TICK TACK is pleased to present *empty, mpty, mty, mt, ,* the first Belgian solo exhibition by London-based artist Benjamin Cohen (UK, 1986). Cohen presents a uniquely personal ecosystem of past-and-future totems while underlining the question of how memories can be constructed.

empty, mpty, mty, mt, , evokes the consideration of how objects, images, forms and structures can transcend time as well as the fear of belonging to everywhere and nowhere simultaneously. The show draws together works corresponding to notions of preservation and permanence. Over the past years, Cohen has developed a highly personal vocabulary that intertwines sculpture, painting and time-based media with re-imaginations of his late uncle's mausoleum-like home. However, his practice extends beyond these initial outlines, encompassing a broader exploration of archaeology, architecture, astronomy, memory and more.

Central to the exhibition is the word 'empty,' which holds a pivotal role both in the presentation and its title. Cohen explores the concept of 'emptying out", attempting to cling to its own meaning while simultaneously fading away—a metaphor for the ephemeral nature of memories.

The project at TICK TACK aims to unify the works and the space through a series of inextricably linked corners and objects. On show is a range of different pieces including a reflective architectural structure reminiscent of spacecrafts, manipulated archival footage of a bygone era, an interactive installation featuring a dog-mannequin, an immersive basement environment covered in packaging chips, historical references to bed warmers and a juxtaposition of breath and preservation.

Empty, mpty, mty, mt, , is an invitation for visitors to physically engage with the exhibition: walking through the packaging chips strewn across the basement floor and traversing the orange matting on the upper floor becomes an integral part of the experience. Cohen's family history is allowed to be excavated through a series of fragments and clues, waiting to be pieced together and form new meanings and imaginations.

In addition, the exhibition offers a supporting CINEMA program curated by Cohen, featuring work '*well-mannered guests*' by Beatrice Vorster, 2023. Parasit-ing peripheral moments from vampire cinema, 'well-mannered guests' takes the form of an elongated gif. These undead loops are our contemporary silent film – the narrative is in the rhythm of the image which is relentlessly reproduced and shared. Re-cutting Harry Kümel's 1971 film '*Daughters of Darkness*' (shot in Ostend), this version takes the grammar of selected moments and finds duplicates in the hundreds of other vampire genre works.

Benjamin Cohen (London, 1986) lives and works in London. With an MA in Fine Art from Central Saint Martins, Cohen's practice explores expanded notions of sculpture and time-based media. He engages with found objects, archival images, film and sound to delve into themes of archeology, architecture, and memory. Cohen has been recognized for his work, including a shortlisting for the Mark Tanner Sculpture Award in 2021. He has held solo exhibitions at Fold Gallery (London) and MAAB Gallery (Milan) and his works have been featured in group exhibitions in the UK, Italy, Vienna and Serbia. Cohen has collaborated on site-specific projects and is a co-founder of the collaborative project 40 Years.