen lives and works in Heusden Zolder. Past exhibitions include Museum Dhondt-Dhaenens, Deurle (1983); PCBK, Hasselt (duo show with Cindy Sherman, 1987); S.M.A.K., Ghent (1989); Museum Fridericianum, Kassel (1989); M HKA, Antwerp (1992) and Mu.ZEE, Ostend (1996), Musée de la Photographie, Charleroi (2018).

Courtesy the artist and TICK TACK





← **Liliane Vertessen**  
*Lipstick*  
 2022  
 Stainless steel, industrial  
 paint coating  
 202 × 35 cm / 97 × 32,5 cm

↑ **Liliane Vertessen**  
*Inside out*  
 2007  
 Print on lightbox  
 112 × 75 × 7 cm





↑ **Gina Beavers**  
*Verve Cliquot*  
2019  
Acrylic on linen on panel  
40,64 × 40,64 cm

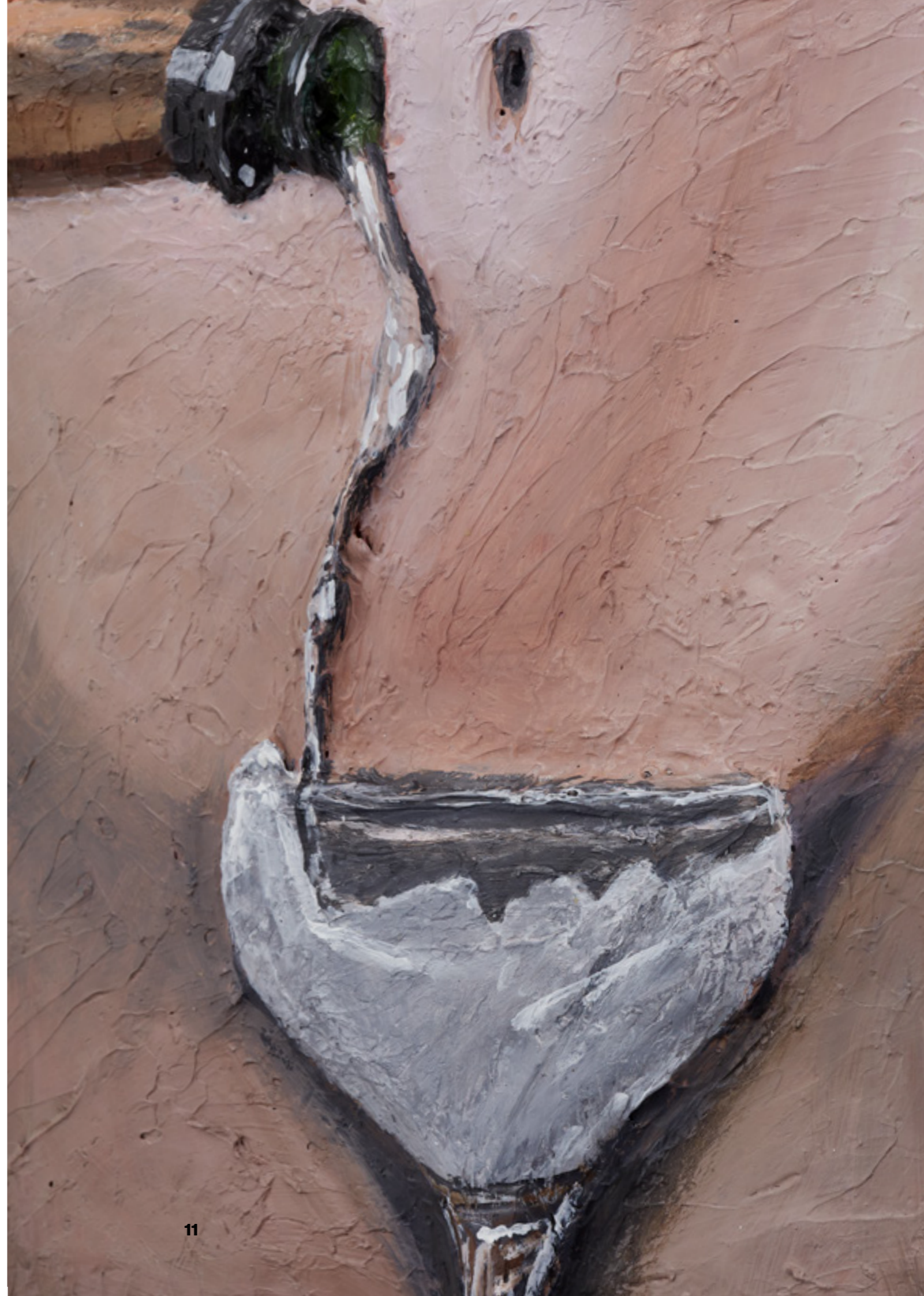
## Gina Beavers

Gina Beavers (1974, GR) creates drawings, paintings and installations inspired by photos culled from the internet and social media and rendered in high acrylic relief. Her series have included paintings that are based on body painting, social media snapshots of food, make-up tutorials, memes, and bodybuilder selfies.

Her work has been presented in solo exhibitions most recently *Autofiction* at Neuer Essener Kunstverein, 2021; *Passionaries*, *Various Small Fires*, Seoul, 2021 and at galleries including Marianne Boesky, New York; Michael Benevento, Los Angeles; GNYP Gallery, Berlin; Carl Kostyal, London and Milan; among others. In March 2019, MoMA PS1 opened Beavers' first solo museum exhibition, *Gina Beavers: The Life I Deserve*. Exhibitions of her work have been reviewed in the *New York Times*, the *New Yorker*, *Frieze*, *Artforum*, *Art in America* among others. Her work is included in the permanent collections of the Whitney Museum, the ICA Miami and the Tel Aviv Museum of Art.

Courtesy Marianne Boesky Gallery, New York and GNYP Gallery, Berlin

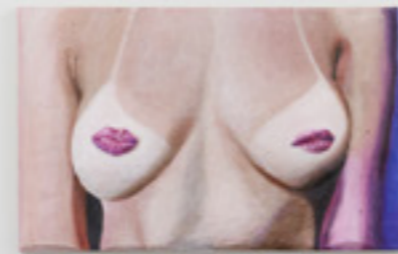
→ **Gina Beavers**  
*Verve Cliquot* (detail)  
2019  
Acrylic on linen on panel  
40,64 × 40,64 cm





← **Gina Beavers**  
*Need Money (detail)*  
2019  
Acrylic on linen on panel  
30,48 × 45,72 cm

↑ **Gina Beavers**  
*Need Money*  
2019  
Acrylic on linen on panel  
30,48 × 45,72 cm







↑ **Gina Beavers**  
*Lip Breasts*  
2022  
Acrylic on linen on panel  
61,95 × 96,82 cm

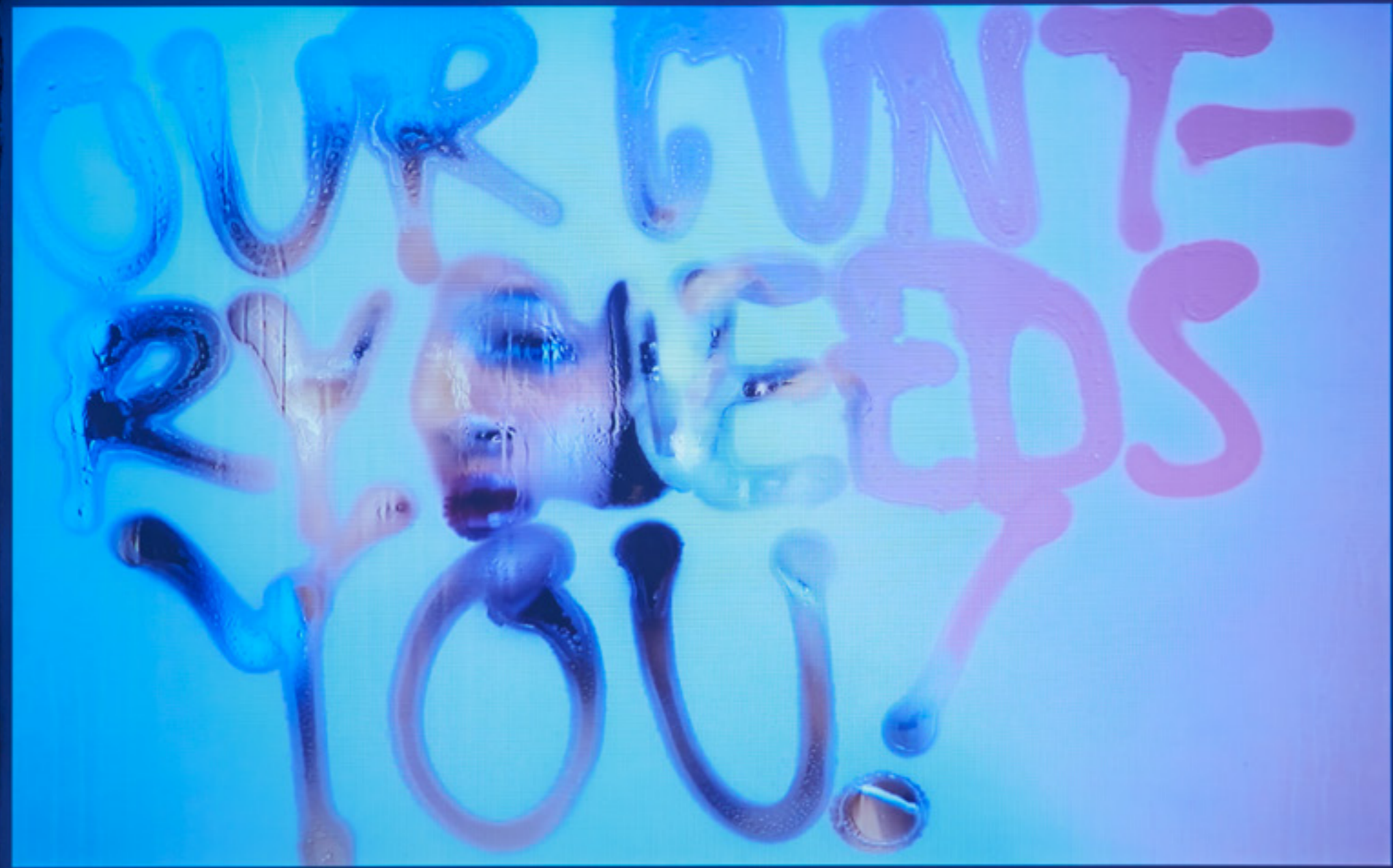
→ **Gina Beavers**  
*Lip Breasts (detail)*  
2022  
Acrylic on linen on panel  
61,95 × 96,82 cm



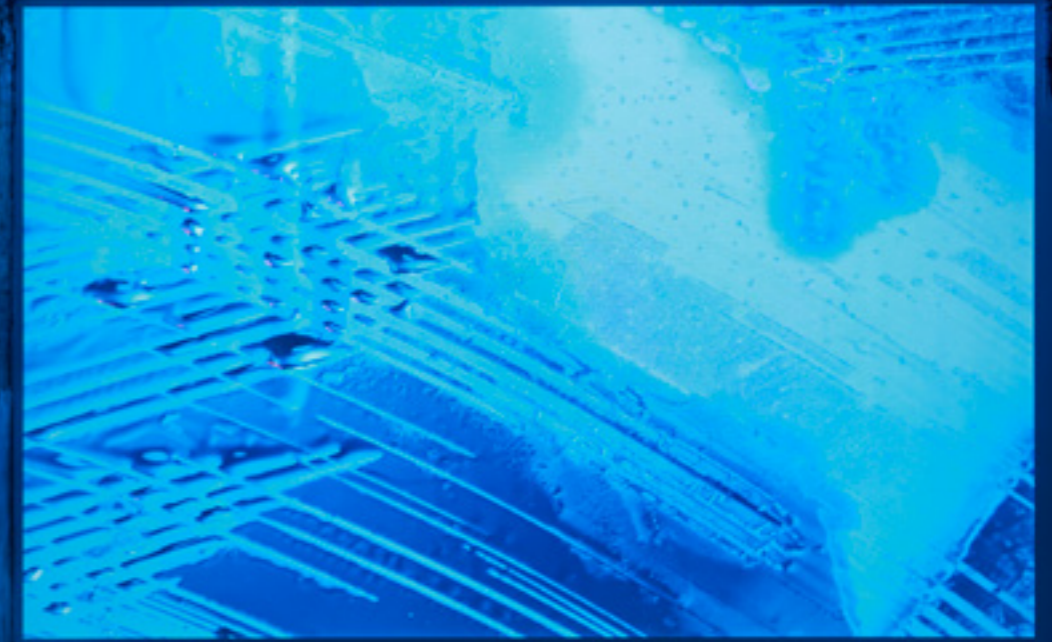


← **Rachel Hobkirk**  
*Reminds Me of You,*  
*Always*  
2022  
Oil on linen  
40 × 30 cm

↑ **Rachel Hobkirk**  
*Reminds Me of You,*  
*Always*  
2022  
Oil on linen  
40 × 30 cm



Marilyn Minter  
*My Cuntry Tis of Thee*  
2018  
HD Digital Video  
Duration 9:46



Marilyn Minter  
*My Cuntry Tis of Thee*  
2018  
HD Digital Video  
Duration 9:46



**Marilyn Minter**  
*My Cuntry Tis of Thee*  
2018  
HD Digital Video  
Duration 9:46



Marilyn Minter  
*My Cuntry Tis of Thee*  
2018  
HD Digital Video  
Duration 9:46





↑ **Sarah Slappey**  
→ *Untitled*  
2022  
Oil on paper  
40,6 × 35,6 cm

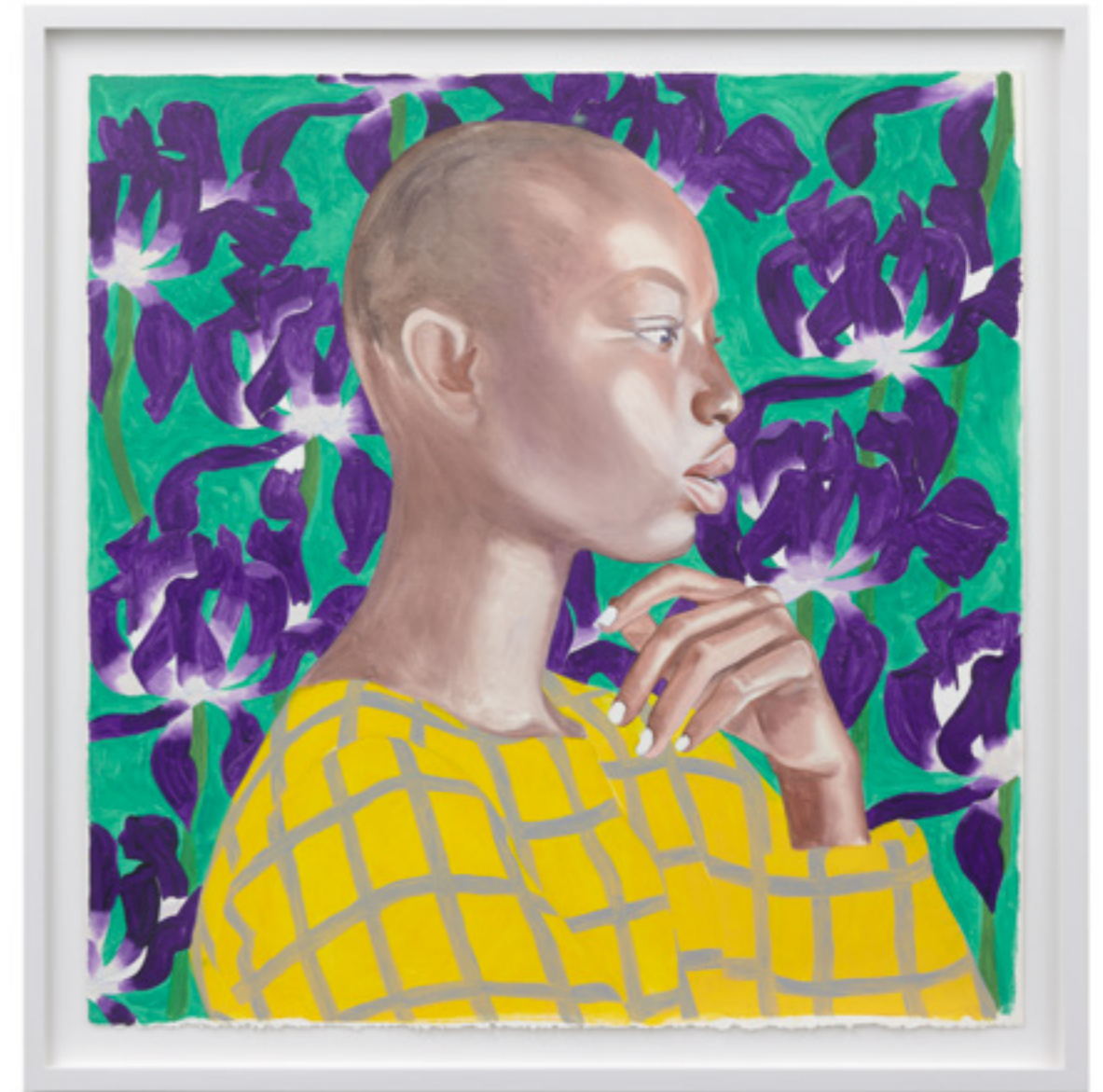


## Jocelyn Hobbie

Jocelyn Hobbie's (1969, US) paintings are both dream-like and hyperreal, sophisticated and playful. Her craft is found within these opposing truths, and within an articulation of women presented in a precarious balance; one between contentedness, and dissatisfaction. The energy which resonates from her work is sourced from a superabundance of vivid colors and patterning. This sensation is directly contrasted with the women's expressions which are subtle and enigmatic. Within her work there is a conversation to be had; one about femininity, mortality, eroticism and a persistent disaffection with contemporary life.

Hobbie has had solo exhibitions at Jack Tilton Gallery, New York; Bellwether, New York; Kerry Schuss, New York; Fredericks & Freiser, New York and GNYP Gallery, Berlin. She is featured in *Painting People: Figure Painting Today* by Charlotte Mullins, published by D.A.P. Hobbie was included in *Hope and Hazard: A Comedy of Eros* curated by Eric Fischl at the Hall Art Foundation.

Courtesy the artist, GNYP Gallery, Berlin and Fredericks & Freiser, New York



↑ **Jocelyn Hobbie**  
*Purple Flower/Yellow  
Windowpane*  
2022  
Oil on paper  
53,34 × 52,07 cm





## Sarah Slappey

Sarah Slappey (1984, US) grew up in South Carolina and recalls a girlhood filled with braided hair, gingham dresses, and daisy chains, and her paintings reflect the cruelty inherent in this rigid femininity. At first glance, the works appear pristine, with sumptuous pastel finishes. But the insertion of specific, jarring details quickly contradicts this first impression. In Slappey's work, pins used to construct dresses and bows become implements of discipline. Smooth, hairless limbs are revealed to be the products of sharp razors. Ribbons don't adorn, they bind. As Slappey puts it, "All of the paintings have a kind of quiet violence."

Slappey has had solo exhibitions at Galerie Maria Bernheim (Zurich, Switzerland) and Sargent's Daughters (New York, US). Her work was recently acquired for the permanent collection of MAMCO. Slappey's work has been reviewed by *The New Yorker*, *The Art Newspaper*, *Artnet*, *Artsy*, *ArtSpace*, *Vogue Italia*, and *Flash Art* among others.

Courtesy Galerie Maria Bernheim, Zurich and Sargent's Daughters, New York

← **Sarah Slappey**  
*Untitled (detail)*  
2022  
Oil on paper  
40,6 × 35,6 cm



↑ **Sarah Slappey**  
*Untitled*  
2022  
Oil on paper  
40,6 × 35,6 cm



↑ **Sarah Slappey**  
*Untitled*  
2022  
Oil on paper  
40,6 × 35,6 cm



## Rachel Hobkirk

Hobkirk's *Doll* series satiate a personal need for the artist to recollect memories from her adolescence. Staged and photographed in the studio, these mass produced dolls function as stand-ins for the artist. By using the trope of the doll, she explores her own sense of autonomy and subjectivity as a woman; passing traces of herself to object surrogates. Through painting, a sense of agency and vitality is given back to these discarded objects. Transcending the fragility of their objecthood to become a symbol of painting, which talks about the vacuousness of its own facade. It is through the reimagining of the dolls' smooth, plastic surface, covering a hollow nothingness, that the artifice of painting is revealed. This series explores the psychological features of replica objects and how, by their design, the paradoxical nature of the uncanny emerges. We become simultaneously attracted to and repulsed by these familiar yet strange objects. The slippery, unnerving feeling that arises, serves to remind us of the unstable relationship that we have with ourselves.

Rachel Hobkirk (1995, GB) graduated from the Glasgow School of Art in 2017 and is currently a final year student at the Royal Academy Schools. Previous exhibitions include 'There Goes the Neighbourhood', Castor Gallery, London (2022), 'Moonstruck Noon', Linseed Projects, Shanghai (2022), 'Summer Fling', L.U.P.O. - Lorenzelli Projects, Milan (2022), 'Brick Games', L21 Gallery, Spain (2022), 'Colour, Culture, Feelings', Ojiri Gallery, London (2022), 'Premiums Interim 1', Royal Academy of Arts, London (2022), 'Interim Show' Royal Academy of the Arts, London (2021), 'Eating Sugar? No Papa!', L21 Gallery, Palma (2021) and arcoMA-DRID with L21 Gallery, Madrid (2021). In 2022, she was awarded the Peter Rippon Travel Award.

Courtesy the artist

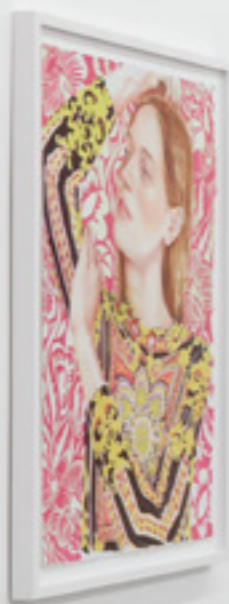
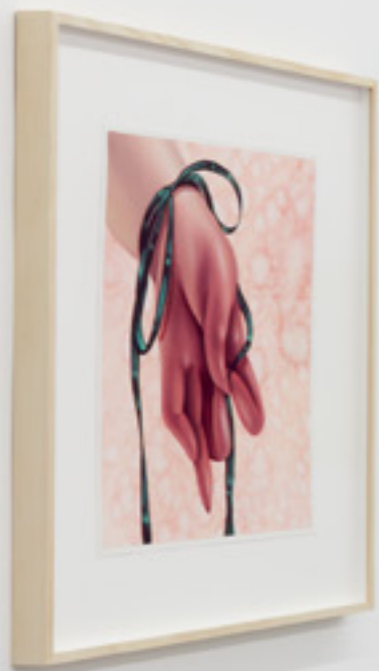
← **Rachel Hobkirk**  
*Galsssd* (detail)  
2022  
Oil on linen  
60 × 70 cm



↑ **Jocelyn Hobbie**  
*Nephew*  
2020  
Oil on canvas  
40,64 × 40,64 cm



↑ **Rachel Hobkirk**  
*Galsssd*  
2022  
Oil on linen  
60 × 70 cm





↑ **Rachel Hobkirk**  
→ *Baby Want Bicky*  
2022  
Oil on linen  
60 × 50 cm





↑ **Sarah Slappey**  
*Untitled*  
2022  
Oil on paper  
40,6 × 35,6 cm



↑ **Jocelyn Hobbie**  
*Vufy*  
2021  
Oil on paper  
66,04 × 50,8 cm

→ **Sarah Slappey**  
*Untitled (detail)*  
2022  
Oil on paper  
40,6 × 35,6 cm



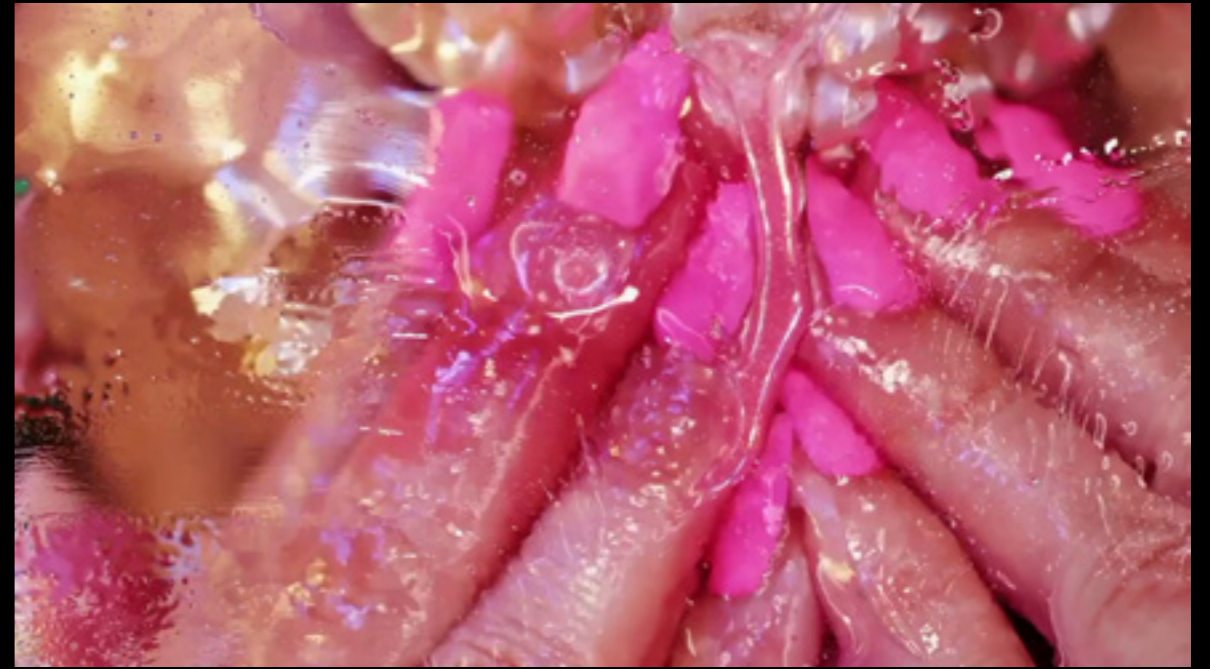


Marilyn Minter (1948, US) is an American artist currently living and working in New York City. Minter's work has been the subject of numerous solo exhibitions and has been included in group exhibitions in museums all over the world. In 2006, Marilyn Minter was included in the Whitney Biennial, and installed several billboards in Chelsea, New York City in collaboration with Creative Time. Her video *Green Pink Caviar* was exhibited in the lobby of the MoMA from 2010-2011. It was also shown on digital billboards on Sunset Boulevard in L.A. and on the Creative Time MTV billboard in Times Square, New York. In 2013, Minter was featured in "Riotous Baroque," an exhibition that originated at the Kunsthaus Zürich and traveled to the Guggenheim Bilbao. In 2015, Minter's retrospective *Pretty/Dirty* opened at the Contemporary Arts Museum in Houston, TX. *Pretty/Dirty* traveled to the Museum of Contemporary Art, Denver, the Orange County Museum of Art, and finally the Brooklyn Museum in November 2016. Minter is represented by Salon 94, New York, Regen Projects, Los Angeles, Baldwin Gallery, Aspen and LGDR New York, Hong Kong, Paris, London.

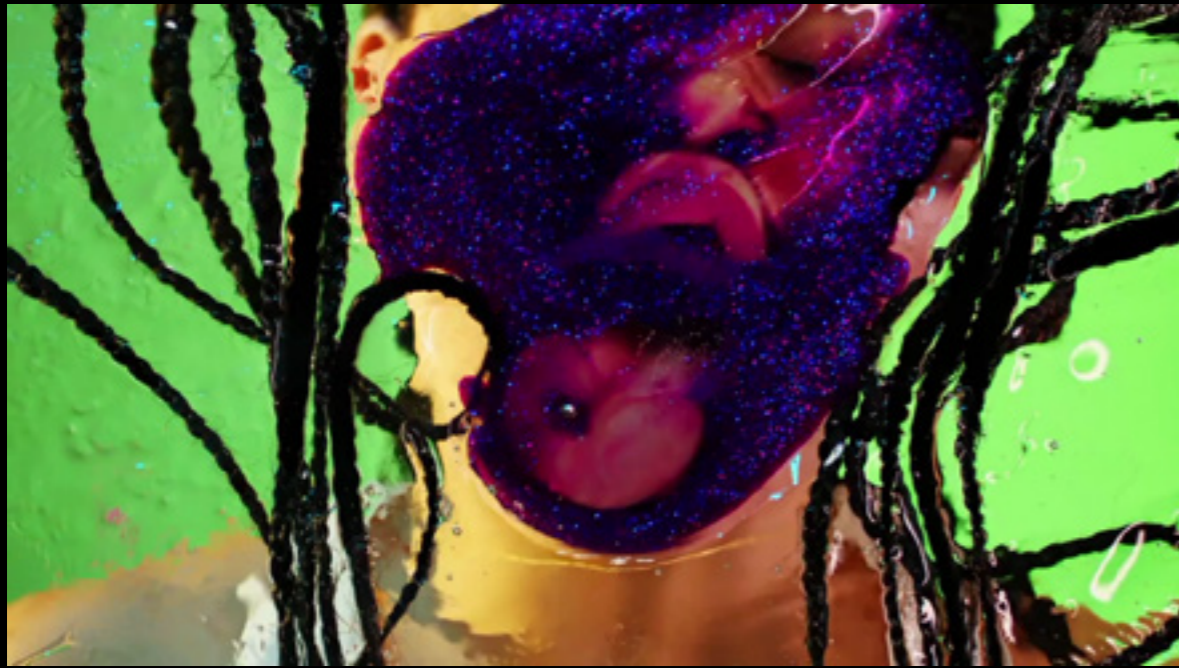
Courtesy the artist and LGDR, New York



**Marilyn Minter**  
*Thirsty*  
 2022  
 HD Digital Video  
 Duration 5:46



Marilyn Minter  
*Thirsty*  
2022  
HD Digital Video  
Duration 5:46



**Marilyn Minter**  
*Thirsty*  
2022  
HD Digital Video  
Duration 5:46



**Marilyn Minter**  
*Thirsty*  
2022  
HD Digital Video  
Duration 5:46

## 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

Independent board members:  
Peter Bertels,  
Iris Paschalidis,  
Lieselotte De Mey,  
Louise Goegebeur

With special thanks to:  
Marilyn Minter, Liliane Vertessen,  
Jocelyn Hobbie, Gina Beavers,  
Sarah Slappey, Rachel Hobkirk,  
LGDR (New York), GNYF Gallery (Berlin),  
Galerie Maria Bernheim (Zürich),  
Beam Inc & Jan Vanbriel.

Photographs:  
We Document Art

Graphic design:  
Christophe Clarijs & Robin Vets

Logo design and animation:  
Travis Kane

Typeface:  
Modern Gothic by Malte Bentzen

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## Two-monthly catalogue

*GLOSS*

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Gina Beavers  
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ISSN 2952-8135

## TICK TACK

Opening hours:  
THU–SAT, 13:00–19:00

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## CINEMA TICK TACK

Opening hours:  
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