

FORMLESS ANXIETY

Lucas Dupuy
08.04–29.04.2023

TICK TACK

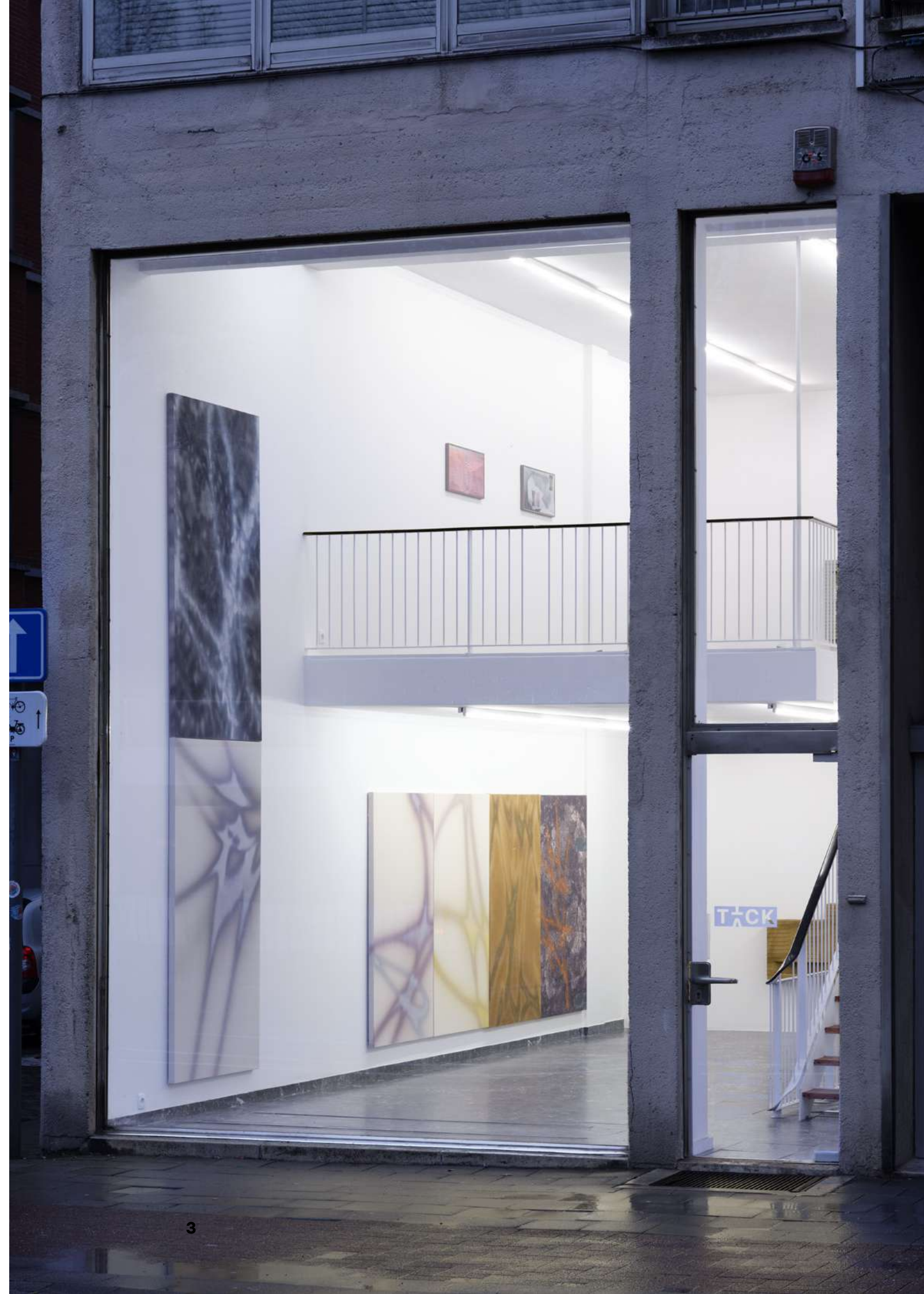
Information

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





FORMLESS ANXIETY

To accompany the launch of his latest publication, *Formless Anxiety*, **Lucas Dupuy** presents his latest suite of paintings, a new series of engraved and printed reliefs, as well as sculptures complete with a complementary audio artwork. The tome itself, produced by the artist's own publishing house Lichen Books (run in collaboration with All Purpose Studio), comprises half a decade's worth of artistic expression and investigation. Within, documentation of Dupuy's previous paintings, drawings, sculptures and photographs have entered into an experimental, intuitive and almost automatic alliance with a xerographic copying machine. The result of repeated scanning, editing, amending, adapting and subsequent re-scanning; five years of endeavour are flattened into a non-linear, non-chronological presentation, devoid of rhyme or reason, but replete with rhythm. An essay by writer and curator Charlie Mills introduces the publication, tackling topics such as landscape, semiotics, surrealist photography, hauntology, electronic music, memory and video games.

Alongside, Dupuy's artworks are imbued with a subtle sentimentality and energetic anxiety, taking cues from architecture, technological advancement, popular culture, language systems and both the often overlooked beauty and time-honoured tension that arise as man attempts to coexist with nature. Fleeting, fizzing forms appear to race across each expanse of canvas, entering and exiting the picture plane in a heady haze. Evidently abstract, yet rooted in an

emotional observation of physical space and an empathetic exploration of our immediate surroundings. These transitory silhouettes are a response to those shadows intercepted by architecture, those reflections altered by over-exposure or those spaces illuminated by a light source ever-slightly refracted. Such ethereal, ephemeral forms recur within the dappled patina of the sculpture's sandy surface, casting shade across their concave constructions that borrow both from brutalism and the now-obsolete acoustic mirrors that stand along the South and North East coasts of England. Just as those aural antecedents to radar detection, here Dupuy's latest sound piece is angled towards the resounding sculpture, reflecting every micro-sample of video game soundtrack or field recording. Visual sampling occurs readily too, as the artist's own drawings and photographs become grooves, gouges and gashes etched into valchromat, forming the grounds for printed collages that further abstract each element from their original intention.

Finally, a supporting cinema programme again exposes Dupuy's wide-ranging influences and interests, as he curates a collection of moving-image artworks from a selection of UK-based peers. **Laila Majid** and **Louis Blue Newby** dissect the DC Comics staple Swamp Thing through both a reanimation that exposes the character's contemporary contemplation as a symbol for queered disidentification, and the use of embryonic machine learning technology that merges Swamp Thing, swampland and swamp life into a mass of

← above:
SStarlight
2023
Acrylic on canvas
200 × 120 cm

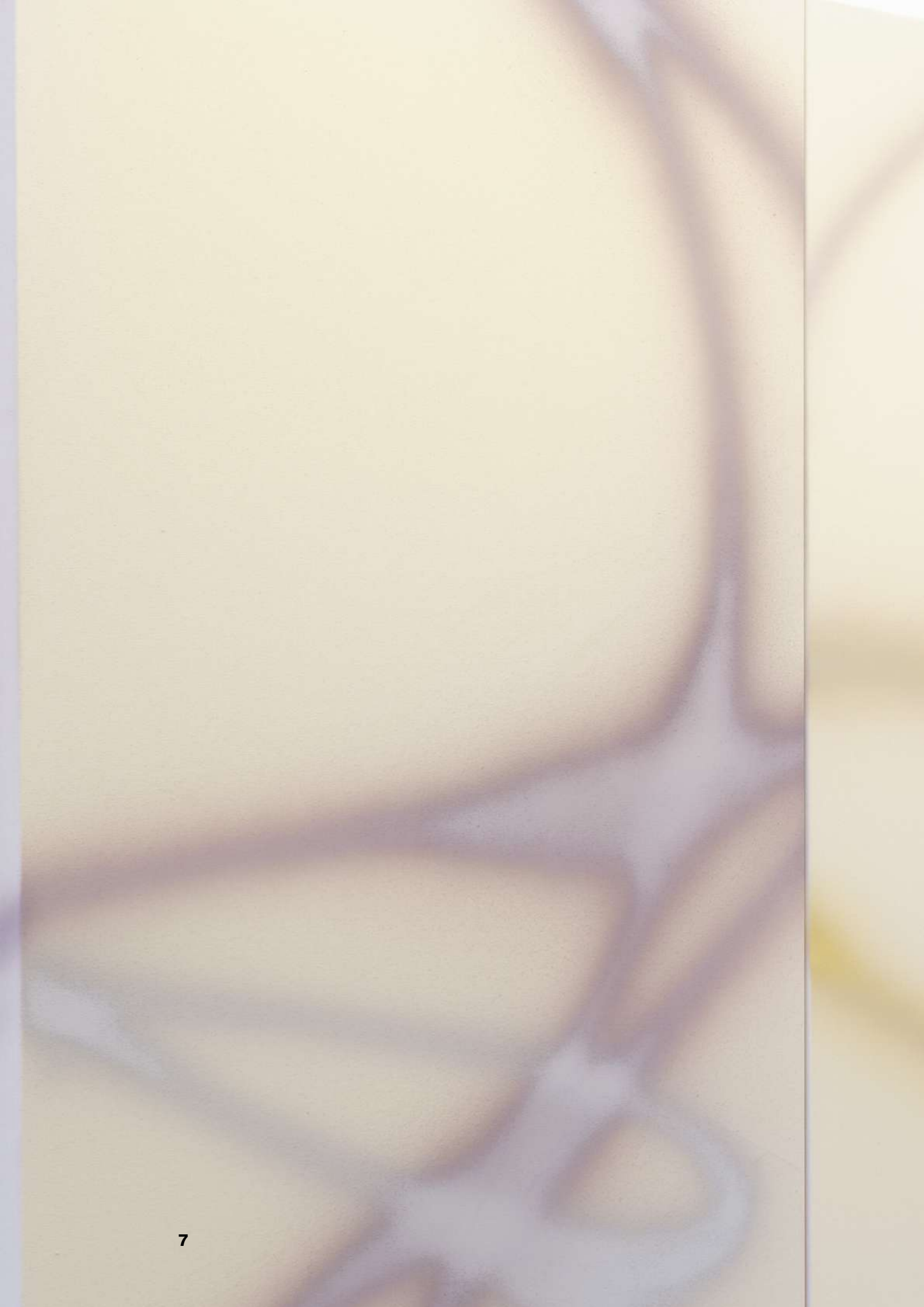
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Eyeless
2023
Acrylic on canvas
200 × 120 cm

Exhibition text

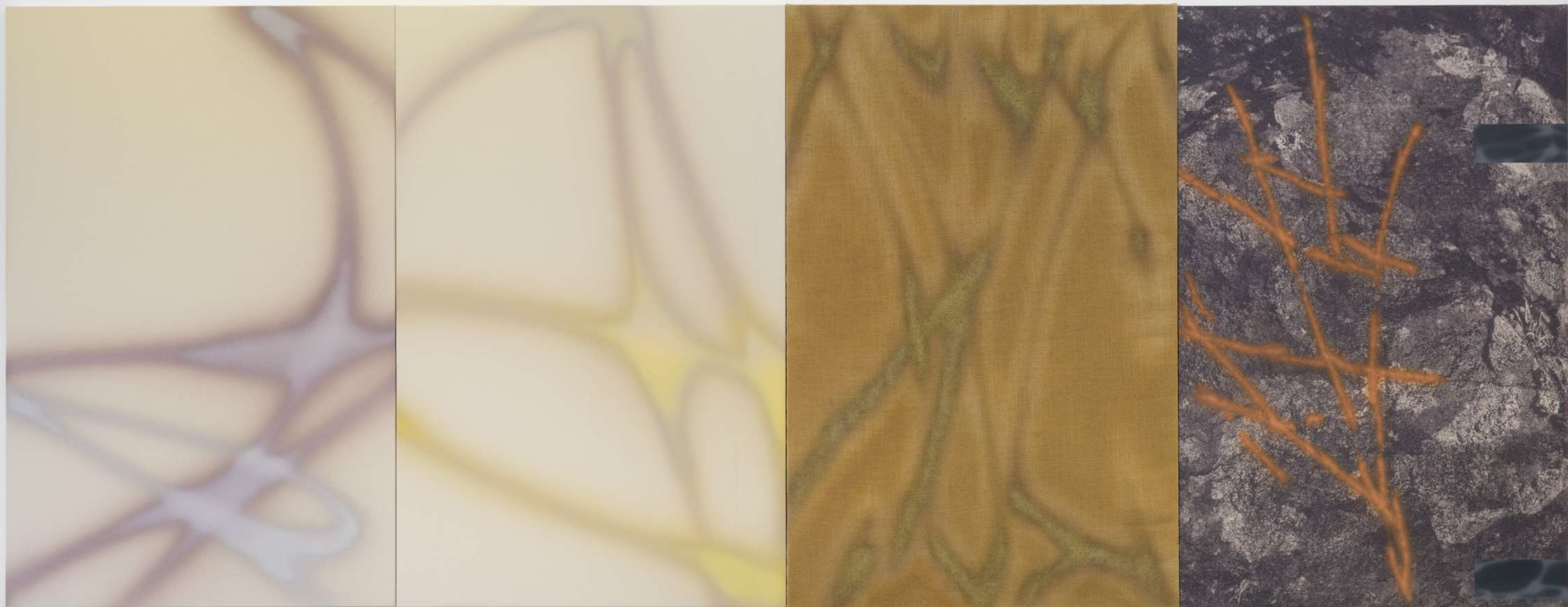
bodily or biological matter. **Andrew Pierre Hart**'s hand-held camcorder footage captures the artist in his former music studio, sampling The Matrix's Morpheus on a now oversized and antiquated home computing system, a time-stamped time capsule of the turn of the millennium. Eastham Rake's M53 motorway bridge, where **Mark Leckey** once played as a child and which served as the central setting for the artist's recent Tate Britain exhibition, becomes an eerie overpass apparition alongside archaeological sites of comparable importance, each LiDAR scanned for spectral prosperity; while **Marcus Jefferson**'s documentation of daily life details the lived-experience of navigating his North-London neighbourhood as a person of colour, as well as exposing the commodification of inner-city culture for outside consumers. Myriad panoptic depictions of Islamic Paradise Gardens - sourced from video games, textile patterns, aerial photography and architectural renders - are distilled into **Alia Hamaoui**'s own imagined and idealised three-dimensional garden simulation, flattened as if viewed through the windscreen of a car in part technological, part transcendental journey. Finally, **Elliot Fox** composes found footage to stage a hypnotic science fiction meets science fact descent into a copper sulphate-stained mine shaft, featuring immersive first-person perspective, a psychedelic subterranean soundscape and Cornish subtitles that simultaneously allude to, and withhold, meaning.

Hector Campbell, March 2023

→ *City 17* (detail)
2023
Gouache on canvas
170 × 110 cm







↑ *City 17*
2023
Gouache on canvas
170 × 110 cm

↑ *Looking for*
2023
Gouache on canvas
170 × 110 cm

↑ *Forest Thoughts*
2023
Gouache on canvas
170 × 110 cm

↑ *Unison2*
2023
Gouache on canvas
170 × 110 cm



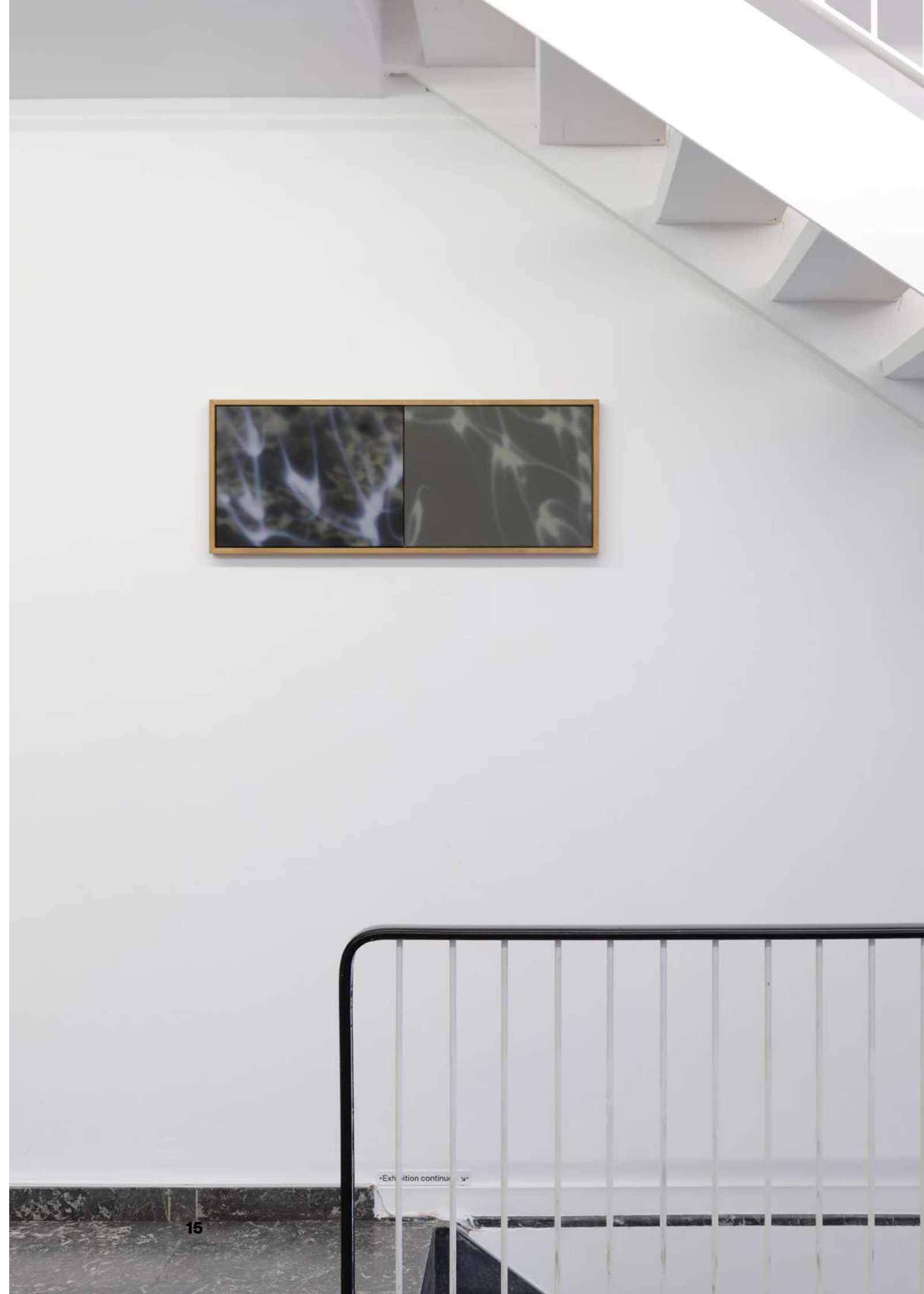
↑ *U*
2022
Wood, Pva, Sand, Gouache
65 x 140 x 20 cm

→ *U (detail)*
2022
Wood, Pva, Sand, Gouache
65 x 140 x 20 cm





↑ *Equinox*
2022
Gouache on canvas
with obeche frame
30 × 82 cm





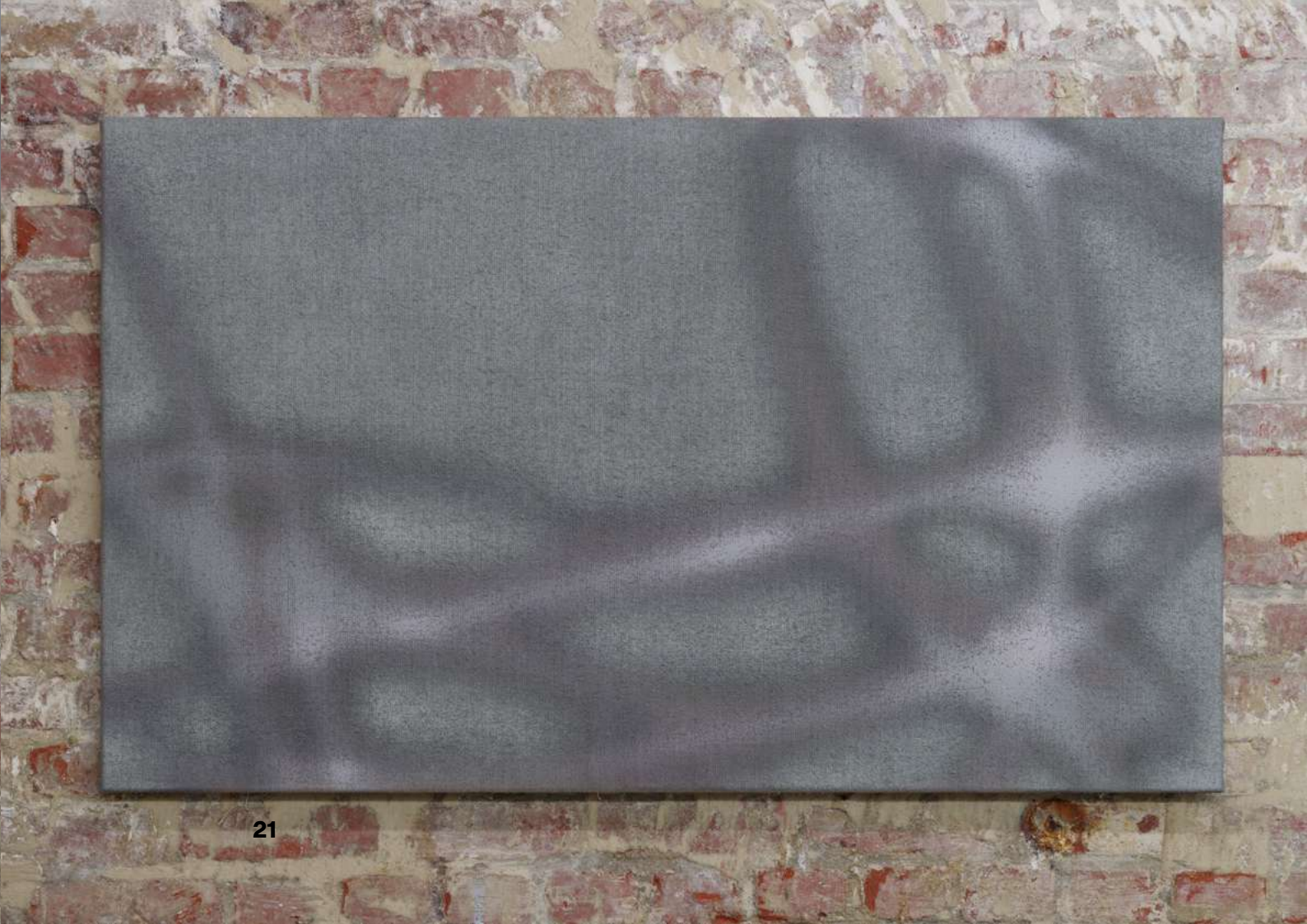
↑ *Unison1*
2022
Gouache on canvas
170 × 110 cm



↑ Spring
2022
Gouache on canvas
45 × 169 cm

↑ Seashore
2022
Gouache on canvas
45 × 84,5 cm

↑ AMB1
2023
Gouache and Acrylic
on Hessian
60 × 100 cm

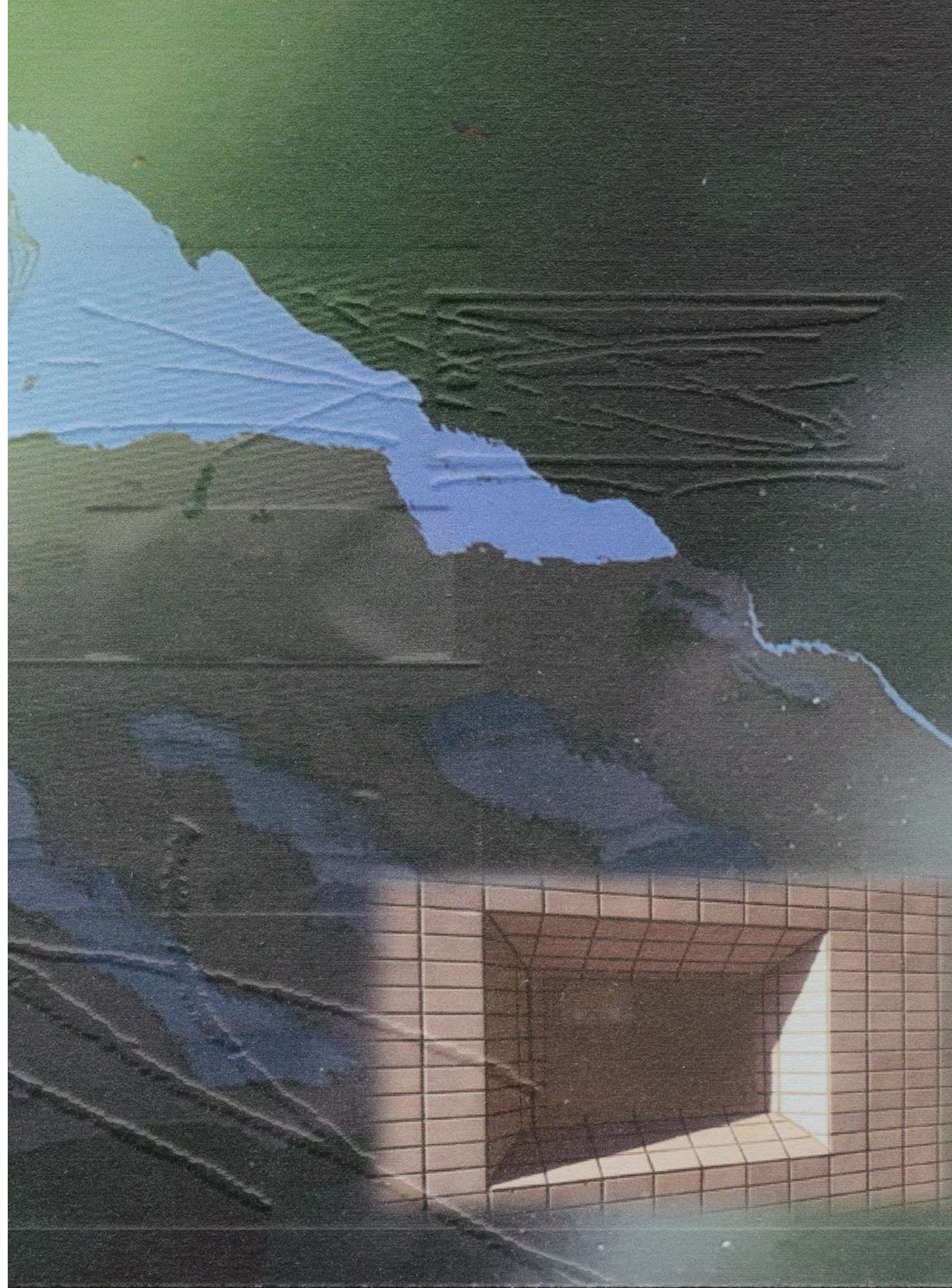




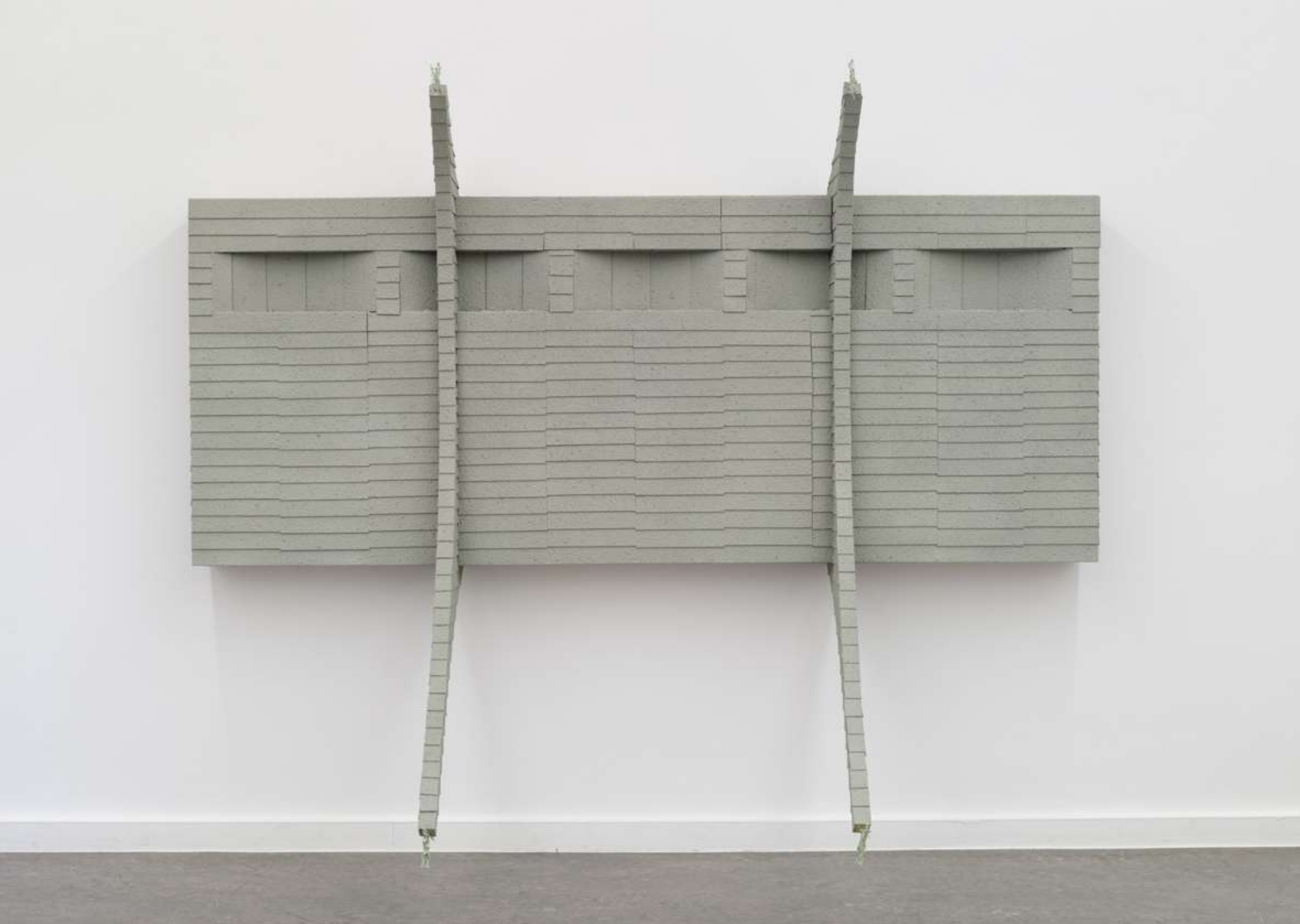




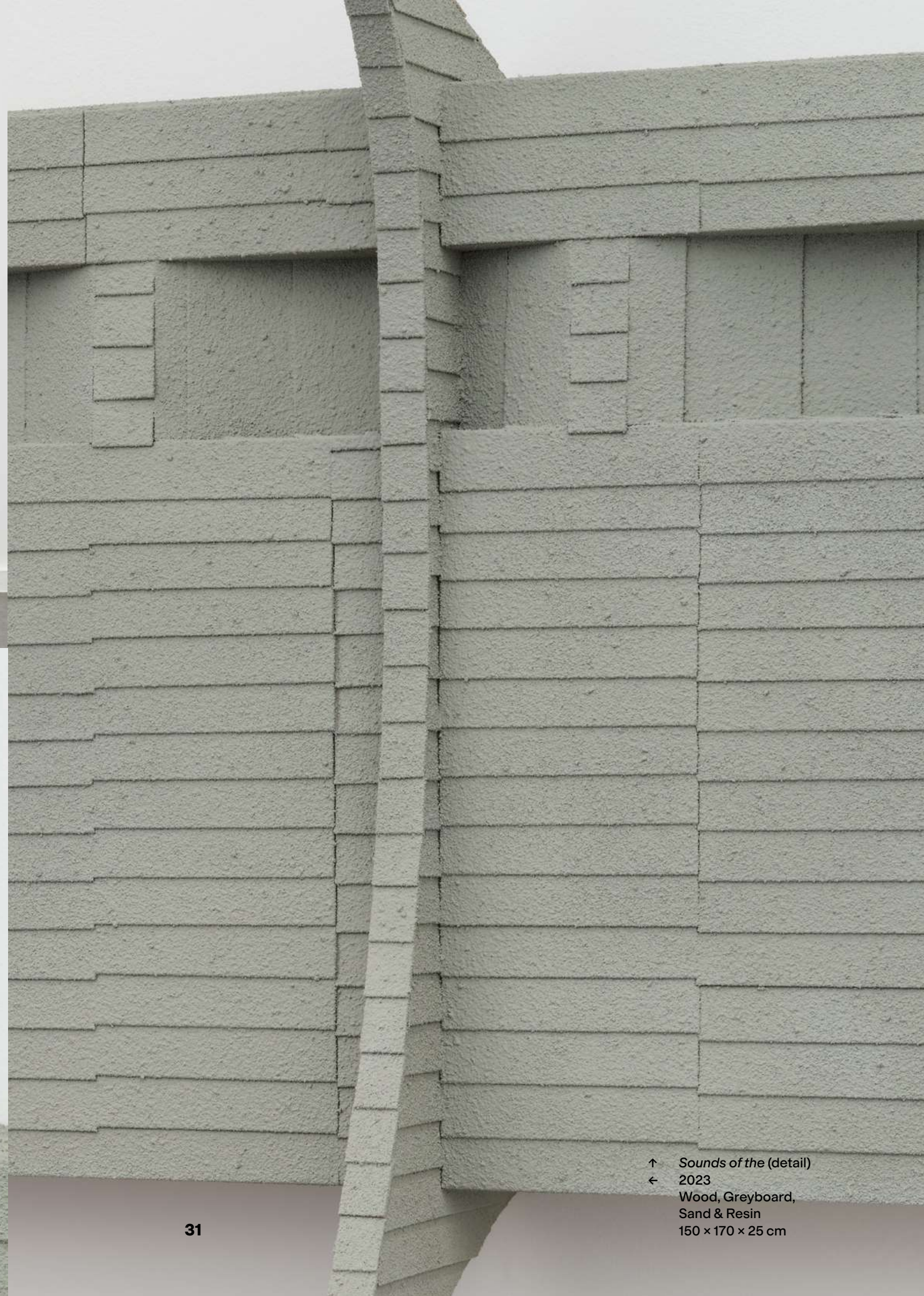
↑ *Your always with me*
2023
U.V Print On Valcromatt
34 x 74 cm







↑ *Sounds of the*
2023
Wood, Greyboard,
Sand & Resin
150 × 170 × 25 cm



↑ *Sounds of the (detail)*
← 2023
Wood, Greyboard,
Sand & Resin
150 × 170 × 25 cm

Mark Leckey

Mark Leckey is one of the most influential artists working today.

His found object art and video pieces, which incorporate themes of nostalgia and anxiety, and draw on elements of pop culture, span several works and exhibitions. In particular, he is known for *Fiorucci Made Me Hardcore* (1999) and *Industrial Light and Magic* (2008), for which he won the 2008 Turner Prize.

Mark Leckey's work has been widely exhibited internationally, including solo exhibitions at Kölnischer Kunstverein, Cologne, in 2008 and at Le Consortium, Dijon, in 2007. His performances have been presented in New York City at the Museum of Modern Art, Abrons Arts Center; at the Institute of Contemporary Arts, London, both in 2009; and at the Solomon R. Guggenheim Museum, New York City, in 2008. His works are held in the collections of the Tate and the Centre Pompidou.

In addition, Mark Leckey has had solo shows at various institutions around the world. These include MoMA PS1 in New York (2016), Haus der Kunst in Munich (2015), Kunsthalle Basel in Switzerland (2015), WIELS Contemporary Art Center in Brussels (2014), Tate Britain in London (2019), and Julia Stoschek Collection in Berlin (2020). He has also had solo exhibitions at the Serpentine Gallery in London (2011), the National Gallery of Denmark in Copenhagen (2017), and Cabinet in London (2020), among others.

Since the late 1990s, his work has looked at the relationship between popular culture and technology as well as exploring the subjects of youth, class and nostalgia. He works with sculpture, film, sound and performance – and sometimes all four at once.

LUCAS DUPUY INVITES UK CONNECTIONS

Mark Leckey was born in Birkenhead in 1964. Growing up in a working-class family on the outskirts of Liverpool, Leckey was no stranger to being an outsider. As a teenager, he found a place with the 'casuals', a youth subculture that mixed football hooliganism and designer fashion. He graduated from Newcastle Polytechnic in 1990 and moved to London in 1997.

Leckey's work explores the intersection of several cultures: youth, rave, pop, and the history of Britain. His practice is similarly eclectic, bringing together sculpture, film, sound, and performance. Leckey's breakthrough film montage *Fiorucci Made Me Hardcore* follows Britain's underground club scene from the 1970s to the 1990s. Using a compilation of found footage, *Fiorucci* came about long before the mash-up culture of YouTube and is a super-cut of shared and personal memory.

Dream English Kid, 1964–1999 AD is another video collage. It draws on archival material from television shows, advertisements and music. In doing so, it creates a record of all the major events in the artist's life from the 1970s through the 1990s, bridging personal and cultural history.

The bridge is a recurring motif appearing throughout Leckey's work. It's a reference to one bridge in particular, found on the M53 near where the artist grew up.

In *O'Magic, Power of Bleakness*, a life-size replica of this bridge transforms the Tate Britain galleries into a hazy, spectral space. It becomes the setting for an audio play, a story of a group of teenagers, changelings and 'fairy raids'. Inspired by folklore and Leckey's own experiences of youth, it becomes an immersive look through history, magic, and the artist's life.

Past and present, analogue and digital, personal and historical. Mark Leckey's work tells stories that span all of these aspects.



Mark Leckey
BRIDGE FALL from *O' Magic Power of Bleakness*
2021
Single channel video
8'34"
Courtesy of Tate Britain



Mark Leckey
BRIDGE FALL from O' Magic Power of Bleakness
 2021
 Single channel video
 8'34"
 Courtesy of Tate Britain



Mark Leckey
BRIDGE FALL from O' Magic Power of Bleakness
 2021
 Single channel video
 8'34"
 Courtesy of Tate Britain



Laila Majid & Louis Blue Newby

Unpacking the intersection of their individual concerns, Majid and Newby's collaborative practice attempts to construct a language based on mediation itself. With their mutual interest in the subcultural languages of leather, fetish and body modification, the work explores the skin as a site of exchange, collaboration and desire, and positions exposure as an exercise in collectivity.

In the work *south florida sky* shown at TICK TACK, artists Laila Majid and Louis Blue Newby explore the potential of queering the swamp as a space for collaborative exploration and as a site of identity challenges. Drawing inspiration from queer theorist José Esteban Muñoz's idea of queerness as a future-facing, utopian mode, Majid and Newby use Swamp Thing as an adaptive model to enact a queered process of recycling the encoded meaning of a cultural object and creating a new space for minoritarian subjects.

Laila Majid & Louis Blue Newby
south florida sky
 2022
 Digitally composed 16mm HD film
 7'24"
 Courtesy of Xxijra Hii



Laila Majid & Louis Blue Newby
south florida sky
 2022
 Digitally composed 16mm HD film
 7'24"
 Courtesy of Xxijra Hii



Andrew Pierre Hart
The 3rd wave -nw2
 2000
 Single channel video
 4'32"
 Courtesy of the artist



Andrew Pierre Hart

Andrew Pierre Hart is an interdisciplinary artist who also serves as an Associate Lecturer at the Royal College of Art.

He obtained an MA in Painting from the RCA (2019) and BA in Fine Art from Chelsea College of Arts (2017). Andrew Pierre Hart is a recipient of the ArtAngel 'Thinking Time' Award (2020) and Tiffany & Co. x Outset Studiomaekers Prize (2019).

His practice is highly interdisciplinary and focuses primarily on the symbiotic relationship between sound and painting. Hart engages in ongoing rhythmic research and play with improvised and spontaneous generative processes using various mediums such as sound, video, performance, found objects, language, photography, and installation.

Through the idea of cross-modality, reconstructing languages, and idea generation, Hart proposes the combination of painting and sound. His practice is a never-ending improvisation that responds infinitely to the surrounding world. All of this is achieved through play and experimentation, resulting in a new wave of expanded painting.

Andrew Pierre Hart
The 3rd wave -nw2
 2000
 Single channel video
 4'32"
 Courtesy of the artist



Elliot Fox

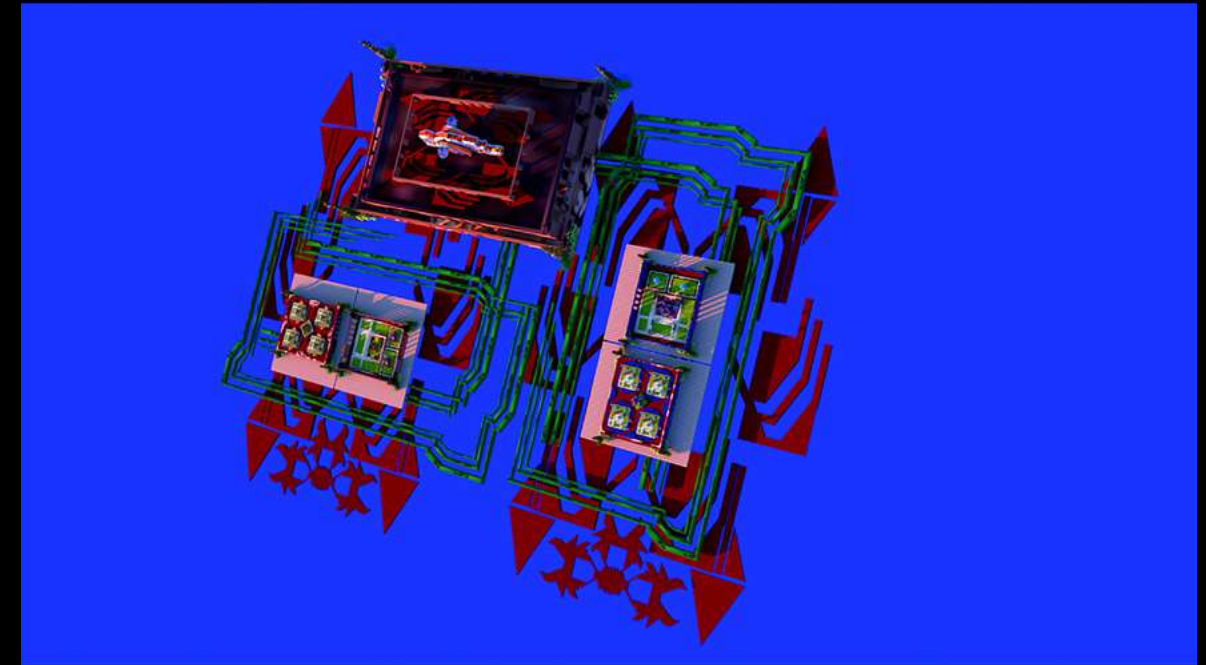
Elliot is a British artist who lives and works in London, he graduated with a BA in Fine Art Painting from Camberwell College of Art in 2014.

Elliot's work explores themes of language and meaning through painting and sculpture. Through the repetition of visual and verbal iconography, often sourced from alternative means of communication such as braille or sign, Fox is able to undermine our preconceptions of language. Conventional linguistic structures are supplanted by a personal narrative of imagery, a substitute dialect which serves as the vehicle for Fox's continued artistic endeavours.

For his show at CINEMA TICK TACK, Elliot Fox composes found footage to stage a hypnotic science fiction meets science fact descent into a copper sulphate-stained mine shaft, featuring immersive first-person perspective, a psychedelic subterranean soundscape and Cornish subtitles that simultaneously allude to, and withhold, meaning.

Extract from exhibition text by
Hector Campbell

Elliot Fox
DEEPER UNDERGROUND
2023
Single channel video
10'04"
Courtesy Collective Ending



Alia Hamaoui

Alia Hamaoui is a British/Lebanese artist based in London. Her practice combines sculpture, image-making and painting. Hamaoui received her BA (Hons) Painting from Camberwell College of Arts in 2018.

Alia Hamaoui's multidisciplinary practice weaves together layered fragments, muted tones and lost histories. A combination of print, painting and 'construction'; Hamaoui's work embodies a shift from physical remnants of the past to the digitising of memories. Her practice explores how images, both printed and digitised are intercepting our perspective on historical narratives and the exotic. She is interested in cultural spaces that we use to escape our everyday. She thinks of them as self explorational spaces, where people try to identify or link themselves to some form of their own cultural identity.

Her work blends different mediums, and she often subverts the concept of a frame, allowing her work to exist as a loose and not always linear narrative. Alia's cultural heritage between Lebanon and Britain is reflected in her use of textiles and materials that reference the region's history, such as fringing and embroidery. She also incorporates dyed sand, which she believes holds an interesting quality as it signals a warped representation of a landscape. Alia's work invites viewers to be haptically engaged and to feel a sense of familiarity while being held in tension with symbolic referents.

Alia Hamaoui
Panoptic Gardens
2023
Single channel video with
audio composed by Dorian Tran
1'39"
Courtesy Collective Ending



Elliot Fox
DEEPER UNDERGROUND
 2023
 Single channel video
 10'04"
 Courtesy Collective Ending



Alia Hamaoui
Panoptic Gardens
 2023
 Singel channel video with
 audio composed by Dorian Tran
 1'39"
 Courtesy Collective Ending



Marcus Jefferson

Marcus Jefferson's documentation of daily life details the lived experience of navigating his North London neighbourhood as a person of colour, as well as exposing the commodification of inner-city culture for outside consumers.

Marcus Jefferson is a North London-based artist and co-founder of @thisismycostume, who has collaborated with The Face Magazine, NTS Radio, and Trippin' World, providing bespoke art for floor and window installations as well as video works and other pieces that allow him to explore his ideas and concerns through making. The streets of North London, where he spends much of his time, provide the main inspiration for his work.

Extract from exhibition text by
Hector Campbell

Marcus Jefferson
US&DEM
2021
Single channel video
4'33"
Courtesy of the artist



Marcus Jefferson
US&DEM
2021
Single channel video
4'33"
Courtesy of the artist

Book



Lucas Dupuy
Formless Anxiety
2022

148 × 240 mm, 264 pages
Edition of 350



A collection of paintings, photographs, drawings and sculpture by Lucas Dupuy from the past five years.

Published by Lichen Books. Essay by Charlie Mills. Printed in black and PMS 8022 on 80gsm Uncoated Holmen Book Cream Inner Pages and 300gsm Munken Pure Cover with orange foil, section sewn.

Edition



A special edition of 10 slipcases to house the *Formless Anxiety* publication.

CNC Valchromat Slipcase
Numbered and signed by the artists
Edition of 10

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,
Oleksandra Rashevsk

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Marcus Jefferson
Alia Hamaoui
Elliot Fox
Andrew Pierre Hart
Laila Majid & Louis Blue Newby
Mark Leckey
Hector Campbell
Collective Ending
Xxijra Hii
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Two-monthly catalogue

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Lucas Dupuy

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TICK TACK

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THU–SAT, 13:00–19:00

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CINEMA TICK TACK

Opening hours:
MON–SUN, sunset–01:00

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