

During The Ulterior Narrative, Monsieur Zohore and Alex McQuilkin will be screening video work on CINEMA TICK TACK. Furthermore, Alex McQuilkin curated an additional program with various artists presenting moving image works.



**Alex McQuilkin (1980, Boston)**

McQuilkin combines psychoanalysis, maudlin sentimentality, dark humor and deep sincerity in her videos, drawings, objects and installations, through which she explores the construction of female identity in Western culture.

*Test Run*, 2004

Single channel video, 2 minutes 35 seconds

Test Run explores romantic fantasies of suicide. The character films herself attempting or staging her own death through drowning in a bath tub. On one level it exposes the appeal of suicide as a “time out”, escape and relief. On another level it reveals the superficial appeal of suicide as a cinematic fantasy instilled in us through tragic illustrations of taking ones own life onscreen.

*Romeo and Juliet (I Wanna Be Claire Danes)*, 2006

Single channel video, 7 minutes 47 seconds

Romeo and Juliet (I Wanna Be Claire Danes) is a re-enactment of the final scene of Baz Luhrmann’s film: Romeo and Juliet. Shot on a greenscreen with no background inserted, the character exists in a void- a virtual no man’s land. The character acts the roles of both Romeo and Juliet. With a mixture of irony, seduction, and painful sincerity, the characters are forever isolated from each other. Each character has her moment of cinematic self-indulgent drama, then each one ends her life.

*Dark Spring*, 2016

Two-channel video, 6 minutes 26 seconds

Dark Spring takes its starting point from the final scene from Unica Zürn’s autobiographical coming-of-age novel. Dark Spring was Zürn’s last book, published in 1970, the same year as her suicide (which the book is thought by many to foreshadow.) Projected in two adjacent channels, the imagery alternates between wide-angle objective shots and tight point-of-view shots as the young female protagonist’s voice struggles, humorously at some times, tragically at others, against that of an imposed male narration. Title cards interrupt the images, telling a seemingly

separate story about my relationship to the book and my own memories of childhood.

*Magic Moments (Technology/Transformation Wonder Woman)*, 2021

Single Channel Video, 2 minutes 30 seconds

A follow-up to an earlier video titled Magic Moments (Preliminary Materials for a Theory of the Young-Girl), this new work employs the same theme of spinning women that is so often used to advertise clothing and perfumes to a target female audience. But their vertiginous spinning gets them nowhere besides objectified for their youth and beauty, with an insinuated promise of freedom that is a falsehood. In addition to the theme song from Godard’s film, *Le Mepris*, the video also references Dara Birnbaum’s seminal 1978-79 video *Technology/Transformation: Wonder Woman*, which featured hijacked clips of Wonder Woman spinning from the popular 1970s tv show.

*Fucked*, 2000, Single channel video, 3 minutes

Fucked is about missing the forest for the trees. The image absorbs everything and all genuine experience is lost.



Alex McQuilkin  
*Fucked*, 2000  
Single channel video, 3 minutes





Alex McQuilkin  
*Fucked, 2000*  
Single channel video, 3 minutes



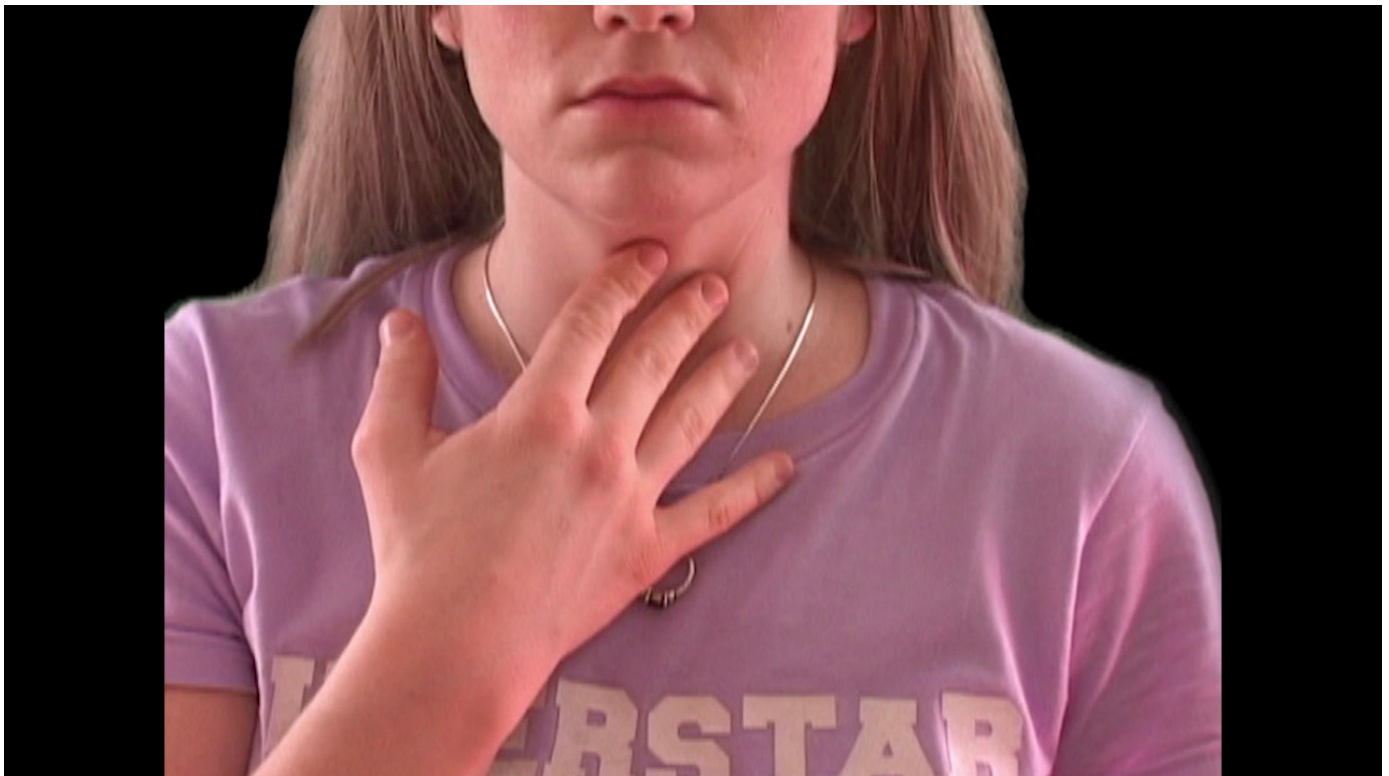


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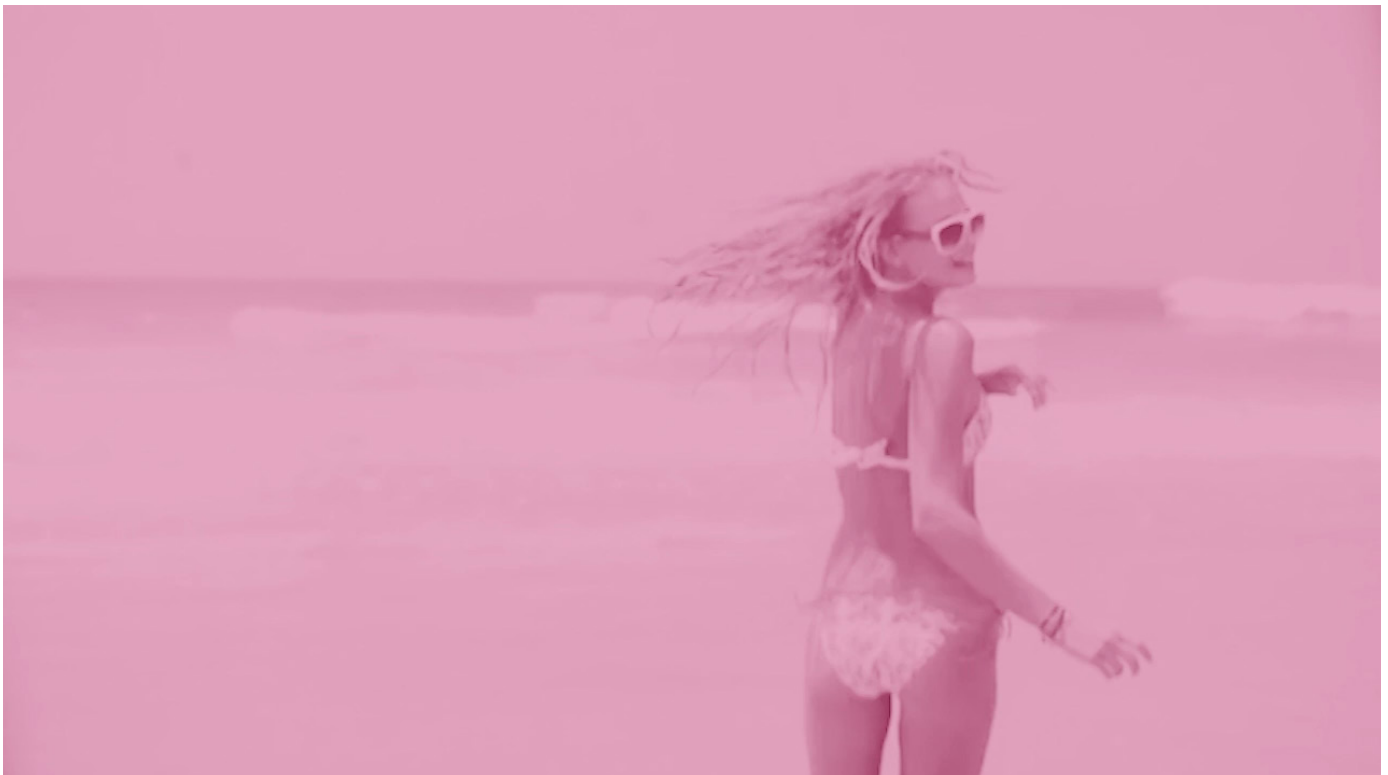


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She is a nameless suburban girl.



The first time I masturbated  
and my first suicide attempt  
happened the same year.

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**Monsieur Zohore (1993, Potomac)**

Monsieur Zohore's practice is invested in the consumption and digestion of culture through the conflation of domestic quotidian labor with art production. Through performance, sculpture, installation and theater, his practices explore queer histories alongside his Ivorian-American heritage through a multi-faceted lens of humor, economics, art history and labor.

*MZ.11 (Comédien Ivoirien), 2018–2020*

Video, color, sound, 5min32sec

Courtesy of the artist

In *MZ.11 (Comédien Ivoirien)* the artist uses his body to literally confront the comedic and political and art historical history of the banana or in this case the plantain. In this video performance shot in front of a live studio audience; a blindfolded Monsieur Zohore attempts to dodge plantains being thrown at him by the participating audience. The action is scored by the tinny drone of his remaining Benny Hill theme song. By slowing down the track Zohore reveals the sinister undertones of his comedic labor.



Monsieur Zohore  
*MZ.11 (Comédien Ivoirien)*, 2018-2020  
Video, Color, Sound Runtime: 5:32  
Courtesy of the Artist





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**Curated by  
Alex McQuilkin**

For *The Ulterior Narrative* I chose six artists whose work disrupts our expectations of existing forms of media to reveal or create alternative narratives. This is done via re-enactment in the case of Claudia Bitran's homemade Britney Spears videos, Marianna Rothen's de/re-construction of a 1995 televised interview with Princess Diana, or Nadja Verena Marcin's conceptual reworking of Larry Clark's "Kids." Cindy Hinant uses direct appropriation in her minimalist intervention onto Kim Kardashian's workout videos and her computer-generated grid that responds to the beats in Britney Spear's club dance hit "Selfish." Jen DeNike and Sue de Beer use isolation and repetition to alter our experience with other artforms. In DeNike's *Another Circle*, a ballerina's pirouette is isolated and abstracted into a three-minute continuous action, while in Sue deBeer's *Untitled* an actress cries on command to an Aimee Mann song played on repeat. For each of these artists, a prior artistic expression serves as the jumping off point from which these ulterior narratives are created.

**Marianna Rothen (1982, Canada)***The Woman with a Crown*, 2014

Two-channel projected HD video installation, 4 minutes, 1440x1080

The two-channel short film *The Woman with a Crown* is based on Princess Diana's 1995 televised interview in which Diana candidly and heartbreakingly describes the end of her marriage and her denigration by the royal family. Watching this fairytale gone wrong, the audience slowly realizes that Rothen is playing four characters all speaking Diana's words. There is a blonde sex worker from Wim Wenders' *Paris, Texas*, a sullen woman based on Frances Farmer, a pimple-faced farm worker, and Diana herself.

**Claudia Bitran (1986, USA/Chile)***Oops... I did it again*, 2012

Video, 1 minute 22 seconds

Claudia Bitran is a visual artist and devoted Britney Spears fan. Part of her practice has been dedicated to making works about Britney Spears's person and the industry that surrounds her. She has impersonated Britney on TV, she has been a Free Britney advocate, has made portraits of her idol, and has met her in person in Vegas. The following works are part of a series of video remakes that the artist created by making replicas of Britney's sets into show boxes using waste materials, paint and collage, and using chroma to insert herself in these spaces, in order to create DIY versions of her videos. The videos vary in length and sometimes reveal glitches, errors and problems associated with the effort to remake.

*Toxic*, 2012

Video, 44 seconds

*Slave for you*, 2012

Video, 29 seconds

*Everytime*, 2012

Video, 21 seconds

**Nadja Verena Marcin (1982, Würzburg)***// KIDS//*, 2012

Video/Film, HDV, 13 min, 34 seconds

Through a conceptual reworking of the cult film 'Kids' (New York, 1995, Larry Clark), the video '*// KIDS//*' narrates the interaction of a group of young adults and the fluid transition between playful repetition of shocking rituals from movie role models and their adaptation as a lifestyle.

While Female struggles with her demons, Face, and Guy are out and about in downtown Manhattan in search of the innocent Virgin. In Washington Square Park, they meet the Skater Boys and Skater Girls. Together they beat up a man in the park, and later have fun with the Skater Girls in a swimming pool and at a party. When Female finally finds them, they are already high, asleep, or unconscious. Only Face is awake. A sudden and surprising ending reverses the view.

Through the special mixture of quotation, inversion, irony, twilight, and exaggeration, Marcin creates a society in which the title "*//KIDS//*" becomes a description for a world in which conformity and irresponsibility prevail and a healthy consciousness is absent. Contemporary phenomena such as the obsession around youth, the manipulative influence of media images, and the progressive globalization in an alienated and divided world emerge.

**Cindy Hinant (1984, Indianapolis)***Fit in Your Jeans By Friday (Blue Noise)*, 2016

HD digital video, 2:36 minutes

*Fit in Your Jeans By Friday (Blue Noise)* is a video that considers the construction of gendered identities and the aspirational aspects of celebrity culture. The video starts with a clip from a Kim Kardashian exercise video, which is slowly consumed by a blue monochrome color field. As Kardashian begins to describe the benefits of her workout regimen ("fashion demands a hot body") her voice is overtaken by blue noise, a high frequency spectral sound which is similar to white noise. The work takes its color from the DVD packaging of *Fit in Your Jeans By Friday: Amazing Abs Body Sculpt* and

is part of an exercise video trilogy by Kardashian. Monochromes present a utopic space, where no point has more value than another, and they also represent a void, an infinite window to nothing, which is compared here to the ever-present cultural void of reality television. Easily dismissed as low-brow, vapid entertainment, the presence of reality television and the Kardashians have shaped our collective identities, even if it they seem to function as background noise.

*Selfish*, 2012

HD digital video, 2:26 minutes

In *Selfish* computer-generated grids are synced to a Britney Spears song, corrupting minimalism's 'high art' purity with a club dance hit, comparing the construction of the grid to the construction of Britney's public persona. Britney Spears' song 'Selfish' is about sexual satisfaction and dominance, which could be a feminist anthem, but is sung by a woman who does not write her own music and is legally in a conservatorship - without any legal rights over her own person.

**Jen DeNike (1971, Connecticut)***Another Circle*, 2010

Single Channel Video, 3 minutes 14 seconds

Courtesy of Central Fine and Signs and Symbols

In *Another Circle* I wanted to extract a pirouette from the formal language of ballet and distill it into a repetitive moving form, until it becomes a hypnosis, an infinite choreography of circles. – Jen DeNike

**Sue de Beer (1973, New York)***Untitled*, 2009

Single Channel Video, 8 minutes 55 seconds

Courtesy of Marianne Boesky gallery

In 2009, I was working with an actress, Mariya King, who told me that she could cry on command if she played her favorite sad song; at the end of a shoot day I asked her to show me, and we filmed her. We put the song on autorepeat, filmed just one take and I didn't edit it at all - we filmed until the memory card ran out, and ended the take.





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*The Woman with a Crown*, 2014  
Two-channel projected HD video installation, 4 minutes, 1440x1080



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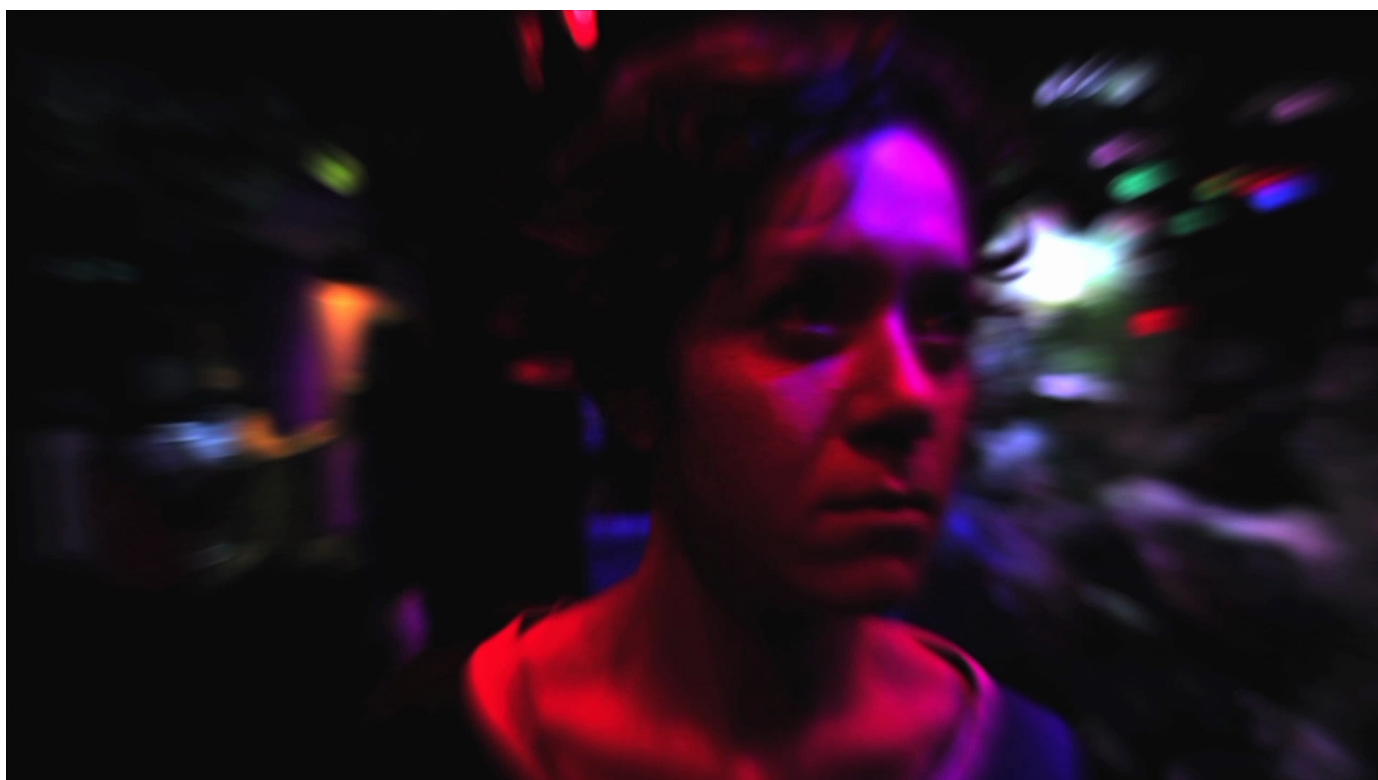


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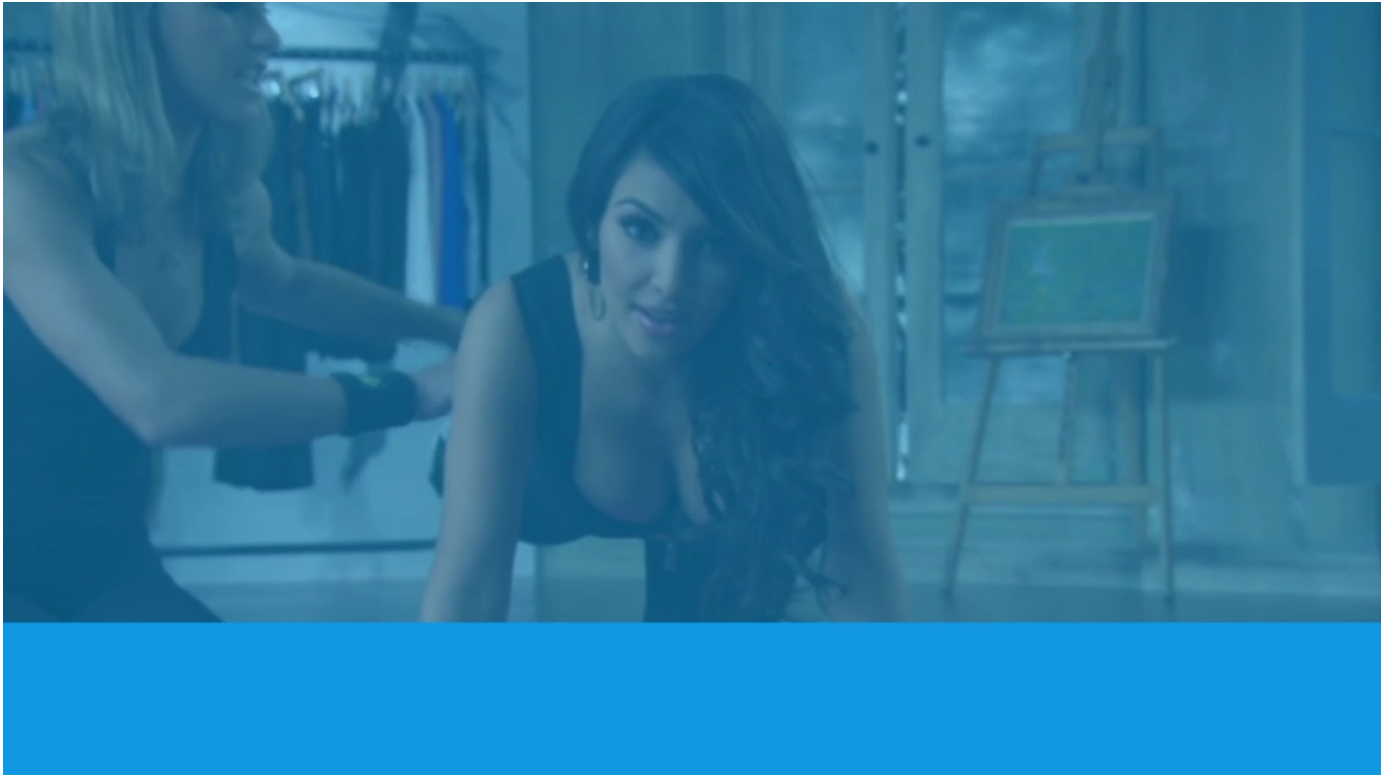




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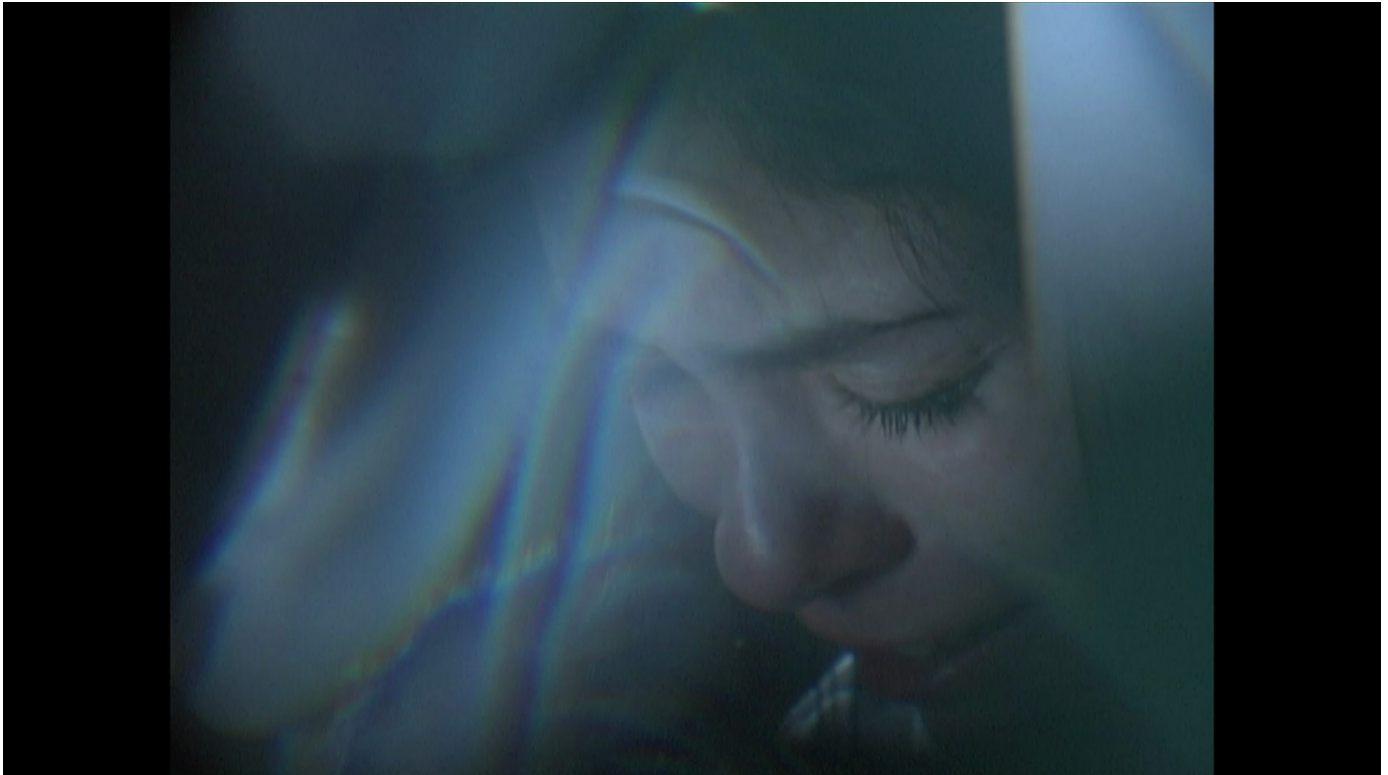




Jen DeNike  
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Single Channel Video color and sound, 3 minutes 14 seconds  
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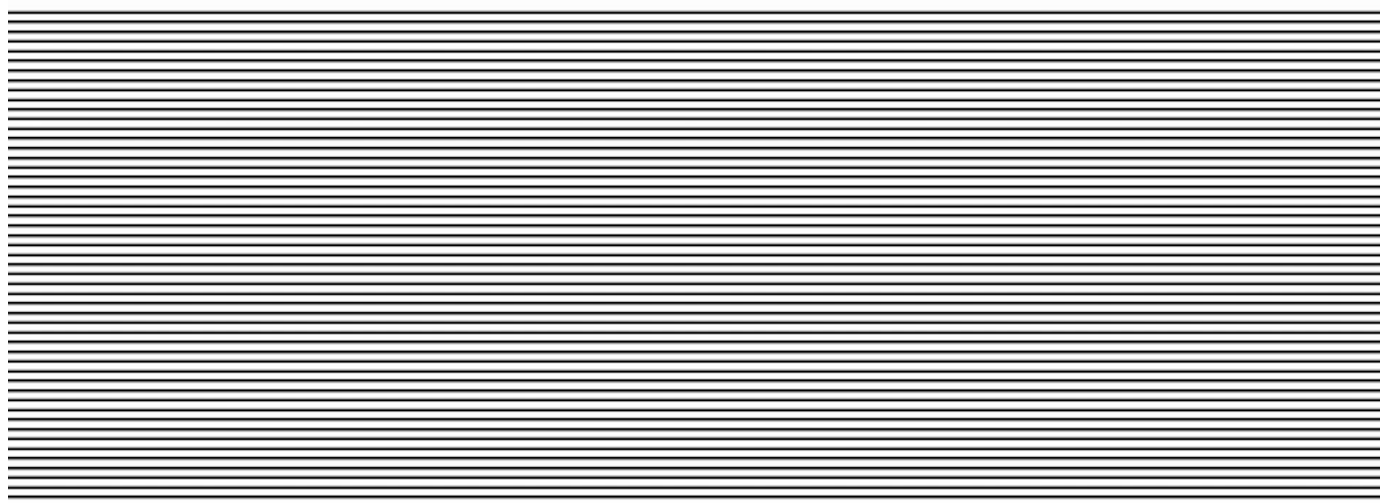
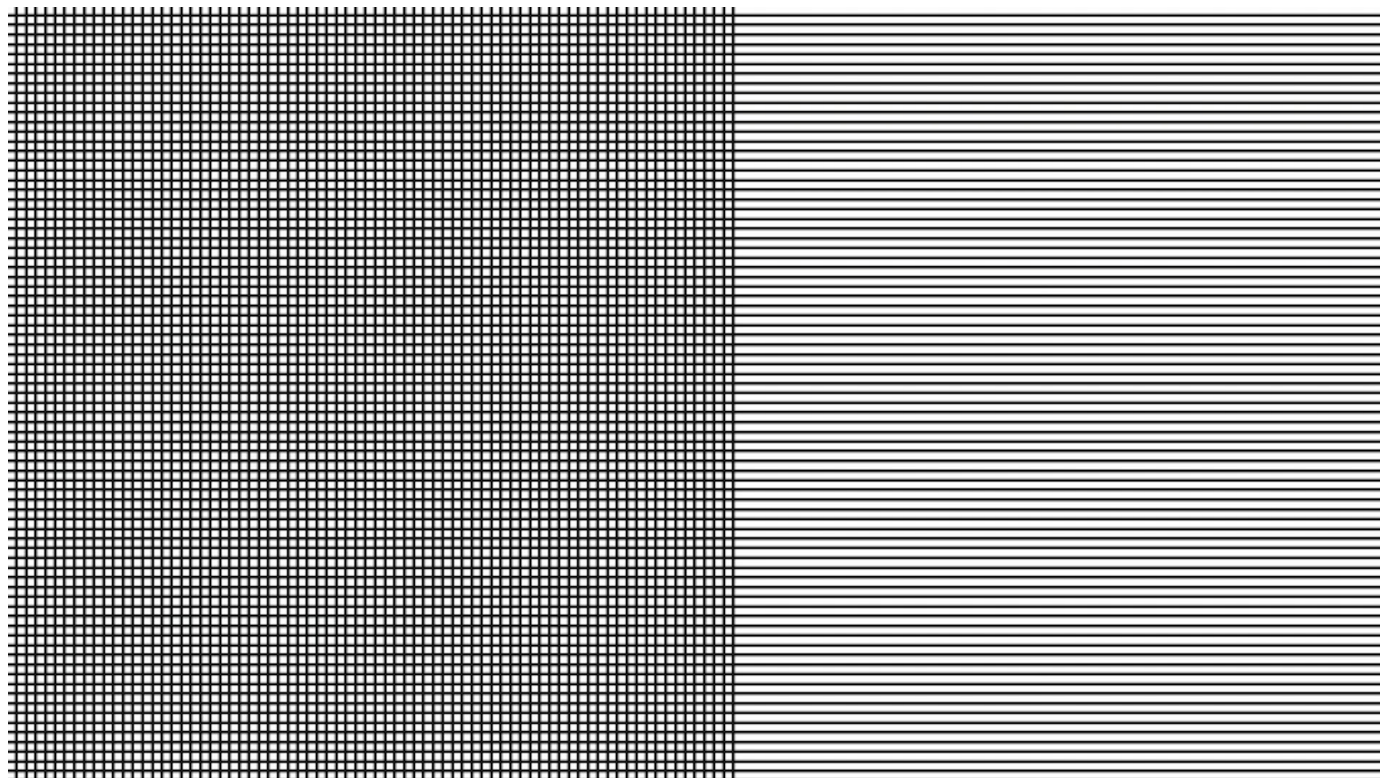


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Contact:  
[www.ticktack.be](http://www.ticktack.be)  
[info@ticktack.be](mailto:info@ticktack.be)  
+32 499 10 79 57

Graphic design:  
Christophe Clarijs & Robin Vets

Logo design:  
Travis Kane

Typeface:  
*Modern Gothic* by Malte Bentzen