KATINKA BOCK

GALERIE JOCELYN WOLFF
78, RUE JULIEN-LACROIX
F-75020 PARIS
T + 33 1 42 03 05 65
F + 33 1 42 03 05 46
WWW.GALERIEWOLFF.COM

NOVEMBER 2013

KATINKA BOCK

LANDUMLAND
PRIX MARCEL DUCHAMP 2019

October 9, 2019 - January 6, 2020

Centre Pompidou, Paris, France

Commissaire / Curator: Nicolas Liuccu-Goutnikov

communiqué de presse:

Situé à la croisée de diverses pratiques, entre ascèse et virtuosité, l'oeuvre de Katinka Bock propose une relecture précise d'une histoire de la sculpture dans un «champ élargi». S'appuyant sur une remarquable maîtrise technique, ses arrangements convoquent aussi bien le modelage, la taille directe ou la fonte. Dans une lignée post-minimale, Bock réfrène l'expressivité en soumettant le processus créatif aux lois de la nature et place ainsi au premier plan les qualités de la matière. Par leurs matériaux laissés dans un état d'instabilité, les «mises en situation sculpturales» de Bock restent éminemment ouvertes à de futures altérations. Elles se plient au lieu dans lequel elles s'inscrivent, sur le mode de l'empreinte, du mesurage ou de l'infiltration.
Landumland se déploie dans un espace d'exposition laissé en partie brut.Le projet s'articule autour d'un damier de plaques en cuivre de taille identique à celle des dalles des terrasses du Centre Pompidou. Installé plusieurs semaines sur l'une d'entre elles, il y a subi un processus naturel d'oxydation, recouvert d'un lé de tissu qui en porte désormais l'empreinte. Sur ce damier est disposé un radiateur emprunté à un habitant du quartier et mis en fonction. Landumland est exposé à la dégradation des matériaux qui le composent: deux citrons attachés à une tige métallique modifient en se gâtant la flexion de cette dernière, à l'instar du récipient en terre cuite qui, à mesure que l'eau qu'il contient s'évapore, se fait plus léger. Trois sculptures verticales anthropomorphes habitent cet espace.

press release:

At the intersection of different practices, between asceticism and virtuosity, Katinka Bock's work presents a precise reinterpretation of a history of sculpture in an "expanded field". Based on a remarkable technical mastery, her arrangements have recourse to modelling, direct cutting and casting. In a post-minimal vein, Bock holds expressiveness in check by submitting the creative process to the laws of nature, thus showcasing the qualities of the material. By leaving their materials in an unstable state, Bock's "sculptural shapings" remain eminently open to future modifications. They adapt to the location in which they take place, in terms of print, measurement and infiltration.
Landumland unfolds in an exhibition space that is left partly unprepared. The project is structured around a chequered pattern with copper plates of an identical size to the tiles on the terraces of the Centre Pompidou. Installed for several weeks on one of the terraces, it underwent a process of natural oxidation, covered by a band of fabric that then bears its print. A radiator borrowed from a local resident is placed on the chequered pattern and set to work. Landumland is exposed to the wear and tear of the materials that compose it: two lemons attached to a metal rod modify its bend as they rot, just as the terracotta recipient becomes lighter as the water it contains evaporates. Three vertical anthropomorphic sculptures inhabit this space.



Katinka Bock

Exhibition view: Landumland, Centre Pompidou, Paris, France, 2019-2020.



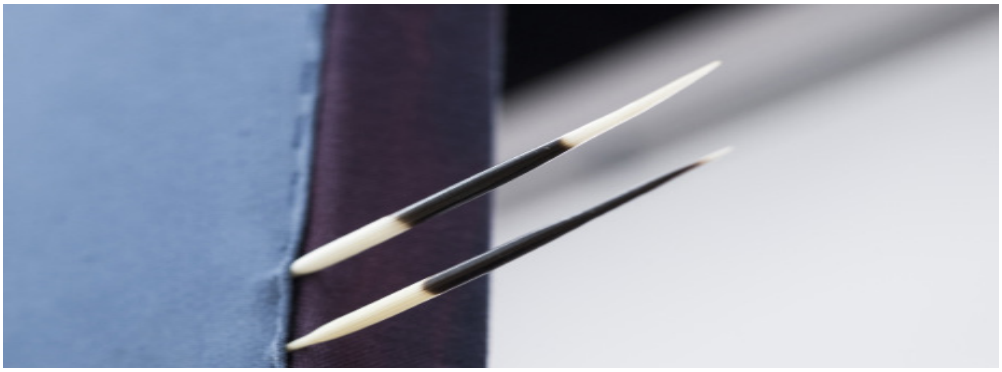


Katinka Bock

Exhibition views: Landumland, Centre Pompidou, Paris, France, 2019-2020.







Katinka Bock

Exhibition views: Landumland, Centre Pompidou, Paris, France, 2019-2020.



Katinka Bock

Exhibition view: Landumland, Centre Pompidou, Paris, France, 2019-2020.



Katinka Bock

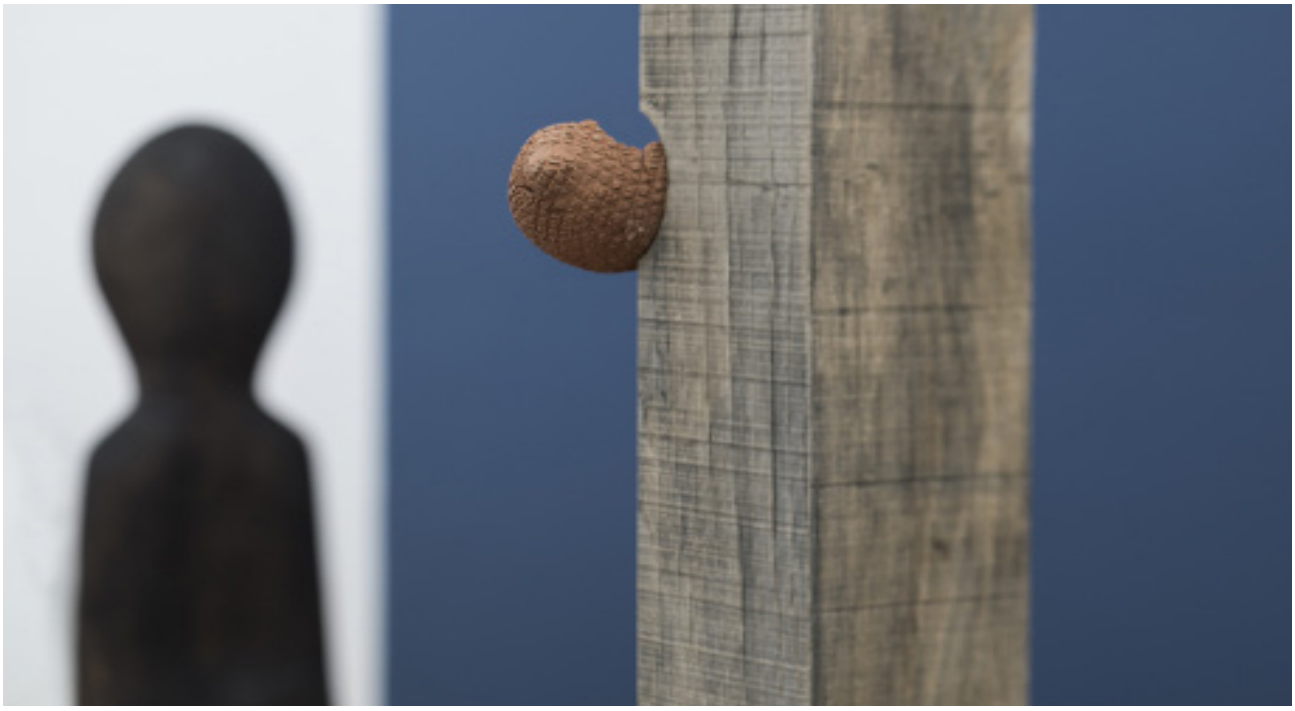
Exhibition view: Landumland, Centre Pompidou, Paris, France, 2019-2020.



Katinka Bock

Exhibition views: Landumland, Centre Pompidou, Paris, France, 2019-2020.







Katinka Bock

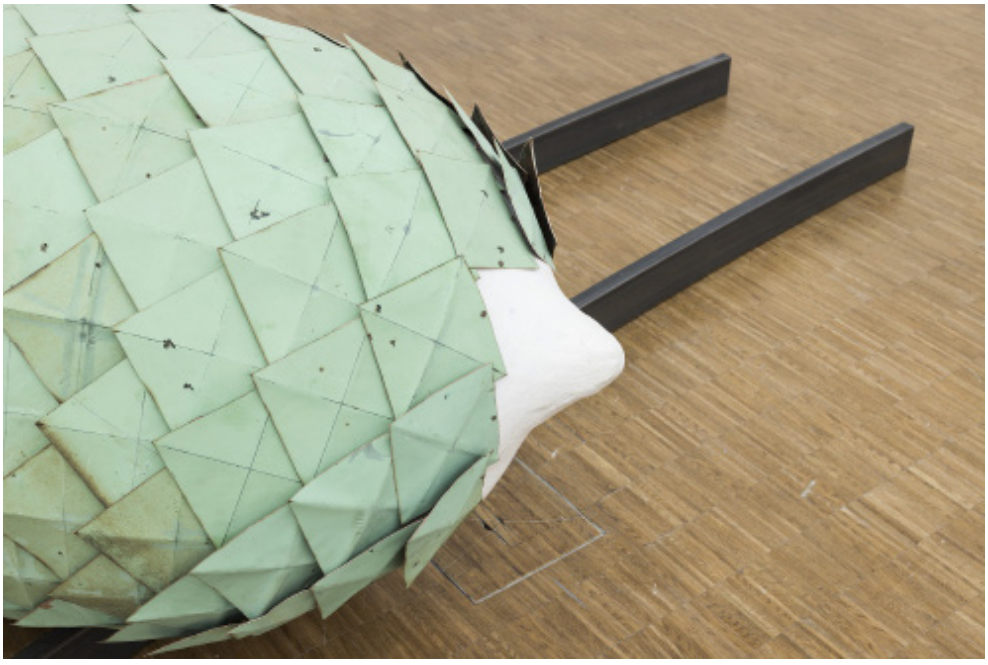
Exhibition views: Landumland, Centre Pompidou, Paris, France, 2019-2020.



Katinka Bock

Exhibition view: Landumland, Centre Pompidou, Paris, France, 2019-2020.





Katinka Bock
Le grand citron, 2019
ceramic, steel, copper, 80 x 85 x 142 cm

Exhibition views: Landumland, Centre Pompidou, Paris, France, 2019-2020.

KATINKA BOCK

TUMULTE À HIGIENOPOLIS

October 9, 2019 - January 5, 2020

Lafayette Anticipations

Commissaire: François Quentin

Communiqué de presse :

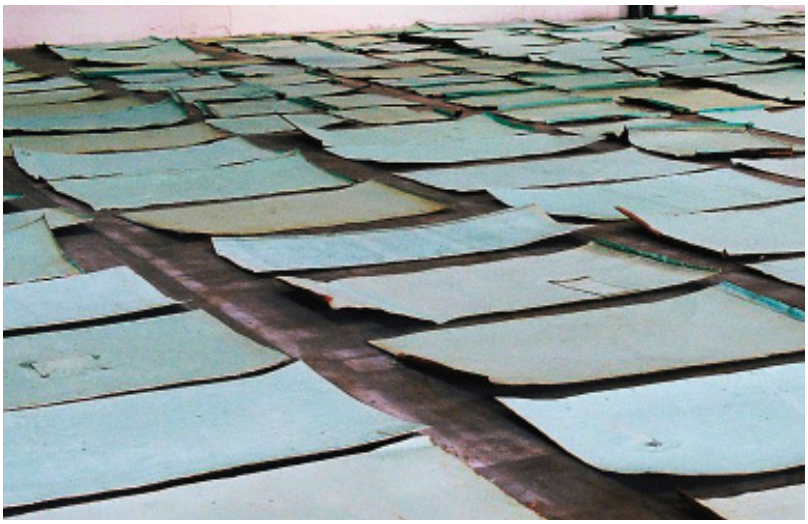
Les sculptures, les actions performatives ou les installations de Katinka Bock sont toujours le résultat d'une exp rience liée à un lieu spécifique dont elle aurait sondé les conditions physiques et matérielles tout en explorant leur dimension historique, politique et sociale. Son intérêt pour la mesure et le lieu se traduit dans la formulation d'hyp thèses préalables au travail de sculpture, par des questionnements sur l'idée a priori du lieu, sur sa persistance dans le temps ou son changement en fonction du vécu.
Le travail de Katinka Bock a fait l'objet de nombreuses expositions institutionnelles à l'international mais de manière surprenante jamais à Paris, ville qu'elle habite pourtant depuis plusieurs décennies. La restauration d'un bâtiment à Hanovre offre une occasion inattendue de concevoir avec Katinka Bock un projet original et spectaculaire dans tous les espaces de Lafayette Anticipations.
Ce bâtiment, le Anzeiger-Hochhaus de Hanovre, est l'un des édifices marquants de la ville. C'est un grand bloc rectangulaire de briques rouges surmonté d'un dôme de 12 mètres de diamètre d'un cuivre verdi par le temps. Lieu mythique d'activité éditoriale, son sous-sol a vu naître des périodiques aussi importants que Der Stern ou Der Spiegel. La restauration de ce bâtiment classé a été l'occasion pour Katinka Bock de récupérer une partie des plaques de cuivre.
L'artiste voit dans la configuration du bâtiment de Hanovre des analogies avec celui de Lafayette Anticipations, lieu de pensée et de création dont les sous-sols sont dédiés à la production, pour s'élever vers des espaces publics dont la caractéristique ascensionnelle physique mais aussi symbolique ne lui a pas échappé.
Katinka Bock propose d'occuper l'espace central de la Fondation avec une installation tout en suspension, dans laquelle s'exprimera en majesté sa poétique de la mesure, sa sensibilité rare de la matière et du temps.
La pièce maîtresse est donc une sculpture monumentale de 9m de hauteur, intitulée Rauschen (« Ressac »), suspendue dans la tour d'exposition. Elle pourrait faire penser à un manteau métallique couvrant une chauve-souris. Les feuilles de cuivre récupérées à Hanovre conservent les stigmates du temps : les impacts des bombes qui les ont transpercées et leurs réparations, les dégradés de couleurs selon l'orientation est-ouest ou nord-sud, la pollution, les griffures de générations d'oiseaux, les impacts de grêle….
Sa forme rappelle les sculptures en céramique de l'artiste, creuses et asymétriques, épousant les lignes d'un objet fantôme, disparu lors de la cuisson. La sculpture montre un corps en mouvement comme un fruit fendu, un cocon qui s'ouvre ou une peau qui se rétracte.
Le matériau, le cuivre verdi, témoigne luimême d'une histoire inscrite à sa surface, telle une carapace qui vieillit au fil des ans. Plusieurs autres sculptures peuplent par ailleurs les espaces intérieurs et extérieurs de la Fondation, silhouettes humaines, êtres en mutation ou en devenir, objets en équilibre.
Cet ensemble inédit traduit les recherches actuelles de Katinka Bock portant sur les textures, la peau des reptiles notamment, les matériaux, que sont le cuivre, le cuir, l'argile, et les techniques d'impression.
Du 7 mars au 17 mai 2020, l'exposition est à voir au Kestner Gesellschaft de Hanovre qui occupe depuis 1997 le bâtiment mitoyen du Anzeiger-Hochhaus, les anciens bains Goseriede. La sculpture Rauschen y sera présentée couchée, à l'emplacement du bassin des hommes.

Sous la direction de Katinka Bock, Thomas Boutoux et Clara Schulmann, et avec la contribution d'artistes internationaux, un projet d'édition particulier verra le jour au sein même de l'exposition, sous la forme d'un journal gravé. Reprenant les formats de grands quotidiens internationaux, cet ouvrage en édition très limitée sera maj ritairement imprimé en linogravure, à la presse manuelle, à partir de plaques réalisées sur la découpe laser de la Fondation.
Un livret (issu de la collection „Carnets") imprimé en risographie à la Fondation accompagnera également l'exposition.

Rebond, l'application de médiation connectée de Lafayette Anticipations, proposera à la fois un carnet de production relatant les différentes étapes de la conception de l'exposition ainsi que des interviews croisées permettant une expérience singulière de visite.







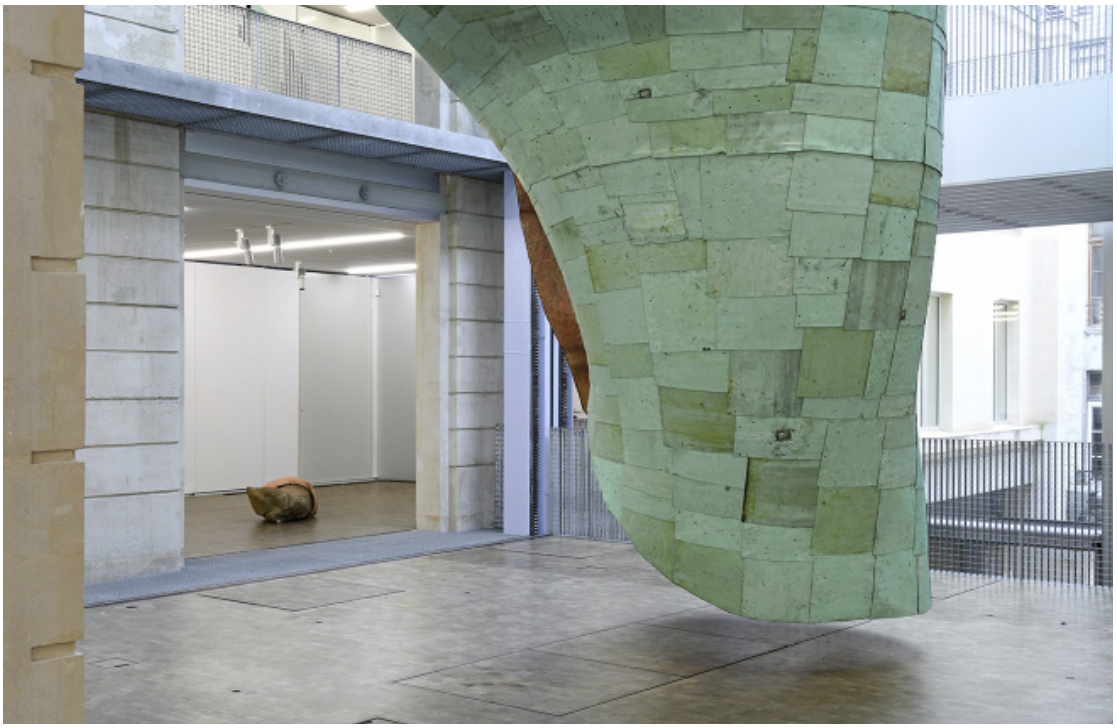




Katinka Bock
(top) Gisant, 2019
ceramic, oak, steel, 65 x 370 x 175 cm
unique
(left) Haltung, 2019
steel, oak, plumb, ceramic, water
3 elements, dimensions of the whole variable
unique

Exhibition views: Tumulte à Higienopolis, Lafayette Anticipations, Paris, France, 2019-2020.







Katinka Bock
(also previous page) Rauschen, 2019
copper, fiberglass, 700 x 400 x 250 cm
unique

Exhibition views: Tumulte à Higienopolis, Lafayette Anticipations, Paris, France, 2019-2020.



Katinka Bock
Feuilles de températures, 2019
copper, strings, 6 elements, dimensions variable, unique

Exhibition views: Tumulte à Higienopolis, Lafayette Anticipations, Paris, France, 2019-2020.



Katinka Bock

Exhibition view: Tumulte à Higienopolis, Lafayette Anticipations, Paris, France, 2019-2020.



Katinka Bock

Exhibition view: Tumulte à Higienopolis, Lafayette Anticipations, Paris, France, 2019-2020.





Katinka Bock
Smog III-IX, 2017
bronze, dimensions variable
unique

Exhibition views: Tumulte à Higienopolis, Lafayette Anticipations, Paris, France, 2019-2020.



Katinka Bock
Higienopolis, 2019
glass
unique

Exhibition view: Tumulte à Higienopolis, Lafayette Anticipations, Paris, France, 2019-2020.

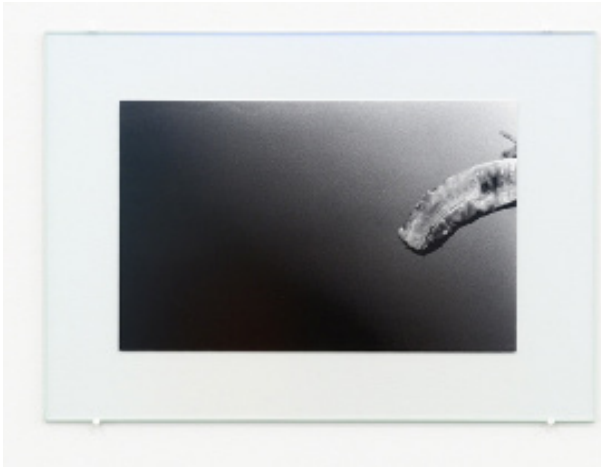




Katinka Bock
(top) Hygiaphone, 2019
22 x 9.5 x 85 cm (overall)
wooden base: 10 x 9,5 x 50 cm
(bottom) Anakonda, 2019
leather, sandstone from Fontainebleau, 110 x 120 x 90 cm, unique

Exhibition views: Tumulte à Higienopolis, Lafayette Anticipations, Paris, France, 2019-2020.







Katinka Bock
(top, left) Buenos Aires São Paulo, 2019
inkjet print, 40 x 30 cm
ed. of 4
(top, right) Tumulte épuisé, 2019
inkjet print, 30 x 40 cm
ed. of 4
(bottom) Copan, 2019
inkjet print, 40 x 30 cm
ed. of 4

Exhibition views: Tumulte à Higienopolis, Lafayette Anticipations, Paris, France, 2019-2020.



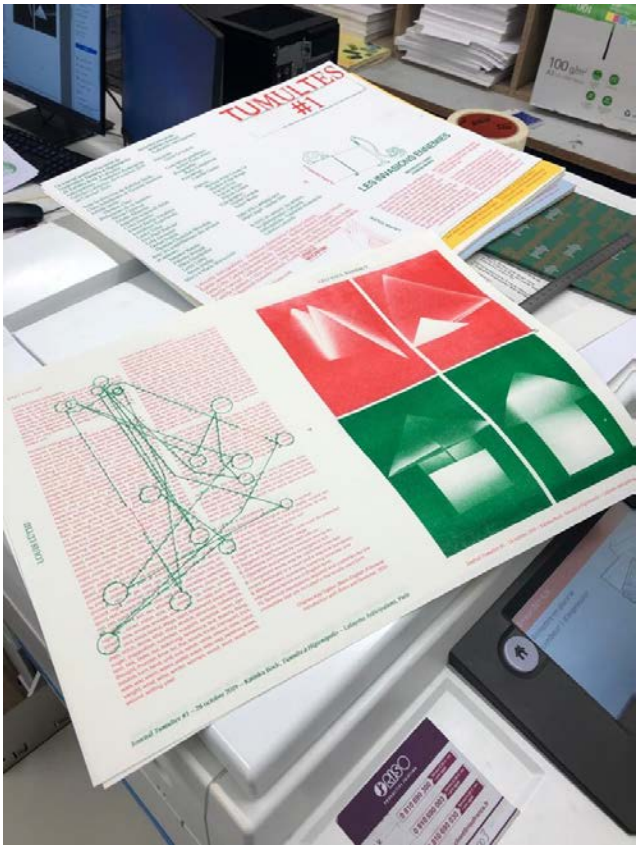


Katinka Bock
(top) Mise à distance, 2019, 35 x 25 x 20 cm, unique
(bottom) Toxic, 2019, red copper, IPN beam, 15 x 30 x 330 cm, unique

Exhibition views: Tumulte à Higienopolis, Lafayette Anticipations, Paris, France, 2019-2020.







Tumultes #1, 28 octobre 2019 (edited by Katinka Bock, Thomas Boutoux and Clara Schulmann). Journal engraved and released on the occasion of the exhibition Tumulte à Higienopolis, Lafayette Anticipations, Paris, France, 2019-2020.

KATINKA BOCK

AVALANCHE

September 1, 2019 - November 9, 2019

Pivô, São Paulo, Brazil

Commissaire: Fernanda Brenner

Press release :

The exhibition is about places where people live together, populations, problem zones, contact zones and tenderness, polluted bodies, loss of control, suspended moments, reasons to hold together. Cities are all different but the same. Paris and São Paulo, who cares, humans and animals, concrete and words, vessels and cracks, maybe it's just a question of temperature and intensity. In the end it's about dignity.

Katinka Bock

Pivô's annual exhibition program finishes with the exhibition «Avalanche», by Katinka Bock. This is the first time the Paris based, German artist presents her work in South America. The project is comprised entirely by new works informed by her recent visits to São Paulo, and by a thorough investigation of the building that houses Pivô, the iconic mixed-use giant Copan, projected by Oscar Niemeyer in the sixties. Bock will present a series of sculptures made out of bronze, ceramics, unfired clay and other materials, organic or inorganic, all recurring in her production. The opening will be held on August 31st, from 3 to 7pm, with free admission, until November 9th.

Bock's work often responds to specific geographical contexts and space. Taking into account the architectural, urban, social, climatic, temporal and environmental features of the place she is currently working in. Her works build an ongoing movement between the interior and the exterior of the spaces where they are installed, also affecting the social interactions that inform these places. The artist uses sculpture to address the relations between time and space, history and geography, natural and artificial, perennial and ephemeral. Interested in natural processes of transformation, Bock produces sculptures and installations that result from events that seem to challenge the chosen material, generating a symbiotic relationship between static artificial constructions and nature in constant motion. The artist frequently uses natural materials, such as leather, wood, stone, fabric, plaster, ceramic or graphite, in addition to found objects.

Displacements and catastrophes of another nature
«Avalanche» is the combination of a series of sculptures and spatial interventions inspired by Copan's microcosm, in which the artist confronts her usual working materials with the local context and the space's unusual architecture. Horizontal Words is perhaps the most radical gesture in the show, in which the artist drops a large block of unfired clay from the top of the building. Like a falling body, the piece will bare in its final form the violence of the impact of the raw matter on the ground. A type of violence that points out to the complex living conditions of a large and dysfunctional megalopolis like São Paulo. In which its high social injustices are often imprinted on the bodies of a great deal of its inhabitants. In another sculpture, Bock creates a mechanism to capture raindrops with a funnel connected to copper pipes running through the space. The water runs over the gallery, falling first into a sink borrowed from one of the apartments and then finds its way to the street again through a hole on Pivô's floor.

In the work For Your Eyes Only, Katinka Bock stretches a 20 sqm piece of blue cloth on Copan's rooftop. The fabric was placed during her visit to São Paulo in April, and after almost four months of exposure to the weather, it will be framed and hanged in the exhibition space, showing the marks of time passage. Bock's will also present a group of ceramics made in a workshop at Centro Universitário Belas Artes and build a large hammock-like structure with a cut-off piece safety net wraps the entire building (Copan is under a renovation process for the past years).

This kind of appropriation of elements of civil construction as starting point for sculptures and installation also will be seeing in Sand in which the artist crashes debris into tiny pieces until they are transformed in a kind of "sand", as Bock calls it.

Literally, an avalanche refers to an abrupt and massive displacement of snow. As a figure of speech, however, the phenomenon refers to anything that strikes with violence. If the climatic conditions of a tropical country like Brazil do not allow the occurrence of real avalanches in its territory, catastrophes of another nature arise from the country's political condition. Bock is interested in the changes these kinds of abrupt irruptions can provoke.

«Avalanche» was made possible by means of partnerships with the Institut Français and the Centro Universitário Belas Artes de São Paulo (Fine Arts University Center of São Paulo), that lent its ceramic workshops for the artist's use.







Katinka Bock
Sister, 2019
concrete, fabric, wood; concrete and fabric: 198 cm x 58 cm x 46 cm, wood: 90 cm x 45 cm x 55 cm
unique
Exhibition views: Avalanche, Pivô, São Paulo, Brazil, 2019





Katinka Bock
(top) Albatross, 2019
bronze, 40 x 130 x 40 cm
unique
(bottom) Maracujá (hip height), 2019
7 bronze elements, dimensions variable
unique

Exhibition views: Avalanche, Pivô, São Paulo, Brazil, 2019



Katinka Bock
Palomar e Palomar, 2019
ceramic, ratchet strap
2 ceramic elements (here pictured: 1/2)
1/2: 40 x 15 x 9 cm
2/2: 50 x 36 x 17 cm
ratchet strap - 2600 cm
unique

Exhibition views: Avalanche, Pivô, São Paulo, Brazil, 2019









Katinka Bock
(top) Stars for beginners, 2019
polishing machin, ceramic (three elements); 1) 121 x 56 x 70 cm 2) 57 x 25 x 18 cm 3) 54 x 25 x 15 cm, unique
(bottom) Aussicht, 2019
glass doors (two elements), bronze, string; galss doors: 1) 211 x 99 2) 207 x 89 cm, bronze: 14 x 8 x 8 cm, unique

Exhibition views: Avalanche, Pivô, São Paulo, Brazil, 2019





Katinka Bock
Polo norte, polo sul (the social life of plants), 2019
pacová plant, soap stone, steel; stones: 1) 40 x 80 x 56 cm 2) 70 x 60 x 40 cm; steel ring 70 cm/d, unique

Exhibition views: Avalanche, Pivô, São Paulo, Brazil, 2019







Katinka Bock
Green balance for books, 2019
steel bars (6 elements), limes; steel bars: 1) 400 x 3,5 x 1 cm 2) 200 x 3,5 x 1 cm 3) 100 x 3,5 x 1 cm 4) 50 x 3,5 x 1 cm 5) 25 x 3,5 x 1 cm 6) 12.5 x 3,5 x 1 cm, unique

Exhibition views: Avalanche, Pivô, São Paulo, Brazil, 2019





Katinka Bock
(top) Partition for 18 fingers, 2019
bronze, wood, 232 x 17 x 6 cm, unique
(bottom) Still life with fish and red, 2019
bronze, ceramic; element made of bronze and ceramic 8 x 9 x 50 cm, element made of ceramic 6 x 38 x 58 cm, unique

Exhibition views: Avalanche, Pivô, São Paulo, Brazil, 2019



Katinka Bock
Warm sculpture, BA/SP, 2019
radiator, bronze. bronze: 42 x 23 x 15 cm, radiator: 83 x 42 x 18 cm, unique

Exhibition view: Avalanche, Pivô, São Paulo, Brazil, 2019



Katinka Bock
Ognuno sta solo, 2019
bulbe, cable, concrete ground, dimensions variable

Exhibition views: Avalanche, Pivô, São Paulo, Brazil, 2019

KATINKA BOCK

GIBELLINA DRIVE

June 27 - August 2, 2019

Condo New York 2019

Bortolami Gallery, New York, USA

In collaboration with: Galerie Jocelyn Wolff

Press release:

Bortolami and Galerie Jocelyn Wolff are pleased to introduce the first solo exhibition by German, Paris-based artist Katinka Bock in New York.
Bock has developed a sculpture-based practice that integrates different materials such as glass, wood, terracotta, metal and textile. Measurements and repeated gesture are two important aspects in her work.
Her sculptures are very often shaped by hand, smashed or subjected to a fall, referring to a random process; they are sometimes minimal, repeating or echoing the space they occupy. The use of simple materials such as stone, glass, wood, water, ceramics or clay, mineral and organic material, evoke a landscape, a movement, define a space and deal with memory and the traces left.
In Bock's work, the sculptures convey different notions such as memory, movement, equilibrium, while the process registers changeability and transformation.
The scale of the sculpture often implies a human dimension.





(top)
Katinka Bock
Balance for books, 2013
steel, lemon, wire cable, approx. 3m long when suspended

Exhibition views: Gibellina Drive, Condo New York 2019, Bortolami Gallery, New York, 2019



Katinka Bock
Picksocket, 2019
steel tube, bronze
copper tube: approx. 2m long
bronze: 30 x 10 x 4 cm approx.

Exhibition view: Gibellina Drive, Condo New York 2019, Bortolami Gallery, New York, 2019





Katinka Bock
Resist (spoon), 2019
inox spoon, width 4 x 15 cm (depth)

Exhibition views: Gibellina Drive, Condo New York 2019, Bortolami Gallery, New York, 2019



Katinka Bock
Alex Walker, 2019
ratchet straps, ceramics, dimensions variable

Exhibition view: Gibellina Drive, Condo New York 2019, Bortolami Gallery, New York, 2019

KATINKA BOCK

T-TOXIC

April 27 - June 15, 2019

Galerie Jocelyn Wolff, Paris, France

Press release:

As soon as we arrive, Ahab's Sister welcomes us, but not face-on, just by unveiling her profile. She turns her back on the couple Frida und Friedrich, those ceramics balanced one on top of the other and who turn out to be false friends. This piece reminds me of Zucker und Salz. It has almost the appearance of a twin, though a deceptive one. In the end, the taste counts as much as the fineness of the grain.
You create a floating, misty environment in the exhibition by using a net. It opens the exhibition, just like it opens the parenthesis of T-toxic. At the end of the space, it comes back so as to close the parenthesis. It reminds me of another medium, which you have often used in your work: the grid. Two different materials that constitute a single conception: the delimitation of a space which can be seen through from the far side. A weft that leaves a trace on the surface of the objects like a reptile's skin.
The frontier and the limits that define a space, the outside and the inside, the sideways step, are all ways to confront a physical space. But there is the another, the others. You tirelessly return to this position of Mankind in space, its membership of a group, or its solitude.
In this lineage of relationship with others, the question of contamination sometimes arises. This may occur through natural movements, but which are as yet invisible. Only in a second life, and by shifting from one place to another, does this recording appear, as in For your Eyes only, Glasgow. This print on a blue fabric, suspended in the space, marks the passage of the sun and the rain, virtually evoking a photographic memory. Produced on the roof of the Common Guild space in Glasgow, it soaked up Scottish weather for a few months before turning up in Paris.
The body is everywhere in the exhibition, in often allusive fragments. For example, Sculpture du soir (with One of Hundred, Palermo), places us in front of a pair of legs, leaning against the wall. But there is still a piece of the story which is lacking: a missing wooden foot.
We may have lost a foot, but we have found all its odd socks. Accepting to make a collection of lost socks is a story shared by one and all. The body becomes asymmetrical but keeps its balance. Standing or lying, vertical or horizontal, there are parts of the body which are exposed more – those which are most vulnerable – such as the hands and feet. Those extremities without which the body could barely touch the ground, or handle materials and surfaces.
April Table pierces a faultline in the exhibition's dry climate: recuperated rain pouring through a copper tube creates an avalanche and the erosion of a heap of sand. Movement can also hesitate and remain frozen, like those two ceramic letters fixed in the wall, with the shift from a capital to a lower case, from "D" to "d", from doubt to decision.
Once again, with your work, we shouldn't charge in blindly, we need to doubt, peer around, look up, slip between the forms, dive into the materials, into contents and containers, like a spoon which receives, the better to give back.
You evoke the toxicity that can be found in the environment, in our consumption, and also, I think, in possible human relationships. It is created in the encounter between organic or inorganic materials, it raises the question of living and its transformation.
Especially when you provoke a meeting between leather and lemon, bronze and wood, glass and metal, copper and water. Some of these materials have the propriety of becoming transformed over time and in relationships.
Toxicity is them, it's you, it's us, it's me.
Confronted by a polluted and contaminated zone, we claim decontamination, reparation and cleaning. We scream loudly

and complain to get a healthy environment, we claim our rights. But the toxic influence is often more defuse and not haptic, not namable, not claimable, a long time before the result and the destruction are evident. We are angry, breathing out our rage, but it's too late. We try hard to repair, to fix, but it's too late. Our gestures are public and headlines trip on the avalanche. It's too late. Poison, toxin, venom.
This triggers reactions which bend time and tolerance. It might smell smell but it affects you, it's the smog in your lungs, you inhale, deeply. Don't forget to inhale, to breath consciously, says the doctor.
(Sandrine Djerouet and Katinka Bock)

T-toxic
Confronted by a polluted and contaminated zone, we claim decontamination, reparation and cleaning. We scream loudly and complain to get a healthy environment, we claim our rights.
But the toxic influence is often more defuse and not haptic, not namable, not claimable, a long time before the result and the destruction are evident.
We are angry, breathing out our rage, but it's too late. We try hard to repair, to fix, but it's too late.
Our gestures are public and headlines trip on the avalanche. It's too late. Poison, toxin, venom.
This triggers reactions which bend time and tolerance. It might smell smell but it affects you, it's the smog in your lungs, you inhale, deeply.
Don't forget to inhale, to breath consciously, says the doctor.` (Katinka Bock)

KATINKA BOCK

T-TOXIC

April 27 - June 15, 2019

Galerie Jocelyn Wolff, Paris, France

Communiqué de presse :

Dès notre arrivée, Ahab's sister nous accueille sans nous faire face, mais nous dévoilant seulement son profil. Elle tourne le dos au couple Frida und Friedrich, ces céramiques posées en équilibre l'une sur l'autre qui s'avèrent être des faux-amis.
Cette pièce me rappelle Zucker und Salz. Une apparence presque jumelle mais trompeuse. Dans la finalité, le goût compte autant que la finesse du grain.
Tu crées un environnement flottant et brumeux dans l'exposition en utilisant un filet. Il ouvre l'exposition comme il ouvre la parenthèse de T-toxic. Au bout de l'espace, il revient pour fermer la parenthèse. Il me rappelle un autre médium que tu as souvent utilisé dans ton travail, la grille.
Deux matières différentes qui constituent une même conception: la délimitation d'un espace à travers lequel on peut voir de l'autre côté. Une trame qui forme une empreinte à la surface des objets comme une peau reptilienne.
La frontière et les limites qui définissent un espace, le dehors et le dedans, le pas de côté sont autant de manière de se confronter à un espace physique. Mais il y aussi l'autre, les autres. Tu visites inlassablement cette position de l'Hommes dans l'espace, son appartenance à un groupe, ou sa solitude.
Dans cette lignée de relation à l'autre, il est parfois question de contamination. Cela peut se faire par des moyens naturels mais invisible encore. Seulement dans une seconde vie et par le déplacement d'un lieu à l'autre, cet enregistrement apparaît, c'est le cas avec For your Eyes only, Glasgow. Cette empreinte sur tissu bleu suspendue dans l'espace marque le passage du soleil et de la pluie, évoquant presque une mémoire photographique. Réalisée sur le toit de l'espace Common Guild à Glasgow, il a sauvegardé un temps Ecossais pendant quelques mois pour ensuite débarquer à Paris.
Le corps se trouve partout dans l'exposition, par fragments souvent allusifs. Par exemple, Sculpture du soir (with One of Hundred, Palermo), nous met face à une paire de jambes se reposant sur un mur. Il nous manque tout de même un morceau de l'histoire, un pied en bois manque.
Certes nous avons perdu un pied, mais nous avons retrouvé toutes ses chaussettes dépareillées. Histoire commune à tout un chacun, accepter de faire la collection de chaussettes perdues. Le corps devient asymétrique mais garde son équilibre. Debout ou allongé, vertical ou horizontal, il reste les parties du corps les plus exposées – les plus vulnérables – comme mains et pieds. Ces extrémités sans lesquels le corps peut difficilement fouler le sol, manipuler les matières et les surfaces.
April table perce une faille dans le climat sec de l'exposition: La pluie récupérée et déviée par un tube en cuivre crée une avalanche et l'érosion du tas de sable. Le mouvement, c'est aussi celui qui hésite et reste figé comme ces deux lettres en céramique prise dans le mur, ou, le passage du majuscule au minuscule, du « D » au « d », du doute à la décision.
Encore une fois avec ton travail, il ne faut pas foncer tête baissée, il faut douter, tourner sur soi-même, le- ver les yeux, glisser entre les formes, plonger dans les matières, dans les contenus et dans les contenants, comme une cuillère qui reçoit pour mieux donner.
Tu évoques la toxicité que l'on retrouve dans l'environnement, dans notre consommation, et aussi je crois, dans des possibles relations humaines.
Elle se crée dans la rencontre entre les matières, organiques ou inorganiques, elle pose la question du vivant et de sa transformation.

Autant que quand tu provoques la rencontre entre le cuir et le citron, le bronze et le bois, le verre et le métal, le cuivre et l'eau. Des matériaux qui ont pour certains, la propriété de se transformer avec le temps et la relation.
La toxicité, c'est eux, c'est vous, c'est nous, c'est moi. (Sandrine Djerouet et Katinka Bock)

T-toxic
Confronted by a polluted and contaminated zone, we claim decontamination, reparation and cleaning. We scream loudly and complain to get a healthy environment, we claim our rights.
But the toxic influence is often more defuse and not haptic, not namable, not claimable, a long time before the result and the destruction are evident.
We are angry, breathing out our rage, but it's too late. We try hard to repair, to fix, but it's too late.
Our gestures are public and headlines trip on the avalanche. It's too late. Poison, toxin, venom.
This triggers reactions which bend time and tolerance. It might smell smell but it affects you, it's the smog in your lungs, you inhale, deeply.
Don't forget to inhale, to breath consciously, says the doctor.` (untranslated, Katinka Bock)





Exhibition views: T-toxic, Galerie Jocelyn Wolff, Paris, 2019

(left)
Katinka Bock
A and I (Ahab‘s sister), 2019
oak wood, bronze, 182 x 37.5 x 77.5 cm
oak wood: 182 x 26 x 10 cm
bronze sawhorse: 82.5 x 37.5 x 77.5 cm
unique



Katinka Bock
AnaKonda, 2019
glass, steel, ceramic, 100 x 30 x 110 cm (overall)
3 glass elements: H 100 x 30 x 0,8 cm each (12 cm hole diameter)
ceramic: 110 x 10 cm (diameter),
unique

Exhibition view: T-toxic, Galerie Jocelyn Wolff, Paris, 2019



(centre)
Katinka Bock
T-toxic, 2019
oak wood, bronze, 130 x 1120 x 30 cm (overall)
bronze: 120 x 30 cm (diameter)
wood: 10 x 112 x 30 cm
unique

(right)
Katinka Bock
Letter for D and d, 2019
ceramic
height of ceramic 1/2 (top) installed, from the floor: 95 m; height of ceramic 2/2 (bottom) installed, from the floor: 85 cm; width of the 2 ceramics: 30 cm; height of the 2 ceramics: 2 cm ca. depth of ceramic 1/2 (top): 30 cm + 12 cm (behind the slit); depth of ceramic 2/2 (bottom): 30 cm + 17 cm (behind the slit)
unique

Exhibition view: T-toxic, Galerie Jocelyn Wolff, Paris, 2019





Katinka Bock
Monday monday, sound, 2019
bronze, ceramic, dimensions variable
unique

Exhibition views: T-toxic, Galerie Jocelyn Wolff, Paris, 2019



Katinka Bock
Sculpture du soir (with One of Hundred, Palermo), 2019
ceramic, wood, printed paper
1/2 ceramic: 100 x 12 x 10 cm
2/2 ceramic: 103 x 10 x 8 cm
wood: 50 x 10 x 13 cm
A3 journal (edition) with photographs of the offstage part of Katinka Bock‘s exhibition Radice-eterna, Palermo, Orto Botanico, 2018
unique

Exhibition view: T-toxic, Galerie Jocelyn Wolff, Paris, 2019



Exhibition views: T-toxic, Galerie Jocelyn Wolff, Paris, 2019

Katinka Bock
April Table, 2019
copper, rainwater, sand, dimensions variable
unique

(to the left)
One and One, 2018
ceramic, metal,
1/2 (ceramic + metal pedestal): 88.5 x 35 x 40 cm
2/2 (ceramic + metal pedestal): 90 x 30 x 42 cm
unique





Katinka Bock
Frida and Friedrich, duo, 2019
ceramic, steel
1/2: overall (ceramic + steel pedestal) 154 x 48 x 50 cm
2/2: overall (ceramic + steel pedestal) 154 x 45 x 50 cm
unique

Exhibition view: T-toxic, Galerie Jocelyn Wolff, Paris, 2019

KATINKA BOCK

NEUER NORDEN ZÜRICH

June 9 - September 2, 2018

Zurich North, Switzerland

Curator: Christoph Doswald
In collaboration with: Zurich's public art program

Press release:

English:
New North Zurich is a temporary project in the public areas of Zurich North. Organized by the city's public art program and curated by Christoph Doswald the exhibition includes around 40 works by artists from all over the world that are installed at various locations in the districts Schwamendingen, Oerlikon and Seebach. Sculptures, installations, performances, posters and interventions, some in unconventional sites, allow surprising encounters with art and impressive urbanistic situations, facilitating a new way of experiencing Zurich North beyond green areas, the freeway and construction sites.

The artworks address transformation and development of the urban living environment. Alongside specific aspects of local history, the central theme of the exhibition is the Schwamendingen „Einhausung" and how it affects neighbourhoods.

Participating artists are Jean-Marie Appriou, Frank and Patrik Riklin (Atelier für Sonderaufgaben), Baltensperger+Siepert, Miquel Barceló, Benedikte Bjerre, Katinka Bock, Tina Braegger, Stefan Burger, Los Carpinteros, Isabelle Cornaro, Paul Czerlitzki, Olafur Eliasson, Ruth Erdt, Fischli/Weiss, Annemie Fontana, HR Giger, John Giorno, Manaf Halbouni, Stella Hamberg, Raphael Hefti, Nic Hess, Gregor Hildebrandt, Irene & Christine Hohenbüchler, Alfredo Jaar, Daniel Knorr, Peter Kogler, Renée Levi, Rémy Markowitsch, Achim Mohné, Olivier Mosset, Matt Mullican,Yves Netzhammer, Peles Empire, Annaïk Lou Pitteloud, Alex Sadkowsky, Lin May Saeed, Veronika Spierenburg, Jules Spinatsch, Bernhard Vogelsanger, and Lawrence Weiner.



Katinka Bock
Frida and Friedrich I-V, 2018
5 bronze objects and metal strip, dimensions variable

Exhibition view: Neuer Norden Zurich, Zurich, Germany, 2018 (Kiosk building at the Emil Oberhänsli plant)

KATINKA BOCK

RADIO / TOMORROW'S SCULPTURE

October 5, 2018 - January 20, 2019

IAC, Institut d'Art Contemporain, Villeurbanne/Rhône-Alpes, France

Commissaire: Nathalie Ergino
En collaboration avec: Mudam Luxembourg, Kunst Museum Winterthur, Suisse

Communiqué de presse :

À la suite de sa participation à différentes expositions collectives à l'IAC (1966-79, 2013 ; Demain dans la bataille pense à moi, 2015-16 ; Le Trait de Jupiter, 2017), l'IAC invite Katinka Bock pour une exposition monographique d'ampleur.

Radio est le troisième volet du cycle Tomorrow's Sculpture consacré à l'artiste par trois lieux d'exposition en Europe (le Mudam Luxembourg, le Kunst Museum Winterthur et l'IAC).
Premier projet de l'artiste pensé pour plusieurs institutions, Tomorrow's Sculpture se décline à partir d'une présélection commune d'œuvres et constitue un prisme sous lequel Katinka Bock explore en de multiples variations les notions de flux, de matière et d'espace qui sont au cœur de sa pratique sculpturale.
À l'IAC, Radio fusionne des œuvres existantes à des projets spécifiques, résultats de l'exploration par Katinka Bock des conditions physiques et matérielles de l'IAC et de son inscription dans un contexte historique et social. Ainsi, certaines de ses nouvelles productions sont le fruit d'une mise en relation entre l'IAC et la ville de Villeurbanne, d'autres relevant davantage d'une analyse du bâtiment.
Parmi les œuvres présentées, de nombreux éléments sont empruntés, directement ou par le biais du moulage ou de l'empreinte, à l'environnement quotidien : l'espace domestique, l'atelier, le monde naturel ou le contexte urbain.

L'œuvre de Katinka Bock entretient en effet avec le réel une relation horizontale, poreuse : « Ce qu'on fait vient de la vie, l'art reste toujours dans la vie, c'est une contribution à la vie », affirme-t-elle. Convoquant des matériaux tels que l'argile, la pierre, le bois, le bronze, les végétaux, l'eau, les sculptures et les installations de Katinka Bock procèdent de gestes lisibles et simples : plier, enrouler, mouler, marquer, faire une empreinte, trouver un équilibre, renverser... Alors que l'artiste explorait à Winterthur la forme du paysage et sa potentialité narrative, elle propose à l'IAC une alternative appuyée sur la physicalité et la dimension phénoménologique de son travail.
À la manière d'un précipité, d'une décantation observée par transparence dans un fluide, l'exposition déploie au fil des différents espaces, une typologie de formes et de matériaux.
Dans un dialogue, voire une fusion, entre intérieur-extérieur, s'y agrègent des processus physiques tels que la circulation des flux ou l'altération de la matière, confrontés aux conditions météorologiques.
Traversées par ces forces dynamiques, les œuvres de Katinka Bock manifestent par leur matière même une porosité aux variations de l'atmosphère propice à des fluctuations incontrolées.

L'exposition Radio va, tout au long de sa durée, rendre compte de ces multiples évolutions, à la manière d'un organisme vivant.

KATINKA BOCK

RADIO / TOMORROW´S SCULPTURE

October 5, 2018 - January 20, 2019

IAC, Institut d'Art Contemporain, Villeurbanne/Rhône-Alpes, France

Curator: Nathalie Ergino
In collaboration with: Mudam Luxembourg, Kunst Museum Winterthur, Switzerland

Press release:

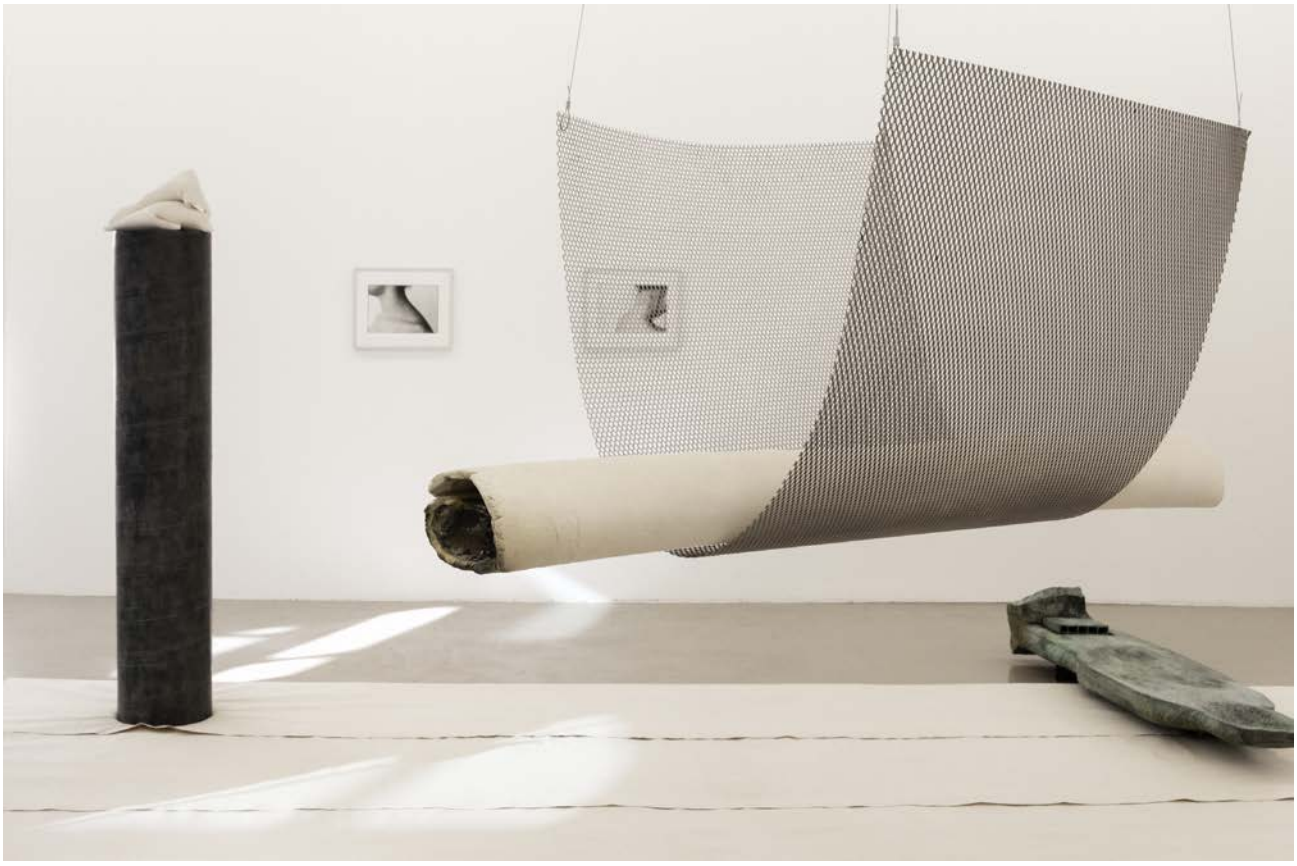
Following her participation in various collective exhibitions at the IAC (1966-79, 2013; Demain dans la bataille pense à moi, 2015-16; Le Trait de Jupiter, 2017), the IAC invites Katinka Bock for a major solo exhibition.

Radio is the third part in the Tomorrow's Sculpture cycle dedicated to the artist by three exhibition venues in Europe (the Mudam Luxembourg, the Kunst Museum Winterthur, and the IAC). In what will be the artist's first project designed for several institutions, Tomorrow's Sculpture variously unfolds based on a shared pre-selection of artworks and constitutes a prism through which Katinka Bock explores the cornerstones of her sculptural practice – the notions of flux, matter, and space – in multiple variations.
At the IAC, Radio merges existing works with specific projects, the results of exploration by Katinka Bock into the physical and material conditions of the IAC and its historical and social contextualisation. Some of her new productions are therefore the fruit of a connection between the IAC and the city of Villeurbanne, while others derive instead from an analysis of the building itself.
Among the works presented, numerous elements are borrowed, directly or via casts or imprints, from the everyday environment: domestic space, the studio, the natural world, or the urban context.

Katinka Bock's work maintains a horizontal, porous relationship with the real: "What we do comes from life – art always remains part of life, it is a contribution to life," she affirms.
Convoking materials such as clay, stone, wood, bronze, plants, and water, Katinka Bock's sculptures and installations stem from legible and simple gestures: folding, rolling, casting, marking, imprinting, finding a balance, or overturning…
While the artist was exploring the form of the landscape in Winterthur and its narrative potential, she suggested to the IAC an alternative based on the physicality and phenomenological dimension of her work.
Like precipitation, a decanting observed through the transparency of a fluid, the exhibition deploys a typology of forms and materials throughout the various rooms.
In a conversation or even a fusion between interior and exterior, physical processes such as the circulation of channels or the alteration of matter are joined together and confronted by meteorological conditions.
Pervaded by dynamic forces, through their very material, the works of Katinka Bock manifest a porosity to atmospheric variations that fosters unrestrained fluctuations.

The Radio exhibition will take stock of these multiple evolutions throughout, in the manner of a living organism.





Katinka Bock

Exhibition views: Radio/ Tomorrow‘s Sculpture, IAC, Villeurbanne, 2018





Katinka Bock

Exhibition views: Radio/ Tomorrow‘s Sculpture, IAC, Villeurbanne, 2018





Katinka Bock
Les affres, 2018
bronze, dimensions variable

Exhibition views: Radio/ Tomorrow‘s Sculpture, IAC, Villeurbanne, 2018



Katinka Bock
For your Eyes Only, roof, 2018
copper, 144 elements
Overall: 600 x 600 cm
each copper plate: 50 x 50 cm x 2mm

(on the top)
Horizontal Words, 2018
ceramic
dimensions variable

(on the right)
For Your Eyes Only, roof, 2018
linen fabric, 150 x 650 cm

(mobile)
Conversation, suspended, 2018
ceramic,
4 ceramics:
a) 19 x 32 x 18 cm
b) 37 x 23 x 21 cm
c) 28 x 44 x 22 cm
d) 25 x 25 x 35 cm

2 copper tubes: 2 m x 16 mm

Exhibition views: Radio/ Tomorrow‘s Sculpture, IAC, Villeurbanne, 2018





Katinka Bock
Sand, 2018
ceramic, site-specific work

Exhibition view: Radio/ Tomorrow‘s Sculpture, IAC, Villeurbanne, 2018



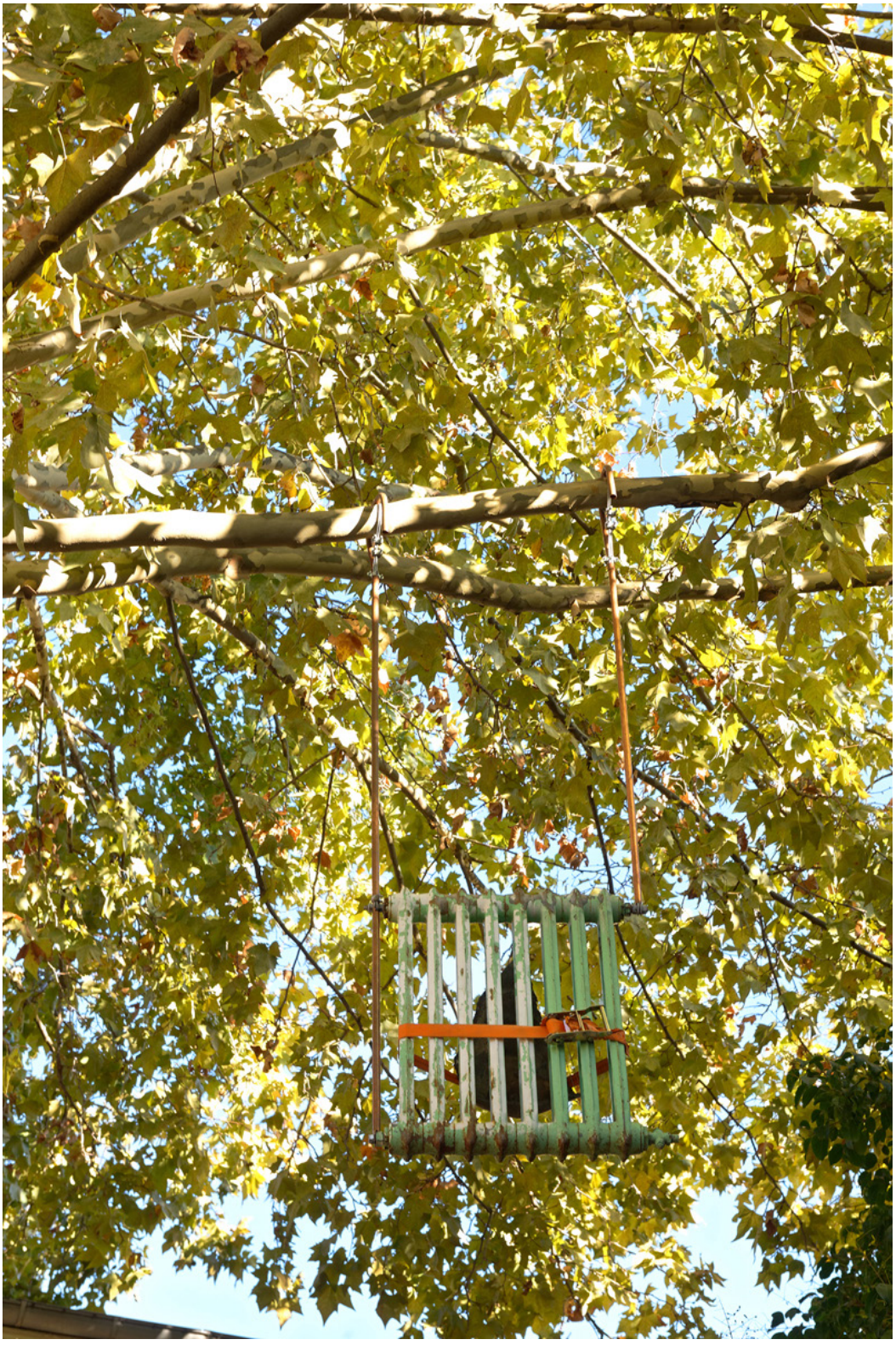
Katinka Bock
Angle chaud, 2018
pipes, heating system, cement, plaster, dimensions variable

Exhibition view: Radio/ Tomorrow‘s Sculpture, IAC, Villeurbanne, 2018



Katinka Bock
April, Personne, 2013
bronze, 215 x 50 x 35 cm

Exhibition view: Radio/ Tomorrow‘s Sculpture, IAC, Villeurbanne, 2018



Katinka Bock
Êtres sans gravité, 2018
radiator, bronze, copper, strap, dimensions variable

Exhibition view: Radio/ Tomorrow‘s Sculpture, IAC, Villeurbanne, 2018

KATINKA BOCK

SMOG / TOMORROW'S SCULPTURE

April 27 - September 2, 2018

Mudam Luxembourg

Texte de Christophe Gallois (commissaire de l'exposition):

Le projet:

Artiste représentée dans la Collection du Mudam, Katinka bock développe depuis le début des années 2000 une pratique sculpturale intimement liée aux questions d'espace, de temps et de matériau. Réunissant des nouvelles productions ainsi qu'une cinquantaine d'œuvres récentes, Tomorrow's Sculpture est son projet le plus ambitieux à ce jour et le premier à être conçu pour plusieurs institutions muséales. Il donnera lieu à trois expositions distinctes - Sonar au Kunst Museum Winterthur, Smog au Mudam Lexembourg et Radio à l'Institut d'art contemporain Villeurbanne/Rhône-Alpes - ainsi qu'à la publication d'un livre d'artiste (Intenso) et d'une monographie, tous deux réalisés en collaboration avec Roma Publications.

Text by Christophe Gallois (curator of the exhibition):

The project:

Since the early 2000s, Katinka Bock, whose work is in the Mudam Collection, has been developing a sculptural practice closely bound up ith questions of space, time, and material. Tomorrow's Sculpture, which brings together new works as well as some fifty recent pieces, is her most ambitious project to date, and the first to be divised for several museums. There wil be three different exhibitions: Sonar at the Kunst Museum Winterthur, Smog at Mudam Luxembourg, and Radio at the Institut d'art contemporain, Villeurbanne/Rhône-Alpes, accompanied by the publication of an artist's book (Intensoi and a monograph, both produced in collaboration with Roma Publications.



Katinka Bock
Population (low culture), 2018
ceramic, bronze
unique

Exhibition view: Smog / Tomorrow‘s Sculpture, Mudam Luxembourg, 2018





Katinka Bock
Population (low culture), 2018
ceramic, bronze
unique
(details)

Exhibition view: Smog / Tomorrow‘s Sculpture, Mudam Luxembourg, 2018





Katinka Bock

Exhibition views: Smog / Tomorrow‘s Sculpture, Mudam Luxembourg, 2018





Katinka Bock

Exhibition views: Smog / Tomorrow‘s Sculpture, Mudam Luxembourg, 2018



Katinka Bock
Population (high culture), 2018
ceramic, bronze
ceramic: 43 x 34 x 25 cm bronze column: 180 x 35 cm
unique

Exhibition view: Smog / Tomorrow‘s Sculpture, Mudam Luxembourg, 2018



Katinka Bock
Lion Balance (carp), 2018, bronze, ceramic, water
unique

Exhibition view: Smog / Tomorrow‘s Sculpture, Mudam Luxembourg, 2018



Katinka Bock
Speakers, 2018, dimensions variable
ceramic
unique

Exhibition view: Smog / Tomorrow‘s Sculpture, Mudam Luxembourg, 2018

KATINKA BOCK

RADIO PIOMBINO

April 19-July 8, 2018

The Common Guild, Glasgow, Scotland

Press release:

‘Radio Piombino’ is an exhibition of new, sculptural works by artist Katinka Bock. Bock works with a range of materials, including natural substances, such as copper, lead and clay, and found or given forms. Her materials are often altered through natural processes and the effects of time – heat, moisture or sunlight, for example – such that the potential of becoming or disintegrating seems constantly present. Her sculptures appear as the result of events, at times seeming precarious and at others immutable.

Bock often takes the peculiarities or context of a given space as a starting point for her work, and her project for Glasgow taps into the nature of 21 Woodlands Terrace as a domestic building and the history of Glasgow as a major port, a place of exchange and transaction. Prior to the exhibition several parts of these works inhabited the city of Glasgow and its environs. Copper oxidised; fabric was exposed to the elements; ceramic forms ‘lived’ with city-centre residents and businesses, or were secreted in the woods above Loch Lomond. Bock gathers these elements in their transformed state, looping the references of geological, industrial, meteorological and personal history into her working materials, seeking to reflect the systems that produced the materials, place and people. ‘Radio Piombino’ re-imagines 21 Woodlands Terrace as a landscape of sculptural elements that turn the building into what Bock terms a «poisoned body”.

Katinka Bock is a Paris-based, German artist. ‘Radio Piombino’ is the first presentation of her work in Scotland and follows her only previous project in the UK, ‘Mesonya’, with Siobhan Davies Dance (London) in 2017.



Katinka Bock

Exhibition view: Radio Piombino, The Common Guild, Glasgow, Scotland, 2018





Katinka Bock
Conversation piece, 2018, dimensions variable
ceramic, wire cables, copper tubes, copper plates
unique
(see also next page)

Exhibition views: Radio Piombino, The Common Guild, Glasgow, Scotland, 2018





KATINKA BOCK

ODRADEK

February 17 - May 6, 2018

Malmö Konsthall, Malmö, Sweden

Press release:

In his short story The Cares of a Family Man, first published in 1919, Franz Kafka introduces Odradek as a deliberately undefined protagonist. It is simultaneously a thing, an object, which he describes as an informal entanglement of threads, and a being, a living organism able to move, talk, and even laugh. It is also, and primarily, a word, seemingly uproted from any language. Odradek suggests an open field for interpretation, but in the first place, it emphasizes the potential of the caring gaze and of closely paid attention to animate the inanimate, which blur the boundaries between object and subject.

Odradek, an exhibition at Malmö Konsthall, invites eight artists whose works similarly transgress the fixed dualities between subject and object, and who tend to include the viewers in processes characterized by attention, care, and participation. The exhibition aims at making links and weaving affinities between the practices of these artists from various backgrounds and generations: Nairy Baghramian (b. 1971, Iran), Katinka Bock (b. 1976, Germany), Henri Jacobs (b. 1957, the Netherlands), Laura Lamiel (b. 1948, France), Judith Scott (b. 1943, d. 2005, USA), Hassan Sharif (b. 1951, d. 2016, Dubai, the Emirates), Oscar Tuazon (b. 1975, USA) and Franz Erhard Walther (b. 1939, Germany).





Katinka Bock

Exhibition views: Odradek, Malmö Konsthall, Malmö, Sweden, 2018



Katinka Bock
Lion Balance North, 2018, dimensions variable
stone, ceramic, metal wire, water
unique

Exhibition view: Odradek, Malmö Konsthall, Malmö, Sweden, 2018



Katinka Bock
Seechameleon, 2018, installed: 30 x 600 x 500 cm approx.
ceramic, travertine
unique

Exhibition view: Odradek, Malmö Konsthall, Malmö, Sweden, 2018

KATINKA BOCK

SONAR / TOMORROW´S SCULPTURE

January 27-April 2, 2018

Kunstmuseum Winterthur, Winterthur, Switzerland

Communiqué de presse :

Miles and Moments : c'est là le titre de sa contribution à la Biennale de Lyon, en 2011. Tandis que « Miles » évoque une dimension spatiale, « Moments » indique la dimension temporelle. Associés, ces concepts composent la base de sa création artistique. Pour son oeuvre, Katinka Bock utilise plusieurs supports : les sculptures, photographies et livres d'artistes jouent un rôle central, mais elle crée aussi de grandes installations qui sont développées à travers l'étude approfondie d'un lieu concret. Il en résulte des oeuvres composées d'une combinaison de matériaux variés, dans lesquelles l'artiste emploie des matières familières comme le textile, la pierre ou la céramique. Dans son étude de l'espace et du temps, Katinka Bock se réfère aux traditions procédurales de l'art des années 1960. En même temps, elle aborde des questions relatives à l'art contextuel (Kontextkunst), qu'elle développe dans une forme sculpturale unique, et à l'aspect décisif de la sensualité. Elle utilise des traditions de l'histoire de l'art et en crée des moments poétiques et des monuments pour le présent. Ces dernières années, ses oeuvres ont été fréquemment insérées dans des expositions de groupe internationales, notamment en 2017, à la Made in Germany Drei de Hanovre.

Press release:

Miles and Moments: This is the title of her contribution to the 2011 Lyon Biennale. And while Miles refers to a spatial dimension, Moments stands for the temporal dimension. Together they form the basis of her artistic work. Katinka Bock works with various media: sculptures, photographs, and artist's books play a central role, but also spatial installations that are developed in an intensive exploration of a concrete location. Works of art are created from multi-layered combinations of familiar materials such as textiles, stone, or ceramics. In her exploration of space and time, Katinka Bock refers to the processual traditions of 1960s art; at the same time, she takes up questions of contextual art and extends them to include an unmistakable sculptural form as well as the pivotal aspect of sensuality. She processes traditions
typical for art history and, thus, creates poetic moments and monuments for the present. In recent years, her work has repeatedly been shown at international group exhibitions, i.a. Made in Germany Drei in Hanover in 2017.





Katinka Bock

Exhibition views: Sonar / Tomorrow‘s Sculpture, Kunstmuseum Winterthur, Winterthur, Switzerland, 2018





Katinka Bock

Exhibition views: Sonar / Tomorrow‘s Sculpture, Kunstmuseum Winterthur, Winterthur, Switzerland, 2018





Katinka Bock

Exhibition views: Sonar / Tomorrow‘s Sculpture, Kunstmuseum Winterthur, Winterthur, Switzerland, 2018





Katinka Bock

Exhibition views: Sonar / Tomorrow‘s Sculpture, Kunstmuseum Winterthur, Winterthur, Switzerland, 2018







Katinka Bock

Exhibition views: Sonar / Tomorrow‘s Sculpture, Kunstmuseum Winterthur, Winterthur, Switzerland, 2018

KATINKA BOCK

MESONYA/

September 30 - October 22, 2017

Siobhan Davies Dance, London, United Kingdom

Press release:

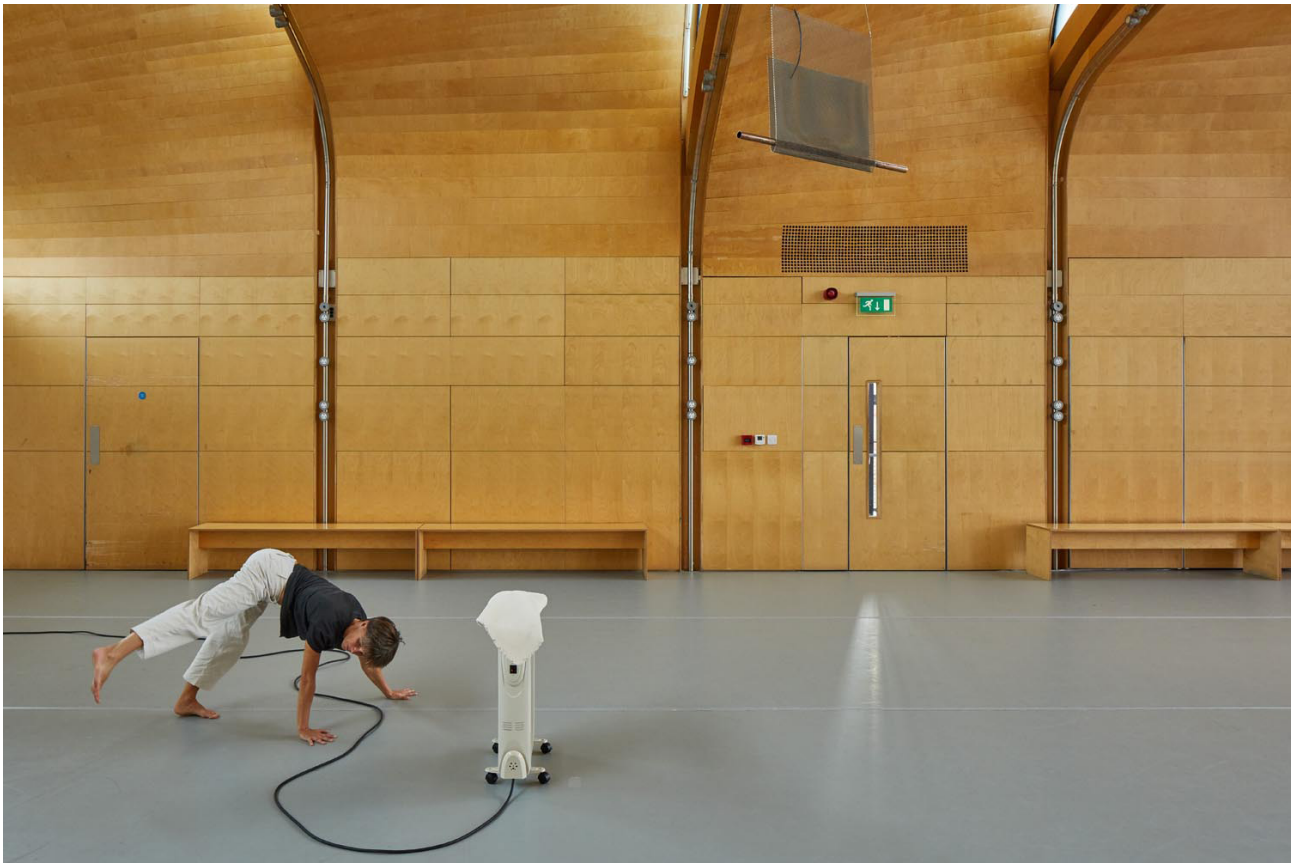
Mesonya/ was Katinka Bock's exhibition of new sculptures made for Siobhan Davies Studios. This was the first of three Traces Commission projects to be presented at Siobhan Davies Studios, in which three artists were invited to spend time getting to know the building and the artists and practice that occupy it, leading to the creation of a new body of work.

For her first solo presentation in the UK, Bock addressed the specific conditions of the Roof Studio at Siobhan Davies Studios. Bock's installation, incorporating ceramic with other common construction materials, responded to and emphasized the space's constantly changing use for classes, rehearsals and other events. The installation was more or less present according to the interests and needs of users of the studio. During exhibition hours, it fully occupied the space, creating a landscape of forms that also extended beyond to the outside of the building and into the adjacent school. The exhibition's title, an anagram of some / any, hints at these conditions of presence and absence.

Bock makes her practice sensitive, in a variety of ways, to the influence of various situations that it encounters. As well as responding to Siobhan Davies Studios' architecture and activities, Mesonya/ is the third in a series of projects where Bock incorporates a process of exchange with others into her making process. The sculptures centre on ceramic forms made by wrapping objects acquired by trading her sculptures for shop goods with shopkeepers in Toronto, the site of the project's last iteration in her exhibition _o_o__o at Mercer Union. This continues a process started with Bock's exhibition Zarba Lonsa at Les Laboratoires d'Aubervilliers near Paris in 2015.

Witnessing the making and presentation of Siobhan Davies Dance's recent touring performance installation material / rearranged / to / be has also informed Bock's process. It has led to a dialogue with Andrea Buckley, a dance artist who participated in that project, and resulted in a performance and workshop that took place inside Bock's exhibition.



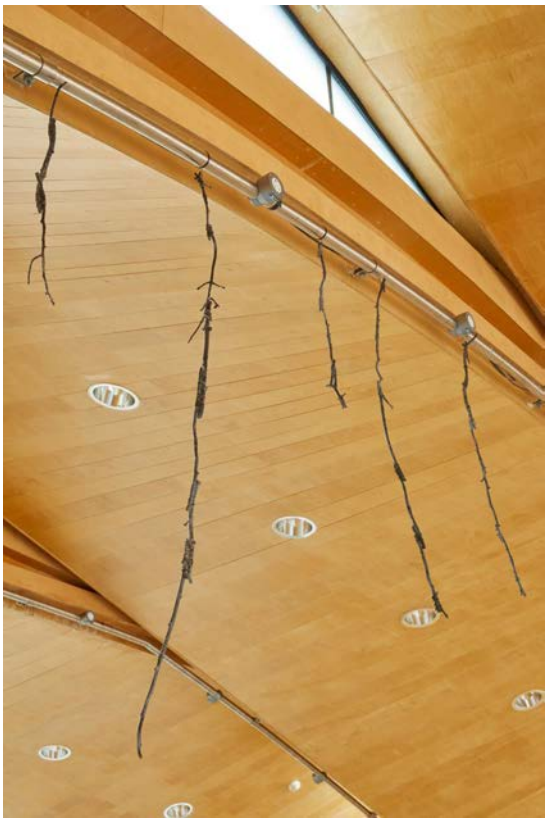


Katinka Bock

Exhibition views: Katinka Bock - Mesonya/, Siobhan Davies Dance, London, UK, 2017









Katinka Bock

Exhibition views: Katinka Bock - Mesonya/, Siobhan Davies Dance, London, UK, 2017



Katinka Bock
Newton suspended, 2017, 59 x 25 x 12 cm
ceramic and strapping
unique

Exhibition views: Katinka Bock - Mesonya/, Siobhan Davies Dance, London, UK, 2017

KATINKA BOCK

ITINERARIOS XXIII

February 18 - April 16, 2017

Fondación Botín, Santander, Cantabria, Spain

Introduction to the catalogue

The 2017 edition of Itinerarios, the twenty-third since its inception in 1994, features projects by eight artists who work with contemporary media —essentially, still and moving images. While those artists were —as always— selected by a jury of peers and other art professionals who seek excellence at the individual level, the exhibition presents some of
the happening trends in contemporary art making. In that sense, Itinerarios, while not being a themed group show, provides an interesting overview of how a new generation of artists works, and what seems to be core to their thinking and practice.

Although there no longer are established schools or movements, and while cultural references tend to be increasingly multiple and diverse, one can still see how certain preoccupations, and indeed methodologies, recur.
These artists from Brazil, Cuba, Germany, Portugal and Spain share a practice informed by research and the documenting of that process. They explore the realm we inhabit, as would scientists carrying out experiments or archaeologists on-site excavations. They collect clues and traces, and then display the result of their processes as evidence of sorts.

Many of those artists are also interested in producing or contextualizing their work using custom-made devices or technology that is no longer used by the mainstream. This perhaps enables them to dissociate their images from the ongoing flow we are exposed to, and to foster a different way of looking at them. Indeed, technology has somehow homogenized the production of images and their distribution: any kind of image may be captured with the same equipment,
processed with the same computers, and displayed on the same screens.

Furthermore, the advent of digital technology has profoundly changed the quality of the images and, very often, high definition makes it hard to tell apart a photograph —assumed to be a true representation of reality— from a computer-generated image —more assimilated to 3D environments as encountered in immersive interfaces of all kinds. In a world where everything tends to be increasingly abstract or virtual, it also seems as if the need to materialize their thinking process becomes core to many practicing artists today. Rather than representing the world, they seem to be inclined to demonstrate or perhaps re-orchestrate its materiality.

If art is to offer a different perspective on what we still refer to as Reality, it is then important to remind ourselves that what we may take for granted may not be so obvious. It is noteworthy that in 2016, Oxford Dictionaries has declared “post-truth” to be its international word of the year. This adjective defines a state of the world wherein the narrative has become more important than the facts. More than ever, humankind is faced with the fact there is not one single way to analyze and grasp our world, and that objectivity may turn out to be a construct; this in turn produces a state of great confusion. Interpretation or meaning is created by means of elaborating narratives that may dismiss the importance of tangible elements.

The materialization of thinking processes may therefore be an interesting answer to this era of “post truth” we have entered. In the work of this year’s roster of artists, there also seems to be specific concerns about humankind’s relationship to Nature.

The notion of the anthropocene, an era wherein the global equilibrium of the planet is permanently affected by human activity, seems to have gained prevalence over the past decade. It is at the root of growing concerns about climate change, the depletion of natural resources, or the pollution of the air and the water. Some of the artists whose work is featured here seem to question the relevance of the art object outside the urban environment, and perhaps how culture in general has contributed to the abstraction of Nature, which in turn may have led humankind to act so irresponsibly.

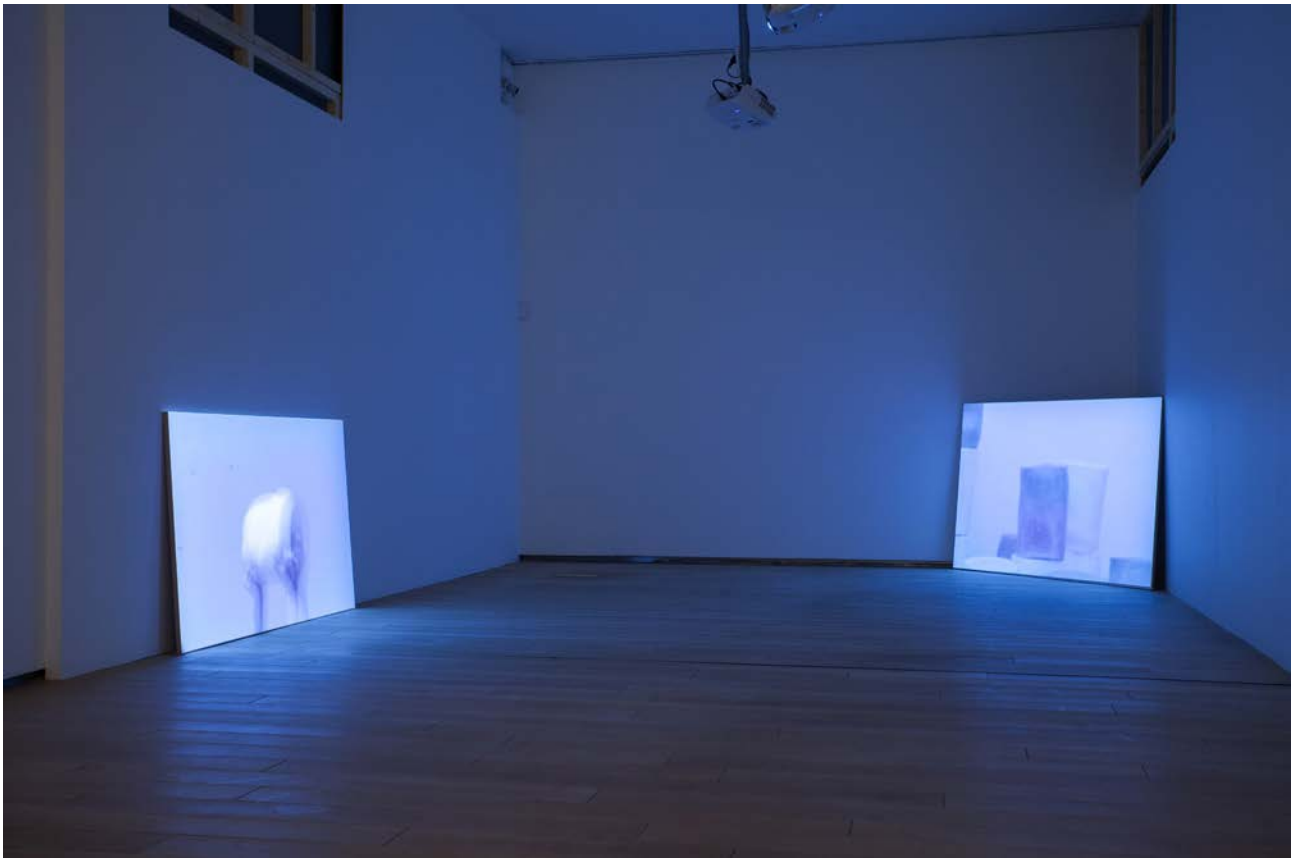
Can art practice be part of a clearer awareness of what surrounds us? Somehow, artists demonstrate that the field of art continues to be one where it is possible to carry out all kinds of experimental human activity otherwise impossible to justify in this world, beyond commonsense, reason or immediate profitability. Fundación Botín is proud to have provided these artists with the opportunity to unfold a new project or further develop an ongoing one, and would like to thank them for their though-provoking and excellent work.





Katinka Bock
Junimond, 2016, bronze, ceramics, glass, b&w super 8 film digitalized, 50 x 200 x 150 cm

Exhibition views: Itinerarios XXIII, Fundación Botín, Santander, Cantabria, Spain, 2017





Katinka Bock

Exhibition views: Itinerarios XXIII, Fundación Botín, Santander, Cantabria, Spain, 2017

KATINKA BOCK

FIAC, 2017 «HORS LES MURS»
PARCOURS AU MUSÉE EUGÈNE DELACROIX

October 16-23, 2017

Musée national Eugène Delacroix, Paris, France

Communiqué de presse :

Dans la continuité du parcours des Tuileries, le musée national Eugène Delacroix ouvre ses portes au public de la FIAC, en collaboration avec le musée du Louvre. Situé dans le dernier atelier et appartement d'Eugène Delacroix, au cœur de Saint-Germain-des-Prés, le musée est un havre de paix, entre cour et jardin. Conçu par le peintre lui-même, l'atelier fut transformé en musée à l'initiative de Maurice Denis et des grands peintres des années 1920. Cet endroit précieux et singulier devient l'écrin pour l'œuvre de l'artiste allemande Katinka Bock.

L'œuvre de Katinka Bock prend ancrage, au premier abord, dans une mouvance initiée par l'arte povera. L'artiste allemande a une prédilection pour des matériaux modestes et naturels – la terre cuite, le bois, le plâtre, la céramique, le cuir, le tissu, l'argile ou, plus récemment, le bronze – qu'elle associe souvent, et avec une délicate simplicité, à des objets trouvés : une pierre, une échelle, une corde, une table, un cercle en acier, un ballon de foot. Ses sculptures et installations explorent les thématiques du temps et de l'espace, extrayant les territoires de leur contexte, de leur histoire et de leur géographie, pour traiter les questions du langage, des espaces communs et du vivre-ensemble. La mesure est une notion essentielle de son œuvre, qu'elle se retrouve dans la balance, ou dans l'équilibre d'un mobile. Chez Katinka Bock, les matériaux utilisés transportent un sens au-delà de leur matérialité et provoquent par la manière dont elle les compose des émotions profondes, immédiates, qui précèdent la conceptualisation.

Presse release :

In the continuity of the exhibition of outdoor works in the Tuileries Garden, the musée Eugène Delacroix opens to FIAC visitors, in collaboration with the Musée du Louvre. Situated in the heart of Saint-Germain-des-Prés, the museum, is an unexpected haven of peace, niched between courtyard and garden. The separate studio building and adjacent garden were entirely designed by the artist himself. Transformed into a museum by the painter Maurice Denis, it was originally the artist's apartment and studio. This unique jewel-like setting will feature the work of German artist, Katinka Bock.
At first, Katinka Bock's work seems to be rooted in a movement initiated by arte povera. The German artist has a fondness for modest, natural materials - terracotta, wood, plaster, ceramic, leather, fabric, clay, or more recently, bronze - which she often, delicately and simply, combines with found, existing objects: a stone, ladder, rope, table, steel ring or football. Her sculptures and installations explore temporality and space, mining the territories of history and geography, to deal with questions of language, common space and sharing. Proportion is a vital element of the work, found in suspension or the equilibrium of a mobile. The materials Katinka Bock uses convey a meaning beyond their physical form. She arranges them in a way which incites immediate, profound reactions before any consideration is given to the object itself.



Katinka Bock
_o_o__o (cool fountain), 2017, water, ceramic, plastic tube, 50 x 20 x 11 cm
unique

Exhibition view: FIAC „Hors les murs“, Parcours au Musée Delacroix, Musée Delacroix, Paris, 2017



Katinka Bock
Personne, 2012, bronze, corten steel, 215 x 50 x 35 cm
unique

Exhibition view: FIAC „Hors les murs“, Parcours au Musée Delacroix, Musée Delacroix, Paris, 2017



Katinka Bock
Nachthimmelhaus, 2014, bronze, ink on cotton fabric, wooden stretcher
Fabric frame: 122 x 244 cm
Bronze: 43 x 99 x 65 cm
unique

Exhibition view: FIAC „Hors les murs“, Parcours au Musée Delacroix, Musée Delacroix, Paris, 2017

KATINKA BOCK

PALEOLITHIC TO CONTEMPORARY
ICONS AND TOOLS

A JOINT PROJECT BY JOCELYN WOLFF AND JEAN-DAVID CAHN DURING ART BASEL

June 13 -17, 2017

Galerie Jean-David Cahn, Basel, Switzerland

Press release by Jocelyn Wolff:

English:
Most of the artists that I work with look at and analyse archaeological objects, tools, funerary objects and works of art (these categories often blend together in the eyes of the contemporary beholder).
For them, the field of archaeology is equally a source of inspiration and a critical tool, and they use it to situate themselves more consciously in their own time, suspended as they are in a vertiginous genealogy of forms. The world of archaeology is parallel to and consubstantial with that of art history, and the question of the artist, or of authorship, if you prefer, is constantly posed.
When Jean-David Cahn invited me to work with Katinka Bock, Guillaume Leblon and Francisco Tropa to realize an exhibition in his gallery at Malzgasse in Basel, I immediately accepted as it presents the opportunity to extend the exercise in relational contrasting between contemporary artworks and archaeological objects that we first envisaged for the joint exhibition that we staged at Independent Brussels in 2016.
Minimalist, rough and refined at the same time, the gallery at Malzgasse is a perfect showcase for an exhibition associating the research of these three sculptors, who develop both a conceptual discourse (the process, the deconstruction of the image…) and expertly play with the choice and combination of materials.

German:
Der Grossteil der Künstler, mit denen ich arbeite, betrachten und analysieren archäologische Objekte, Werkzeuge, Gegenstände, die mit Begräbnisriten verbunden sind, oder auch Kunstwerke (die Grenzen zwischen diesen Kategorien sind etwas fliessend für den modernen Betrachter). Sie sind eine Quelle der Inspiration aber auch ein kritisches Werkzeug, das die Künstler benötigen, um sich bewusster in ihrer eigenen Epoche zu situieren. Im Spannungsfeld einer schwindelerregenden Genealogie der Formen bildet die Archäologie eine parallele und konsubstanzielle Welt zu derjenigen der Kunstgeschichte. Die Frage nach dem Künstler, oder wenn sie lieber wollen, nach dem Autor wird ständig gestellt. Als Jean-David Cahn mir vorschlug mit Katinka Bock, Guillaume Leblon und Francisco Tropa zusammenzuarbeiten, um eine Ausstellung in seiner Galerie an der Malzgasse in Basel zu realisieren, habe ich sofort zugesagt, um damit die Arbeit, die wir an unserer gemeinsamen Ausstellung an der Independent Brussels im Jahr 2016 begonnen hatten, fortzusetzen. Es ging und geht dabei um die relationale Spannung zwischen den archäologischen Objekten und den Werken der zeitgenössischen Kunst. Die Galerie an der Malzgasse ist minimalistisch, roh und raffiniert zugleich und somit einen idealen Ort für eine Ausstellung, welche die Recherchen dieser drei Plastiker präsentiert. Die Künstler begeben sich in einen experimentellen Diskurs, der sowohl konzeptuell ist (der Prozess, die Entspannung des Bildes), als auch ein gekonntes Spiel mit der Wahl und der Kombination der Materialien darstellt.



Katinka Bock
Zarba Lonsa, Cercle, 2015, bronze, plastic wire

Exhibition view: Paleolithic to contemporary, Galerie Jean-David Cahn, Basel, Switzerland, 2017





Katinka Bock
Farben dieses Meeres: Hut, 2014, bronze
Farben dieses Meeres (E.H.), 2014, bronze
Amazonas, 2015, Ceramics, electric heater
Fish, museum white, 2016, ceramics, pencil, fabric on wood

Exhibition view: Paleolithic to contemporary, Galerie Jean-David Cahn, Basel, Switzerland, 2017

KATINKA BOCK

PRODUKTION: MADE IN GERMANY DREI

June 3 - September 3, 2017

Kestner Gesellschaft, Hanover, Germany

Press release:

In the summer of 2017, PRODUCTION. made in germany three will aim to reflect the multifaceted and diverse art scene in Germany, for the first time ever with a thematic focus. The third edition of Made in Germany in Hanover will concentrate on the conditions of the production of art in Germany and the question of how geographic, political, and institutional structures as well as new technologies create the necessary prerequisites for the production of art. Moreover, it will ask to what extent current artistic work is fundamentally influenced by these prerequisites or takes them as its subject. PRODUCTION. made in germany three deals with the element of “made in”—that is, the relevance of Germany as the location of production, and in particular its cultural concentration in the federal system under the advance of globalization and digitization.

The question of production allows for different perspectives on the topic: On the one hand, it is striking that more artistic groupings, project spaces, and other types of networking—both on site and digitally connected across the globe—are not only experiencing a renaissance, but are also developing new forms. The exhibition will feature numerous different artist collectives. In contrast to the previous Made in Germany exhibitions, artists from older generations will be shown as references who influence current artistic practice. Performative works and time-based performances will also be featured.

The progressive dissolution of boundaries in the visual arts has prompted us—the Kestner Gesellschaft, the Kunstverein Hannover, and the Sprengel Museum—to seek out additional cultural partners in Hanover. For the first time ever, the Staatstheater Hannover, Theaterformen, and the Kunstfestspiele Herrenhausen will participate as satellites in order to augment the question of production and location with additional interdisciplinary projects and to underscore the changing conditions for the production of opera, theater, and performance.





Katinka Bock

Exhibition views: PRODUCKTION: MADE IN GERMANY DREI, Kestner Gesellschaft, Hanover, Germany, 2017



Katinka Bock

Exhibition view: PRODUCKTION: MADE IN GERMANY DREI, Kestner Gesellschaft, Hanover, Germany, 2017





Katinka Bock

Exhibition views: PRODUCKTION: MADE IN GERMANY DREI, Kestner Gesellschaft, Hanover, Germany, 2017





Katinka Bock

Exhibition views: PRODUCKTION: MADE IN GERMANY DREI, Kestner Gesellschaft, Hanover, Germany, 2017



Katinka Bock

Exhibition view: PRODUCKTION: MADE IN GERMANY DREI, Kestner Gesellschaft, Hanover, Germany, 2017

KATINKA BOCK

ONE OF HUNDRED

March 26 - April 30, 2017

FalseFront, Portland, Oregon, USA

Press release:

Working in the format of A3 journals, One of Hundred presents the offstage photographs of Katinka Bock's exhibitions and sculptures. They are not documentation, but rather a "tableau" and artworks themselves. Totaling six at the present moment, this philosophical, comparatively less material work is presented as a question of gift giving and counter gift giving. They are not for sale, there are no handouts and they only circulate and consist in a protocol. One of Hundred details the peripheral elements indentifying Bock's exhibitions and is an observational relationship pertaining to sculpture.





Katinka Bock

Exhibition view: One of hundred, FalseFront, Portland, Oregon, USA, 2017





Katinka Bock

Exhibition view: One of hundred, FalseFront, Portland, Oregon, USA, 2017

KATINKA BOCK

Katinka Bock: _0_0__0

June 24 - August 12, 2017

Mercer Union, a center for contemporary art, Toronto, Canada

Press release:

_o_o__o, titled in reference to hosting city Toronto, consists of a new body of work including a Super 8 film, a series of photographs, architectural and site interventions, and sculptural works. The gallery itself plays multiple roles; as host of the work, performing as a multi-historical character with previous identities and forms, and a site among neighbouring ones of multi-ethnic and purpose spaces. Bock's architectural interventions refer to two previous identities on the site of what is currently Mercer Union: the 'Academy' cinema in the 1960s and a dollar store in the 1980s.

Bock's intervention includes a gift-exchange of her fired ceramic sculpture with objects from neighbouring shops, a continuation of Zarba Lonsa, a project began at Les Laboratoires d'Aubervilliers in 2015. This activates both her role as a visitor, and the engagement of local shopkeepers from outside the gallery to become visible agents within it, questioning object-value systems and the physical structures that maintain them. This intimate and incisive exploration of location, origin, material, and process reveals the poetic dimension of space, mining the territories of history and archaeology.i



Katinka Bock

Exhibition view: Katinka Bock: _O_O__O, Mercer Union, Toronto, Canada, 2017



Katinka Bock

Exhibition view: Katinka Bock: _O_O__O, Mercer Union, Toronto, Canada, 2017



Katinka Bock

Exhibition view: Katinka Bock: _O_O__O, Mercer Union, Toronto, Canada, 2017



Katinka Bock

Exhibition view: Katinka Bock: _O_O__O, Mercer Union, Toronto, Canada, 2017



Katinka Bock

Exhibition view: Katinka Bock: _O_O__O, Mercer Union, Toronto, Canada, 2017



Katinka Bock

Exhibition view: Katinka Bock: _O_O__O, Mercer Union, Toronto, Canada, 2017



Katinka Bock

Exhibition view: Katinka Bock: _O_O__O, Mercer Union, Toronto, Canada, 2017

KATINKA BOCK

ÜBER DAS FÜGER DER DINGE - PAR RACCROC

KATINKA BOCK, WILLIAM ENGELEN, FRANCISCO TROPA

January 21 – March 4th, 2017

Galerie Jocelyn Wolff, Paris

Press release:

Faith in Coincidence
Remarks on the occasion of the exhibition
Ute Vorkoeper, Hamburg, January 2017

“If we had but…! If we had but…! But…” At the climax of a rousing speech beneath the cross of Christ in Capitol Studio the Roman hero falters and looks beseechingly across at the director. Up to that moment the awe-struck film crew had been listening with bated breath to the actor’s words. And then that. “Faith, Baird. Had but faith”, prompts the man in the director’s chair gliding through the studio ether before he shouts “Cut!”

This was the scene I had been waiting for. Without the slightest inkling. How better could a text about coincidence and good fortune start than with a stroke of luck? It was unusual that it took until Christmas 2016 for me to see the film “Hail Caesar!”. Had I gone to see it immediately after it came out, as is my wont with Coen Brothers films, it is unlikely I would have started my text with this scene. It just wouldn’t have come up, have entered my mind. I would have had to trawl it back from my memory, and then it would have been no more than another piece of the puzzle to fit in with the others, trusting that this might prompt a new stroke of good fortune.

Instead it thrust itself upon me. As a condensed reflection on faith and delusion or disenchantment it coincided with my misgivings about having to write about faith in this text. It was something I’d intimated after discussing the exhibition with Nasim Weiler and agreeing to her request that I write a piece on it – on a theme of my own choosing. I was apprehensive then, and now, even after having written about it, I still find it embarrassing. Because most of what people like me who adhere to no creed have to say about belief and believing quickly tips into pathos and unctuous kitsch or sounds vapidly liberal, cynical or nihilistic.

Joel and Ethan Coen’s infallible choice of form for their reflections on faith was comedy, and in the scene described above they knocked the dilemma on the head. The moment you demand or name faith as faith, it vanishes. The magic evaporates. In the film it is not of course the recently converted Autolochus Antoninus who falls into a stutter but Baird Whitlock, who is playing him – who in turn is performed with brilliant gawkiness by George Clooney. In the studio the magic of faith he oozes with glowing eyes and poignant words to invoke human goodness is phoney. Intensity and self-delusion. Simply tremendous play-acting, as demanded of him by Capitol’s studio boss Eddie Mannix. In the previous scene he confronted Whitlock, whose kidnapping by a gang of communist screenwriters and a chat with Professor Herbert Marcuse had suddenly made a revolutionary of him, and rudely reminded him of the reality of film business with a couple of sharp slaps around the face, ordering him to “Go out there and be a star!” So Baird goes out and acts like a star. Up until the moment he flunks the crucial word. In the film the take is worthless, the disappointment immense, but in front of the screened film something clicks. While it is clear to the assembled company that a naïve faith in God has no chance of survival, that faith anyhow has never existed in a simple, true or innocent way, one thing is certain: faith in the transformative power of art.
So even if one shouldn’t name it or invoke it, since that threatens to make the thing implode, I will still write it. I believe that

all artists, depending on their significance, to a greater or lesser extent believed or believe in the incidence of something unexpected, of something other, of some unspecified change. This doesn't mean a belief in some notion of God or in the death of God or in Man as God, nor does it mean a belief in something or in nothing or just in oneself, nor a belief in laws, in commandments and pre-formulated promises of salvation. The belief on which artistic existence is predicated is rather something fundamental that could be described as a wholly unfounded faith in coincidence. A trust, perceptive to the world, that one's own acts of working/forming/assembling will bring something about that not merely did not previously exist in the world but as such was also inconceivable. Belief that a work comes about that can be perceived as being just as replenished with the world, as it is new beyond all the world's bounds, so that it has impact, so that it spreads out and takes effect.

Artistic action that places faith in coincidence differs fundamentally from an artistic act that deliberately, purposefully and specifically seeks to instruct or promises salvation, as is currently en vogue, because it avails itself to the hope in art's potential for political impact. Yet the current wave of politicisation is depleted from the word go, not just because it has little new to add to Benjamin's statement of the "politicisation of aesthetics", but also because it mostly knows something better rather than opening something up.

And this will not suffice in the complex fabric of the present-day world where the fundamental opposition that compelled Benjamin to react has been dissolved in a toxic cloud of complexity and difference. Nowadays, rivalries erupt along undefined, brittle, volatile lines of opposition, while powerful communities mushroom within microseconds and whole swathes of people trust in politicians who talk them into believing the world is simple. In tune with this, growing numbers of individuals have surrendered to the laws of God and the laws of blood that dictate a radical truth. It was never easy, but now everything has become intolerably close, visibly and tangibly complex, entangled and concatenated.

In view of all the currently circulating antagonistic creeds it seems impossible, maybe even dangerous, to imagine belief and trust in a different light and to maintain an open mind. But my concern is not with finding a recipe but with experience. Belief and trust cannot be cherry-picked and donned; they arise from an open acceptance of a given disposition. They are the result of determination. The result of listening, of empathy, of attentiveness, of submitting oneself, the result of a sincere acknowledgement of the other, of others. Passivity, devotion and suffering account for more than half of an artist's life. Artists are not hipsters. They don't re-invent themselves everyday as shallow people assume. Creating art is not cool. If it looks like it is then it is play-acting, it is a protective shield. Ultimately, only trust in coincidence allows us to endure the constantly nagging, endlessly painful perception of this weirdly askew world and its countless disappointments. Courage to act – in humility towards all that exists and does not (yet) exist – can be drawn from the incalculable prospect of changing the world in some indefinably different and more felicitous way.

What else could Walter Benjamin have meant, albeit more comprehensively given the extremely sombre times he lived in, against the background of Marxist thought? His fragmentary writings on the dialectical image are fuelled by his trust in the – ever-pending – arrival of the Messiah. He had Paul Klee's "Angelus Novus" with him. Even Herbert Marcuse, who in the Coen Brothers film is given the opportunity to turn the naïve Baird Whitlock briefly into a revolutionary, believed especially in his later years in the advent of a free society in which the vital human need for happiness and joy would abrogate alienation (unlike Theodor Adorno who resigned in the face of the impenetrable context of delusion in false life).

Inspiration, wrote Emmanuel Levinas in his 1976 lecture about God titled "Witnessing and Ethics": "It is inspiration: to have received from who knows where, that of which I am the author." Whoever believes has always been inspired, above all prior to knowing and knowledge. For Levinas it was about witnessing divine presence in being. But what happens to that, of which I am the author? It is testimony and has to be delivered, to be given up. In other words, inspiration would amount to: attesting to and giving up that which has been received, without knowing to what end.

Artists work hard for felicitous coincidences. These are their gifts. They intoxicate. They appear to be easy and permeable, perfectly apt and utterly self-evident; yet in each of them the world is condensed in an unknown form. All successful works lead those who encounter them into the realm of not-knowing, draw them ever deeper into the seeing and thinking of that which is given, configured and dealt differently from themselves, without seeking to coerce or to accomplish something.

KATINKA BOCK

ÜBER DAS FÜGER DER DINGE - PAR RACCROC

KATINKA BOCK, WILLIAM ENGELEN, FRANCISCO TROPA

January 21 – March 4th, 2017

Galerie Jocelyn Wolff, Paris

Communiqué de presse :

Croire aux coïncidences, Ute Vorkoeper, Hambourg, janvier 2017
Remarques à l'occasion de l'exposition „über das Fügen der Dinge - Par raccroc"
traduction: Bettina Wolhfarth

« Si seulement…! Si seulement… nous avions… » Après un discours captivant au pied de la croix du Christ dans les Capitol Studios, le héro romain bafouille, s'interrompt et, désemparé, se tourne vers le réalisateur. Un instant auparavant, l'équipe avait encore retenu son souffle en écoutant, fascinée, l'acteur.
Et puis ça. « Coupez, coupez ! » s'exclame l'homme qui plane, suspendu par une grue dans son fauteuil de réalisateur, à travers le ciel du studio. Ensuite il répète resigné: « La foi. Si nous avions la foi ».

Cette scène, je l'avais attendue. Sans le savoir. Comment un texte sur les heureux hasards, sur ces coïncidences qui arrivent par raccroc, pouvait-il commencer autrement que par une coïncidence, un hasard ? Pour moi, il était inhabituel que je regarde le film « Ave, César !» avec un tel retard, à Noël 2016 seulement. Si je l'avais vu tout de suite à sa sortie, comme j'en ai l'habitude pour les films des frères Coen, cette scène ne serait très probablement pas devenue le début de ce texte. Elle ne me serait pas venue à l'esprit, ne serait pas entrée dans ma pensée. J'aurais été obligée de la rechercher dans ma mémoire, mais à ce moment là, elle aurait été une pièce de puzzle parmi d'autres, raccrochée à d'autres pièces, en attendant qu'un nouveau hasard heureux survienne.

Mais maintenant cette scène s'imposait. La réflexion inhérente sur la croyance et l'illusion ou la désillusion coïncidait avec ma sensation embarrassante que je serais dans ce texte obligée d'écrire sur la croyance. Je l'avais déjà pressenti après la conversation sur l'exposition avec Nasim Weiler, et son invitation d'y contribuer – librement – par un texte. Je l'appréhendais, et même maintenant, après avoir écrit à ce sujet, cela me gêne. Car la plupart des réflexions que des gens comme moi, sans confession, arrivent à produire sur la croyance et le fait de croire, sonnent facilement grandiloquentes, pompeuses et kitsch ou bien banalement « de gauche », cyniques ou nihilistes.

Joel et Ethan Coen, en choisissant pour leurs réflexion sur la croyance la forme de la comédie ont visé juste une fois de plus, et, avec la scène mentionnée plus haut, sont parvenus au cœur du dilemme : dès lors que l'on revendique ou désigne la croyance en tant que telle, elle s'échappe ; la magie s'éteint. Dans le film, ce n'est bien évidemment pas Autolochus Antoninus, fraîchement converti, qui perd le fil et bafouille, mais c'est son acteur Baird Whitlock, joué par un George Clooney superbement simplet. La magie de la croyance, qu'il venait de faire naître dans le studio, les yeux brillants et avec des paroles insistant sur la bonté humaine, n'était que simulée. Emphase et illusion que l'on se fait à soi-même. Et simplement, du grand spectacle, tel qu'attendu par Eddie Mannix, qui préside les Capitol Pictures Studios. Celui-ci l'avait, dans la scène précédente – après que Whitlock avait été enlevé par des scénaristes communistes et sentait soudainement poindre, suite à une discussion avec le professeur Marcuse, des velléités de révolutionnaire – carrément giflé pour le rappeler aux réalités du business cinématographique ; puis il lui avait ordonné : « Tu vas sortir d'ici et aller terminer le César. (...) Tu vas croire en chaque mot que tu diras! ». Et Baird rentre sous les projecteurs et joue son va-tout. Jusqu'à ce que le mot décisif lui échappe. Dans le film, la scène tournée est loupée, la déception grande, mais devant l'écran ça marche, l'étincelle a mis le feu au poudre. Même si les spectateurs contemporains savent que la naïve croyance en dieu est perdue, que de toute façon une croyance simple, vraie et innocente n'a jamais existé, il y a tout de même quelque chose : l'espoir en un pouvoir transformateur de l'art.

Même si l'on ne devrait pas décrire ce j'énonce-après, et plutôt le conjurer, l'affaire risquant d'imploser rapidement, je l'écris quand même : je suppose que tous les artistes croyaient ou croient : à l'arrivée de quelque chose d'inattendue, de quelque chose autre, d'une transformation indéterminée. Ceci ne veut pas dire croire en des conceptions de dieu ni en

la mort de dieu ni en l'homme en tant que dieu, ceci ne veut pas dire croire en quelque chose ou en rien ou tout simplement à soi-même, et non plus croyance en des lois et des prescriptions ou en des promesses de salut prémâchées. La croyance qui sous-tend une existence artistique serait plutôt à décrire comme une confiance fondamentale, cependant justifiée par rien, en la circonstance du hasard. Une confiance – ouverte au monde – que par la propre action de créer/façonner/composer quelque chose surgisse qui, auparavant, n'a non seulement pas été de ce monde, mais qui en soi a été impensable. Qu'une œuvre prenne forme qui contient un monde tout autant qu'il le dépasse par sa nouveauté, pour ainsi avoir une conséquence, pour se propager et avoir un impact.

Une démarche artistique qui fait confiance au hasard se différencie fondamentalement d'une action d'art volontariste, avec un objectif, qui vise à donner une leçon ou une promesse de salut, comme c'est actuellement à la mode pour servir l'espoir d'une efficacité politique de l'art. La récente vague de politisation est épuisée dès le départ, non seulement car elle n'a rien de nouveau à ajouter au constat de Walter Benjamin d'une « politisation de l'esthétique », mais aussi car souvent elle sait mieux quelque chose au lieu de permettre une ouverture.

Et cela ne suffit pas dans l'entrelacs complexe du monde contemporain dans lequel l'opposition fondamentale, à laquelle Benjamin avait dû réagir, s'est dissoute dans un toxique nuage de complexité et de différenciation. Aujourd'hui les antagonismes se fracturent le long de lignes d'opposition imprécises, fragiles, vacillantes ; en retour se forment en quelques microsecondes des communautés puissantes et des foules entières font confiance à des politiciens qui radotent les histoires d'un monde simplifié. Cela s'accorde avec le fait que de plus en plus d'individus se remettent à des lois divines ou de sang, qui leurs prescrivent une vérité radicale. Jamais ce ne fut simple, mais maintenant tout est devenu insupportablement proche, visiblement et perceptiblement imbriqué et empêtré dans la complexité.

Face aux professions de foi concurrentielles qui courent, il semble impossible, voire dangereux, de penser croyance et confiance autrement, et de défendre leur ouverture. Pour moi il ne s'agit pas d'une recette mais d'expérience. Croyance et confiance ne se choisissent pas et ne se laissent pas imposer, elles résultent d'une acceptation ouverte d'un destin. Elles sont la conséquence d'une détermination. La suite d'une écoute, d'une empathie, d'une attention, de quelque chose qui se met en place par hasard, la conséquence d'une reconnaissance sincère de l'autre, des autres. Passivité, dévouement et souffrance font partie de bien plus que la moitié d'une vie d'artiste. Les artistes ne sont pas des hipsters. Ils ne se réinventent pas chaque jour, comme certains aimeraient bien le croire. Faire de l'art n'est même pas cool. Et si ça en a l'air, il s'agit alors d'un spectacle joué, d'un écran de fumée qui sert de protection. A la fin ce n'est que la confiance au hasard, qui fait supporter la perception perpétuellement oppressante et douloureuse de ce monde désaxé ainsi que les innombrables déceptions. Elle donne le courage d'agir – en humilité face à ce qui est et ce qui n'est pas (encore) – avec l'imprévisible perspective de donner au monde un revirement non-déterminé, heureux.

Qu'avait d'autre à l'esprit Walter Benjamin (plus vaste encore car son époque était extrêmement sinistre) sur le calque de la pensée marxiste ? Dans ses notes sur l'image dialectique couve l'espoir de l'arrivée – toujours en attente – du Messie. L'Angelus Novus de Paul Klee l'accompagnait. Herbert Marcuse également, qui a dans le film des frères Coen ce privilège de transformer momentanément le naïf Baird Whitlock en révolutionnaire, a été convaincu à un âge avancé de l'arrivée d'une société libre, dans laquelle l'accomplissement des besoins vitaux de l'homme, d'être dans le bonheur et la joie, aurait dissout l'aliénation (au lieu de se résigner comme Theodor Adorno devant l'impénétrable contexte aveuglant d'une vie dans l'erreur).

Dans un de ses cours sur dieu, intitulé « Témoignage et éthique », Emmanuel Levinas écrivait sur l'inspiration : « L'inspiration : avoir reçu, sans savoir d'où, ce de quoi je suis l'auteur. » Celui qui croit a toujours été inspiré avant, avant tout savoir. Pour Levinas il s'agissait du témoignage du divin dans l'être. Mais qu'est ce qui arrive à ce dont je suis l'auteur, le créateur ? C'est un témoignage et doit être donné. En conséquence inspirer serait: témoigner et donner ce qui a été reçu, sans savoir à quelle fin.

Les artistes travaillent dur pour les heureux hasards, pour ce qui arrive par raccroc. Ce sont des cadeaux. Ils enivrent. Ils paraissent légers et ouverts, justes et complètement évidents, pourtant en chacun d'eux le monde est condensé de manière inconnue. Toutes les œuvres réussies d'un heureux hasard mènent ceux qui les rencontrent dans un non-savoir, elles les attirent de plus en plus profondément dans la perception et la réflexion de ce que le hasard a différemment agencé en eux, sans vouloir contraindre ou projeter quelque chose.





Katinka Bock

Exhibition view: Über das Füger der Dinge - Par raccroc, Galerie Jocelyn Wolff, Paris, France, 2017





Katinka Bock

Exhibition view: Über das Füger der Dinge - Par raccroc, Galerie Jocelyn Wolff, Paris, France, 2017



Katinka Bock
Junimond, zu dritt, 2017, steel, wood, ceramics

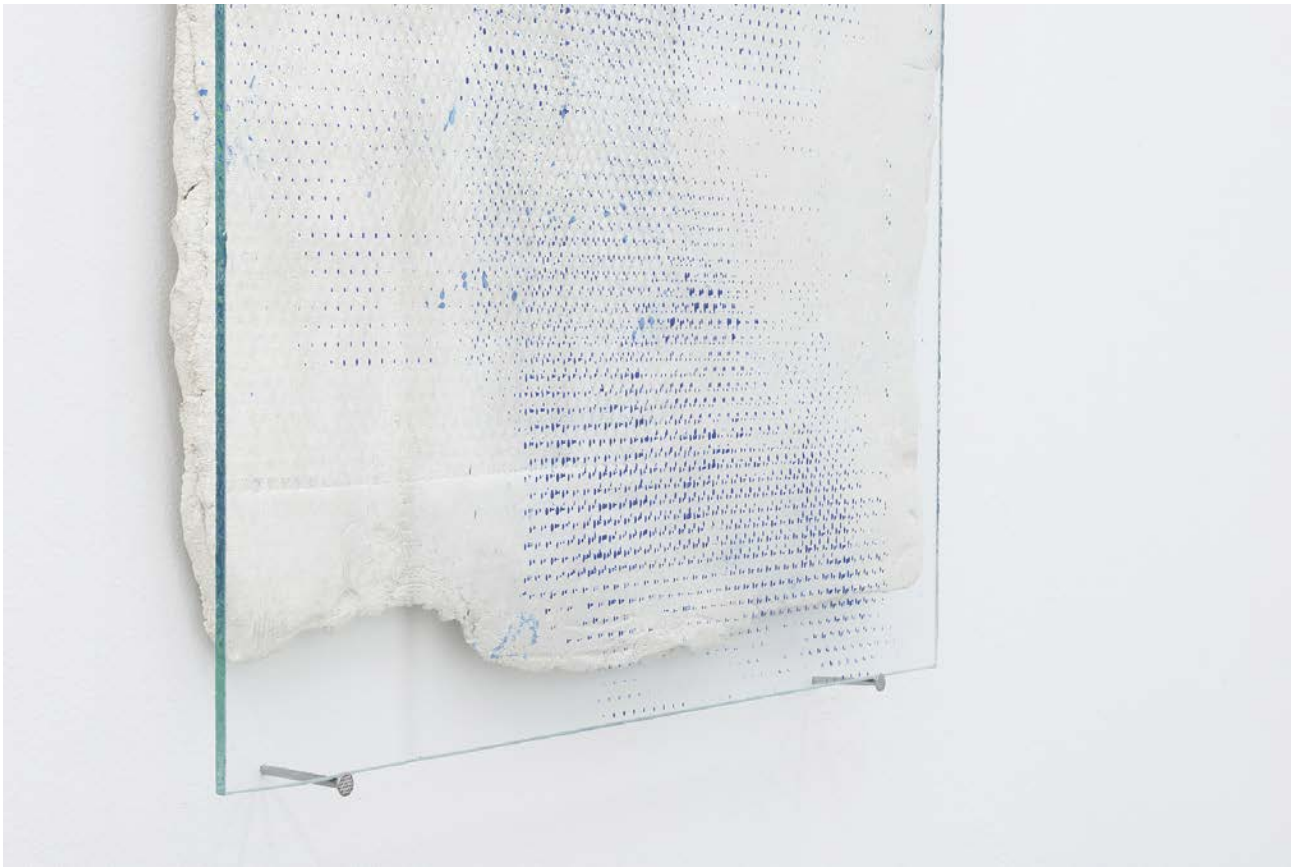
Exhibition view: Über das Füger der Dinge - Par raccroc, Galerie Jocelyn Wolff, Paris, France, 2017



Katinka Bock
Solo, 2017, bronze
Solo solo, 2017, ceramics, wood

Exhibition view: Über das Füger der Dinge - Par raccroc, Galerie Jocelyn Wolff, Paris, France, 2017





Katinka Bock
Korrektur, 2017, ceramics, glass, paint

Exhibition view: Über das Füger der Dinge - Par raccroc, Galerie Jocelyn Wolff, Paris, France, 2017

KATINKA BOCK

TIME WILL TELL

A selection of artists from the Fondation d`entreprise Ricard Prize

December 8, 2016 - February 26, 2017

Museo Experimental El Eco, Mexico City, Mexico

Curated by Thomas Boutoux and Paola Santoscoy

Artists: Boris Achour, Camille Blatrix, Katinka Bock, Isabelle Cornaro, Tatiana Trouvé, Lili Reynaud-Dewar, Raphaël Zarka.

Press release :

Winning a prize is an honor, a reward, a bliss. It is a feeling more than anything else. Even the attention it brings to the winner is a fugitive one. Prize-winners come and go, like seasons. An exhibition based on the history of a prize, the outstanding Ricard Prize, which was inaugurated in 1999, and since has distinguished an emerging artist on the young French art scene each year, invites us to think beyond the very logic of what a prize does, which is to single out a personae at a given time. Instead, it asks to consider what can be common, continuous, reiterative in a situation that the award of the Prize creates in the life and work of an artist.

Hence, this situation always happens midstream: it's neither a starting nor an end point, but a time in a career, one both settled and unsettled, stabilized and troubled. Among the artists in the exhibition, Tatiana Trouvé was awarded the Ricard Prize some fifteen years ago, while Camille Blatrix is a much recent recipient, from 2014. This exhibition of seven of the artists who won the Prize since its inception, calls attention to how artists, undistracted by competition for fame and prizes, develop a practice in the long run, maintain deliberate, conscious control, keeping to the plan, the subject, the gait and the direction of the work.

El Eco, here, wishes to highlight the long-lasting support, and trust, of the Ricard Foundation for the artists who, once, have won the Prize, knowing that what matters is as much what the work is as where it's going. The exhibition "Time Will Tell" pays interest to how an artist life and practice and the works that it produces represent figures of adaptations, transitions, and transactions, in a world, especially today, with fewer and fewer assurances of futurity.

In many ways, El Eco itself is a space of adaptations, transitions and transactions. Conceived by the German artist Mathias Goeritz and the Mexican businessman Daniel Mont, Museo Experimental el Eco first opened in 1953 as a visionary project dedicated to show the art of its time. A museum with no collection, El Eco was itself an "experiment" of what Goeritz called Emotional Architecture: a direct criticism to Modern architecture for being too rational and too "cold", proposing instead an architecture design with almost no 90 degree angles. A project space of sorts –an inhabitable sculpture painted in a Modern palette of white, black, gray and yellow–, with an interdisciplinary spirit that followed Goeritz's aesthetic and pedagogical ideas.

In The seven artists participating in the exhibition “Time Will Tell” at El Eco will be traveling to Mexico City to install their work in this very unique, and richly storied, exhibition space. For most of them, it is the first time they are showing work in the country and all are either producing new pieces or attuning ongoing projects to the exhibition. Katinka Bock is focusing on the long entry corridor of El Eco installing a sculpture that takes almost 20 meters of wall space, lodged in the “throat” of the building, which she interprets almost anatomically. Boris Achour and Camille Blatrix will also work site-specifically for the exhibition, considering the singular nature of El Eco, its patio¬— the largest space in the museum—, the natural light and the affects of the space. Isabelle Cornaro will realize new paintings from the series “Reproductions”: spray-painted directly on the wall, they are enlarged versions of images taken from 16mm films that themselves document the execution of spray painted works from the viewpoint of the artist.
Tatiana Trouvé will be showing a series of sculptures that establish a dialogue with the architecture of the space. Raphaël Zarka has developed over the past years an ongoing project titled Riding Modern Art; a personal collection of photographs capturing skaters around the world “riding” Modern public sculptures. He will present a part of this collection in the exhibition, and will use his stay as an opportunity to pursue his research and expand his collection with pictures taken in Mexico City. “Time Will Tell” will also include an important chapter of Lili Reynaud-Dewar’s long term project My Epidemic. It is a large and profuse installation in the room upstairs at the museum that will host a seminar where the artist re-enacts, resumes, and addresses a seminar that Bjarne Melgaard gave in Venice in 2001 entitled „Beyond Death: Viral Discontents and Contemporary Notions about AIDS“.

If the artists in “Time Will Tell” are grouped together and unified by the fact that they are all recipients of the Fondation d‘entreprise Ricard Prize, the exhibition articulates richer connections between them, connections that have a more pliable logic. Finally, and to the point, they share a temporality and a historicity that are revealed through the common exploration of a particular space.
El Eco –a museum without a collection–, as Goeritz and Mont envisioned it, is a space where the experiential and the transitory are central to its conception, where flows and effects win over objects. In this sense, “Time Will Tell” focuses on the sensorial perception of this building and its spatial, social and aesthetic discourse, to allow the artworks to take place.

KATINKA BOCK

TIME WILL TELL

Une sélection d´artistes lauréats du Prix Fondation d´entreprise Ricard

December 8, 2016 - February 26, 2017

Museo Experimental El Eco, Mexico City, Mexico

Curated by Thomas Boutoux and Paola Santoscoy

Artists: Boris Achour, Camille Blatrix, Katinka Bock, Isabelle Cornaro, Tatiana Trouvé, Lili Reynaud-Dewar, Raphaël Zarka.

Communiqué de presse :

Gagner un prix est un honneur, une récompense, un bonheur. C'est avant tout une émotion. L'attention dont bénéficie le lauréat est également fugitive, car les lauréats se succèdent, comme les saisons. Une exposition axée sur l'histoire d'un prix – celle du prestigieux Prix Fondation d'entreprise Ricard qui, depuis 1999, distingue chaque année un jeune artiste sur la scène artistique française – nous invite à réfléchir au-delà de la logique même de ce qu'est un prix qui consiste à isoler une personnalité à un moment donné –, et à nous demander ce qu'il y a de commun, de continu, de réitératif dans la situation que crée la remise d'une distinction dans la vie et l'œuvre d'un artiste.

Un tel événement arrive toujours dans le cours des choses : ce n'est ni un début ni une fin, mais un moment dans une carrière, qu'il contribue à la fois à stabiliser et à perturber. Parmi les artistes de l'exposition, Tatiana Trouvé a reçu le Prix Fondation d'entreprise Ricard il y a une quinzaine d'années tandis que Camille Blatrix l'a obtenu récemment, en 2014. En réunissant sept artistes lauréats depuis que le Prix existe, cette exposition attire l'attention sur la manière dont les artistes, indifférents à la compétition pour les prix et la notoriété, travaillent sur la longue durée, en gardant le contrôle, consciemment et délibérément, de l'orientation, du sens, du tempo de leur travail.

Avec cette exposition, El Eco souhaite aussi mettre en lumière le soutien que la Fondation d'entreprise Ricard apporte dans la durée aux artistes qui ont, à un moment donné, reçu le prix Ricard, et la confiance qu'elle leur témoigne, sachant que ce qui compte, c'est autant le travail d'un artiste tel qu'il existe aujourd'hui que la direction future qu'il peut prendre. L'exposition « Time Will Tell » s'intéresse à la façon dont la vie et la pratique d'un artiste – et les œuvres qui en sont le produit – représentent des figures d'adaptation, de transition et de transaction dans un monde qui, aujourd'hui peut être plus que jamais, est caractérisé par une incertitude absolue sur son avenir, le lointain comme le plus proche.

À de nombreux égards, El Eco est en soi un lieu d'adaptations, de transitions et de transactions. Conçu par l'artiste allemand Mathias Goeritz et l'homme d'affaires mexicain Daniel Mont, le Museo Experimental el Eco a ouvert ses portes en 1953 en se donnant pour ambition d'exposer l'art de son temps. Musée sans collection, El Eco est en soi une « expérience » de ce que Goeritz a appelé l'Architecture émotionnelle. Critique directe de l'architecture moderne, perçue comme trop rationnelle et trop froide, ce musée ne présente pratiquement aucun angle à 90 degrés. Sorte d'espace-projet – une sculpture habitable peinte dans une palette moderne de blanc, de gris et de jaune –, il exprime un esprit interdisciplinaire conforme au programme esthétique et pédagogique de Goeritz.

Le musée dut fermer seulement trois mois après son inauguration ; néanmoins, ce qu'il a représenté alors, au début des années 50 à Mexico, dans une scène artistique naissante, continue de résonner aujourd'hui. Après sa fermeture précoce, le bâtiment connut une succession d'épisodes insolite : il devint un restaurant, un bar, un cabaret, un théâtre, un squat et presque un parking, avant d'être acquis, in extremis, par l'Université de Mexico (UNAM) au début des années 2000 et restauré dans son architecture et sa mission originales pour redevenir un lieu d'exposition expérimental.

Les sept artistes qui participent à « Time Will Tell » à El Eco voyageront à Mexico pour installer leurs œuvres dans cet espace d'exposition chargé d'histoires, petites et grandes. Pour la plupart, c'est la première fois qu'ils ou elles exposeront dans ce pays. Tous ont créé des œuvres nouvelles ou adapté des projets en cours de développement pour cette exposition. Katinka Bock se concentre sur le long couloir d'entrée d'El Eco en y installant une sculpture qui occupe près de vingt mètres sur le mur, logée dans la « gorge » du bâtiment, qu'elle interprète ainsi dans un sens quasi-anatomique. Tatiana Trouvé, Boris Achour et Camille Blatrix produisent également des œuvres qui répondent à ce site si singulier, avec son patio – qui est la plus grande « salle » du musée –, sa lumière, entièrement naturelle, et ses affects caractéristiques. Isabelle Cornaro présente de nouvelles peintures de la série « Reproductions » : réalisées directement sur le mur à l'aide d'un pistolet à basse pression, ces peintures reprennent, en les agrandissant, des images de films quieux-mêmes documentaient des peintures; Raphaël Zarka développe depuis plusieurs années un projet intitulé Riding Modern Art, une collection personnelle de photographies représentant des skaters du monde entier qui réalisent des figures sur des sculptures modernes installées dans l'espace public. Zarka présentera une partie de sa collection, et profitera également de son séjour pour l'enrichir davantage avec des images de skaters interagissant avec les sculptures modernes qui sont nombreuses à Mexico. Lili Reynaud-Dewar, enfin, proposera, au sein de l'exposition « Time Will Tell » un chapitre important de son projet au long cours My Epidemic. Il s'agit d'une installation ample et abondante présentée à l'étage du musée et au sein de laquelle l'artiste reprend, rejoue et interroge un séminaire donné par l'artiste norvégien Bjarne Melgaard à Venise en 2011 intitulé «Beyond Death: Viral Discontents and Contemporary Notions about AIDS».

Si les artistes de « Time Will Tell » sont réunis, en premier lieu, par le fait que tous ont été, un jour, lauréats du Prix Fondation d'entreprise Ricard, l'exposition entend révéler la richesse et la subtilité des liens qui les unissent. Et notamment la temporalité et l'historicité qu'ils partagent et qui sont reflétées ici dans la manière dont ils explorent, ensemble et séparément, un lieu particulier : El Eco. El Eco – un musée sans collection –, comme l'avaient envisagé Goeritz et Mont, est un espace qui, dans sa conception même accorde une grande place à l'expérience et au transitoire, où les circulations, les effets, priment sur les objets mêmes, « Time Will Tell » donne lieu à une interprétation sensible du bâtiment et de son discours spatial, social et esthétique, pour permettre aux œuvres d'art d' « avoir lieu ».







Katinka Bock
Smog, 2016
bronze
190 x 15 x 15 cm

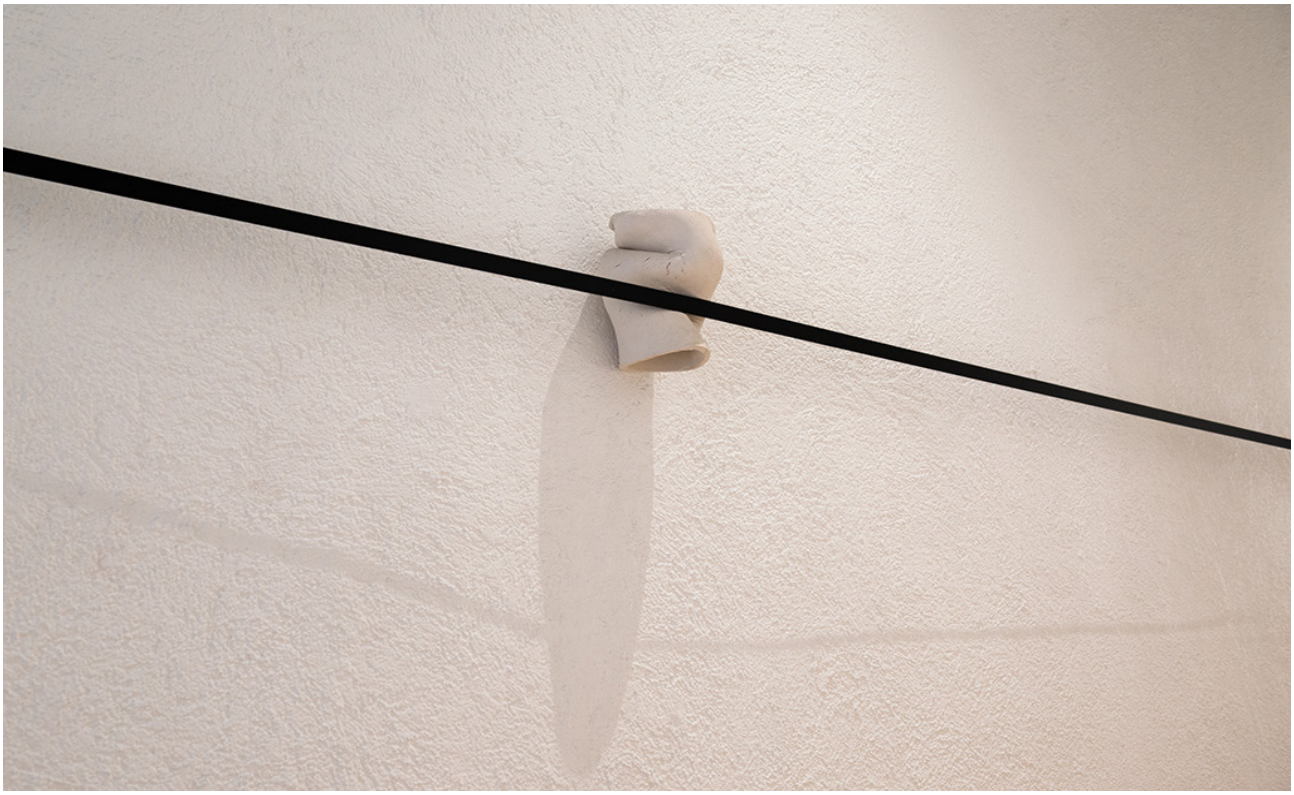
Exhibition views: Time will tell, Museo Experimental El Eco, Mexico City, Mexico, 2016-2017





Katinka Bock
Thomas, 2016
ceramic
19 x 20 x 33 cm

Exhibition views: Time will tell, Museo Experimental El Eco, Mexico City, Mexico, 2016-2017



Katinka Bock
Azul, 2016
ceramic, metal ribbon
20 x 18 x 22 cm

Exhibition view: Time will tell, Museo Experimental El Eco, Mexico City, Mexico, 2016-2017



Katinka Bock
Population O, 2016
ceramic, wood, brass
42 x 60 x 60 cm

Exhibition view: Time will tell, Experimental El Eco, Mexico City, Mexico, 2016-2017



Katinka Bock
Paola, 2016
ceramic
21 x 22 x 27 cm

Exhibition view: Time will tell, Museo Experimental El Eco, Mexico City, Mexico, 2016-2017

KATINKA BOCK

CARLA ACCARDI AND KATINKA BOCK
DIMENTICARE, METTERSI IN SALVO

November 17, 2016- February 18, 2017

Galerie Greta Meert, Brussels, Belgium

artists: Katinka Bock, Carla Accardi

Press release:

Galerie Greta Meert is pleased to announce the new exhibition of works by Katinka Bock (Frankfurt am Main, 1976). Katinka Bock creates sculptures and installations that explore temporality, process and space. She has used various materials, including ceramic, stone, metal, wood and water. The conventional aspects and the radical austerity of those materials resonate energy and tension and are chosen for their their primary aspect and their intrinsic qualities, but also because of the place there are linked to.

> Space is articulated. This seems to be an essential aim for Katinka Bock: to make a space pronounce its elements, its qualities, its consitutive parts as an interlocking and signifying whole.*

The artist has chosen to create a relationship with some works of Carla Accardi that belong to the collection of the gallery. Carla Accardi, who has recently passed away, was born in Trapani, Sicily. She was associated to the artists in the early abstract art style. The title of this exhibition refers to a work by Carla Accardi, Dimenticare, mettersi in salvo. This means to forget, to shelter. To forget, to move further is for Katinka Bock a form of resistance. This resistance is visible in the works by Carla Accardi in the form of repetition. Rather than being self-related, each work functions, happens, exists because of multiplicity, of repetition in time and space.

Her work is shown on the first and second floor. An invisible, false mirror between the two floors acts like a conversation, but without a dialogue. «Conversation piece», a work in basalt from Rome exists in two exemplars. The importance of those two levels is showed by the work by Carla Accardi, «Scissione Verticale », exposed on the first floor.

The exposed pieces creates a displacement in order to accentuate the repetition as an orientation in time and space. This exhibition is not just an exposure of art works, but a happening in itself.

*K. West, ‘Articulated Space’, in: Ed. Paraguay Press, Paris and Verlag für moderne Kunst Nürnberg, West, K., Sadr Haghighi N. & Buchmann, S., Works. Oeuvres. Werke Words. Mots. Worte Katinka Bock, 2010, 9-10.



Katinka Bock

Exhibition view: Carla Accardi and Katinka Bock, Galerie Greta Meert, Brussels, Belgium, 2016-2017



Katinka Bock

Exhibition view: Carla Accardi and Katinka Bock, Galerie Greta Meert, Brussels, Belgium, 2016-2017



Katinka Bock
Liegende (June), 2016
glass, bronze, resort mattress
30 x 205 x 91 cm

Exhibition view: Carla Accardi and Katinka Bock, Galerie Greta Meert, Brussels, Belgium, 2016-2017



Katinka Bock
Newton's sculpture, 2016
ceramic, aluminium tube
dimensions variable

Exhibition view: Carla Accardi and Katinka Bock, Galerie Greta Meert, Brussels, Belgium, 2016-2017



Katinka Bock
Les Filles (A.E.T.), 2016
dimensions variable

Exhibition view: Carla Accardi and Katinka Bock, Galerie Greta Meert, Brussels, Belgium, 2016-2017



Katinka Bock
Warm sculpture, 2016
radiator, bronze

Exhibition view: Carla Accardi and Katinka Bock, Galerie Greta Meert, Brussels, Belgium, 2016-2017



Katinka Bock
April Sculpture (big blue), 2016
ceramic, block printing color
20 elements
36 x 175 x 140 cm

Exhibition view: Carla Accardi and Katinka Bock, Galerie Greta Meert, Brussels, Belgium, 2016-2017



Katinka Bock
Carla, 2016
steel, ceramic
27 x 23 x 100 cm

Exhibition view: Carla Accardi and Katinka Bock, Galerie Greta Meert, Brussels, Belgium, 2016-2017



Katinka Bock
Serpente, 2016
ceramic
54 x 58 x 1 cm

Exhibition view: Carla Accardi and Katinka Bock, Galerie Greta Meert, Brussels, Belgium, 2016-2017

KATINKA BOCK

FOR YOUR EYES ONLY

September 22- November 5, 2016

Labor Mexico, Mexico City, Mexico

Press release:

Katinka Bock‘s work consists of spatial constructions —understanding space as what contains and connects—, where the relevance of materiality and body presence is stressed. Her works occupy the space multidimensionally to their limits and from them; they define the flows and movements, as well as interpersonal, interspatial and intertemporal relationships.

Opposite to the mechanization of experience and the loss of connections in a postindustrial society; producing and consuming images vertiginously, For Your Eyes Only is a penetrable exhibition that attempts to highlight the most immediate senses, like touching or hearing, while raising questions about the consistency and texture of the materials based on false visual clues and questioning the supremacy of sight over the other senses. “The walls of the exhibition space are atopic, (…) they smell like the sound of the borders”.

The artist has transformed the gallery space into a source of research and experimentation, expanding its physical and conceptual limits, in order to question and rethink them, same as the idea of artworks as autonomous and independent objects: their existence and meaning are inextricably linked to the physical space for which they were created, -water from the Pacific and Atlantic Oceans sprayed on the gallery walls; the substitution of one of the doors for another that doesn’t fit its frame, a bronce piece with a patina formed through the reaction derived from the contact with animals in the garden, clay sculptures and fabrics affected by Paris and Mexico sun, among others.

The exhibition requires the viewer to get involved on every level, that he becomes active, present, responsive and attentive. Finally, her work points to the ontological nature of everything: impermanent, interdependent and lacking absolute identity.



Katinka Bock

Exhibition view: For Your Eyes Only, Labor Mexico, Mexico City, Mexico, 2016



Katinka Bock
The Third Tiger, 2016
ceramic, bronze
167 x 25 x 22 cm

Exhibition view: For Your Eyes Only, Labor Mexico, Mexico City, Mexico, 2016



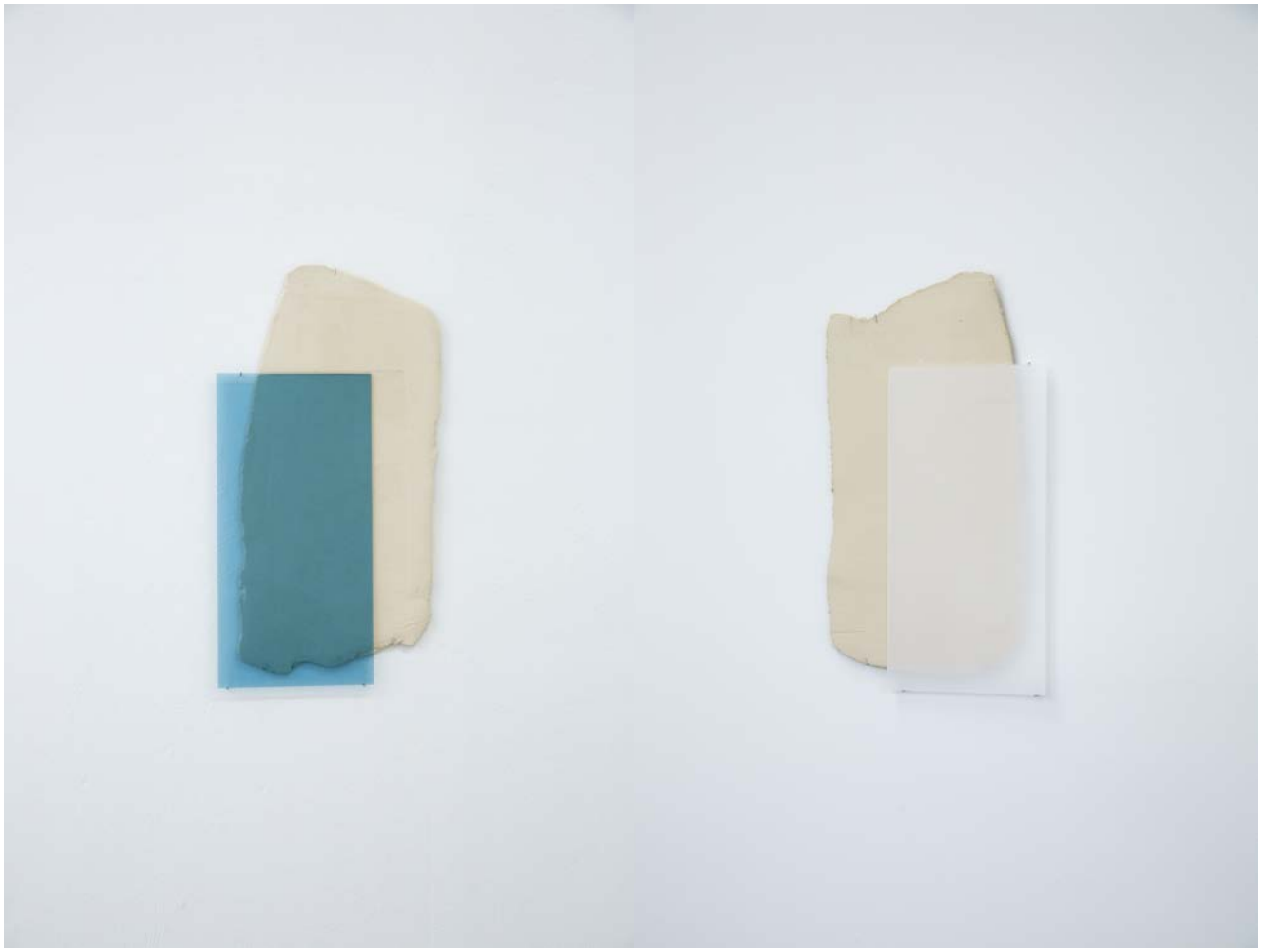
Katinka Bock
Down by the water, 2016
glazed ceramics, electronic turntable
dimensions variable

Exhibition view: For Your Eyes Only, Labor Mexico, Mexico City, Mexico, 2016



Katinka Bock
Sound System, 2016
glazed ceramic, two metal panels perforated, one galvanized black pipe
400 x 100 cm

Exhibition view: For Your Eyes Only, Labor Mexico, Mexico City, Mexico, 2016



Katinka Bock
Pacific - Atlantic, 2016 (diptych)
ceramic, acrylic
ceramics: 32 x 66 cm each
acrylic: 25 x 50 cm each

Exhibition view: For Your Eyes Only, Labor Mexico, Mexico City, Mexico, 2016



Katinka Bock
Fish, 2016
glazed ceramic, metal door
Ceramic: 15 x 48 x 6 cm
Metal door: 6,5 x 206 x 103 cm

Exhibition view: For Your Eyes Only, Labor Mexico, Mexico City, Mexico, 2016



Katinka Bock
FYEO III, 2016
ceramic, fabric
fabric: 80 x 130 cm
ceramic: 21 x 51 x 19 cm

Exhibition view: For Your Eyes Only, Labor Mexico, Mexico City, Mexico, 2016



Katinka Bock
Brunello, 2016
bronze, dog urine
20 x 23,5 cm (diameter)

Exhibition view: For Your Eyes Only, Labor Mexico, Mexico City, Mexico, 2016



Katinka Bock
Einsicht (O), 2016
used bookstore door (tempered glass, ceramic and metal),
glass door: 216 x 90 cm
ceramics: 22 x 24 x 7,5 cm

Exhibition view: For Your Eyes Only, Labor Mexico, Mexico City, Mexico, 2016

KATINKA BOCK

~~CONSENSUS~~

September 15- November 6, 2016

Signal, Center for Contemporary Art, Malmö, Sweden

Artists: Katinka Bock, Dana DeGiulio, Raha Raissnia

Press release:

1.A
A multitude of voices, a plurality of bodies.
An assemblage of exchanged goods surpasses the literal economy of the marketplace in favor of a stuttering and stumbling mode of communication; the traces of actions and transactions. Sweeping and erratic bodily movements capture their surroundings on film. Image and sound compose an ode to the margin; the outskirts of our sight. Insufficient (political) speech is caught between bodies and language; medusa's gaze is petrifying, turns everything into stone.
Consensus struck through is a dense layering of voices. Like verlan, it is language that adapts and defies at the same time. It articulates dissonance, not consonance, and keeps matters as composite as they really are.

1.B
held between two words, something given and something refused. disavowing what is normally avowed – spurning what is offered and claiming what is not. traces are fugitive, fleeing capture and improvising forms of shelter: safe havens for what escapes. traces, too, can be excessive, commoning in sense to the rhythms of a great disorder. in twin orbits, broken windows intersect with mutual aid. images are shot on phones. listen: "it's a life thing." shit is upside down.

1.C
It feels – literally – like I'm being pushed around – into the corners and up against the walls of the room. I'm bouncing! I try to find a protected position, to get an overview – an objective perspective, a comfortable place to start from. But all attempts fail. My eyes wander. I desperately try and read the elements that surround me – that confront me! I fail because of my bad position. I'm left here on my own. In my body, surrounded by objects, signs, sounds and moving images – urging me to make sense, pushing me from all directions – I feel dizzy. I lose my balance and almost step on one of the copper plates on the floor. I stumble and make a guttural sound. And then I become silent. Still. I take a deep breath and begin to focus on my feet against the floor, on my footsteps, on my breathing. I slow down and let my whole body relate to the space and everything that surrounds me. I use all my senses. I relax and slowly begin to perceive everything from a new horizon.

1.D
Bodies are flashing by. They appear as jarring moments in a street, as rifts in a collage, as figures in a room that is also a stage. They are swarming, like intersecting layers of the same reality.
The body is its own, yet never alone. It is jostling and merging with everything that surrounds it: the other, objects and structures, both visible and invisible. The bodies share an elusiveness, but also a realness, as if volatility were at their core. What we are left with are traces of that which is constantly taking place but in the end always escapes us.



Katinka Bock
Zarba Lonsa, Boudoir, 2015
ceramics, steel grid, steel section, cupper
dimensions variable

Exhibition view: ~~Consensus~~, Signal, Center for Contemporary Art, Malmö, Sweden, 2016

KATINKA BOCK

LES ÉPIS GIRARDON

September 17 - November 23, 2016

Moly-Sabata, Fondation Albert Gleizes, Sablons, France

artists: Amandine Arcelli, Katinka Bock, Stéphanie Cherpin, Marc Desgrandchamps, Tarik Kiswanson, Eva Nielsen, Émilie Perotto

commissaire: Joël Riff

communiqué de presse :

Depuis le balcon de Moly-Sabata lorsqu'on regarde aujourd'hui le fleuve, un mystérieux tracé reste perceptible dans l'eau. Par quelques lignes plus sombres qui s'ajoutent au graphisme des courants, la mémoire du Rhône s'offre au regard attentif. Il faut interroger le patrimoine sablonnais pour identifier ces présences érodées, discrètes ruines d'innovations primordiales.
Henri Girardon est ingénieur en chef de la navigation. Dès 1884, il s'emploie à parfaire des aménagements déjà opérationnels sur d'autres cours européens, consistant à concentrer les flux en un seul chenal pour jouir ainsi d'une ampleur et d'une vitesse optimale. Ces installations s'inscrivent dans le désir séculaire de dompter le fleuve. Il s'agit de le contraindre sans le forcer. Qu'ils soient noyés ou plongeants, les épis participent en tant que contreforts des digues, à cet effort d'ingéniosité.
Le débit et ses préoccupations dépassent le champs de l'hydrologie. Les circulations autant physiques que dématérialisées sont des enjeux contemporains qu'il importe de maîtriser. La déambulation d'un corps et avec lui, la promenade d'un regard, suivent un mouvement canalisé par des ouvrages d'art conçus à leur attention.
La prochaine exposition à Moly-Sabata cherche à navigabiliser l'espace, pour une excursion ponctuée d'œuvres qui en modifient la trajectoire. La résonance des peintures d'Eva Nielsen et Marc Desgrandchamps forme un environnement aqueux dans lequel s'érigent les sculptures de Amandine Arcelli, Katinka Bock, Stéphanie Cherpin, Tarik Kiswanson et Émilie Perotto. L'expérience sensible de cet accrochage multiplie les écrans pour mieux tamiser à chaque passage, et continuer sans fin à découper l'élément liquide.



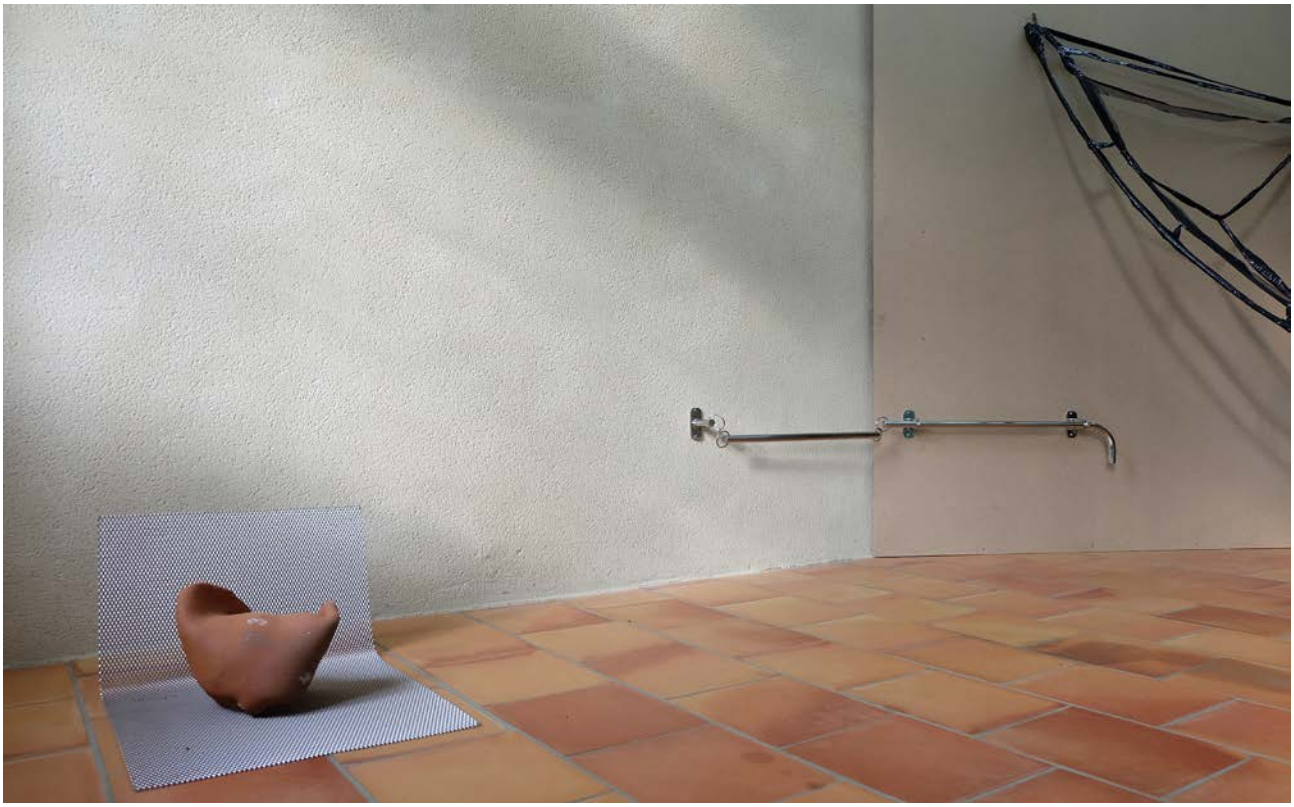
Katinka Bock

Exhibition view: Les épis Girardon, Moly-Sabata, Fondation Albert Gleizes, Sablons, France



Katinka Bock
Mot (suspendu), 2015
ceramic, cotton (strap), Indian ink
170 x 25 x 15 cm

Exhibition view: Les épis Girardon, Moly-Sabata, Fondation Albert Gleizes, Sablons, France



Katinka Bock
Red Radio, 2015
ceramic, metal
41 x 60 x 63 cm

Exhibition view: Les épis Girardon, Moly-Sabata, Fondation Albert Gleizes, Sablons, France

KATINKA BOCK

5TH BIENNALE GHERDËINA

FROM HERE TO ETERNITY

July 22- September 11, 2016

Biennale Gherdëina, Ortisei (Bolzano), Italy

curated by Adam Budak
Artists: Katinka Bock (Germany), Stephan Balkenhol (Germany), Michele Bernardi (Italy), Fernando Sánchez Castillo (Spain), Anna Hulačová (Czech Republic), Franz Kapfer (Austria), Symons Kobylarz (Poland), Christian Kosmas Mayer (Germany), Marzia Migliora (Italy), Adrian Paci (Italy/Albania), Nicola Samorì (Italy) and Xavier Veilhan (France)

Press release:

The Biennale Gherdëina, a cultural event promoted by the local Tourist Association in collaboration with the Commune of Ortisei, came into being in parallel with Manifesta 7. Now being staged for the fifth time, this year it is changing skin. Judging by the names of the 12 artists who will exhibiting from July 21 to September 11 in Ortisei, in the pedestrian zone in the centre of town and at the Circolo Artistico e Culturale, From Here to Eternity/Da qui all'eternità curated by Adam Budak from Poland, promises to be an international show of outstanding excellence. Six of the artists will produce new site-specific works with the collaboration of local artisans who embody the creative and cultural tradition typical of the Val Gardena.
The Biennale, conceived under a (working) headline FROM HERE TO ETERNITY, aims to map a hybridity of a vernacular (the common, the ordinary, but also the domestic, the native) in its passage towards an expanded field where phenomena and issues, once familiar and tamed, change their meaning and reveal a complexity beyond any particular belonging nor a social, geopolitical, historical or cultural template.

FROM HERE TO ETERNITY investigates a possibility of an alchemy in today's world of received ideas and predefined canons; it opens up a polyphonic and non-generic space where stories and matters collide and dialogue one with another in a vertigo of resilience and productivity; last but not least, it identifies „here" as a fertile ground of an unbound creativity, a zone of potentiality, set up for an adventurous journey towards a (kind of) futuristic, imaginary „eternity", a presumably safe, heterotopic place where thoughts generously unfold beyond their local constrains and limits. The exhibition is perceived as a conversation between diverse artistic positions that engage materials, economies, formal languages and references that consider the vernacular as an invaluable source which undergoes a process of a necessary transformation, moderating histories, traditions, and legacies in a flux. Here, the vital forms of both an attachment and escape are at stake as active agents of a new identity formation; here, the conceptual geometry, mythological and historical ritual, tradition and illusion, self-reflexive craft and material/formal sensuality conspire with equilibristic of matter, perceptive magic, the corporeal and alchemic minimal mapping a trajectory from Here to Eternity.

Seven artists—Fernando Sánchez Castillo, Anna Hulačová, Franz Kapfer, Szymon Kobylarz, Christian Kosmas Mayer and Marzia Migliora and Nicola Samorì — have produced works especially for the Biennale, organised this year for the first time not only in the pedestrian zone in the centre of Ortisei, but also at the Circolo Artistico e Culturale di Ortisei. They have done so in the Val Gardena in collaboration with local artisans and firms, thus generating a short circuit that will, among other things, give a boost to the local economy.



Katinka Bock
Personne, 2012
bronze and rain water
mixed media
229 x 82 x 73 cm

Exhibition view: From Here to Eternity, 5th Biennale Gherdëina, Ortisei (Bolzano), Italile 2016



Katinka Bock
Personne, 2012
bronze and rain water
mixed media
229 x 82 x 73 cm

Exhibition view: From Here to Eternity, 5th Biennale Gherdëina, Ortisei (Bolzano), Italile 2016



Katinka Bock
Personne, 2012
bronze and rain water
mixed media
229 x 82 x 73 cm

Exhibition view: From Here to Eternity, 5th Biennale Gherdëina, Ortisei (Bolzano), Italile 2016





Katinka Bock
Links, Mittelmeer, rechts (Ionio), 2016
plastic tube and sea water from the Mediterranean

Exhibition view: From Here to Eternity, 5th Biennale Gherdëina, Ortisei (Bolzano), Italile 2016





Katinka Bock
Super Santos and blue, 2016
ceramics, belt, football
ca. 229 x 82 x 73 cm

Exhibition view: From Here to Eternity, 5th Biennale Gherdëina, Ortisei (Bolzano), Italile 2016



Katinka Bock

Exhibition view: From Here to Eternity, 5th Biennale Gherdëina, Ortisei (Bolzano), Italile 2016

KATINKA BOCK

WARUM ICH MICH IN EINE NACHTIGALL VERWANDELT HABE

February 27 - May 29, 2016

Kunstmuseum Luzern, Switzerland

curated by Fanni Fetzer
artists: Katinka Bock, Hans Josephsohn, Fabian Marti

English:
For anyone who is not quite in the know, the huge sculptures and abstract reliefs by Hans Josephsohn (1920–2012) do not necessarily represent a recumbent figure or persons in a space. Yet the titles of the groups of works clearly point to the human form, and impressions of the artist's fingers can still be made out in the bronze casts of his works. The human figure has also been inscribed into Katinka Bock's objects (*1976), for example, through the length of the limbs, the span of the arms. Fabian Marti's huge photograms, video and objects (*1979) connote a purely aesthetic delight in form, although it is evident that they are all made by hand – what is more, by the artist himself. What is common to all three positions, over generations and irrespective of the medium, are the haptic quality, the earnestness and the human scale. The exhibition title quotes a short story by Wolfgang Hildesheimer, who captures the absurdities of human life in a sober idiom. Yet the main focus is on man with all his limitations, but also with his longing to overcome them..

Deutsch:
Wer es nicht anders weiss, erkennt in Hans Josephsohns (1920–2012) massiven Skulpturen und abstrakten Reliefs nicht zwingend eine liegende Figur oder Personen im Raum. Doch verweisen die Titel der Werkgruppen eindeutig auf die menschliche Gestalt und noch in den Bronzegüssen seiner Arbeiten sind die Fingerabdrücke des Künstlers zu erahnen. Die menschliche Figur ist auch Katinka Bocks (*1976) Objekten eingeschrieben, etwa durch die Länge von Körpergliedern, die Spannweite von Armen. Fabian Martis (*1979) riesige Fotogramme, Videos und Objekte implizieren eine rein ästhetische Freude an Form, doch fällt auf, dass alles von Hand gemacht ist – und zwar vom Künstler selbst. Die haptische Qualität, die Ernsthaftigkeit und das menschliche Mass sind allen drei Positionen gemeinsam, über Generationen und Medien hinweg. Der Ausstellungstitel zitiert eine Kurzgeschichte von Wolfgang Hildesheimer, der in nüchterner Sprache die Absurditäten des menschlichen Lebens festhielt. Dabei steht der Mensch mit seiner Begrenztheit, aber auch mit seiner Sehnsucht nach Überwindung derselben im Zentrum.



Katinka Bock
Zarba Lonsa, Boudoir; ceramics, steel grid, steel section, cupper, 2015
dimensions variable

Exhibition view :Warum ich mich in eine Nachtigall verwandelt habe, Kunstmuseum Luzern, Switzerland, 2015

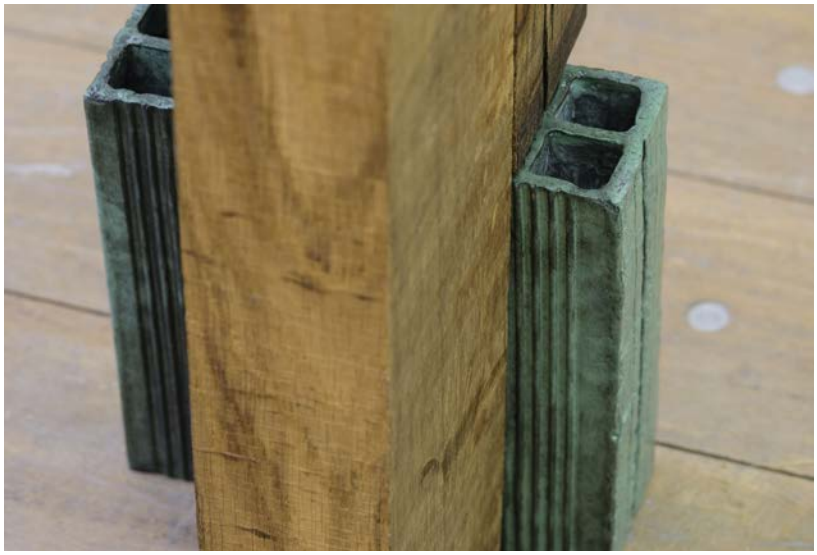


Katinka Bock
Zarba Lonsa, Boudoir; ceramics, steel grid, steel section, cupper, 2015
dimensions variable

Exhibition view :Warum ich mich in eine Nachtigall verwandelt habe, Kunstmuseum Luzern, Switzerland, 2015







Katinka Bock
Boy, wood, synthetic fabric, bronze, 2016

Exhibition views :Warum ich mich in eine Nachtigall verwandelt habe,
Kunstmuseum, Luzern, 2015



Katinka Bock
Seechameleon; Ceramics, travertine, 2015
Farben dieses Meeres, dreifach (Balance); Bronze, steel cable, steel, fabric, 2014

Exhibition view :Warum ich mich in eine Nachtigall verwandelt habe, Kunstmuseum Luzern, Switzerland, 2015



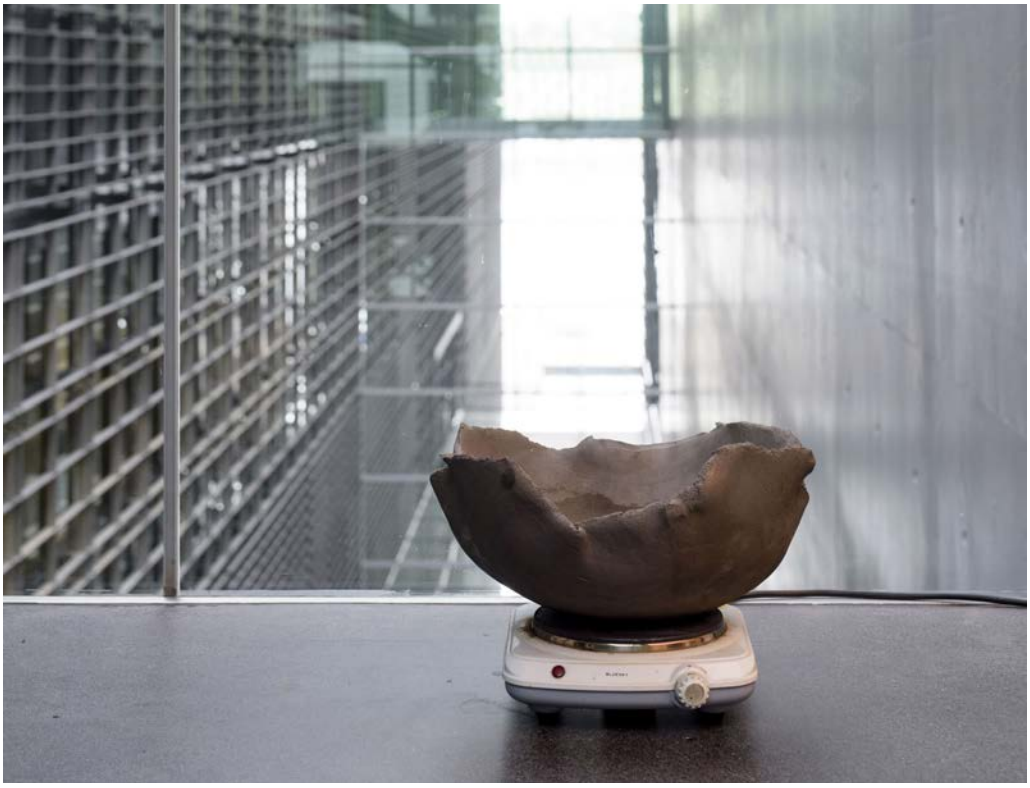




Katinka Bock
Seechameleon; Ceramics, travertine, 2015 (details)

Exhibition views :Warum ich mich in eine Nachtigall verwandelt habe,
Kunstmuseum Luzern, Switzerland, 2015





Katinka Bock
Amazonas; Ceramics, electric heater, 2015

Exhibition views :Warum ich mich in eine Nachtigall verwandelt habe, Kunstmuseum Luzern, Switzerland, 2015



Katinka Bock,
Zarba Lonsa, Liegende, ceramics, wood, stone, glass, 2015

Exhibition view :Warum ich mich in eine Nachtigall verwandelt habe,
Kunstmuseum Luzern, Switzerland, 2015





Katinka Bock,
Zarba Lonsa, Liegende, ceramics, wood, stone, glass, 2015

Exhibition views :Warum ich mich in eine Nachtigall verwandelt habe, Kunstmuseum Luzern, Switzerland, 2015



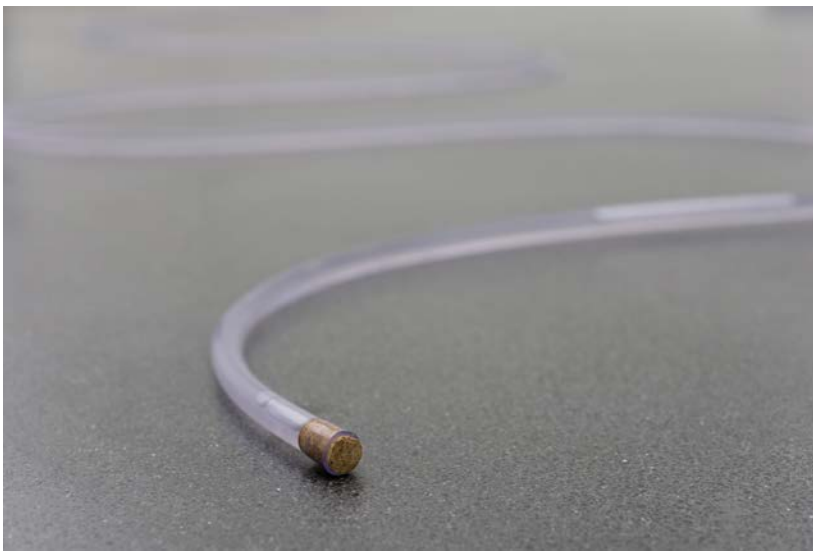



Katinka Bock
Zarba Lonsa, Film; digitalization black/white film in super 8, 2015

Exhibition views :Warum ich mich in eine Nachtigall verwandelt habe, Kunstmuseum Luzern, Switzerland, 2015







Katinka Bock

Exhibition views :Warum ich mich in eine Nachtigall verwandelt habe, Kunstmuseum Luzern, Switzerland, 2015



Katinka Bock
Papagei, Ceramics, wood, steel, 2013-2015

Exhibition view :Warum ich mich in eine Nachtigall verwandelt habe, Kunstmuseum Luzern, Switzerland, 2015



Katinka Bock
Tomorrow‘s sculpture, Bronze, ceramics, steel, 2014

Exhibition view :Warum ich mich in eine Nachtigall verwandelt habe, Kunstmuseum Luzern, Switzerland, 2015

KATINKA BOCK

ANCHE LE SCULTURE MUOIONO / SCULPTURES ALSO DIE

April 17 - July, 26, 2015

Palazzo Strozzi, Centro di Cultura Contemporanea Strozzina, Florence, Italy

group show curated by Lorenzo Benedetti:

“Halfway up, we caught sight of a curiously ancient statue standing in a fairly deep stone niche beside the path; it seemed to be composed of dry, hardened, blackish earth and represented – not without charm – a naked, smiling child. His arms were stretched forwards as though to offer something – both hands open towards the ceiling of the recess. A small, dead and extremely decayed plant was standing in the middle of his right hand, where it had once taken root.”
(R. Roussel, Locus Solus)
“Any work of art is actually a portion of arrested happening, or an emanation of past time.”
(G. Kubler, The Shape of Time)

This exhibition aims at highlighting, through sculpture, the power of the contemporary. The artists exhibited analyze this subject through different techniques, themes and practices, focusing on the concepts of time, fragility and value. The title, a paraphrase of the 1953 documentary Les statues meurent aussi by Chris Marker and Alain Resnais, suggests that the dialogue between man and art always has its pivot in the present, when everything is possible, contrary to the past, which can only be documented and interpreted, and the future, the subject of speculation and overlay of other symbologies. The definition of the concept of contemporary is always based on the quest for an articulated dimension. On the one hand, this historical epoch is identified with the term “Anthropocene,” a geological era constantly transformed by the presence of man, thus establishing a permanent “geological monument”. On the other hand, our age seems to consist of a digital overlap that threatens to leave to posterity only an infinitesimal portion of the data we produce, which are doomed to disappear into obsolescent oblivion. The contemporary is also dominated by news reporting criminal actions that delete millenary memories through the crazy combination of ideology and violence. These elements are the basis of the relationship between the contemporary and sculpture, centered on the idea of permanence in time. In this scenario, sculpture presents itself as a form of art that aspires to endure over time and leave a testimony. A form that can survive and tell future generations of a long gone dimension of the contemporary. The same condition is being described in the exhibition held in parallel on the main floor of Palazzo Strozzi entitled Power and Pathos. Bronze Sculpture of the Hellenistic World, where a series of Hellenistic sculptures testifies to the immense Greek culture, of which, differently from statues, very few paintings have remained. Sculptures die when also the context that produced them disappears.
A dialogue with time, with the past but also the future, a flight that departs from the contemporary in a quest for different temporal dimensions. (...) In the works of Katinka Bock this form of time is included in the process of the creation of the sculpture. Materials such as ceramic, bronze, glass come in contact with the surrounding environments, creating a dialogue with space. The floors, the architectural elements become extensions of the works, giving them an environmental condition. Placed in such a context, they also reveal a sense of corrosion, of fragility of the material, in which cracks, twists and sagging counteract balance, tensions and pressures. The many figurative elements in the artist’s works become such through associative effects, based on the position of the items in space, which suggests an object or a person. In its stillness, sculpture becomes a stance, a statement. The combination of location and object takes such a central role that it defines the identity of the work. The traces and transformations triggered by time become part of the process that typifies the work. The contemporary has the power to communicate not only with its time but also with the past. (...) Lorenzo Benedetti: Catalogue Introduction





Katinka Bock
Face contre terre (février); copper, 2015
A and I 2013, oak wood, steel, ceramic, bronze, fabric,
Amazonas; Ceramics, electric heater, 2015
Any 2015, ceramic, belt, / Some 2015, ceramic, belt

Exhibition views :Anche le sculture muoiono at Palazzo Strozzi, Florence, Italy, 2015





Katinka Bock
Febbraio, Ceramics, synthetic strap, blue textile, ceramic powder, 2015

Exhibition views :Anche le sculture muoiono at Palazzo Strozzi, Florence, Italy, 2015



Katinka Bock
A and I 2013, oak wood, steel, ceramic, bronze, fabric, 244 x 200 x 120 cm
Face contre terre (février) 2015, copper, 40 elements, 50 x 50 x 0,2.cm

Exhibition view :Anche le sculture muoiono at Palazzo Strozzi, Florence, Italy, 2015



Katinka Bock
A and I 2013, oak wood, steel, ceramic, bronze, fabric,

Exhibition view :Anche le sculture muoiono at Palazzo Strozzi, Florence, Italy, 2015





Katinka Bock
Any 2015, ceramic, belt, 28 x 44 x 30.cm
Some 2015, ceramic, belt, 30 x 60 x 28.cm

Exhibition views :Anche le sculture muoiono at Palazzo Strozzi, Florence, Italy, 2015

KATINKA BOCK

ZARBA LONSA

October 17 - December 05, 2015

Laboratoires d'Aubervilliers, Aubervilliers, France

Introduction par Alexandra Baudelot

Au cours de ses 9 mois de résidence aux Laboratoires d'Aubervilliers Katinka Bock a développé un travail autour du don et du contre-don. Toujours soucieuse d'inscrire ses recherches sur le territoire qu'elle occupe, Zarba Lonsa1 est le fruit de ce projet déve-loppé dans le contexte très spécifique du quartier des Quatre-Chemins à Aubervilliers : une exposition qui mêle au travail plastique les échanges avec les commerçants, invitant spectateurs et habitants à faire l'expérience d'une pérégrination intime et poétique pour devenir à leur tour le protagoniste de ces récits construits autour du don. Katinka Bock conçoit la production d'une oeuvre en rapport à l'environnement dans lequel elle intervient. Attentive au fait qu'un lieu d'art génère des usages et des expériences « extra-ordinaires », elle s'emploie à rendre perceptible ce qui fait la particularité de ces lieux en les inscrivant dans une relation immédiate avec leur contexte extérieur. Elle s'attache pour cela à saisir d'infimes éléments, à se laisser prendre par des détails que personne ne voit d'ordinaire et à partir desquels l'oeuvre se construit révélant ainsi certains aspects caractéristiques de l'identité de ces lieux, des carac-téristiques à la fois architecturales, urbaines, sociales, climatiques, temporelles et spatiales. L'oeuvre n'est jamais une finalité dans le travail de Katinka Bock mais un véhicule qui nous amène à faire l'expérience du temps et de l'espace, à ébaucher des fictions dont nous sommes d'une certaine manière les protagonistes discrets, parfois malgré nous. La relation qu'elle induit par ses interventions est toujours légère, non intrusive. Ainsi chacun — que ce soit le spectateur avisé qui se déplace pour voir le travail de l'artiste, celui qui tombe par hasard sur l'une de ses pièces disséminées dans l'espace public, ou encore les personnes travaillant dans le lieu d'exposition — se sent déplacé intimement, poétiquement, dans son rapport à l'expérience qu'il fait d'ordinaire d'un lieu. Dès ses premières pérégrinations autour des Laboratoires entamées en février 2015 dans le quartier des Quatre-Chemins, l'artiste a été particulièrement frappée par la densité des commerces déployés autour du carrefour et de ses rues adjacentes. Derrière les vitrines sont visibles un ensemble hétéroclite de produits, viandes au détail, robes de mariés, machines à coudre, pâtisseries colorées, bazars de vêtements, articles de téléphonie mobile, etc., ainsi que des devantures fantomatiques paraissant depuis longtemps tombées dans l'oubli. Cette diversité d'activités commerçantes, le flux incessant des habitants qui viennent acheter certains produits ou encore échanger des propos avec les voisins, a conduit Katinka Bock à vouloir activer un processus d'échange d'objets avec les commerçants. Ceci afin de questionner la valeur, le sens et le statut de l'échange d'objets, et en particulier d'objets d'art. L'oeuvre devient ici l'objet d'une relation construite librement, hors de l'institution artistique et de ses règles. Plusieurs commerçants se sont ainsi prêtés au jeu d'échanger un produit de leur magasin contre une des ses sculptures, sorte de pain de terre cuite, fabriqué spéci-fiquement pour le projet. L'échange ainsi fait, la sculpture prend place au milieu des étagères, parmi les rayons de vêtements, dans le fatras des bazars, des salons de coiffure ou des étalages des boucheries. Elle interpelle par son incongruité dans ces lieux, devenant objet de contemplation, de bizarrerie, d'interrogations, de conversations. À l'origine de ce projet il y a donc l'échange, le don et contre-don, le désir aussi de créer un mode de circulation et de parcours d'oeuvres dans des vitrines et des lieux directement situés sur la rue. Il y a surtout l'envie que cet échange soit le résultat d'une rencontre et d'un dialogue entre l'artiste et les commerçants et le point de départ du processus de l'exposition. À travers ce simple geste de l'échange d'une oeuvre contre une marchandise, il y a en amont le récit d'une expérience qu'elle souhaite partager, le désir d'inviter l'autre à participer à une expérience artistique à partir de laquelle les protagonistes — l'artiste, les commerçants, les clients des magasins et un public élargi travaillent à la construction d'un récit commun. Comme dans l'ensemble de son travail, le récit est minimal et entièrement contenu dans les micro-déplacements que Katinka Bock provoque, dans le dialogue qu'elle crée avec l'autre, laissant par la suite toute liberté d'interprétation et d'appropriation.

Les sculptures en terre cuite essaimées dans l'espace des Laboratoires, dans le cadre de l'exposition, font suite à cette première phase d'échange. Chacune de ces sculptures sont les contenants des objets donnés par les commerçants. Elles renferment tous les objet offerts, certains ayant définitivement brûlé une fois le contenant, la sculpture en terre, passé dans le four du céramiste.
Ces nouvelles sculptures de formats très variables sont également les « protagonistes » d'un film réalisé en Super 8, manipulées par des personnes, adultes et enfants, dont on ne perçoit que certaines parties de leur corps, dans une sorte de corps à corps entre l'anatomie de la sculpture et celle du manipulant : des anatomies en constante transformation, suivant le jeu des possibilités d'interactions entre plusieurs formes, plusieurs orientations, entre contenant, contenu et manipulant. Sculptures, mouvements et corps résonnent ici de concert comme pour mieux révéler la porosité existant entre espace intérieur et extérieur. Un cercle en bronze trône en lévitation dans un des espaces des Laboratoires.
Figure fragile et silencieuse, elle semble donner la mesure de l'espace et définir les contours d'une géographie à la fois contenue en elle-même et ouverte au dehors. Cette fine ligne circulaire réalisée à partir de branches d'arbres ramassées cet hiver dans les rue d'Aubervilliers marque ainsi une jonction entre l'espace public des rues d'Aubervilliers et celui, privé, des Laboratoires, au croisement des différentes expériences géographiques que Zarba Lonsa suscite.
Deux lectures publiques portées par Katinka Bock et Clara Schulmann (historienne de l'art et auteure du texte commandé par l'artiste en relation avec ce projet et publié dans la présente édition) viennent ponctuer les deux mois d'exposition aux Laboratoires.









KATINKA BOCK

ZARBA LONSA

October 17 - December 05, 2015

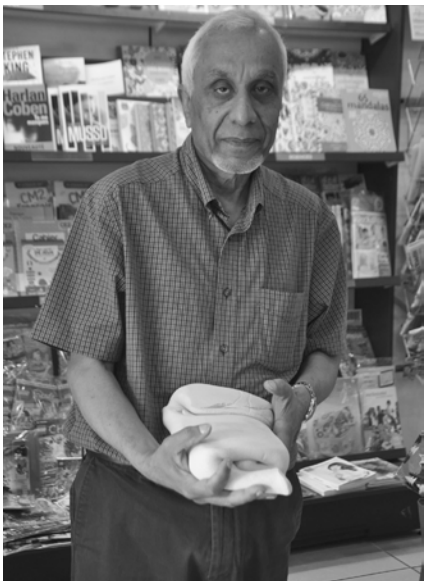
Laboratoires d'Aubervilliers, Aubervilliers, France

Introduction by Alexandra Baudelot

During her nine-month residency at the Laboratoires d'Aubervilliers Katinka Bock developed a project exploring the question of gift- and counter-gift giving. Always committed to inscribing her research in the site she is occupying, Zarba Lonsa1 grew out of a project developed in the very particular context of the Quatre-Chemins area in Auberviliers (France). Zarba Lonsa is an exhibition intertwining visual work and exchanges with storekeepers, inviting spectators and local residents to experience an intimate and poetic exploration which will in turn make them protagonists of these narratives based on gift-giving. Katinka Bock envisions the production of artworks in terms of their relation to the context in which they emerge. Attentive to the fact that an art space generates extra-ordinary uses and experiences, she endeavours to render the elements that make for the specificity of such spaces visible by closely relating them to their surrounding context. She taps into minute elements and characteristics of the sites she engages with, which might include architectural, urban, social, climatic, temporal and spatial characteristics, thus building her project from the tiniest details that tend to go unnoticed. The artwork is never an end in itself for Katinka Bock but rather a vehicle through which we can experience time and space and begin to create fictions in which we are the discreet, sometimes unintentional protagonists. The relationship she establishes through her work is always light, never intrusive. In this way, from the informed spectator who goes to see the artist's work to an individual who happens to find one of her works disseminated in public space and people who work in the exhibition venue, everyone experiences a personal, poetic shift in terms of their usual experience of a site. Katinka Bock began to explore the Quatre-Chemins area surrounding Les Laboratoires in February 2015 and was immediately struck by the number of shops located around the crossroads and surrounding streets. Shops selling a heterogeneous range of products, from meat to wedding dresses, sewing machines, colourful pastries and mobile phone products, etc., but also ghost-like shopfronts that seem to have been long forgotten. The diversity of commercial activity, the incessant flux of residents who come to buy products or to chat with the shopkeepers led Katinka Bock to work on setting up an object-exchange process with the shopkeepers as a way of investigating the value, meaning and status of object exchange, especially with regards to art objects. In this project the artwork becomes the subject of a relationship that is freely developed, outside the rules and regulations of the art institution. In this way, several shopkeepers accepted to take part in the project and give a product from their shop in exchange for one of her sculptures, a block of fired clay made specifically for the project. Once the exchange had taken place, the object will then be displayed in the shop, amid the jumble of bric-a-brac shops, on the shelves or as part of the window displays of clothes stores, hair salons or butcher shops. The sheer incongruity of the sculpture in these sites makes it compelling, a 'queer' element prompting contemplation, questioning and conversation. The project is thus grounded in the idea of exchange, of gift and counter-gift giving, as well as on a desire to establish a mode of circulation or trail of artworks in the window displays and sites directly located on the street. Above all Katinka Bock hopes this exchange will be the fruit of a real encounter and dialogue between the artist and the shopkeepers, and the starting point of the exhibition process.

This simple gesture, exchanging an artwork for a commodity, is grounded in the narrative of an experience Katinka Bock wishes to share, the desire to invite others to take part in an artistic experiment that the protagonists—the artist, the shopkeepers, the customers and a wider public—build on in order to construct a common narrative. As with all of Katinka Bock's work, the narrative is minimal and is entirely contained in the micro-shifts she creates and the dialogue she establishes with others who then have complete freedom to interpret and appro-priate the project as they wish The fired clay sculptures scattered about the Laboratoires d'Aubervilliers space pursue this first exchange phase. Each of these sculptures are the containers of the objects given by the shopkeepers. They encapsulate the objects that were given, and some of the objects were burned when the container—the clay sculpture—was fired in the ceramicist's oven. These new sculptures, in all their various formats, are also the 'protagonists' of a Super 8 film; they will be handled by people, only sections of their bodies will be visible, thus creating a kind of confrontation, a grapple between the body of the sculpture and that of the handler: bodies in constant transformation, following a play of interactions between various possible forms and angles, between container, contained and handler. Sculptures, movements and bodies resonate with one another as if to better demonstrate the porousness of the inner-outer divide. A bronze circle looms in one of the Laboratoires spaces. A quiet, fragile figure that allows us to gauge the space and define the contours of a geography at once self- contained and open onto the outside. This fine circularline made with twigs gathered over the winter in the streets around Aubervilliers articulated the public space of the Aubervilliers streets and the private space of the Laboratoires d'Aubervilliers art centre, at the intersection of the different geographic experiences Zarba Lonsa gives rise to.
Two public readings performed by Katinka Bock and Clara Schulmann (an art historian and author of a text tied to the project and commissioned by Katinka Bock) are scheduled while Zarba Lonsa will be running at the Laboratoires.



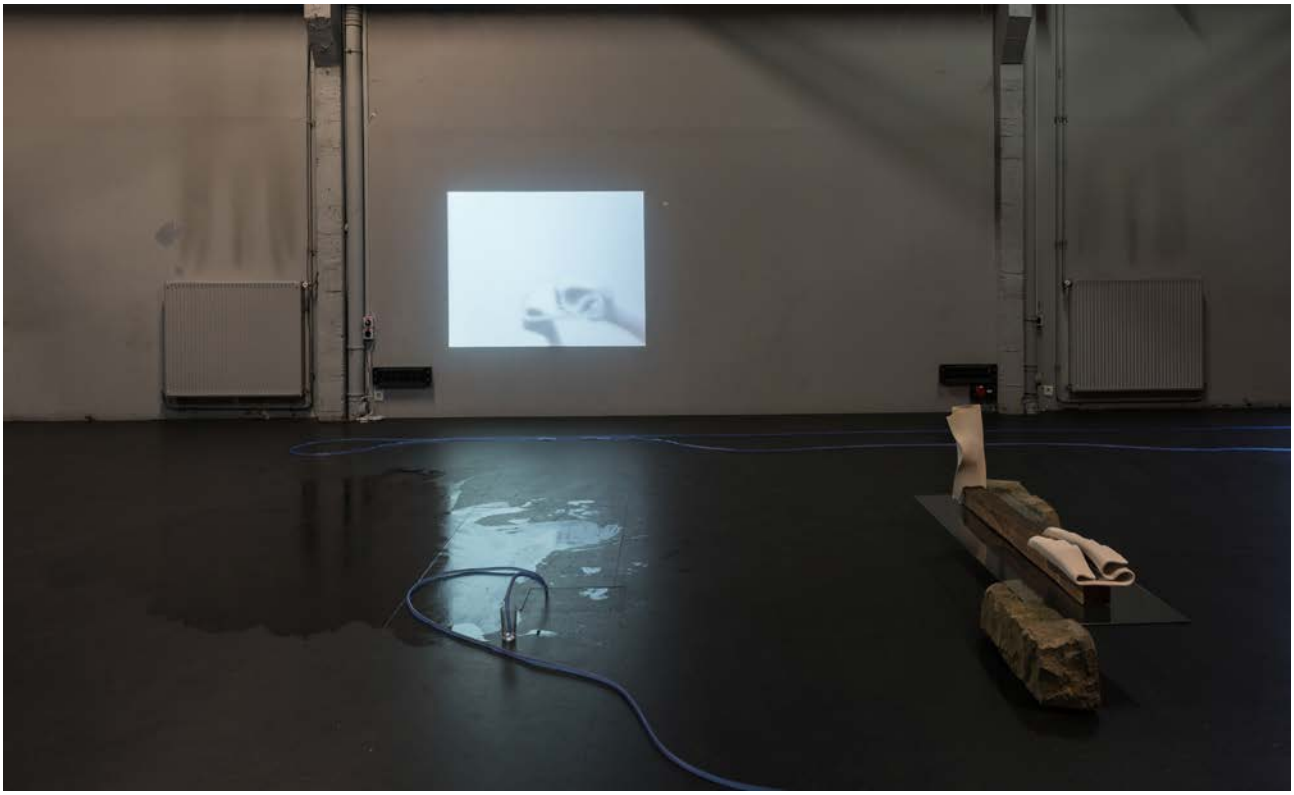






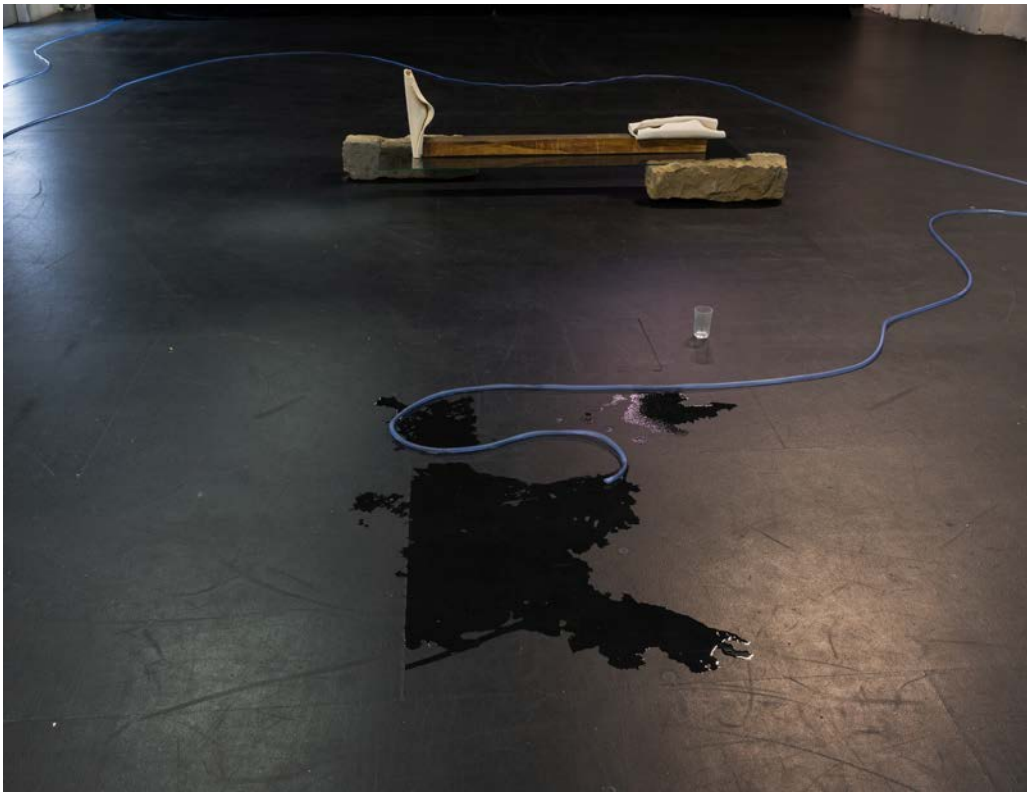
Katinka Bock

Exhibition views : Zarba Lonsa, Laboratoires d'Aubervilliers, France, 2015



Katinka Bock
Zarba Lonsa, Film; digitalization black/white film in super 8, 4 min, 2015
Zarba Lonsa, Liegende; ceramics, wood, stone, glass, 2015
Zarba Lonsa, Lecture; plastic tube, glass, water, 2015

Exhibition view : Zarba Lonsa, Laboratoires d'Aubervilliers, France, 2015





Katinka Bock
Zarba Lonsa, Lecture; plastic tube, glass, water, 2015
Zarba Lonsa, Liegende, ceramics, wood, stone, glass, 2015

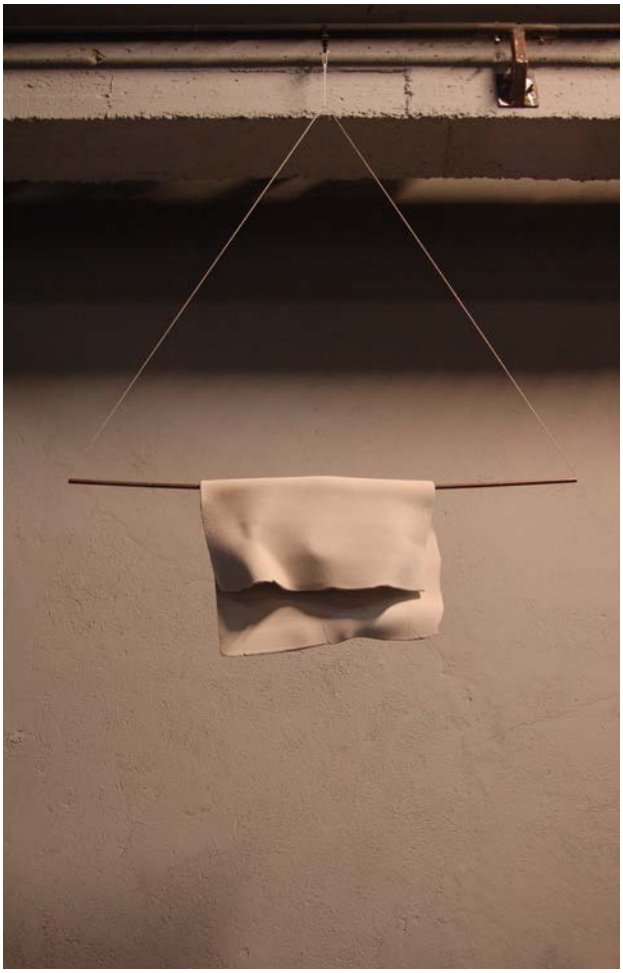
Exhibition views : Zarba Lonsa, Laboratoires d'Aubervilliers, France, 2015





Katinka Bock
Zarba Lonsa, Champignon
ceramics, wood, fabric, 2015

Exhibition views : Zarba Lonsa, Laboratoires d'Aubervilliers, France, 2015





Katinka Bock
left: Zarba Lonsa, Fatigue, ceramics, copper, wire 2015
right:Zarba Lonsa, Borsa piccola, ceramics, steel, 2015

Exhibition views : Zarba Lonsa, Laboratoires d'Aubervilliers, France, 2015







Katinka Bock
Zarba Lonsa, Cercle, bronze, plastic wire, 2015

Exhibition views : Zarba Lonsa, Laboratoires d'Aubervilliers, France,





Katinka Bock
up: Zarba Lonsa, Melto Porto, ceramics, 2015
right: Zarba Lonsa, Franka,, ceramics, 2015

Exhibition views : Zarba Lonsa, Laboratoires d'Aubervilliers, France, 2015

KATINKA BOCK

LINKS MITTE RECHTS

October, 17 - December 05, 2015

CNEAI, Chatou, France

curated by Jacob Fabricius

Communiqué de presse :

L'île des impressionnistes, située sur la Seine, est le nouveau terrain d'expérimentation de Katinka Bock. Pour son projet Links Mitte Rechts, l'artiste utilise comme matériau l'un des éléments environnant du Cneai : l'eau. Elle crée une déviation pour faire passer l'eau de la Seine d'une rive à l'autre par le Cneai.
L'artiste envisage cette eau qui s'écoule comme un médium de communication entre différentes parties terrestres. En effet, les réseaux d'eaux invisibles dans les villes forment sous terre et dans les murs des ramifications de tubes et de tuyaux, n'apparaissant à la surface et aux yeux de tous qu'à des points précis dédiés à son utilisation. Néanmoins dans ces réseaux contraints et dirigés, l'eau a toujours la possibilité de se trouver des parcours alternatifs. La capacité de l'eau à s'infiltrer et son apparence amorphe lui donne une force toute particulière, lui permettant de se mouvoir et de devenir débordement, fuite ou infiltration de manière subtile ou parfois fatalement destructrice.
L'installation de Katinka Bock est l'un de ces parcours alternatif de l'eau de la Seine. Elle crée une fuite dans l'espace d'exposition du Cneai, alimentant ainsi sa sculpture Nasoni. Ce nom fait référence aux fontaines publiques à Rome qui distribuent de l'eau potable sans interruption. Cette fuite provenant du fleuve, situé à quelques mètres, créer un climat humide dans l'espace d'exposition. Le circuit de l'eau est alors perturbé, passant de la rive gauche à la rive droite avec
une halte sur l'île au sein même de l'exposition du Cneai. Katinka Bock a conçu son installation Links Mitte Rechts en rapport avec l'environnement du Cneai, s'appliquant à rendre perceptible à travers son oeuvre ce qui fait la caractéristique du lieu, en saisissant d'infimes détails et éléments cachés avec lesquelles elle joue pour créer son oeuvre.

Katinka Bock est une artiste allemande née en 1976, dont la pratique artistique interroge des problématiques liées à la sculpture. Elle s'applique à mettre au coeur de ses projets des matériaux minéraux et objets du quotidien explorant ainsi la coexistence des choses. Egalement soucieuse de son environnement, Katinka Bock s'inspire des territoires et des lieux qui l'entoure pour mener à bien ses projets et ses recherches.
En résidence aux Laboratoires d'Aubervilliers pendant 9 mois, l'artiste a également mis un point d'honneur a concentré ses recherches sur le territoire qu'elle occupe, en développant un travail sur la question du don et du contre don dans l'un des quartiers d'Aubervilliers. L'exposition Zarba Lonsa mêle au travail plastique les échanges avec les commerçants, invitant spectateurs et habitants à faire l'expérience d'une pérégrination intime et poétique pour devenir à leur tour le
protagoniste de ces récits construits autour du don. Les sculptures, installation, lectures et film, résultat de ce travail, se constituent en traces visibles ou invisibles des actions entreprises par Katinka Bock pendant plusieurs mois.

Jacob Fabricius est un curateur danois, invité en résidence sur la Maison Flottante du Cneai de septembre à avril 2016. Il a dirigé la Kunsthal Charlottenborg au Danemark et la Malmö Konsthall en Suède. Il a également été curateur du Centre d'art Santa Monica à Barcelone. Jacob Fabricius est également éditeur, à l'origine de la création de porksaladpress. Il est à l'initiative du projet Old News, à la fois publication et exposition basées sur le focus de l'information et les médias, vu par les artistes.

5 décembre 2015 : Discussion entre Katinka Bock et Jacob Fabricius





Katinka Bock
Nasoni, 2014
bronze, travertine marble

Exhibition views : links mitte rechts, Cneia, Chatou, 2015







Katinka Bock
Nasoni, Bronze, travertine marble, 2014 (details)

Exhibition views : links mitte rechts, Cneia, Chatou, 2015

KATINKA BOCK

CERAMIX

October 2015 - May, 2016

The Bonnefanten Museum, Maastricht, Netherlands: October 2015 -January 2016
La Maison Rouge, Paris and La cité de la céramique, Sèvres, France: February - May 2016

Press release:

The relation between art and ceramic in the XXth and XXIth century
The Maison Rouge in Paris, the Cité de la céramique de Sèvres and The Bonnefanten Museum in Maastricht are mounting a major exhibition devoted to the use of ceramic by artists in the XXth and XXIst century. It will be the first exhibition devoted to this material's use with both an international ambition and a large historical scope; and will be completed with a catalogue, the first book published on the subject, with notices for each artists and short essays devoted to either movements or countries. The curator is Camille Morineau, who has previously worked in Centre Pompidou and Grand Palais and mounted major retrospectives (Yves Klein, Gerhard Richter, Roy Lichtenstein, Niki de Saint Phalle) as well as "elles" at centrepompidou" devoted to women artists in the collection, with junior curator Lucia Pesapane.
It will show artists that work only (or mainly) with this material, but with different results, ranging from paintings, to sculpture and mixed with other media, or installations. The project stemmed from the fact that sculpture is undergoing a deep renewal today, and that its transformation is largely due to a new, freer use of ceramics. Linked to a long tradition in many countries and continent, its contemporary use can be either a critique of this same tradition, or a multi sided exploration of form, color, and space. From the political to the aesthetical, going through the direct evocation of the body through process or a new representation of the body, or a commentary on abstraction, on painting, on tradition, the use of ceramic in art proves to be fantastic way to re-read XXth century history and its relation to the XXIth.
The exhibition will present a selected choice of works from the early XXth century (Rodin, Gauguin, Carries, Durrio) which will lead to the "painter's ceramics" (Picasso, Miro, Dufy, Matisse and Chagall) in France, and will then focus on Post War artistic ceramic production on an international scope. The futurist ceramic in Italy in the 30's (Munari, Fillia, Tullio d'Albisola) and the strength of Albisola center and Fontana in the 40's spread out to form an international movement in the 60's and 70's where Europe is caught up by two new centers and as many new ways to use ceramic : the West Coast of United States and Japan. From then ceramic will be use prominently by certain artists (Thomas Schutte, Ai Wei Wei, Jeff Koons to name a few), or will be the sole media of others (Ikemura, Klara Kristalova, Johan Creten are some examples), all over the world. Ceramix will for the first time, present all these artists and the diversity of their practice in the same space, often re-interpreting a long tradition that could be the only artistic common point of all continents, and where Middle East, Asia and Africa play their part.

An international partnership
The exceptional partnership between Bonnefanten Museum directed by Stijn Huijts, Maison Rouge directed by Antoine de Galbert and Manufacture de Sèvres is based on the conviction that both European capitals Paris and Maastricht have had a strong and exceptional history with this material and the different techniques associated with it.
In France it is the king Louis XV himself who created, under the influence of Madame de Pompadour his favorite, the fist porcelain fabric in 1740 in a tower of the Royal castle; the Manufacture will be transferred in 1756 in Sèvres in buildings adapted to their functions, and placed in 1759 under the authority of the King which will then impulse and control its strong and growing European influence. From 1800 to 1847 Manufacture will be ruled by Alexandre Brongniart a scientist and engineer who initiated in 1802 a collection which is at the base of the Museum today, and

then carried out the rapid expansion and international reputation of the Manufacture.
It is also in the mid XIXth century that a pottery was founded in Maastricht's neighborhood of Wijck by the entrepreneurs Winand Nicolaas Clermont and Charles Chainaye. Their company was taken over in 1859 by the Belgian engineer Guillaume Lambert and four years later the company took the name of Société Céramique. It flourished in the late XIXth and early XXth century turning Maastricht into one of the most important districts for ceramic in Holland and Northern Europe. Then it focused more and more on the production of sanitary ware. The factory premises were demolished in the early 1990's to make room for a prestigious new housing estate, which was given the name Céramique.
This unique partnership between three strong institutions will guarantee the highest scientific level as well as a sharp contemporary touch for this show, Maison Rouge being one of the very few private institutions devoted to contemporary art in Paris. It will be the first exhibition devoted to the relation of art with ceramic from the appearance of the avant-gardes in the early XXth century, up to today's most recent experimentations.

For an ambitious and surprising exhibition
Covering approximately 2,000 m2 the exhibition will bring together some 60 artists from all over the world, arranged both chronologically and thematically, with a few monographic rooms devoted to the masters of ceramic in the XXth and XXI century all.
Ceramic and or the use of clay being one of the oldest if not the most ancient way to create art, its modern and contemporary use has been a way to re-read, re-interpret and criticize tradition and history, both in their content and in their technique. Hence if ceramic is associated with the history of sculpture, the artists used it recently also to question painting, introduced it in performance and video, and with it renewed with it the history of installation

A hint of the exhibition's structure and spotlights
1 Pionneers : On the eve of XXth century a few loners like Gauguin, Paco Durrio but also Jean Carries and Auguste Rodin start a revolutionary movement that will place ceramic in the center of the modernist questioning of art. The face, the body, the traditional shape of vase and its function, the use of color in sculpture, are as many questions asked to tradition. They engaged with the possibility of ceramic as an art, not clay as a material for sculpture

2- Painters's ceramic and ateliers : Before WWI and until WWII, this revolution gains momentum while it's being re-invented by a few avant garde artists helped by a few famous ateliers in France and Spain. Picasso, Miro, Dufy and Derain in France were all involved in ceramics; but also futurists around Albisola and Faenza in Italy. Ceramics redefine sculpture but transforms also painting, becoming a mural technique

3 – Abstractions : In the 50's and 60's a few more centers and as many artistic traditions emerged. In United States the Abstract Expressionists in painting found an equivalent in ceramic with a new kind of sculpture developed in the ceramic department at the Los Angeles County Art Institute, later renamed The Otis art Institute; This radical new beginning finds an echo in Japan with the Sodeisha Group in Kyoto and Informal in Europe with Fontana, Leoncillo and the CoBrA group

4 – Pop and Funk ceramics : In the 70's ceramic makers are following the East coast Pop movement, giving it new twist with a strong group of artist based on the West Coast; some were brash, other slick, "flaccid and little disagreeable". Both Pop and Funk ceramics came out of a preoccupation with the ordinary and the suburban, the imagery of consumer life that was already so highly inflected through film, television and advertising. The work of Robert Arneson defined this movement.

5 – Back to earth: In the 70's women artists mostly but not only use ceramic as a vessel for a new kind of art, at the juncture of feminism, Minimalism and performance. Repetitive gesture, relation to the body and female awareness are the subjects, the result being most of the time installations of similar monochrome objects placed on the floor, in a "back to earth" spirit. The focus of the environmental movement on the degradation of landscape led to a particular stress in ceramics on the value of their own raw material-the earth

6 – Minimalism : A painting and sculpture revisit the basics of gesture and color, ceramic meets the two medias in new categories of monochromatic objects. Simple geometric shapes, single colors, organized in series: Chillida (Spain), Katinka Bock (France), Jacqueline Lerat (France), Simone Fattal (Liban)

7 – Post modernism : An extensive use of ironic references, of pastiche and quotations to unsettle hegemonic notions of cultural identity are the trends in the 80's. Most of the qualities in ceramics that had come to be despised –the excessive use of decoration and gilding, the perfect surfaces, the theatrical display of skill –find refulgent excess in Jeff Koons' works in US and in Luigi Ontani' pieces in Europe.







Katinka Bock,
Nachbarland, 2011; Orangerie, 2013; ; Gurdulú et Montizúl, 2014

Exhibition views : Ceramix, Bonnefanten Museum, Maastricht

KATINKA BOCK

NEBENWEGE

November 29, 2014 - 1st of February, 2015

KIOSK, Gent, Belgium

Press release:

KIOSK presents a duo exhibition with work by German artist Katinka Bock (1976) and Dutch artist Katja Mater (1979).
Both artists explore the boundaries of their medium in explorations of the possibilities and impossibilities inherent in their materials. The reflective process that characterizes their work starts with an observation of the exhibition context and a contemplation of the potential dialogue between the medium and the environment. Bock and Mater both work toward 'outcomes' that carry a transformative potential. Katinka Bock is mainly focused on the sculptural form, while Mater's work primarily consists of analogue photographic or cinematographic registrations of intermediate interventions.
For her show Nebenwege, Katinka Bock brings together existing sculptures and a new work in progress in the hemicycle room. The sculptures, the way they relate to each other as separate building blocks, and their relation to the room, are based in movement, in the idea that everything could be interconnected. Inspired by Paul Klee's Hauptweg und Nebenwege (1929), in which the painter sets out side-roads as alternative canals of thought, Bock draws everyday, otherwise unnoticed micro-processes into the exhibition room. This leads to fluid gestures and austere sculptures.

Katinka Bock's sculptures and installations consist of natural materials such as clay, wood, sand, water and bronze, as well as everyday objects like chairs or lemons. These materials are selected for their colour, qualities, and primary energy. Their intrinsic characteristics are considered in relation to the historical and architectural foundations of the space and to the objects in their constellation, and are translated into sculptures that often display a radical austerity.
For her show Nebenwege at KIOSK, Bock combines existing objects with a new work in progress in which she uses changeable materials like water, salt, textile and a sheet of copper to create a fluid result that escapes complete control and only reveals itself fully at the very end of the exhibition.





Katinka Bock

Exhibition views : Nebenwege, Kiosk, Gent, Belgium, 2014-2015





Katinka Bock

Exhibition views : Nebenwege, Kiosk, Gent, Belgium, 2014-2015







Katinka Bock
Farben dieses Meeres, dreifach (Balance), Bronze, steel cable, steel, fabric, 2014
Farben dieses Meeres Balance (einfach); Bronze, string, 3 lemons, metal cable, rice, fabric, steel, 2014

Exhibition views : Nebenwege, Kiosk, Gent, Belgium, 2014-2015









Katinka Bock

Exhibition views : Nebenwege, Kiosk, Gent, Belgium, 2014-2015







Katinka Bock

Exhibition views : Nebenwege, Kiosk, Gent, Belgium, 2014-2015







Katinka Bock
Moscow, Plastic tube, water, salt ,2014 (details)

Exhibition views : Nebenwege, Kiosk, Gent, Belgium, 2014-2015





Katinka Bock
The Panama Light; Bronze, lamp, copper, 2014

Exhibition views : Nebenwege, Kiosk, Gent, Belgium, 2014-2015





Katinka Bock
Die grosse Zeichnung; Pencil on paper, 2014

Exhibition views : Nebenwege, Kiosk, Gent, Belgium, 2014-2015

KATINKA BOCK

FARBEN DIESES MEERES

October, 3 - November, 16, 2014

Städtische galerie Lüdenscheid, Germany

In der Städtischen Galerie Lüdenscheid die Präsentation Farben dieses Meeres von Katinka Bock.
Mit alchimistischem Gespür bringt die Künstlerin die Formenvielfalt und die poetische Kraft von gefundenen und alltäglichen Objekten ans Licht. In Bronze gegossen durchziehen Zweige den Raum und bahnen sich eine Linie bis zum Boden, auf dem sich ein Konglomerat verschiedener Fundstücke, Weggeworfenes und Aufgefundenes, aus dem Pariser Stadtraum zusammenballt. Das Künstlergespräch zwischen Katinka Bock und der Journalistin und Kunstkritikerin Gesine Borcherdt findet im Anschluss an die Eröffnung.







Katinka Bock, Regenscheid
farben dieses meeres
Städtische galerie Lüdenscheid, 2014



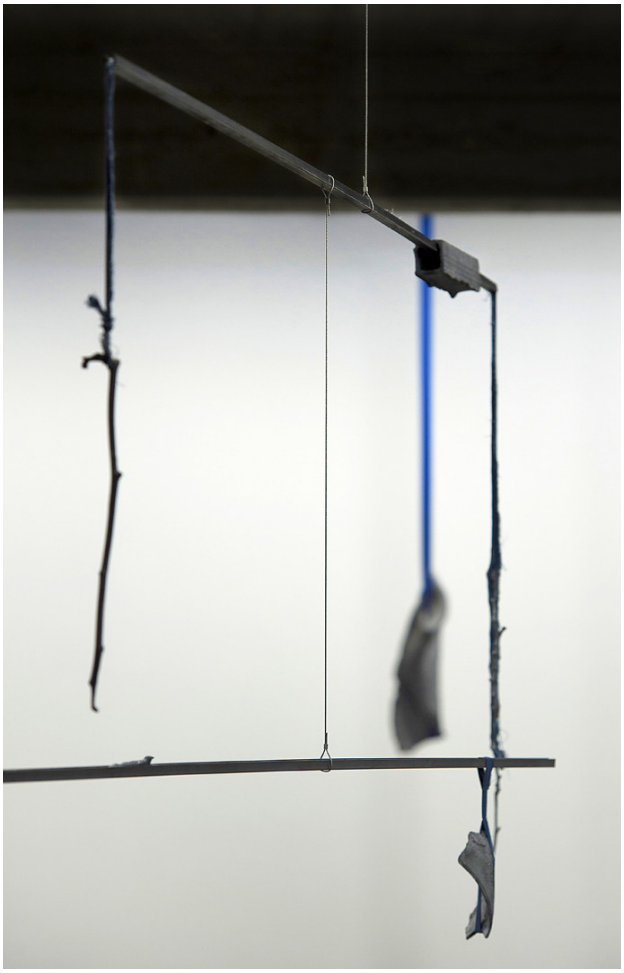




Katinka Bock
Farben dieses Meeres, dreifach (Balance), Bronze, steel cable, steel, fabric, 2014

Exhibition views : farben dieses meeres, Städtische galerie Lüdenscheid, 2014





Katinka Bock
Farben dieses Meeres, dreifach (Balance), Bronze, steel cable, steel, fabric, 2014

Exhibition views : farben dieses meeres, Städtische galerie Lüdenscheid, 2014







Katinka Bock
Farben dieses Meeres Balance (einfach); Bronze, string, 3 lemons, metal cable, rice, fabric, steel, 2014

Exhibition views : farben dieses meeres, Städtische galerie Lüdenscheid,





Katinka Bock
Farben diese Meeres: Rolle, Bronze, 2014
Farben dieses Meeres: Schale Rolle, Bronze, 2014

Exhibition views : farben dieses meeres, Städtische galerie Lüdenscheid, 2014

KATINKA BOCK

Distanze (DISTANCES)

April, 26 - June, 28 2014

RAM - Radio Art Mobile,CAMERE XX, Roma; Italy

Press release by Nicola Setari:

English:
Katinka Bock, Bruna Esposito and Donatella Spaziani in RAM radioartemobile's CAMERE recreate, each in their own modality, a dimension that, while recognising the distance with the exterior and the public, concentrates on the interior and the private.
The works are all permeated by that intimate essence found inside homes, in those everyday inhabited spaces that assert the value of continuous dialogue between two worlds.
The installations Gurdulù e Montizùl, Dichte (Thickness) and Sculpture in the Tree by Katinka Bock fill the room, not only by occupying the floor and walls but also by interacting with the exterior. The tree of one of the titles is indeed none other than the one that can be glimpsed through the window of her room, in the tight relationship that unites places that are far from unfamiliar eyes and the unfamiliar that enters and becomes part of everyday moments.

The text accompanying the exhibition Distanze (Distances) is by Nicola Setari who will be present, alongside the three artists, at the round table inspired by his text that will take place on Sunday 27th April at the offices of RAM radioartemobile. Also participating will be Eva Wittocx, Chief Curator of the Leuven Museum, Kathleen Rahn, Director of the Kunstverein in Hannover, Lorenzo Benedetti, Director of the De Appel Arts Centre in Amsterdam, as well as Dario D'Aronco of the Jan Van Eyck Academy in Maastricht via telephone. Moderating will be Marika Rizzo.

Italiano:
Katinka Bock, Bruna Esposito e Donatella Spaziani nelle CAMERE di RAM radioartemobile ricreano, ognuna secondo le proprie modalità, una dimensione che pur riconoscendo la distanza con l'esterno e il pubblico si concentra sull'interno e il privato. Le opere sono tutte permeate da quell'essenza intima che si ritrova nelle case, in quegli spazi abitati
quotidianamente che rivendicano il valore del dialogo continuo tra due mondi. Le installazioni Gurdulù e Montizùl, Dichte (Spessore) e Scultura nell'albero di Katinka Bock riempiono la stanza, non solo occupandone il pavimento e le pareti, ma interagendo con l'esterno. L'albero citato in uno dei titoli infatti non è altro che quello che si scorge dalla finestra della sua camera, nella stretta relazione che lega i luoghi lontani dagli occhi estranei e l'estraneo che entra a far parte dei momenti quotidiani

Katinka Bock è nata a Francoforte nel 1976. Ha studiato a Berlino, Dresda, Parigi ed infine all'École Nationale des Beaux-Arts di Lione. È arrivata a Parigi nel 2007, per una residenza di alcuni mesi alla Cité des Arts. Nonostante la sua base fosse a Berlino, il caso ha voluto che si fermasse nella capitale francese. La scultura è sempre stata al centro dei suoi studi e dei suoi interessi, anche se ha sperimentato molto anche con il video, la performance e con progetti in spazi pubblici. Da quando è a Parigi, ha smesso di produrre lavori collaborativi e il luogo più fertile non è il suo studio o la sua casa, ma la sua mente. Le opere dell'artista tedesca, del tutto prive di qualsiasi opulenza o ridondanza, nella loro rigorosa povertà e radicale essenzialità, vibrano d'energia e tensione. Cemento, terracotta, pietra, metallo, legno: materiali comuni scelti, non per la loro parvenza naturale, ma in virtù del loro aspetto primario, delle loro proprietà intrinseche, della loro vitalità. Scelti, o meglio, trovati. Come si trova "un sasso vicino ad un fiume, la sabbia sulla spiaggia, l'acqua in una fontana, un lastricato sulla strada, un giornale sul divano o in metropolitana.



Katinka Bock
Gurdulu e Montizul, Ceramics, jeans, steel, 2014
Teil des ganzen, Ceramics, glass, steel, 2014
Annello, bronze, 2013

Exhibition view : Distanze, RAM, Roma, 2014





Katinka Bock
Teil des ganzen, Ceramics, glass, steel, 2014

Exhibition views : Distanze, RAM, Roma, 2014





Katinka Bock
Gurdulu e Montizul, Ceramics, jeans, steel, 2014

Exhibition views : Distanze, RAM, Roma, 2014

KATINKA BOCK

THE OTHER SIGHT

November, 21, 2014 - January, 11, 2015

SMC / Contemporary Art Center, Vilnius, Lithuania

Group show with Clemens von Wedemeyer, Louise Hervé & Chloé Maillet, Virginie Yassef, Ulla von Brandenburg, Katinka Bock, Wilfrid Almendra, Pauline Boudry & Renate Lorenz, Uriel Orlow, Martin Neumaier, Simon Fujiwara, Morgane Tschiember



Katinka Bock
Horizontal Alphabet (Vilnius), Glass, ceramics, carpet, 2014

Exhibition view : The other sight, CAC, Vilnius, Lithuania





Katinka Bock
Horizontal Alphabet (Vilnius), Glass, ceramics, carpet, 2014

Exhibition views : The other sight, CAC, Vilnius, Lithuania

KATINKA BOCK

POPULONIA

September 12 - November 8, 2014

Galerie Jocelyn Wolff, Paris, France

Press release:

For her third solo show at Galerie Jocelyn Wolff, Katinka Bock proposes an experimental project specifically created for the gallery space, entitled Populonia. Katinka Bock is interested in containers, objects with an opening, that can receive and give. These she largely names receptacles. Particularly interested in these forms, Katinka Bock's first intervention in the gallery space involved removing any unnecessary partitions and opening one wall to make it possible to discover the space behind and, in this way, creating a new way for the eye to circulate within the space. Katinka Bock placed large plates of glass having the same dimensions as those of the gallery windows: Der zweite Raum (glass, 220 x 125 x 22 cm) invites, by its transparency, to see beyond the wall. The landscape outside reflects in it, and this reflection changes according to where one is located in the gallery. It is a way of bringing the outside landscape inside. Circulation is also that which flows, as water flows, as does the water that comes from the gallery's main faucet. Moscow is a work that is activated when someone turns on the water. The flow of this water was divided into three. One remains for the use of the gallery. The two others circulate in transparent hoses, one of which contains tap water and the other, with water supplemented with salt. Each flows through the gallery and into the street. Circulation animates the space and, in a more abstract way, in the different places Katinka convokes.
With the series Recording paper, each work (made of a piece of paper) was placed for one day and one night on a window: Amsterdam, Paris, New York, Pantelleria… Like the window, the piece of paper was simultaneously in contact with both the inside and the outside. Each work in this series preserves the imprint and the memory of the place where it was produced. The human scale is present in numerous works even if it is not immediately visible. Horizontal Alphabet (ceramics, glass, cloth), the exhibition's central work is composed of many elements of ceramics, each having the dimension of a part of the human body: hand, foot, head, bust, etc. The artist added plates of glass to produce a new way of seeing, the inside and outside, in the reflections of the space around. On the same blue cloth, Zucker und Salz, einfach borrows its formal vocabulary (metal, ceramics, cloth) from a piece by Katinka Bock that has the same name. The title underscores how the artist created a different work while using similar materials, just as sugar and salt are of identical appearance yet taste differently. Radio (leather ball, ceramics, bronze) is composed of a ball placed on a base in bronze and two ceramics. The ball was used by Katinka Bock to make other works. Likewise, certain objects that are used by the artist to produce works are then integrated into works themselves. This movement from the tool to the oeuvre can be observed within other pieces in the space such as the series of three works in bronze, Farben diese Meeres: Tuch, Hut, Schale. At times, it is a piece of pottery that has been used to make an imprint on clay, or a piece of cloth used to give form to the ceramics, or a ball that provided the round shape. Grund und Boden (zweifach) consists of the layering of two ceramics on top of a blue, rice-filled cushion placed on the floor. The latter gives stability to the ensemble, while the blue cushion that embraces the top of the sculpture evokes a seat.
Amerika (ceramics, steel, cloth) is composed of two ceramics, each set upon a metal tripod, which, through their dimensions, again evoke a human presence. The title of the work refers to the American continent, divided into North and South.
Katinka Bock also created an opening in the wall, a window that allows one to see a space that is usually closed to the public. The artist adds a new space to transform the viewer's perception of the space.
Aussischt zu zweit is a mirror hung in such a way that it reflects the white wall of the space. When one is standing behind it, the work invites the viewer to stop and look into the mirror and then to stand to the side to see what the mirror is reflecting in front of it. One meter space (cotton string) consists of a series of small knots tied, at more or less regular intervals along a string by different people, who, at the artist's request, created a knot at one meter from the existing knot. A subjective and random measurement, this piece by Katinka evokes a chain that ties different individuals to the same object, which, as with the mirror work, evokes the notion of the human scale.

KATINKA BOCK

POPULONIA

September 12 - November 8, 2014

Galerie Jocelyn Wolff, Paris, France

Communiqué de presse :
Pour sa troisième exposition personnelle à la galerie Jocelyn Wolff, Katinka Bock propose un projet expérimental, pensé spécifiquement pour l'espace de la galerie, et qui porte le titre Populonia. Katinka Bock s'intéresse aux contenants, des objets qui possèdent une ouverture, pour donner et recevoir, qu'elle appelle plus largement réceptacles. Ces formes intéressent particulièrement Katinka Bock dont la première intervention dans l'espace de la galerie a été de retirer les cloisons qui n'étaient pas nécessaires, d'ouvrir un des murs pour permettre de découvrir l'espace présent derrière et créer ainsi une nouvelle circulation du regard. Katinka Bock a disposé de grandes plaques de verre aux mêmes dimensions que celles de la vitrine de la galerie. Der zweite Raum (verre, 220 x 125 x 22 cm) invite, par sa transparence, à voir au-delà du mur. Le paysage extérieur s'y reflète et celui-ci change en fonction de l'endroit où l'on se trouve dans la galerie. C'est une manière de faire entrer le paysage à l'intérieur. La circulation est aussi celle de flux tels que l'eau, celle du robinet général de la galerie. Moscow est une pièce qui s'active lorsqu'une personne ouvre le robinet. Le flux de l'eau a été divisé en trois. L'un reste celui que la galerie utilise. Les deux autres flux circulent chacun dans un tuyau transparent, l'un alimenté avec de l'eau douce et l'autre alimenté avec de l'eau salée, qui se déversent tous les deux dans la rue. La circulation se fait dans l'espace mais elle se fait aussi de manière plus abstraite dans les différents lieux que Katinka convoque. Ainsi, avec la série Recording paper, chaque oeuvre, composée d'une feuille de papier, a été disposée à la fenêtre pendant un jour et une nuit : Amsterdam, Paris, New York, Pantelleria… Comme la fenêtre, la feuille de papier a été en contact simultanément avec l'intérieur et l'extérieur. Chaque oeuvre de cette série conserve l'empreinte et la mémoire du lieu où elle a été produite.L'échelle humaine est présente dans de nombreuses pièces bien que cela ne soit pas immédiatement visible. La pièce centrale de l'exposition, Horizontal Alphabet (céramique, verre, tissu) est composée de plusieurs éléments en céramique qui reprennent chacun les dimensions d'une partie du corps humain : main, pied, tête, buste… L'artiste y a ajouté des plaques de verre pour introduire un nouveau regard, grâce à l'espace, intérieur et extérieur, qui s'y reflète. Sur le même tissu bleu, Zucker und Salz, einfach, emprunte son vocabulaire formel (métal, céramique, verre) à une pièce de Katinka Bock du même nom. Le titre souligne qu'à partir de matériaux similaires, l'artiste a réalisé une oeuvre différente, comme le sucre et le sel sont identiques en apparence et différents au goût. Radio (ballon en cuir, céramique, bronze) a été réalisée à partir d'un ballon posé sur un socle en bronze et de deux céramiques. Le ballon a servi de modèle à Katinka Bock pour réaliser d'autres pièces. Ainsi, certains objets que l'artiste utilise pour réaliser ses oeuvres sont à leur tour intégrés dans le travail. Ce mouvement, de l'outil à l'oeuvre, se retrouve dans d'autres pièces comme la série de trois pièces Farben diese Meeres : Tuch, Hut, Schale, bronzes que l'on retrouve dans l'espace de la galerie. C'est parfois un morceau de céramique qui a servi à poser une empreinte sur la terre crue, un tissu utilisé pour former les céramiques ou un ballon qui leur donne une forme arrondie. Grund und Boden (zweifach) est constituée par la superposition de deux céramiques posées au sol, sur un coussin bleu rempli de riz. Celui-ci confère une stabilité à l'ensemble tandis que le coussin bleu posé au-dessus, et qui épouse la forme de la céramique, évoque une assise.
Amerika (céramique, acier, tissu), est un couple de céramique posé sur un trépied en métal qui, de par ses dimensions, évoque à nouveau cette présence humaine. Son titre renvoie au continent américain qui se divise entre le nord et le sud.
Katinka Bock a aussi réalisé une ouverture dans le mur, une fenêtre qui donne à voir un espace habituellement fermé au public. L'artiste ajoute un nouvel espace pour transformer le point de vue en regard. Aussischt zu zweit est un miroir suspendu de telle sorte que l'on ne voit que le mur blanc de l'espace qui s'y reflète quand on est dans la galerie.Inversement, quand on se trouve à côté, c'est une oeuvre qui invite à s'arrêter et à regarder, dans le miroir, et à se mettre à côté pour regarder ce qui lui fait face. One meter space (corde de coton) est faite de petits noeuds, à intervalles plus ou moins réguliers, par différentes personnes à qui l'artiste a demandé de former un noeud à un mètre du dernier. Mesure aléatoire et subjective, cette pièce de Katinka fait penser à une chaine, qui relie différents individus autour d'un même objet, introduisant à nouveau l'échelle humaine que l'on retrouve aussi avec le miroir.



katinka Bock
Horizontal Alphabet, Ceramics, glass, fabric, 2014
Amerika, Ceramics, steel, cotton, 2014

Exhibition view : Katinka Bock, Populonia, Galerie Jocelyn Wolff, 2014



Katinka Bock

Exhibition view : Populonia, Galerie Jocelyn Wolff, 2014



Katinka Bock
Horizontal Alphabet, Ceramics, glass, fabric, 2014

Exhibition view : Katinka Bock, Populonia, Galerie Jocelyn Wolff, 2014



katinka Bock
Horizontal Alphabet, Ceramics, glass, fabric, 2014
Amerika, Ceramics, steel, cotton, 2014

Exhibition view : Katinka Bock, Populonia, Galerie Jocelyn Wolff, 2014



Katinka Bock, Amerika, 2014, Ceramics, steel, cotton, 154 x 80 x 60 cm

Exhibition view : Katinka Bock, Populonia, Galerie Jocelyn Wolff, 2014



Katinka Bock
Aussischt zu zweit; Mirror, 2008

Exhibition view : Katinka Bock, Populonia, Galerie Jocelyn Wolff, 2014



Exhibition view : Katinka Bock, Populonia, Galerie Jocelyn Wolff, 2014



Katinka Bock,
Zucker und Salz, einfach, 2014, Glass, steel, ceramics, 9 x 157 x 78 cm

Exhibition view : Katinka Bock, Populonia, Galerie Jocelyn Wolff, 2014



Katinka Bock, Grund und Boden (zweifach), Ceramics, fabric, rice, 2014

Exhibition view : Katinka Bock, Populonia, Galerie Jocelyn Wolff, 2014



Katinka Bock Dan, 2014, Ceramics, leather ball, 24 x 25 x 27 cm

Exhibition view : Katinka Bock, Populonia, Galerie Jocelyn Wolff, 2014



Katinka Bock
Farben diese Meeres: Schale, 2014, Bronze, synthetic strap, 38 x 30 x 19 cm

Exhibition view : Katinka Bock, Populonia, Galerie Jocelyn Wolff, 2014



Katinka Bock, Grund und Boden (einfach); Ceramics, fabric, rice, 2014

Exhibition view : Katinka Bock, Populonia, Galerie Jocelyn Wolff, 2014

KATINKA BOCK

POST / POSTMINIMAL

Die Sammlung Rolf Ricke
im Dialog mit zeitgenössischen Kunstschaffenden

1 February – 18 May 2014

Kunstmuseum St.Gallen, Switzerland

curated by Konrad Bitterli

Press release:

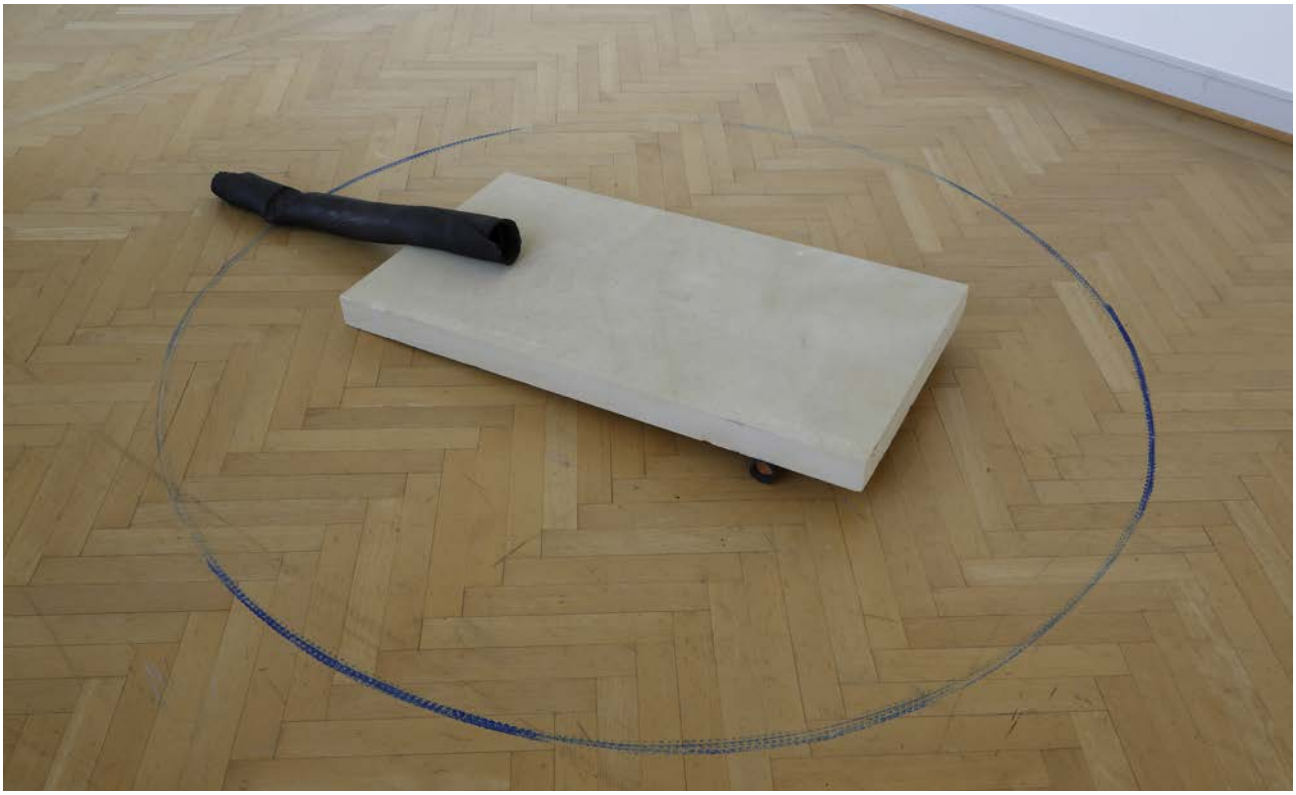
Live in Your Head: When Attitudes Become Form and Op Losse Schroeven: Situaties en Cryptostructuren were the names of two epoch-defining exhibitions held in 1969 at the Kunsthalle Bern and the Stedelijk Museum Amsterdam. Curated by Harald Szeemann and Wim van Beeren respectively, the two shows were instrumental in introducing a broader concept for sculpture that rejected the traditional understanding of art as artefact in favour of process-orientated approaches and expanded the canon of materials to include previously untried materials such as neon, latex, polyester, etc. Based in Cologne, gallery owner, Rolf Ricke, was a key behind-the-scenes figure, inviting artists to Europe as early as the mid-1960s to create works locally for his exhibitions. As a pioneering champion of new American art, he brought artists such as Richard Artschwager, Bill Bollinger, Gary Kuehn, Richard Serra and Keith Sonnier to Kassel and later to Cologne, where they worked on site and developed new projects specifically for the gallery. All of them were later represented with works in the two aforementioned exhibitions, although they had been exhibited previously by Rolf Ricke in solo and group shows, including the landmark Programm I (1968), whose significance personally and for his gallery he summed up thusly:
«The Programm shows were sometimes more important than solo exhibitions for me. [...] Group exhibitions were a personal challenge for me. I actually did them for myself. In my mind, the Programm shows [...] were a setup for the future, a preview. It was also important for me to become familiar with works. In dialogue, I understand the works in a different way. In this exhibition, I polarised; I confronted works, which means I encumber a work that fascinates me incredibly with another one. I did that occasionally in a very brutal and direct way. That was very important to me, both for a deeper understanding as well as for future decisions.» (Rolf Ricke, 2007)
Amassed over decades, the Rolf Ricke collection was acquired jointly in an unprecedented effort by the Kunstmuseum St. Gallen, the Kunstmuseum Liechtenstein and the Museum für Moderne Kunst (MMK) Frankfurt. And so the museum in St.Gallen possesses an important group of works of postminimalist art, which can now be shown together for the first time, complemented by curated loans from private and public collections, as well as by works by St. Gallen-based artist, Roman Signer, who took important inspiration for his own work from Harald Szeemann's Live in Your Head. Yet in the spirit of former gallerist, Rolf Ricke, the primary focus of the exhibition Post / Postminimal is not on what today is generally a heroically glorified past, but instead offers a wider perspective with a deliberate concentration on the present and future.

For Post / Postminimal, the Kunstmuseum St.Gallen has invited a number of contemporary artists, all of whom were born after the epochal 1969 exhibitions and whose works nonetheless take the sculptural possibilities of the late 1960s and 1970s and redefine them for the present. This may very well serve as an indicator of the groundbreaking formal achievements made in sculpture and how dynamically they reverberate today. In contrast, contemporary art is less concerned with moving beyond a conventional artistic canon than with widening it in terms of content and materials. Artistic approaches no longer need to define themselves as bold gestures or radical breaks with tradition, but instead build very naturally and accordingly easily on the formal research of previous generations, linking it with other artistic experiences and creating works informed by their own unique sensibility.
The treatment of historical positions ranges from a deepening of the process-oriented approach through the use of modern materials and contemporary techniques (Raphael Hefti, Kilian Rüthemann, Christoph Weber), to thematic or poetic enrichment of the often self-referential formal compositions of former periods (Katinka Bock, Mariana Castillo Deball, Thea Djordjaze), all the way to the ironically truncated quote, which cleverly puts the heroic gestures of past departures in the realm of the absurd (FAMED). And so Post / Postminimal presents a generation-spanning, broad discourse on the rediscovery of sculpture in contemporary art: Nine exciting Generation X - Z artists meet seven prominent figures who influenced today's sculpture – with the difference that the formal and/or thematic approaches not only connect and permeate the work of the individual artists, becoming receptive not only to art history, but also in equal measure to the world. The artist Katinka Bock expresses this cogently: «That which one creates comes from life; art is always anchored in life, it is a contribution to life. My work involves me with people and their culture. We make decisions, nothing simply happens to us. A plant, for example, alters itself, but it takes no decisions. Culture changes by virtue of decisions and responsibility if we get involved.» (Katinka Bock)



Katinka Bock
Grosse Kreise, limestone, ceramics, steel, paint, 2011

Exhibition view : Post / Postminimal Kunstmuseum St.Gallen, Switzerland, 2014



Katinka Bock
Grosse Kreise, limestone, ceramics, steel, paint, 2011

Exhibition view : Post / Postminimal Kunstmuseum St.Gallen, Switzerland, 2014



Katinka Bock
Pause, 2011

Exhibition view : Post / Postminimal Kunstmuseum St.Gallen, Switzerland, 2014



Katinka Bock
Himmel und Meer (Teil 1), 2011

Exhibition view : Post / Postminimal Kunstmuseum St.Gallen, Switzerland, 2014



Katinka Bock
Himmel und Meer (Teil 2), 2011

Exhibition view : Post / Postminimal Kunstmuseum St.Gallen, Switzerland, 2014



Katinka Bock
Löwe, 2013
Kleiner Zeiger, 2012

Exhibition view : Post / Postminimal Kunstmuseum St.Gallen, Switzerland, 2014

KATINKA BOCK

A and I

February 1st - May 4th, 2014

Henry Art Gallery, Seattle, USA

Press release:

Using clay, natural, and found materials, Katinka Bock (France, born Germany 1976) creates sculptures and installations that explore temporality, process, and space, and that also mine the territories of history and archeology. Katinka Bock: A and I features 13 works, including Le Grand Chocolat (2012), a large floor sculpture made of clay slabs, and Patron (2013), a monumental impression made on cloth from a fallen section of one of the ancient city walls of Rome.

In works that are deeply responsive to site, her sculptures are often made with materials found on location, giving form to geographically specific actions, chance occurrences, and experiences. The artist favors clay in her practice for its intrinsic connectedness to place but also for its pliability, fragility, and ability to be expressive without losing the traces and marks of the individual processes to which it is often subjected (kneading, shaping, firing, cracking, etc.). Materials such as wood, paper, metal, discarded wires, water, and fresh fruit also feature prominently in her sculptures.

For her exhibition at the Henry, Bock conducted significant research on Washington state and the city of Seattle. She created, during a short residency at the museum, works inspired by the city's history and that are shaped and affected by the unique atmospheric conditions of the Pacific Northwest. The commissions include Er (I), a sculpture made of wood, blankets, and a steel I-beam previously soaked in the waters of the Puget Sound; O, a piece in which the artist asked a number of local people to think of a tree that they loved and, from memory, measure its circumference; Eva, consisting solely of soil from the Denny Regrade area of Seattle; Alaska, a three-part sculpture made of ceramic, steel plate, and a wooden mast; among others. A full-color catalogue with texts by Marie-Cécile Bournichon, Thomas Clerc, and Luis Croquer will be published in conjunction with the project.

Bock lives and works in Paris and Berlin. She was recently an artist-inresidence at Villa Medici in Rome and was awarded the Dorothea von Stetten Kunstpreis in Germany. She has had solo exhibitions at Culturgest, Lisbon, Portugal; Kunstmuseum Stuttgart, Germany; and MAMCO, Geneva. This is the first comprehensive exhibition of her work in the United States.

Curator : Luis Croquer, Deputy Director of Exhibitions and Collections.



Exhibition view : Katinka Bock : A and I, Henry Art Gallery, Seattle, USA



Exhibition view : Katinka Bock : A and I, Henry Art Gallery, Seattle, USA



Katinka Bock, ER (I), Steel I-beam, seawater, wood, blankets, 2014

Exhibition view : Katinka Bock : A and I, Henry Art Gallery, Seattle, USA



Katinka Bock, Sand (Ground), Ceramics, glass, 2014

Exhibition view : Katinka Bock : A and I, Henry Art Gallery, Seattle, USA



Katinka Bock, Sand (Ground), Ceramics, glass, 2014

Exhibition view : Katinka Bock : A and I, Henry Art Gallery, Seattle, USA



Katinka Bock, Eva, Denny Regrade soil, 2014

Exhibition view : Katinka Bock : A and I, Henry Art Gallery, Seattle, USA



Katinka Bock, Eva, Denny Regrade soil, 2014

Exhibition view : Katinka Bock : A and I, Henry Art Gallery, Seattle, USA



Katinka Bock, North, wood, 2014
Katinka Bock, Le Grand Chocolat, Ceramics, 2012

Exhibition view : Katinka Bock : A and I, Henry Art Gallery, Seattle, USA



Katinka Bock, Le Grand Chocolat, Ceramics, 2012

Exhibition view : Katinka Bock : A and I, Henry Art Gallery, Seattle, USA



Katinka Bock, Profane Fireplace, Metal panel, iron ball, 2008

Exhibition view : Katinka Bock : A and I, Henry Art Gallery, Seattle, USA



Katinka Bock, Profane Fireplace, Metal panel, iron ball, 2008

Exhibition view : Katinka Bock : A and I, Henry Art Gallery, Seattle, USA.



Katinka Bock, Bronze, Nachthimmelhaus, ink on cotton fabric, wooden stretcher, 2014
Katinka Bock, Alaska, Ceramics, wood, steel, 2014

Exhibition view : Katinka Bock : A and I, Henry Art Gallery, Seattle, USA



Katinka Bock, Alaska, Ceramics, wood, steel, 2014

Exhibition view : Katinka Bock : A and I, Henry Art Gallery, Seattle, USA



Katinka Bock, Patron, Graphite on fabric, 2013

Exhibition view : Katinka Bock : A and I, Henry Art Gallery, Seattle, USA

KATINKA BOCK

40 RÄUBER

October 16, 2013 - January 24, 2014

MAMCO, Geneva, Switzerland

Communiqué de presse :

Depuis 2003, Katinka Bock explore à travers installations, sculptures et vidéos, ce qu'elle nomme « l'être ensemble ». Il ne s'agit pas ici, pour paraphraser Hobbes, de s'interroger sur l'individu à l'état de nature, mais bien sur les matériaux pris individuellement et sur leur coexistence. Les matériaux premiers de cette œuvre qui ne cesse de retourner l'espace, de le dépouiller pour le remplir à nouveau, sont souvent utilisés pour ce qu'ils sont et non pour leur symbolique (un citron est un citron et non un soleil).
Pour sa première exposition au Mamco, K. Bock envisage le Plateau des sculptures comme un tableau de paysage. « Le paysage, dit-elle, n'est pas la nature mais toujours un point de vue sur la nature. » Elle veut offrir au regardeur une vision d'ensemble pour lui permettre ensuite de se perdre dans les détails. Le Plateau des sculptures évoque pour elle une place publique sur laquelle chaque élément est disposé très précisément. Le citoyen s'y promène. Si les œuvres sont souvent réalisées à l'aide de calculs, elles sont aussi comme des notes sur une portée musicale. Chaque note donne un son et offre une certaine tonalité. Il suffit d'une accélération ou d'un tempo régulier pour que le regardeur puisse composer sa propre musique, comme il formulerait une phrase.
Shifting est un exemple significatif de l'intérêt accordé par l'artiste au travail du temps qui modifie l'œuvre. Observées dans une assiette, des gousses d'ail, aux formes unies par leur peau mais distinctes les unes des autres du fait de la taille de leurs bulbes, donnent à K. Bock l'idée de réaliser Trio (2003), une sculpture en terre noire de 20 cm de hauteur. En 2009, la même sculpture agrandie est laissée à l'extérieur pendant quelques mois, puis cuite et exposée à nouveau à l'air libre dans des conditions extrêmes de froid. En 2011, l'artiste fabrique un socle provisoire en sable pour cette pièce qui menace de s'effondrer. Ce n'est qu'en 2013 que l'œuvre sera restaurée. Cette restauration lui donne son aspect final, il rappelle cette technique séculaire et raffinée, utilisée au Japon, qui permet de donner une seconde vie à des objets uniques et précieux.
Carreaux, carrelage, tomette, tapis, l'on pourrait égréner tous les types de surfaces auxquels l'artiste s'est déjà confrontée. Pour le Mamco, elle s'est intéressée aux pierres de construction des immeubles voisins dont la plupart sont réalisés en pierre de molasse, un grès à ciment de calcaire argileux, parfois de couleur verte, matériau accessible et ancestral à Genève. Pour réaliser One Meter Sculptures elle a demandé à plusieurs personnes de mesurer un mètre à l'aide d'une cordelette, cette distance étant alors reportée sur une pierre taillée. Les résultats de ces mesures sont étonnants car un mètre ne semble pas être une longueur équivalente pour tout le monde. Dans ses entretiens avec Pierre Cabanne en 1967, Marcel Duchamp avance : « Mes trois stoppages-étalon sont donnés par trois expériences, et la forme est un peu différente pour chacune. Je garde la ligne et j'ai un mètre déformé. C'est un mètre en conserve, si vous voulez, c'est du hasard en conserve. » Ce qui s'est passé pour Duchamp avec ses stoppages, c'est-à-dire la visualisation du caractère aléatoire d'une mesure réputée universelle, se vérifie ici aussi, mais d'une autre manière.
Chaque production due au hasard est une étape dans les recherches de l'artiste. Le résultat de ce hasard confèreà l'œuvre une certaine humanité la rendant fragile et sensible, telle Orangerie, conçue comme par défaut parce que creuser le sol du musée n'était pas possible. C'est ainsi qu'est née cette sculpture en terre cuite dont les parois ont été repliées, laissant une petite ouverture en son sommet. Elle abrite une graine de haricot qui va pousser durant toute la durée de l'exposition. Cette semence contient la légende du haricot magique. La plante géante de ce conte est comme une échelle magique qui relie le monde terrestre au monde céleste. Cette liaison ciel-terre, deux horizons reliés par la verticale que nous représentons, nous les hommes, est fondamentale dans le travail de K. Bock. Dans cette exposition, tout est lié et la cohérence qui s'en dégage puise tout autant dans les légendes que dans la réalité, dans ce qui existe que dans le contexte lui-même.

KATINKA BOCK

40 RÄUBER

October 16, 2013 - January 24, 2014

MAMCO, Geneva, Switzerland

Press release:

Ever since 2003, Katinka Bock's installations, sculptures and videos have explored what she calls 'being together'. This is not, to paraphrase Hobbes, a matter of investigating the individual in the state of nature, but rather materials taken individually, and their coexistence. The raw materials in this work, which unceasingly turns space upside down, emptying it and then refilling it, are often used for what they are rather than for their symbolism (a lemon is a lemon, not a sun).

For her first exhibition at Mamco, Katinka Bock has treated the Plateau des sculptures as a landscape painting. Landscapes, she says, are not nature, but always a way of seeing nature. She offers viewers an overall view so that they can then get lost in the details.

As far as Bock is concerned, the Plateau des sculptures is a public place in which each feature is very precisely arranged — a place where citizens walk. Although the works are often produced with the help of calculation, they are also like notes of music on a staff. Each note yields a sound and a particular tone. An acceleration or a regular beat is all that is needed for viewers to compose their own music, just as they would construct a sentence.

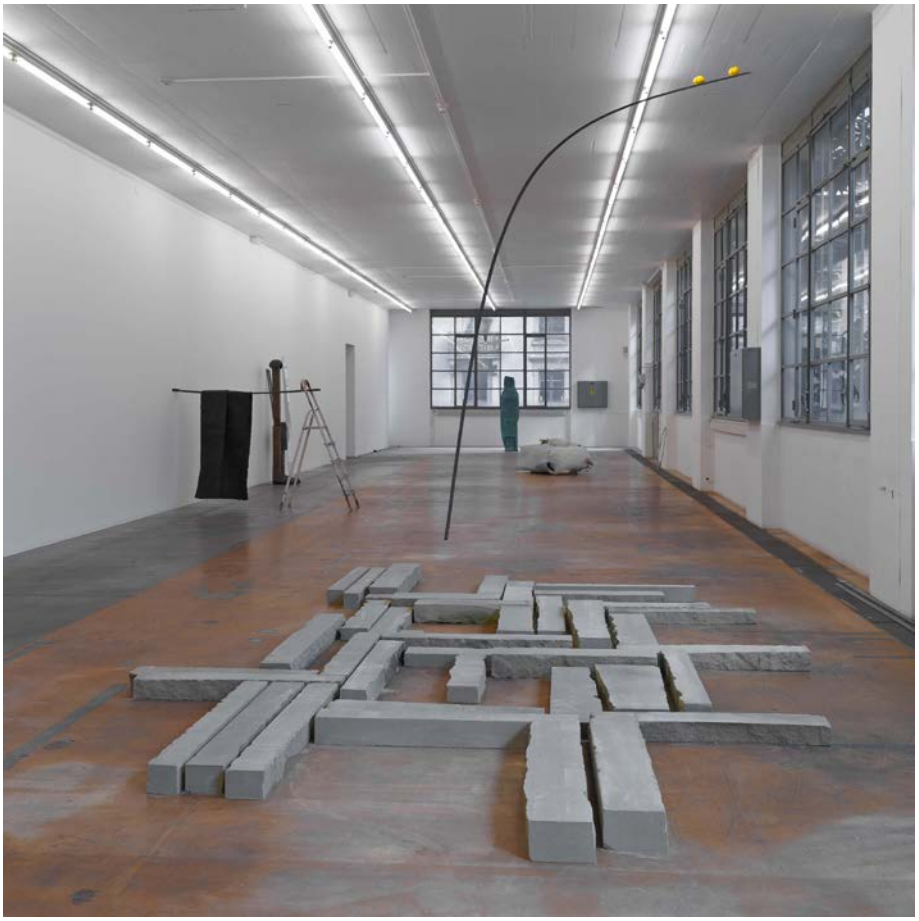
Shifting is a significant example of the artist's interest in the impact of time on the work. It was cloves of garlic seen on a plate during a meal, with similar skins but differing in size, that gave Bock the idea of producing Trio (2003), a black-clay sculpture 20 cm in height. In 2009, an enlarged version of the same sculpture was left outdoors for several months, then baked and again exposed to the open air in conditions of extreme cold. In 2011, the artist made a temporary sand base for the work, which was about to collapse. It would not be restored until 2013. This gave it its final appearance, recalling the age-old, highly refined technique used in Japan to give unique, precious objects a second lease of life.

Soil, carpeting, tiles and so on – the artist has used all kinds of working surfaces. What has caught her attention at Mamco is the stonework of the adjacent buildings, most of them made of pierre de molasse, a (sometimes greenish) clayey lime sandstone that is readily available and has been used in Geneva for countless generations.

To produce her One Metre Sculptures she asked several people to measure out one metre with a piece of string; the distance was then transferred to a carved stone. The results were surprising, for one metre turns out not to be the same length for everyone. In his interviews with Pierre Cabanne in 1967, Marcel Duchamp stated 'My Three Standard Stoppages is produced by three separate experiments, and the form of each one is slightly different. I keep the line, and I have a deformed metre. It's a "canned metre", so to speak, canned chance.' What happened with Duchamp's stoppages — illustrating the unreliability of a supposedly universal measurement — happens again here, but differently.

Every production that is due to chance is a stage in the artist's research which enables her to envisage new ones. The result of this chance lends the work a certain humanity, making it as fragile and delicate as Orangerie, which was designed almost by default, as a makeshift solution, because safety concerns prevented the floor of the museum from being dug up. Hence this terracotta sculpture, whose sides are bent back to leave a small aperture at the top. This contains a bean that will grow throughout the exhibition, recalling the legend of the beanstalk from the well-known fairy tale. The giant plant in the tale is like a magic ladder connecting the terrestrial world to the celestial one. This link between heaven and earth — two horizons connected by the vertical line that we humans represent — is a key element in Katinka Bock's work.

Everything in this exhibition is interconnected, and the resulting coherence draws on legend as much as reality, on what exists as much as the actual context.



Katinka Bock

Exhibition view: 40 Raüber, MAMCO, Geneva, Switzerland



Katinka Bock

Exhibition view: 40 Raüber, MAMCO, Geneva, Switzerland



Katinka Bock
Personne, April, 2013

Exhibition view: 40 Raüber, MAMCO, Geneva, Switzerland



Katinka Bock
Trio, 2009 - 2013
Cinq têtes, 2013

Exhibition view: 40 Raüber, MAMCO, Geneva, Switzerland



Katinka Bock
Orangerie, 2013
Annelo, 2013

Exhibition view: 40 Raüber, MAMCO, Geneva, Switzerland

KATINKA BOCK

LE MUSÉE ÉCLATÉ DE LA PRESQUE ÎLE DE CAEN

June 28 - October 27, 2013

Ecole des Quatre vents, Amfreville, En partenariat avec le CREDAC, Ivry-sur-Seine, France

Communiqué de presse :

Atlantik, Kreise, qui signifie « Atlantique, cercles », est une installation en deux parties. Placés en regard, les deux conteneurs se répondent par un jeu de correspondances formelles pour interroger les notions d'échanges et de partage. Le titre évoque l'Atlantique, appréhendé ici comme une séparation entre les continents, une surface qui délimite les territoires. Un jeu d'ouvertures permet néanmoins un dialogue visuel entre les deux oeuvres, rappelant que l'océan est aussi un lien entre deux rives, un espace de circulation et de communication.
Différents outils sont présents dans l'installation. Grosse Kreise, (de grands cercles), présente un cercle bleu au sol. Pour le dessiner, le compas des marins a été remplacé par la roue d'une bicyclette. Le sable disséminé sur le bois du plancher rappelle le papier abrasif utilisé pour poncer le bois, tout comme il semble être un rappel des nombreux voyages effectués par le conteneur, et des salissures qu'il a connues de ports en ports.
La seconde oeuvre, intitulée A and I en référence aux initiales dont elle est un écho visuel, évoque les pronoms « un » et « je », confrontant l'impersonnel au singulier, ce qui nous est extérieur à notre intériorité.
Cette relation de soi à l'autre est exprimée par un équilibre précaire. La sculpture est juchée sur un tréteau, telle une silhouette dressée qui lutte pour maintenir sa position.
Avec un langage sculptural très épuré, des formes simples, et des matériaux élémentaires, Katinka Bock imagine une mise en scène à la signification ouverte dans laquelle elle interroge les éléments du paysage: le point de vue, l'attente, l'horizon.



Katinka Bock
Atlantik, Kreise, 2013

Exhibition view: Musée éclaté, Caen, 2013



Katinka Bock
A and I , 2013

Exhibition view: Musée éclaté, Caen, 2013

KATINKA BOCK

1966-79

May 24 – August 11, 2013

Institut d'art contemporain, Villeurbanne / Rhône-Alpes, France

Group show curated by Laurent Montaron



Katinka Bock
Stein unter dem tisch, 2013

Exhibition view: 1966-79, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, France





Katinka Bock
Stein unter dem tisch, 2013
Sechs Flachen und ein Raum, 2013

Exhibition view: 1966-79, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, France

KATINKA BOCK

LA FABRIQUE DES POSSIBLES

March 23 - May 26, 2013

FRAC Provence-Alpes-Côte d'Azur, Marseille, France



GALERIE JOCELYN WOLFF





Exhibition view: La Fabrique des possibles, FRAC PACA, France, 2013

KATINKA BOCK

ACCADEMIA 2012
Teatro delle Esposizioni # 3

June 27/28; October 3/4, 2012

Villa Medici, Rome, Italy

Press release:

Le Théâtre des Expositions a été organisé pour permettre aux pensionnaires de la Villa Médicis de travailler ensemble, de s'exposer les uns aux autres et au public, en montrant la diversité des pratiques et des recherches d'aujourd'hui.

Born in Frankfurt in 1976, Katinka Bock is a graduate of the Kunsthochschule Berlin-Weissensee and the École Nationale des Beaux-Arts in Lyon (2005-06). She lives and works between Paris and Berlin. Interested in the representation and choreography of cultural systems and social groups, she already has a large, critically applauded oeuvre to her credit, and shows in France, Germany, Holland and the United States. Setting up connections between purely formal aspects of a territory and sociological and political considerations, she focuses in particular on closed groups and their worldview. While at the Villa Medici she will be looking into Rome's temporal and spatial strata and its relationship with water: the city's many fountains, of course, but also the nasoni, the small drinking fountains.



Katinka Bock
Atlantik, Einsicht, 2012
glass, sand, water, stone (freestone)
variable dimensions

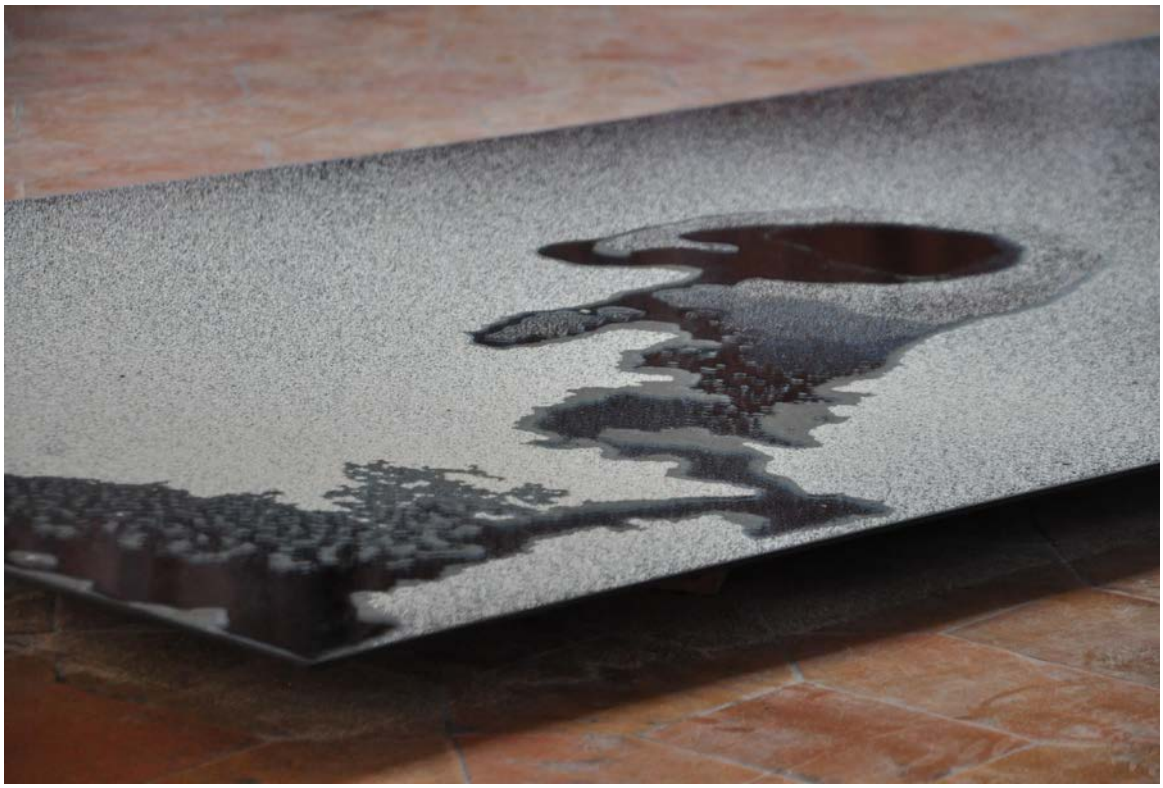
Exhibition view: Accademia 2012, Teatro delle Esposizioni # 3, Villa Medici, Rome, Italy, 2012



Katinka Bock
Atlantik, Einsicht, 2012
glass, sand, water, stone (freestone)
variable dimensions

Exhibition view: Accademia 2012, Teatro delle Esposizioni # 3, Villa Medici, Rome, Italy, 2012





Katinka Bock
Atlantik, Einsicht, 2012
glass, sand, water, stone (freestone)
variable dimensions

Exhibition view: Accademia 2012, Teatro delle Esposizioni # 3, Villa Medici, Rome, Italy, 2012





Katinka Bock
Atlantik, Einsicht, 2012
glass, sand, water, stone (freestone)
variable dimensions

Exhibition view: Accademia 2012, Teatro delle Esposizioni # 3, Villa Medici, Rome, Italy, 2012

KATINKA BOCK

LA PART DE L´AUTRE
Katinka Bock and Guillaume Leblon

March 26, 2012 - June 11, 2012

Les moulins de Paillard, Poncé-sur-le-Loir, France

Press release:

Paillard Contemporary Arts Center is pleased to present the exposition of Katinka Bock and Guillaume Leblon La Part de l'Autre from the 24th of March to the 11th of June. These artists frequently exchange and collaborate. Both are represented by the Galerie Jocelyn Wolff in Paris, and each addresses the notion of space indicative of an exterior that extends farther than the site of the exposition, to another part, well beyond the walls, to a natural limitless landscape. The work of Guillaume Leblon in La Part de l'Autre comes in part from his 2011 exposition entitled Strange Form of Life at Projecte SD in Barcelona. These works have been described as being conceived from landscape, a route "…where references evoking nature, architecture, or the domestic habitat blend. The viewer finds himself in the situation of strolling through the middle of an enigma." In the text Conversation with Guillaume Leblon, the artist says, "My work is made during my movements and travels and not really in the studio, which I regard rather like a receptacle where the sum of all the things I collect is to be found. And in the end of the day you often go unwittingly in the direction that you're looking for. In Santiago de Compostela, for example, I drove around the environs. And it was in the environs of Saintiago de Compostela that the Kerguéhennec show was defined. I saw things in the countryside – houses -- which were decisive for the exhibition." The work of Katinka Bock often concentrates on the element missing from a site: what has been removed or what is lacking. But we also find a duration factor, a metamorphosis, in her work, where the art object is almost negated, as the work becomes an act, a series in alteration. It is not a work of art finished and immobile but something in between, in transformation. Katinka Bock takes natural materials: earth, wood, metal, stone or water with their physical attributes of velocity, weight, mass, volume, tension and balance. She then uses physical science to set them off one another. Katinka Bock's work is uniquely kinetic. After a year filled with expositions: Arte Povera at the Carré d'Art de Nîmes, Une Terrible Beauté Est Née, Biennale de Lyon, Facing the dry dirt, The Suburban & The Poor farm experiment, Little Wolf, Wisconsin, and at the Fondation Paul Ricard, Paris, and a nomination for the prix Marcel Duchamp, Guillaume Leblon begins 2012 with great force in the exposition Alchemy at the Fondacio Joan Miró, Barcelona. Since the beginning of the year, Katinka Bock has been granted a residency at Villa Médicis in Rome and three solo expositions: Les mots de demain at Rosascape, Paris, at the Musée des Beaux-Arts de Valence, and at the Culturgest, Lisboa, Portugal. She will participate in the Biennale de Rennes this year, a strong follow-up to last year when she exhibited in Arte Povera Carré d'Art de Nîmes, Köln Skulptur #6, Skulpturenpark Köln, Germany and Une Terrible Beauté Est Née, Biennale de Lyon. Les Moulins de Paillard is an alternative space founded by artists to support projects in all fields of contemporary art. The main missions of the association are production, exposition and diffusion of works of contemporary art, both fine and performing. Our aim is to forward current cultural issues and interests while exchanging with and promoting the French rural or regional communities of the Sarthe, the Loire & Cher and the Indre & Loire. This exposition is the first in the series Zugzwang 2012-2013, a compilation of art works and artistic pursuits that refer in a unique way to landscape. Zugzwang (or movement bound) is a German word which pushes forward physically, and corresponds to the sensation felt during the situation of being caught in a trap, forcing displacement. The works we will bring together use repositioning, either of the viewer, through the isolation of subject from intent, or by implemented succession.





Katinka Bock
Balance incomparable, 2012
copper, steel, wire (steel), paper
285 x 210 x 1.5 cm

Exhibition view: La part de l'autre, Les moulins de Paillard, Poncé-sur-le loir, France, 2012





Katinka Bock and Guillaume Leblon
Wet ground, 2008
natural stone de Savonnières, water
39 x 80 x 80 cm

Exhibition view: La part de l'autre, Les moulins de Paillard, Poncé-sur-le loir, France, 2012





Katinka Bock and Guillaume Leblon
Wet ground, 2008
natural stone de Savonnières, water
39 x 80 x 80 cm

Exhibition view: La part de l'autre, Les moulins de Paillard, Poncé-sur-le loir, France, 2012





Katinka Bock
Turmspringer Willhelm, 2012
ceramic, metal, apple

Exhibition view: La part de l'autre, Les moulins de Paillard, Poncé-sur-le loir, France, 2012





Katinka Bock
Terassenlandschaft, 2009
leather, glass
120 x 90 x 30 cm

Exhibition view: La part de l’autre, Les moulins de Paillard, Poncé-sur-le loir, France, 2012





Katinka Bock
Kompass, 2011
slate, pencil
variable dimensions

Exhibition view: La part de l’autre, Les moulins de Paillard, Poncé-sur-le loir, France, 2012

KATINKA BOCK

LOW MOUNTAIN

March- Avril, 2012

Marrakech Biennale 4th Edition, Marrakech, Morocco

An exhibition curated by Marc-Olivier Wahler during the Marrakech Biennale 4th Edition



Katinka Bock
Alex, 2011
zinc, plastic ball,variable dimensions





Katinka Bock
Alex, 2011
zinc, plastic ball
variable dimensions

Exhibition views: Low Mountain, Biennale de Marrakech, Morocco, 2012





Katinka Bock
Geschwister (Stuttgart), 2010
ceramic, paper, felt hat
approx. 380 x 115 cm

Exhibition view: Low Mountain, Biennale de Marrakech, Morocco, 2012

KATINKA BOCK

PERSONNE

February 24, 2012 - May 13, 2012

Culturgest, Lisbon, Portugal

Press release:

Uma preferência por materiais simples e uma rigorosa economia de gestos e de procedimentos na manipulação desses materiais são aspetos salientes do trabalho escultórico de Katinka Bock. Como a exposição na Culturgest dá a perceber, a artista utiliza recorrentemente nas suas peças barro cozido (cerâmica) e materiais básicos de construção, como madeira e aço, mas também tecido, bronze, pedra, chumbo, vidro e areia, entre outros. Em algumas peças, ela
emprega um material apenas: por exemplo, madeira de carvalho, em Personne (2012); areia, em Atlantic (2012); ou cerâmica, em Kalender (Mauer) [Calendário (Parede), 2012]. Outras peças evidenciam a sua extraordinária capacidade para provocar o encontro, a interação, entre dois materiais: entre uma barra de ferro (outrora poste de um sinal de trânsito) e um Zeiger [Ponteiro, 2011]; entre um pedaço muito irregular de pedra -sabão e um aro de madeira, em Löwe [Leão, nando o primeiro como contentor, e o segundo como conteúdo, em 100 bar (2011). Com menos frequência, a artista combina três ou quatro materiais: uma estrutura em heliaço com a forma de mesa, uma tábua de madeira e um pedaço de uma anterior peça de cerâmica da artista, que se partiu, em Lisbon Border limões e um pedacinho de um ramo de árvore, em New Balance (2012); vidro, chumbo, cerâmica e tecido,em Zucker und Saltz [Açúcar e Sal, 2011]. Löwe é um exemplo lapidar e belíssimo de como, por vezes, a conjugação de dois materiais/formas muito diferentes traz para primeiro plano um jogo de contrastes e harmonias entre organicidade e geometria, suscetível de ser conotado com a dualidade entre natureza e cultura. Este tipo de associações já havia sido explorado pela artista, de forma igualmente concisa, em peças anteriores – por exemplo, um pedaço de rocha posicionado debaixo de uma enorme mesa retangular, ou uma forma de aparência orgânica, feita de barro cozido, preenchendo o espaço Katinka Bock a relação entre natureza e cultura concretiza -se na relação, expressa desde logo no título da obra, entre paisagem e arquitetura, sendo a primeira representada por um conjunto de placas de calcário, e a última pela copa de um chapéu de feltro cujo forro exposição, Katinka Bock estabelece um paralelismo fascinante entre essa obra e as duas obras patentes na sala anterior, Personne e Atlantic: estas são mostradas numa situação de tão grande interdependência, estabelecem entre si uma relação de tal maneira simbiótica, que se transformam numa só obra, paisagem. Retomando uma questão enunciada no início deste texto, os procedimentos e gestos que participam na transformação dos materiais são sempre muito discretos, por vezes mínimos ou até inexistentes. Numa peça como Löwe, resumem -se a uma incisão na pedra, para servir de encaixe ao aro de madeira. Em Zeiger, por exemplo, não existe qualquer alteração dos dois elementos encontrados pela artista, somente a decisão de os combinar de uma determinada maneira, encaixados um no outro e posicionados no espaço como se fossem ponteiros de um relógio, o poste parede. Mas mesmo quando as mãos da artista agem sobre o material, lhe dão a sua forma, isso é pouco daquilo que a obra é, para a relação que com ela estabelecemos, para a experiência de perceção e a melhores exemplos disso do que as peças Personne e Kalender, pois foi a própria artista que esculpiu o tronco de madeira, foi ela também que modelou com as mãos os cubos de argila semelhantes a pedras da calçada. Frequentemente, porém, agentes ou fatores externos são deliberadamente integrados no processo de produção material de certas obras. Löwe, por exemplo, foi deixada durante cerca de um ano no pátio do atelier da artista, exposta ao sol e à chuva, e com isso as condições de existência e o ciclo de vida normal do círculo de

madeira, e consequentemente o seu aspeto, foram radicalmente alterados. No caso de Correspondances (2012), o papel de Katinka Bock regras do jogo que conduzem à realização da peça, deixando que circunstâncias e decisões alheias tomassem o seu próprio curso: a artista enviou a amigos e conhecidos uma folha de papel branca, junto com uma breve carta personalizada em que os convidava a porem essa folha num sítio que fosse importante para eles, e a devolvessem um mês depois de ela aí ter permanecido. Em algumas peças feitas de aço e cerâmica, o resultado é em grande medida sua fabricação, que não é possível controlar completamente: assim, em Naples Street (2011), a curvatura das duas grelhas de quadrícula apertada (dessas que existem em certas cidades para escoamento das águas da chuva) e as nuances de coloração da argila resultam do facto de ela ter sido cozida juntamente com as grelhas, e já embutida nestas; do mesmo modo, ao realizar uma peça como 100 bar, a artista não consegue prever completamente como a massa de argila se irá adaptar à calha de aço que lhe serve de contentor– por exemplo, o seu encolhimento ou a sua curvatura – quando é cozida dentro desse espartilho. A escultura é, de entre todas as artes, o terreno em que se decide com maior acuidade a questão da consonância entre matéria e pensamento. Simples e não raramente austeras nos seus materiais e nas suas formas, dotadas de uma intensa energia e de um subtil poder evocativo, as esculturas de Katinka Bock concretizam e condensam o processo de pensamento que lhes deu origem. Para a artista, cada uma das suas peças é a objetivação de um processo de pensamento, o mesmo é dizer, de uma forma de escrita, num certo sentido comparável à poesia. Esta escrita manifesta -se igualmente nas suas exposições, no modo como as obras se relacionam entre si, como em conjunto vão compondo um texto ou, para usar outra analogia, obras produzem ou propiciam dependem, acima de tudo, das suas propriedades físicas e formais, mas também das relações que entre elas se estabelecem num determinado espaço expositivo – e, quando obedecem a lógicas de, da sua interação com esse mesmo espaço. Em qualquer caso, elas são eminentemente introspetivas, convidando o espectador a um estado de recolhimento interior.

Katinka Bock nasceu em Frankfurt, em 1976. Vive e trabalha em Paris. De entre as suas exposições individuais nos últimos anos, destacam-se as que realizou no Centre d'art Passerelle (Brest, 2007), na Galerie Jocelyn Wolff (Paris, 2007, 2009), no Centre d'art contemporain de la Synagogue de Delme (2008), no Kunstverein Nürnberg (2009) de Vleeshal (Middelburg, Holanda, 2009), no Kunstmuseum Stuttgart (2010), na galeria Meyer Riegger (Karlsruhe (2011), em Rosascape (Paris, 2011). De entre as muitas exposições coletivas em que participou, Köln Skulptur 6 (Skulpturenpark, Colónia), a Biennale de Lyon e uma exposição no Carré d'Art Musée d'art contemporain de Nîmes.







Katinka Bock
Atlantic, Personne, 2012
oak, sand, glue
150 x 50 x 30 cm

Exhibition views: Personne, Culturgest, Lisbon, Portugal, 2012





Katinka Bock
Winterlandschaft mit Hut, 2011
limestone, felt, sand
variable dimensions

Exhibition views: Personne, Culturgest, Lisbon, Portugal, 2012





Katinka Bock

Exhibition views: Personne, Culturgest, Lisbon, Portugal, 2012





Katinka Bock
left: 100bar, 2011
ceramic, metal
4.5 x 100 x 8 cm

right: Löwe, 2012
soapstone, wood
variable dimensions

Exhibition views: Personne, Culturgest, Lisbon, Portugal, 2012





Katinka Bock
Chocolate, 2012
ceramic
28 x 76 x 76 cm

Exhibition views: Personne, Culturgest, Lisbon, Portugal, 2012

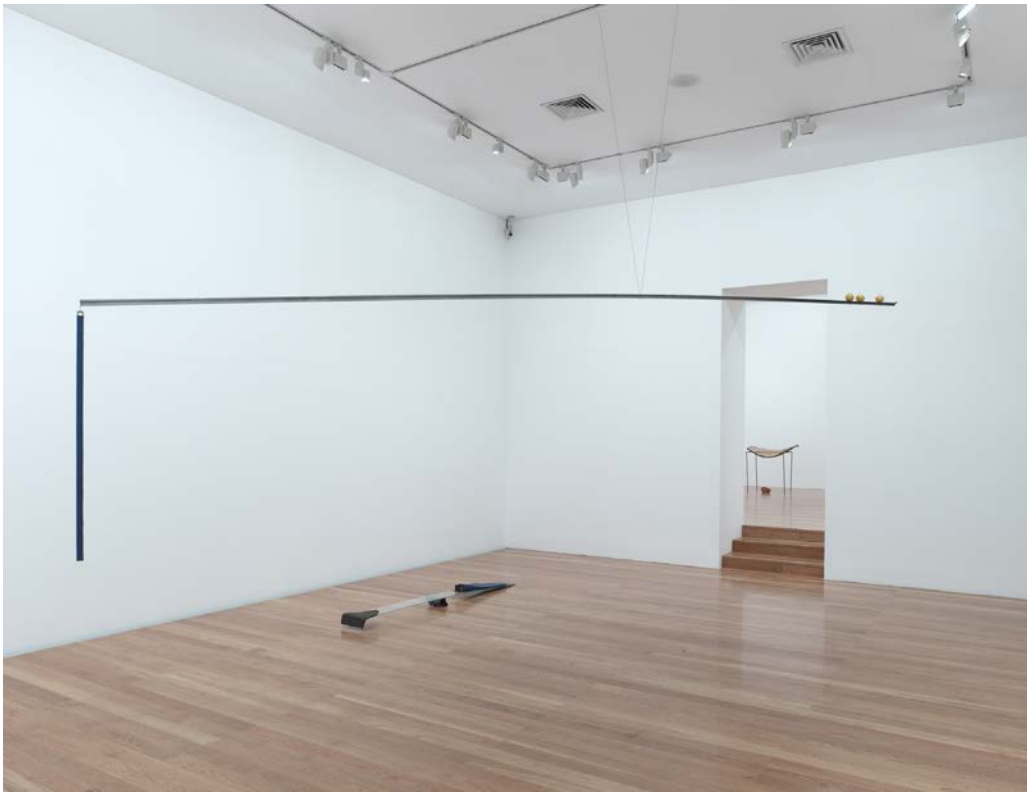


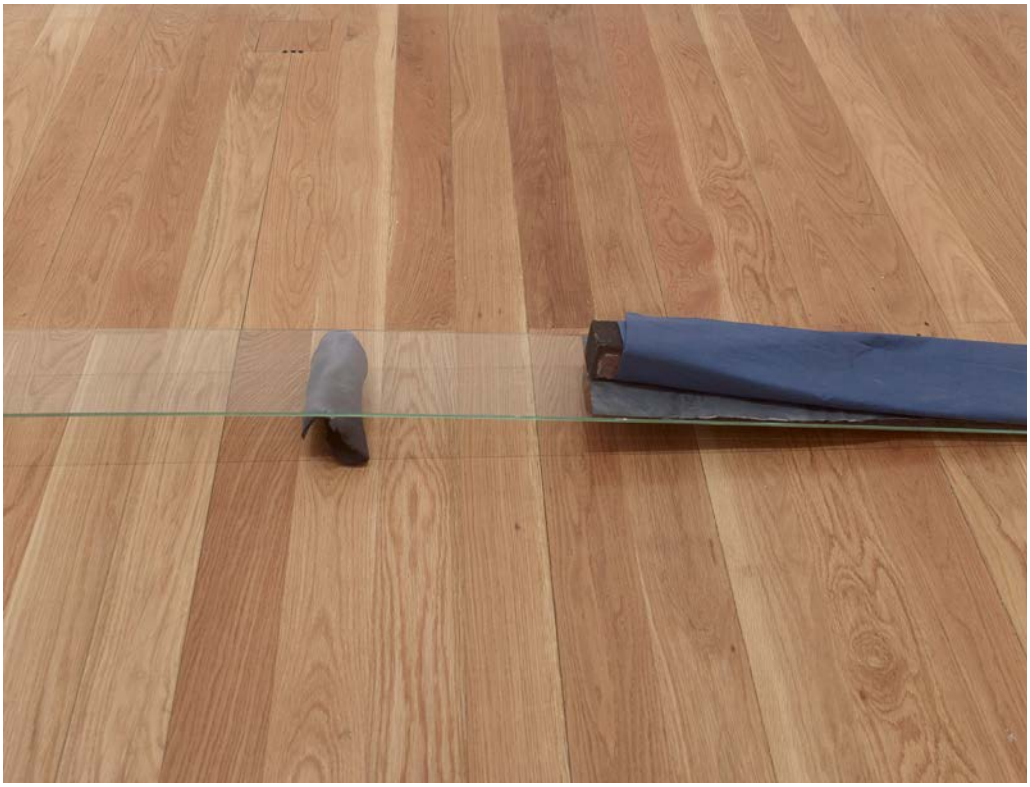




Katinka Bock
A, 2012
bronze, metal ladder, metal bar, 40 refractory bricks
192 x 135 x 22 cm

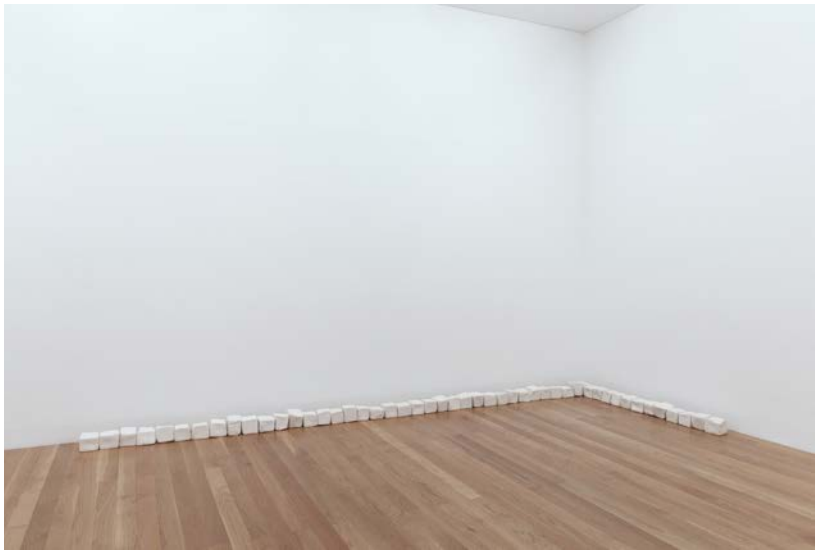
Exhibition views: Personne, Culturgest, Lisbon, Portugal, 2012



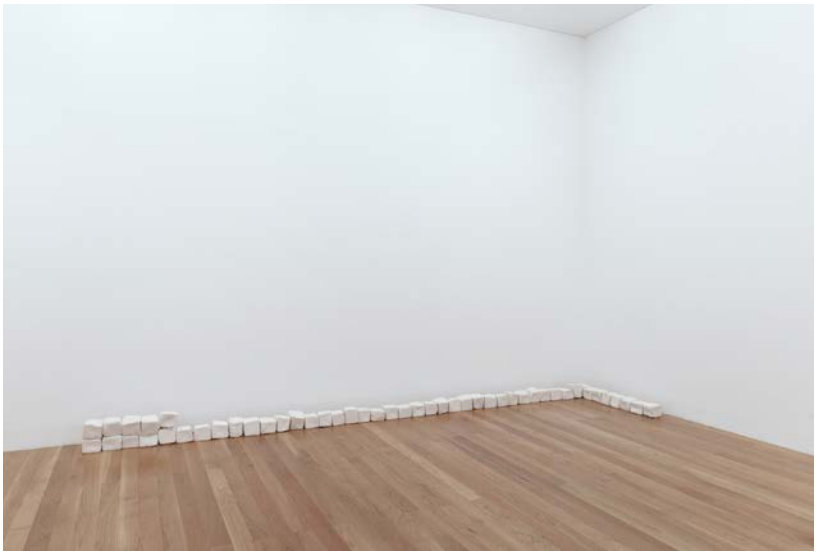


Katinka Bock
Zucker und Saltz, 2011
glass, lead, ceramic, cloth
220 x 30 x 30 cm

Exhibition views: Personne, Culturgest, Lisbon, Portugal, 2012







Katinka Bock
Kalender (Mauer), 2012
ceramic (40 cubes)
15 x 12 x 15 cm (each)

Exhibition views: Personne, Culturgest, Lisbon, Portugal, 2012







Katinka Bock
Correspondances, 2012
13 folded sheets of paper
42 x 29 cm (each)

Exhibition views: Personne, Culturgest, Lisbon, Portugal, 2012





Katinka Bock
Sand, 2012
ceramic, glass
1.3 x 180 x 40 cm

Exhibition views: Personne, Culturgest, Lisbon, Portugal, 2012





Katinka Bock
Zentralplatz
mixed media
variable dimensions

Exhibition views: Personne, Culturgest, Lisbon, Portugal, 2012

KATINKA BOCK

ARTISSIMA 18 - PRESENT FUTURE

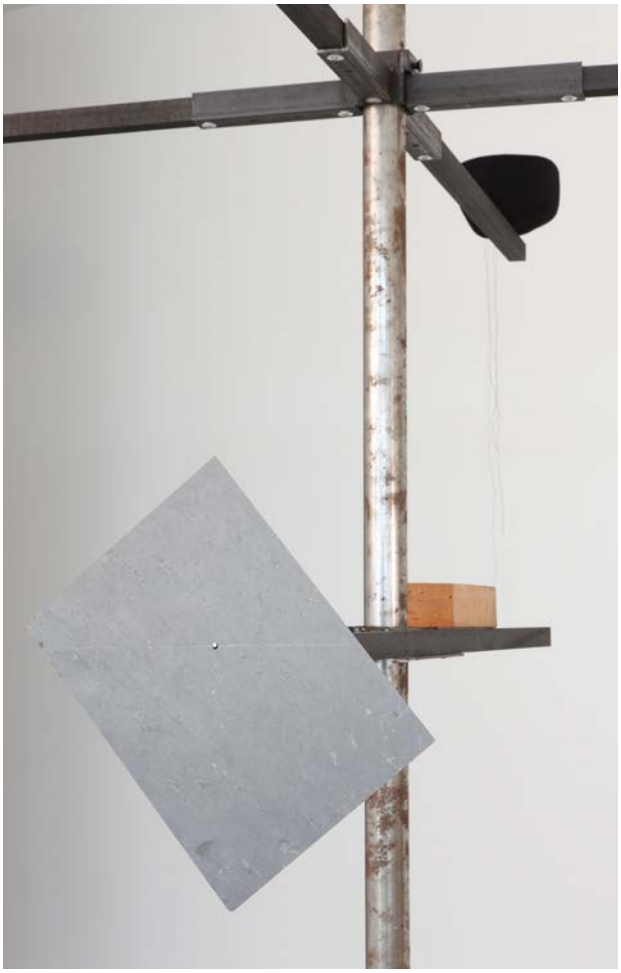
November 04, 2011 - November 06, 2011

Turin, Italy



Katinka Bock
Umland, 2011
motor, various material
approx.180 cm diameter, 330 cm high

View at the studio





Katinka Bock
Umland, 2011 (detail)
motor, various material
approx.180 cm diameter, 330 cm high

Views at the studio





Katinka Bock
Umland, 2011 (detail)
motor, various material
approx.180 cm diameter, 330 cm high

Views at the studio

KATINKA BOCK

DIE BLAUE STUNDE

September 16 - October 29, 2011

Meyer Riegger, Karlsruhe, Germany

Press release:

We are pleased to present “Die Blaue Stunde” (‚The Blue Hour‘), the frst solo exhibition by Katinka Bock in our gallery in Karlsruhe. Sculptures and installations by Katinka Bock inscribe space by defning it as part of their materiality. Her works derive from the convergence of concrete and progressive situations, which Bock translates into specifc material and spatial relations. For her, stone, clay, sand, chalk or metal exist as substances to be shaped, like forms of individual ideas of substance. Katinka Bock‘s work breaks down reference systems and allows a situational narrative based on the single object, but it is also derived from the relationship between the work and the spatial structures which it inscribes. Besides the inclusion of the elements, in the implementation of her work the artist also uses elementary properties like attraction, repulsion, the expansion or contraction of mass, or she creates fusions in which the interaction and the variability of sculpture and spatial structure often entail a form-fnding characterized by reaction.

With her current exhibition in our gallery the artist focuses on situations of transition. The term „blue hour“ is a poetic description of the moment between sunset and darkness at night, as well as the short period of time before sunrise.
The blue hour describes a limited duration, a moment of passage and, as it were, a threshold possessing substance and character determined by volatility. Bock takes up this theme in her works, many of which were conceived on-site and incorporate the gallery space itself.

Descriptions of a condition, such as similarity, change or difference sketch an idea that can be found in the piece „Am Hang“ (‚On the Hillside‘): Two display cases installed in front of the gallery share the same structure, but differ in detail. A light source controlled by a motion detector illuminates the moment of passing - but follows „illogical“ rules, since the specifc cause and effect are not accessible - while a thread coloured with blue chalk dust documents the gentle slope of Klauprechtstraße, the street the gallery is located on.

Katinka Bock‘s work describes changes in state, as in the case of two recessed metal grid doormats in the vestibule, which she removed and used as a point of departure for two artworks. The encasement of the grid, as well as those belonging to grids in the staircase, serve as moulds for two two-piece ceramic artworks. For one, in „Das Tal” (‚The Valley‘) the empty recess exposed by the removal of the grid doormat was flled with clay and covered with cloth, during the installation of the exhibition all people who entered and left the gallery left their footprints, effectively amorphous marks, in the clay. This, as well as a slab of clay formed in a similar manner during the opening, will be fred and remains as a witness to a subtle act, captured in its recurrence. The grid in turn served as a basic structure for the artist, which she flled with clay and fred. In the process of fring the materials, the metal became bent and deformed, while the clay hardened into small ceramic blocks. One of the plates of the piece, „Neapel Street“ became the top of a table-like object, the other is placed on the ground. While the ceramic fragments fall from the metalwork, their separation from the predetermined grid successively marks the foor of the gallery space, as well as a process that in shaping a moment also describes an uncontrolled progression punctuated with pauses.

Katinka Bock physically transfers the break between, and the combination of conditions or spatial situations in an installation that concretely connects the frst with the second exhibition room: A rising arc of metal penetrates the wall, bulges out in the hallway, and, in the second room of the exhibition, Meyer Riegger ends in a sandstone block featuring a projected flm about the attempt to construct a bridge. A grid is employed by Bock in the corridor to link spatial moments in a similar way. The grating is mounted on the door with a hinge at the threshold of the frst exhibition space and the hallway, and on the other side, ending in the middle of the corridor, it features an extended metal rod, with a pencil at its tip, touching the gallery foor. With each movement of the grid - the gallery visitor‘s decision to enter the room through it, or to exit through another door blocked by the grid - the tip of the pencil traces compass-like lines on the foor. On the one hand, the sketching embodies the decision for or against a spatial situation, which is preserved as a transfer on the foor by the movement of the grid. However, it can also be read allegorically as the fguration of the circular urban layout of the city of Karlsruhe, refected abstractly in the gradually emerging, radial foor drawing.

By furnishing and highlighting details, Katinka Bock creates abstract landscapes in the structure of her exhibitions. The piece „Himmel und Meer“ (‚Heaven and Sea‘) refers to scenic descriptions located outside of the room, but draws them into the gallery space as allegory in traces of material, patterns of motion, or the subtle use of colour. It consists of three square clay slabs, which conjoin in a corner of the second gallery room (re-)forming the corner of the room. One of the non-fred clay slabs folds down wavily - due to the heavy, brittle consistency of the material: quite the opposite of the slabs that took hold and shape on the wall. Here, success and failure, as well as the planned construction and its unforeseeable rupture are formulated metaphorically, as also in a similar piece implemented in the frst exhibition space. The artist often marks blank spaces in her work, she lends these contours with minimal, concrete interventions, and allows them to take on the shape of a narrative description via the viewer‘s eye and associative thoughts. „Die blaue Stunde“, a blue watercolor, which Katinka Bock made according to the measurements of the skylight in the second gallery room and placed at the bottom of the window recess, leaves a blue glow on the upper wall surface of the window slit - and thus a counterpart to the externally visible sky.

The foor piece „Zentralplatz“ (‚Central Square‘) is located in the rear room of our gallery. An abundance of square and rectangular pieces of material from (sand)stone, wood, metal and other natural materials that Katinka Bock found in the urban area compose a radial shape, spreading towards the rear edge of the room, a course of lines, their shape oriented towards the centre of the gallery. The reference to and rapport between objects, situations and spaces fnd expression herein, as well as in the work, „Trio“: The two teardrop-shaped clay fgures leaning in a corner in the front room were originally a trio leaning against each other, which the artist left - unfred - in a public space during a performance in Belgium, thus leaving them to themselves. With the shattering of the third part, an autonomous positioning of the two remaining objects is no longer possible, the determination of their position here - the material now fred - is bound to a specifc place, but also as a temporary situation.

Christina Irrgang
translation by Zoe Miller





Katinka Bock

Exhibition views: Die Blaue Stunde, Meyer Riegger, Karlsruhe, Germany, 2011





Katinka Bock

Exhibition views: Die Blaue Stunde, Meyer Riegger, Karlsruhe, Germany, 2011

KATINKA BOCK

LES MOTS DE DEMAIN (TOMORROW`S WORDS)

December 19, 2011 - February 3, 2012

Rosascape, Paris, France

Press release:

Vielen Dank für die Blumen
(Udo Jürgens)

Beneath bulging layers of dark brown, unfired clay, a few delicate flowers and leaves protrude before ending their short lives, squashed beneath the slabs, duly immortalised in the strata of clay. This work, which Katinka Bock called Danke (2011), could be seen, in its moist guise, as a photograph in the Libelle published by Rosascape prior to her exhibition Les mots de demain (Tomorrow's Words). After the photograph was taken, the flowers were incinerated in the kiln; the rollered, dough-like slabs changed their form so that the imprints of the plants left a negative shape in the interstices of the layers of clay.

As is so often the case in her work, Katinka Bock runs the risk of not being able to calculate exactly what shape her works will adopt, to what extent traces of the preliminary version will remain visible and indeed, what the object will ultimately look like. However, this challenge is less a trial than an integral part of the work, because, as in the case of each individual piece, numerous processes and decisions, but also chance itself, are instrumental to the final outcome. It can be read as a denial of form, since the sculptress both incorporates processes that illustrate her own (occasionally poetically humorous) failure and treats this moment in its own right.

Katinka Bock frequently presents memories as impressions in the form of rubbings, foldings or even as a puddle of water on the floor of an exhibition. As relics, her works reveal the temporality of the process itself and are akin to contemporary witnesses to a kind of stasis, or perhaps, the internalisation of actions. The visitor to the exhibition "Les mots de demain" encounters a host of traces of this sort, which is not unlike wading through sedimentary deposits: the observer is privy to the material traces of a night in the form of impressions on a clay mattress (Le Lit (une nuit), 2011). The artist spent a night on the soft, raw clay prior to firing and so preserved forever the traces of her body and movements during this particular night.
One can also see traces of blue paint, applied by the artist on the windows of Rosascape's corner room (Blaue Stunde Raum, 2011). She arranged found objects (such as small stones, shards of glass, weeds) upon them, which she had picked up from the street in front of the exhibition space. She prepared prints on paper of these assemblages, ultimately with a view to turning these papers into books. Just as fossils are preserved in stone, so Katinka Bock takes up and archives the traces from the street. Although a trace is being eternalised in this process, it is also being rendered nonsensical because the objects themselves remain undefinable and ultimately seem like a faded memory. Upon entering the space, it is scarcely possible to discern anything of the process involved in the treatment of the windows. Instead, fuelled by the lights of the surrounding houses and the slightly open door to the adjoining room, the blue light dominates, suffusing the space with an almost sacred atmosphere.

Further traces from her native Paris also come into play: for a whole year, she collected scraps of twine, string and ribbon (United for Paris, 2011). Katinka Bock told me in an interview that the cultural practices of a city, i.e. of an entire country, can be gleaned by looking at randomly discarded pieces of string. Ultimately, all of these materials are thrown away after something has been unpacked, they land somewhere in some corner or other and remain a silent reference to their former (embellishing) function, such as broken shoelaces that have lost their supportive or decorative use.

Bock uses these discarded leftovers to trace a line through the rooms of the exhibition by knotting them together and suspending them across the space. The focus of the work is less on a transference of traces relating to our civilisation than on a transference into something psychological and physical. She thus approaches the 'charged' material by knotting the pieces together and allowing the thread to wander over the whole course of the show, inasmuch as a pile of string actually builds up bit by bit, though at a rate scarcely discernible in the space of one visit to the exhibition. The tension which the string creates through the rooms remains the same, but the proprietor of the exhibition space has the daily task of pulling the string further through the room and towards the balcony outside, with the effect that a small pile of thread gradually builds up there.

This particular piece features one of Katinka Bock's preferred working methods: she not only subjects her choice of materials to scrutiny, but also tests the people employed in the institutions where she exhibits her work, inasmuch as they are entrusted with more responsibility here than with other exhibitions as they must service the processes in operation. When previewing a space, Katinka Bock surveys the properties of the site to determine what is missing or what she could introduce into it. In this case she performed a series of balancing acts in order to connect the predominately urban outside space with its internal counterpart. United, Paris duly demonstrates the influence of natural energies – such as snow, water or air. One would not necessarily notice this, were it not for the objects outside which produce movement through their connection with other objects in the internal space. Visitors here come to realise that they are located within one section of a longer temporal process – and even if they can also visualise the threads in a different formation or pile, they are denied the total experience of the exhibition; or perhaps they have to use their imagination, because they will never be able to see the entire progress of the burgeoning pile of threads.

Yet it is the missing thing itself that sticks to our memory, it is this that we think about and that continues to captivate us. Katinka Bock emphasises this absence, or perhaps what it calls to mind. Sound thus had to play a crucial part in her Rosascape exhibition – such as those familiar, domestic sounds you can hear in a private apartment. Indeed, in this exhibition, we are clearly in a private space by virtue of the rich decor, the fine parquet and the view into apartments on the other side of the street, despite the fact that art is regularly exhibited here. In this space immersed in blue light, one can hear sounds from the neighbouring apartments, sounds that have been added both artificially and 'live', as it were, and which Katinka Bock duplicates. We naturally associate them with a domestic living space and feel confused when we perceive noises from the adjoining room, such as the sound of chairs being moved, someone playing with a ball, jumping, clattering or banging on the wall. The actions that we can hear are communicated through sound-producing movements – Christian Jendreiko addresses this fundamental question in a performance that echoes Katinka Bock's exhibition. The conscious perception of a movement as an expression of existence, but also as the expression of an atmos phere, indeed of ideas, informs the fundamental thinking behind Christian Jendreiko's actions and performances. He records images in the form of language in texts, such as the one also contained in the Libelle on this exhibition. After recording his actions as texts, Jendreiko subsequently hands over these ideas to actors who then take part in his performances. He uses musical instruments as seismographs of the actors' movements, who then create a kind of social sculpture together. A pictorial process is formed using these actions, just as in the texts themselves; however, the process is not complete but constantly evolving, perceived both visually and aurally to the same degree. Christian Jendreiko has written a new action for Rosascape, the form of which will only be visible when it is 'lived', i.e., during the opening of Katinka Bock's exhibition. In other words, the image sketched during the performance can only be perceived when the action actually takes place.

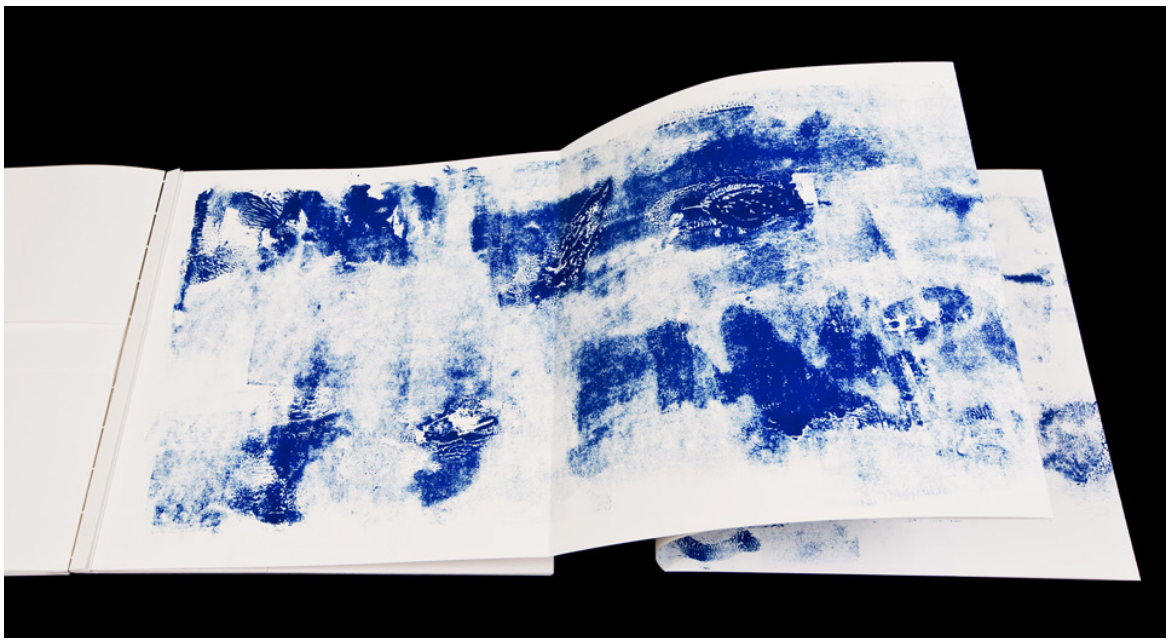
Kathleen Rahn

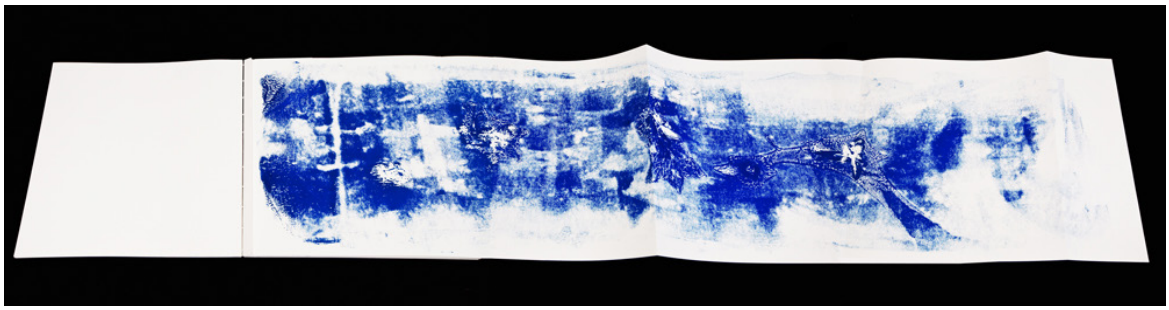


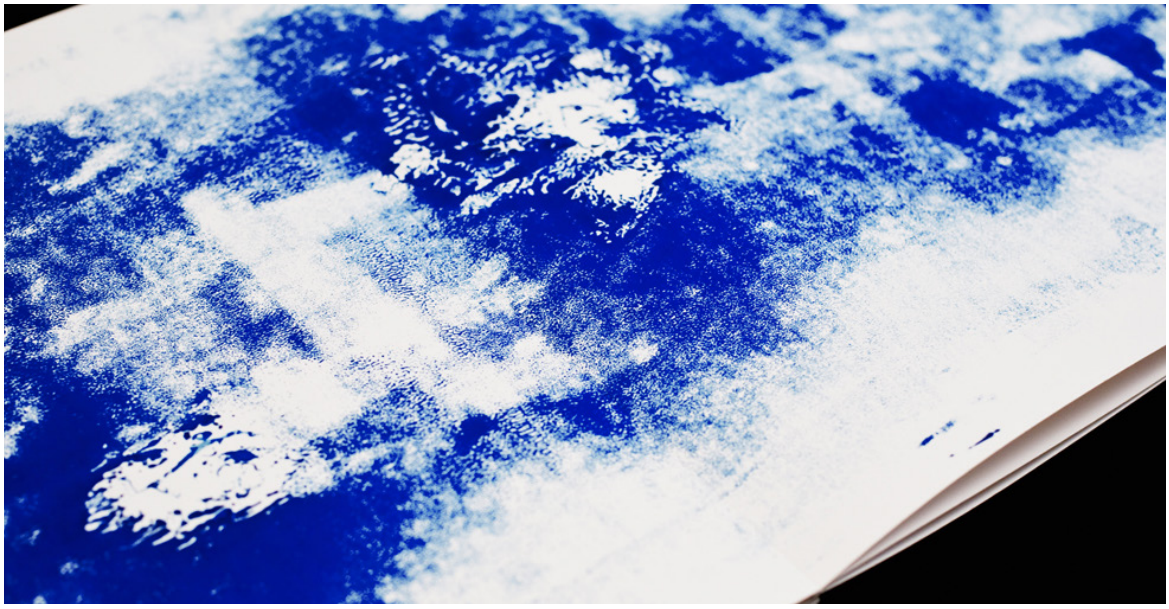


Katinka Bock
Blaue Stunde Raum, 2012
aqua-lino printing colour

Exhibition view: Les mots de demain, Rosascape, Paris, France, 2012







Katinka Bock
Blaue Stunde Raum, 2012
inkjet print and blue, print on paper
46 x 46 x 4cm





Katinka Bock
above: Danke rot, 2011, ceramic, 50 x 35 x 30 cm

below: Le Lit (une nuit), 2011, ceramic, 40 x 200 x 80 cm

Exhibition views: Les mots de demain, Rosascape, Paris, France, 2012

KATINKA BOCK

EINSZUEINS

August 1 - September 17, 2011

Gutspark Kartitz, Rügen, Germany



Katinka Bock
Metro I, 2011
ceramic, metallic pole
50 elements 10 x 10 x 45 cm each, approx. 6 - 7 m high

KATINKA BOCK

KÖLNSKULPTUR #6

2011 - 2013

Skulpturenpark Köln, Cologne, Germany

Press release:

The exhibition KölnSkulptur #6 has cast the park run by Stiftung Skulpturenpark Köln in a completely new perspective: the park grounds have been extended and can be experienced in a host of ways thanks to the sightlines and routeways. At the centre of the new concept is a garden pavilion by Japanese architect Sou Fujimoto, which through its size, shape and alignment forms an antithesis to the foundation‘s now publicly accessible building. This Garden Gallery continues the tradition of classical park architecture and will serve as the pivot for works that are already in the park and that pick up on motifs in the architecture, such as the already existent sculptures by Jorge Pardo, Heimo Zobernig and Dan Graham. This direction in sculpture, which is informed by architectural motifs, can be seen in new works by Olaf Holzapfel and Bernard Voïta. Another major pivotal point is the project by Florian Slotawa, whose contribution Kölner Reihe has set out to produce an objective presentation of the works in the collection: seven pieces from the park, which all may be considered landmarks in the original idea for the sculpture park, are arranged in a row according to size. With this the works that previously had been scattered about in a decentralised manner will be concentrated together as an exhibition within an exhibition and spark an unexpected dialogue on the formal connections they share between lines and volumes. The new works all share a concern with materials and their processing, in the manner already indicated by the works in park by Ulrich Rückriem - sculptures that combine minimalist forms with a kind of narrative and that reveal themselves as a process of seeing: a boulder covered by a hide by Johannes Wald, Jimmie Durham‘s monumental tree trunk that hails from foreign climes, a terracotta sculpture by Katinka Bock that will only later be fixed in ceramic form, a sandstone sculpture by Peter Kamm that seems like a surreal, fossilised element, objets trouvés for which Benedikt Terwiel has found new locations [29], and the container which Sofia Hultén presents to us as an abstract volume. We approach a tree that has been put in our way by Mandla Reuter and are given a view over the park from a bench made of recycled wood - a seat sculpture by Jochen Weber. And a seemingly crystalline object on a table by Roland Gätzschmann has the air of a still life. Finally we encounter new works by Martin Boyce, Thomas Kiesewetter, Hubert Kiecol and Thomas Schütte that can be termed autonomous, but which in their own ways theme their locations in the park. KölnSkulptur #6 sets out to redefine a handed-down theme and with that to reinvent itself. Above all, its objective is to invite the visitors to linger while looking, so as to grasp the sightlines from the reference point of their own free-ranging associations as an individual experience in seeing. Sculpture is the art of physical experience within the space of space.
Friedrich Meschede, Curator of the exhibition KölnSkulptur #6

Katinka Bock’s work adopts, on the one hand, the size of the stone base already found here and, on the other, the theme of a reclining figure that she arranges on it. Several layers of clay sheets related to the scale of the base seem like an attempt to cover over and hide something, as if someone had fallen asleep there. But it is actually a stratum of flat surfaces that conceal the layers underneath. These unfired terracotta components are to be exposed to the weather the whole summer long. At a point in time still to be determined by the artist, the sculpture will have a kiln built around it that will transform the piece into a ceramic work. The sculpture will then be a composition of both artistic precision and of the random process of erosion. In a tree next to the sculpture, single clay elements are stacked up parallel to the tree trunk; a further element serves as the sculpture’s model up to the time it is fired. The title WIR alludes to the three-part installation, which seeks to verbally express the common bond between the parts.







Katinka Bock
Metro II, 2011
ceramic, metallic pole
50 elements 10 x 10 x 45 cm each, approx. 6 - 7 m high

Exhibition views: KölnSkulptur #6. Skulpturenpark Köln, Cologne, Germany, 2011



Katinka Bock
Wir (model), 2011
ceramic, olive tree, dirt
75 x 42 x 42 cm

Exhibition views: KölnSkulptur #6. Skulpturenpark Köln, Cologne, Germany, 2011







Katinka Bock
le grand lit, august 2011, november 2011, january 2012
raw clay, sand, industry firebrick, metallic plate, 500 x 200 cm

Exhibition views: KölnSkulptur #6. Skulpturenpark Köln, Cologne, Germany, 2011

KATINKA BOCK

UNE TERRIBLE BEAUTÉ EST NÉE

Septembre, 2011 – Decembre, 2011

Biennale de Lyon, Lyon, France

Press release:

Invitée à la Biennale de Lyon, Katinka Bock précise „le présent a un corps qui contient toute la réalité des conditions historiques et des contradictions liées au passé et au futur. A la Sucirère, je souhaite réaliser pour ce corps une sculpture faite de temps et d'espace. La céramique m'intéresse parcequ'elle n'a a priori pas de forme et ne nécessite pas d'autre outil que les mains. Elle est, en quelque sorte, "neutre". Mais quand la céramique entre en relation avec le présent, elle doit être façonnée et trouver une forme, ce qui annule de facto sa neutralité. À tout moment, on doit se confronter au présent et prendre des décisions". Ses sculptures en céramique à la Sucrière portent toutes diverses traces, et certaines ont été "traînées" aux alentours, créant une forme juste dont la seule présence, même infime, compte.
Extrait du document public, Biennale de Lyon.



Miles and Moments, 2011
ceramic
variable dimensions





Katinka Bock
left: Curved Word, 2011
raw clay
making of

right: Curved Word, 2011
ceramic
20 x 40 x 60 cm

Exhibition views: Une terrible Beauté est née, Biennale de Lyon, Lyon, France, 2011





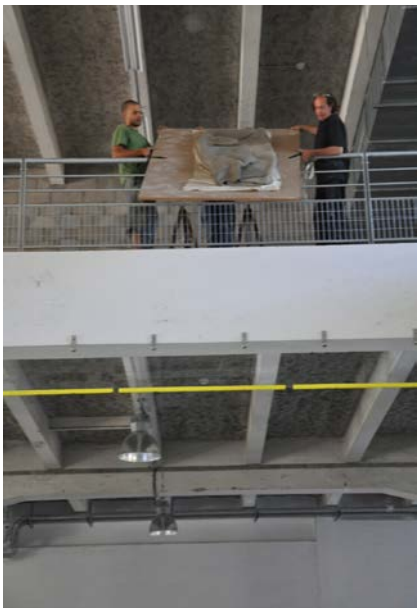
Katinka Bock
Nachbarland, 2011
ceramic, 20 elements
each approx 60 x 30 x 7 cm

Exhibition views: Une terrible Beauté est née, Biennale de Lyon, Lyon, France, 2011









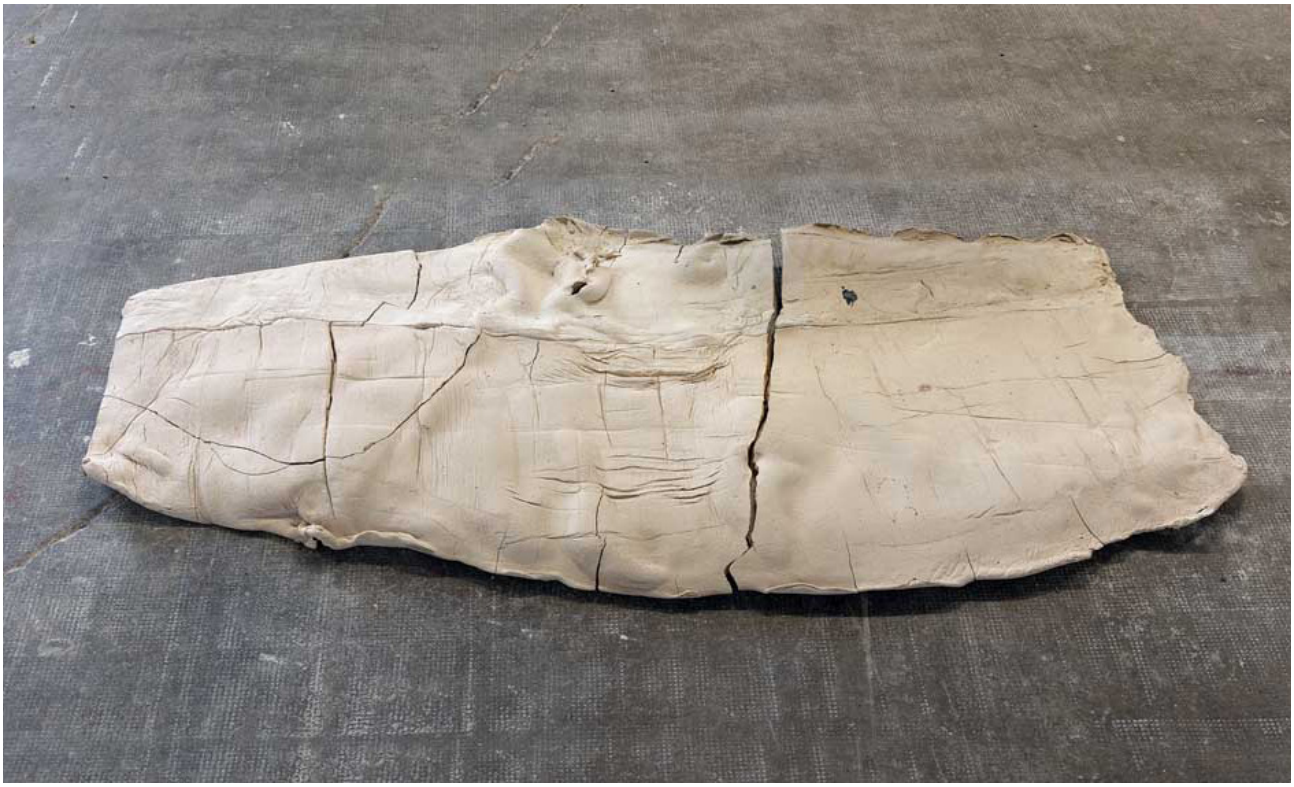






Katinka Bock
Horizontal Words, 2011
making of





Katinka Bock
Horizontal Words, 2011
ceramic, work in 5 sections
variable dimensions

Exhibition views: Une terrible Beauté est née, Biennale de Lyon, Lyon, France, 2011





Katinka Bock
Horizontal Words, 2011
ceramic, work in 5 sections
variable dimensions

Exhibition views: Une terrible Beauté est née, Biennale de Lyon, Lyon, France, 2011





Katinka Bock
Horizontal Words, 2011
ceramic, work in 5 sections
variable dimensions

Exhibition views: Une terrible Beauté est née, Biennale de Lyon, Lyon, France, 2011





Katinka Bock
Horizontal Words, 2011
ceramic, work in 5 sections
variable dimensions

Exhibition views: Une terrible Beauté est née, Biennale de Lyon, Lyon, France, 2011

KATINKA BOCK

POUR UN ART PAUVRE

november 4, 2011 - january 15, 2012

Carré d'Art - Nîmes, France

Press release:

La dernière exposition d'Arte Povera, qui eut lieu en 1989, s'intitula Vers l'art pauvre comme si celui-ci était une entité en soi vers laquelle l'artiste tendrait. La première partie du titre de la présente exposition, quant à elle, pourrait prendre la tournure d'un manifeste si elle n'était pas plutôt proposée comme une grille de lecture – et s'il ne s'agissait donc pas de la reprise d'une expression historique. Le titre se réfère à l'Arte Povera, expression proposée par le critique et commissaire Germano Celant en 1967. Mais pourquoi faire appel à ce groupe d'artistes iconoclastes agissant comme des guérilleros , dont les créations s'extrayaient d'une logique prédéterminée de marché et cherchaient à éviter tout diktat artistique, en associant, notamment, des matériaux et des objets triviaux aux matériaux nobles ?

Curieuse, donc, cette référence à l'Arte Povera, mouvement marqué à la fois par sa spécificité italienne et par la ramification de son influence au-delà des frontières et à travers les temps. Germano Celant lui-même organisa en 1970 une exposition réunissant des artistes italiens de l'Arte Povera, des conceptuels américains et des protagonistes du Land Art, à la Galeria Civica d'Arte Moderna de Turin. Car si l'Arte Povera est un phénomène localisé, l'expression n'en est pas moins pertinente en dehors de l'Italie à la fin des années soixante, rendant historiquement palpable une attitude dans l'art qui s'oppose autant à la rigueur du minimal qu'à la retenue du protocole conceptuel, tout en les ayant assimilés. Elle est également valable avant cette période. De Kurt Schwitters aux lettristes en passant par Fluxus, l'adjectif « pauvre » peut trouver également sa place, en qualifiant toutefois des esthétiques et des pratiques très différentes.

Ici, en revanche, il s'agit bel et bien de sculpture. Cette analyse s'inscrit donc dans le territoire idéal du matériau et du volume, au regard de la notion d'abord matérialiste de pauvreté. Elle se situe également dans un moment dialectique qui permet d'établir une nouvelle constellation – pour reprendre l'expression benjaminienne – dans le firmament des pratiques sculpturales. Ou, dans les termes de Benjamin H. D. Buchloh, « envisager une histoire alternative pour l'écriture de la sculpture du XXe siècle qui ne se définirait pas par l'ordre paradigmatique d'un progrès évolutionniste et d'une production active en parallèle à l'industrie, mais une autre, qui se situerait en opposition à la production, en subversion du régime de travail produisant de la marchandise et du fétichisme de consommation . » Cette histoire se prolonge au XXIe siècle avec une nouvelle génération de sculpteurs.

L'exposition suggère donc un horizon commun entre des artistes géographiquement éloignés, sans prétendre faire école. C'est dire que le ton « pamphlétaire » de la première partie du titre traduit un regard porté sur une génération d'artistes dont la recherche formelle est proche, au point de pouvoir œuvrer, chacun à sa façon et dans une totale liberté polysémique, « Pour un art pauvre ». Et c'est bel et bien ce petit excès curatorial qui aiguise l'attention et permet de questionner individuellement chaque pratique.

L'idée d'un art pauvre n'étant donc pas nouvelle, c'est finalement sur un repositionnement face à la sculpture qu'il faut enquêter. Renversant la question de départ, c'est un point d'interrogation que l'on imagine à la fin de l'expression, comme qui dirait : « pourquoi œuvrer aujourd'hui pour un art pauvre ? ». Un processus anachronique est alors en œuvre, pour parler comme Georges Didi-Huberman, à la fois dans la théorie de la sculpture et dans une production qui partage les mêmes questionnements. C'est-à-dire que s'établit une relation dialectique avec un « maintenant » et un « avant » en tant qu'ouverture à une réminiscence, à la fois « défigurante » et « dévoilante », infidèle et fidèle, à cette pauvreté revendiquée dans les années soixante, et vérifiée déjà bien avant.

Mais essayons d'abord d'explorer la notion d'art pauvre au préalable. (…) La matière déclassée du « bon marché » et du rebut s'inscrit difficilement dans le champ de perception et dans le champ de l'art. La première œuvre exposée de Barry Le Va, en 1967, fut balayée juste avant l'ouverture de l'exposition. En outre, la péremption des matériaux utilisés place leur responsable institutionnel ou privé dans un paradoxe de disparitions et de remplacements. Pensons aux trois citrons de Local Color Balance de Katinka Bock, éminemment périssables. Un subtil équilibre est établi entre un textile teint en bleu pendu à une tige métallique suspendue au plafond, équilibrée par trois citrons de l'autre côté, mêlant équi libre chromique et matériel. La détérioration des matériaux organiques est latente, comme la laitue coincée dans un bloc taillé de marbre de Senza titolo (Struttura che mangia), 1968, de Giovanni Anselmo est ici à l'œuvre.



Katinka Bock
left: Sommer, 2011
pine-tree
400 x 16 x 24 cm

center: Zeiger, 2011
steel, 2 section steels (4 x 4 x 4 cm)
5.14 m length, dimension variable

right: Kalender, 2011
enamelled ceramics, 94 elements
each approx 12 x 12 x 12 cm

Exhibition views: Pour un art pauvre, Carré d'art Nïmes, France, 2011

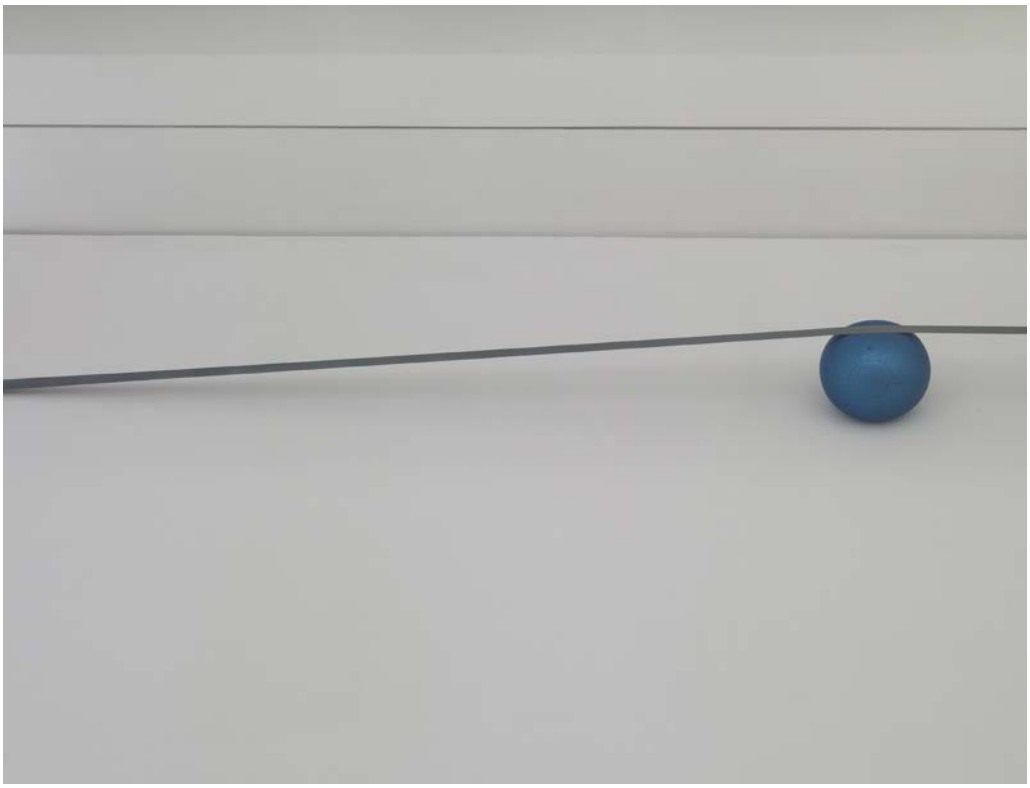




Katinka Bock
Kalender, 2011
enamelled ceramics, 94 elements
each approx 12 x 12 x 12 cm

Exhibition views: Pour un art pauvre, Carré d'art Nïmes, France, 2011





Katinka Bock
Alex, 2011
zinc, plastic ball
variable dimensions

Exhibition views: Pour un art pauvre, Carré d'art Nïmes, France, 2011

KATINKA BOCK

NEUE ALCHEMIE
KUNST DER GEGENWART NACH BEUYS

September 19, 2010 – January 16, 2011

LWL-Landesmuseum Kunst und Kulturgeschichte
Westfälisches Landesmuseum, Münster, Germany

Press release:

Das LWL-Landesmuseum zeigt in der Ausstellung mit 32 Werken von elf zeitgenössischen Künstlern, wie das Werk von Joseph Beuys für die Kunst der Gegenwart aufgegriffen und weitergedacht wird. Schon der Titel Neue Alchemie beschreibt die experimentelle, hypothesenhafte Anlage der Ausstellung. Bei den eingeladenen Künstlern handelt es sich nicht um eine erklärte Kunstbewegung im klassischen Sinne, vielmehr setzen sich hier zahlreiche, voneinander unabhängige und höchst individuelle Einzelpositionen zu einem Gesamtbild zusammen, das in der Ausstellung erstmals als ein zusammenhängendes Phänomen beschrieben wird. Die ausgewählten Künstler sind fast alle in den 1970er Jahren geboren und stehen mit ihrem Werk aktuell im Fokus der internationalen Aufmerksamkeit. So vertritt Karla Black Schottland im nächsten Jahr auf der Biennale in Venedig, Nina Canell zeigt ihr Werk im kommenden Jahr im MOMA in New York.

Bereits bestehende Arbeiten werden mit speziell für das LWL-Landesmuseum konzipierten Arbeiten kombiniert und in Performances und Veranstaltungen in das Ausstellungsgeschehen eingebunden. Die Ausstellung eröffnet fast zeitgleich zur Eröffnung der großen Joseph Beuys Retrospektive „Parallelprozesse“ in der Kunstsammlung NRW in Düsseldorf.

Die eingeladenen Künstler sind selbst nicht mehr Zeugen von der Überlagerung der Person Beuys mit seinem Werk, von seiner Präsenz und seinem Charisma geworden, sondern kennen seine Kunst ausschließlich über medial vermittelte Bilder, Filme oder aus dem Museum als statische, nicht mehr lebendige Werke. Der Charakter der neuen Kunstwerke ist der des Prozesses. Statt einer endgültigen Form ist der Moment der Transformation maßgeblich: Ein Vorhang aus fragilem Zuckerpapier (It‘s Proof That Counts von Karla Black) zeigt die Vergänglichkeit des Materials. Katinka Bock lässt in ihrer Arbeit Local Colour Balance das Raumklima des Museums eingreifen: Drei Zitronen, an einer Eisenstange befestigt, halten sich die Waage mit einem Stoffband. Im Laufe der Zeit verlieren die Zitronen an Feuchtigkeit, trocknen ein und werden dadurch leichter. Wann wird das Gleichgewicht zerbrechen?

Einige Künstler erzeugen romantische und mystisch-alchemistische Assoziationen, indem sie in ihren Werken Technik, Natureinfluss und Naturimitation kombinieren. Nina Canell schafft aus mit Wasser gefüllten Plastikwannen, die mit Trommelfellen überzogen sind, eine mystische Nebel-Klang-Landschaft (Shedding Skin). Oft werden die Materialien in besonderen, bedeutungsvollen und symbolisch aufgeladenen Anordnungen als Installationen und Skulpturen im Raum positioniert, zum Beispiel in der Rauminstallation Raum#256 – Opak von Lone Haugaard Madsen. Es handelt sich dabei um das Aufgreifen einer Ästhetik, die man aus der musealen Präsentation der Beuys-Räume kennt, die aber auch auf die Vitrinen-Arrangements von Beuys anspielen.

Durch ihre Präsentation und Materialien werden die Kunstwerke auratisch und spirituell aufgeladen. Eine magisch-energetische Qualität wird thematisiert, indem sie in die assoziative Nähe von archaischen Ritualen und schamanistischer Praktik gerückt werden, oft auch in der Art ethnologischer Objekte, wie in der Installation Mounting Toward Zenith – Descending and Disappearing von Matthew Ronay. Während der Eröffnung „aktiviert“ der Künstler die Arbeit, indem er selbst zum Teil seiner Installation wird.





Katinka Bock
Trostpfützen, 2010, ceramic, 20 x 290 x 290 cm

Exhibition views: Neue Alchemie. Kunst der Gegenwart nach Beuys,
LWL-Landesmuseum Kunst und Kulturgeschichte, Westfälisches Landesmuseum, Münster, Germany,
2011







Katinka Bock
Local Colour Balance, 2009
steel, lemons, metal wire, colored wool
variable dimensions

Exhibition views: Neue Alchemie. Kunst der Gegenwart nach Beuys, LWL-Landesmuseum Kunst und Kulturgeschichte, Westfälisches Landesmuseum, Münster, Germany, 2011

KATINKA BOCK

SPATIAL CITY

September 10 - December 30, 2010

MOCAD, Detroit, USA

Press release:

Artist Katinka Bock spent part of the summer of 2010 in Detroit as MOCAD's artist in residence. For Spatial City, Bock proposed to create three pieces for the exhibition continuing her interest in history, site, material, process and her own brand of discrete and integrated installations. The works the artist produced all engage the line as both a measure of place, space and time. In her work, the artist also attempts--physically and conceptually-- to measure the social and physical forces of place, whether it's our society's ability to discard materials, the speed and unique footprints of car wheels, the heat of a kiln, the weather that surrounds her work or by literally measuring and pointing to the unique features of a building, in this case the former auto dealership that houses the museum. Bock is interested in the fragile and unstable relationships that give the ultimate shape to her sculptures. This is expressed physically in the intense but subtle dialogue that she creates between the materials that she manipulates to create her work. Her sculptures and installations are often articulated by a careful process of selection and elimination that involves both performative actions and/or simple acts of looking that offer chance encounters that yield unsuspected treasures. Bock is at once once goal oriented and open to chance/change, embracing both the properties of materials and their unique ability to simply become or to be eternally becoming, mirroring perhaps or meditating on aspects of a natural life cycle. Miles and Moments establishes a direct connection to Woodward Avenue, one of the city's main arteries and an impressive line itself that spans nearly thirty miles from Cadillac Square in Detroit's downtown to Saginaw Street in Pontiac. "Woodward", as it is known in the city, is a sixlane road that runs parallel to the museum's façade which Bock saw not only as a symbol and connection to the city's past but also as a site of creation, by allowing cars on all six lanes to run over and ultimately shape six rolled sculptures made of raw clay. Clay is a favorite material of the artist who appreciates it for its natural qualities— often so intrinsically tied to place—and also for its malleability and unpredictability. The finished installation consists of six units measuring about 3 meters each that are presented in a straight but non continuous line where the tire tracks on each segment indicate the direction of travel of the cars that made them (toward downtown or toward the suburbs). The sculptures which are placed directly on the ground and occupy the space between two galleries also represent the width of the road where they were made functioning as a measuring device that brings all six lanes of traffic into the museum. Miles and Moments was produced during hours of regular traffic (which in the largely unpopulated downtown Detroit is light even at peak hours) in a private performance orchestrated by the artist and faithfully embodies her desire for materials to be simply be themselves. Through the encounters with the cars and in the firing process the pieces acquired marks, deformations and breaks that capture specific points in space and time that both stabilized and destabilized the final outcome and ultimately created the final piece. The Weight of Snow operates in a similar inside/ outside condition, the piece pierces through one of the building walls, exists and is visible on both the inside and the outside of the museum—though it can never be seen in its entirety. Its existence is dependent on balance, weight and gravity between two points and is subject to the specific and uncontrollable weather conditions outside and also to the relatively stable conditions inside of the museum's main gallery. It is composed of a ceramic vessel/ collector that is exposed to the elements and a discrete but distinct pole on the inside the museum that changes position based on the weight of water or snow accumulated by the container on the outside of the building. The piece is thus governed by natural forces (the weather) that the artist uses to lend life to the piece. The movement

of The Weight of Snow is subtle or even imperceptible, avoiding the trappings of spectacle in favor of changes that are gradual and often happen out of the sight of the viewer. Katinka Bock's third piece United is yet another line that is composed of multiple points and fragments. "I collected strings and ropes that I found or that served to help construct other sculptures for the project (for example: cutting the clay with a wire). A rope is a tool for measuring distance, and is a link between two points" states the artist. The single line was constructed with diverse found fragments, string, wire, cellphone cords and other found materials that were tied together by the artist and stretched horizontally between the two end points of a stucco frieze that covers a space formerly occupied by the building's original windows that were destroyed in a fire (long before it became a museum). The original decorated façade of the building remains obscured by alterations made during its lifespan like bricked up windows dating to the early 1970s and other seemingly temporary changes like the stucco frieze that have become part of its history. The line is simple, almost invisible and unspectacular, it's also very close in color to the frieze so it is camouflaged and can be easily missed. It does however point to that specific space by measuring it and by underlining its very presence in a quiet and definite place and time.

Luis Croquer, Director and Chief Curator



Katinka Bock
Miles and Moments, 2010
raw clay
making of at MOCAD, Detroit, USA



Katinka Bock
Miles and Moments, 2010
ceramic
6 elements : 212,1 x 35,2 x 8 cm / 216,5 x 41,3 x 8,6 cm
210,5 x 33,4 x 8,6 cm / 222,3 x 36,5 x 9,5 cm
223,2 x 42,3 x 9,2 cm / 201,6 x 32,4 x 9,8 cm

Exhibition view: Spatial city, MOCAD, Detroit, USA, 2010







Katinka Bock
Miles and Moments, 2010 (detail)
ceramic
6 elements : 212,1 x 35,2 x 8 cm / 216,5 x 41,3 x 8,6 cm
210,5 x 33,4 x 8,6 cm / 222,3 x 36,5 x 9,5 cm
223,2 x 42,3 x 9,2 cm / 201,6 x 32,4 x 9,8 cm

Exhibition views: Spatial city, MOCAD, Detroit, USA, 2010





Katinka Bock
Miles and Moments, 2010
making of in front of the MOCAD, Detroit, USA





Katinka Bock
The Weight of Snow, 2010
ceramic, metal, plastic ball
variable dimensions

Exhibition views: Spatial city, MOCAD, Detroit, USA, 2010





Katinka Bock
The Weight of Snow, 2010
ceramic, metal, plastic ball
variable dimensions

Exhibition views: Spatial city, MOCAD, Detroit, USA, 2010

KATINKA BOCK

FRISCHZELLE

March 6, 2010 - June 6, 2010

Kunstmuseum Stuttgart

Press release:

Depicting the Invisible

When one starts to think and talk about space, one is immediately confronted by a paradox: Wherever we are, wherever we live and work, we are surrounded by space- at least that is what we believe; but we become very flustered when asked what that actually is: space.

Space is an abstract quantum that only can be seen and experienced when it is limited, for example to a certain territory, urban area, building or room. Katinka Bock plausibly illustrates precisely this principle in her work “Das Konservat” (The Preserve) (2003-2007), which she created for the Sculpture Biennial Münsterland 2003 by parceling off roughly 250 square meters of grassy meadow with a two-and-one-half-meter high wooden fence. Over the course of the following four years, this piece of land became more and more overgrown, thus creating a constantly increasing contrast to the surrounding meadow of well-kept grass. Using the most basic means, the artist was thus able to illustrate something that has occupied people since antiquity - the concept of space and time. Katinka Bock especially tries to create new ways of seeing our immediate environment by making temporal structures and spatial and dimensional relationships visible. The history and constitution of the locations for which her installations are created play an essential role in her artistic approach to scientific questions and knowledge. She reveals that their hidden structures with the help of natural materials, including clay, paper, wood, metal, and rock. Katinka Bock’s works are not only purely rational test assemblies; they also incorporate reflections on the properties of materials, their interaction and on human perception.

In “Sans Titres” (2007) – a work about time – she focuses on questions concerning how we perceive aesthetics and transience. For almost one year, she suspended six bonsai trees upside down in a saline solution. After the trees died, salt crystals began to form perfect cubes – miniature mathematical units – on the breaches. Hanging upside down in the air, they radiate a unique aesthetic, almost a kind of “deadly beauty”. While the white trees seem playful and light as clouds, the salt which is used for conservation also signifies their death. Another focus of Katinka Bock’s work is the relationship between form and content, which are mutually dependent and cannot exist without each other. For her work “Form und Inhalt” (2007), which makes a reference to “Schwarzen Zitronen” by Thomas Schütte, she created an oversized form of a potato out of charred wood and coated it with gold. Through deformation, this very basic foodstuff was transformed into something entirely different, something hardly recognizable. The gold skin of the potato also invites us to reflect on the value we attribute to certain things. The question of value is also a theme in her work “Sechs Prozent flüchtige Bestandteile” (Six Percent Volatile Matter) (2007). This artwork is made of anthracite coal, the oldest existing and highest quality coal. Like diamond, anthracite coal is made entirely of carbon. The only thing distinguishing it from diamond is its six percent volatile matter. For her exhibition “Volumes en extension” in the Centre d’art Passerelle in Brest 2007, individual parts of the exhibition were used to structure the available space of a large concrete room. Katinka Bock positioned the piece “Toi contre moi” as a kind of corridor in its middle, creating a threshold between right and left. She thereby created an entrance where visitors had to move a large black ball through the narrow corridor pass through two openings to reach the exhibition space. At one of the openings, visitors were confronted by the work “Sol d’Incertitude”, a patch of tar-covered cobblestones blocking the way, forcing them to walk around it and therefore dictating their movement again. “Passerelle II”, a work

consisting of two wooden spiral staircases rotating in opposite directions, also lent the room a sense of direction with its upward and downward movement. While inside the room installation, beholders were only able to perceive from the balcony above. Katinka Bock's artworks do not let themselves be constricted to these spatial references, but refer to completely different contexts as well. The negative image of the cobblestones arranged as if they were being looked at from below, for instance, creates a relief that reveals the opposite of what we are used to seeing, while the spiral staircase twisting around and over an olive tree symbolizes the contrast between naturalness and artificiality, growth and stasis.

Katinka Bock's current exhibition in the Kunstmuseum Stuttgart is also an exploration of space and of how individual elements interact and relate to their surrounding environment. Because the exhibition's environment consists primarily of artworks on display in the museum, she decided to call it "Nachbarn" (Neighbors). "If the individual object is freed of all over-determination, it can only save itself from extinction by developing its own kind of relations to its neighboring individual objects. This is how environment, a field, is created." She used a kind of coordinate system to record the horizontal and vertical dimensions of the structured museum space. She began by taking a volcanic basalt rock from the quarry as the basalt floor in the foyer of the museum and broke it down into three pieces. Two pieces were positioned in the upper level of the exhibition space, marking the outer margins of the installation. They are linked by a horizontal steel cable spanning over the railing and dividing the open space into two new levels. The third piece of volcanic basalt was positioned on the lower floor as the third coordinate. Next to it is another artwork dedicated to the idea of sounding out height and depth, "La hauteur est complexe", which consists of a telescopic pole – monumental and fragile at the same time – which spans the entire height of the space, thus rendering it perceptible.

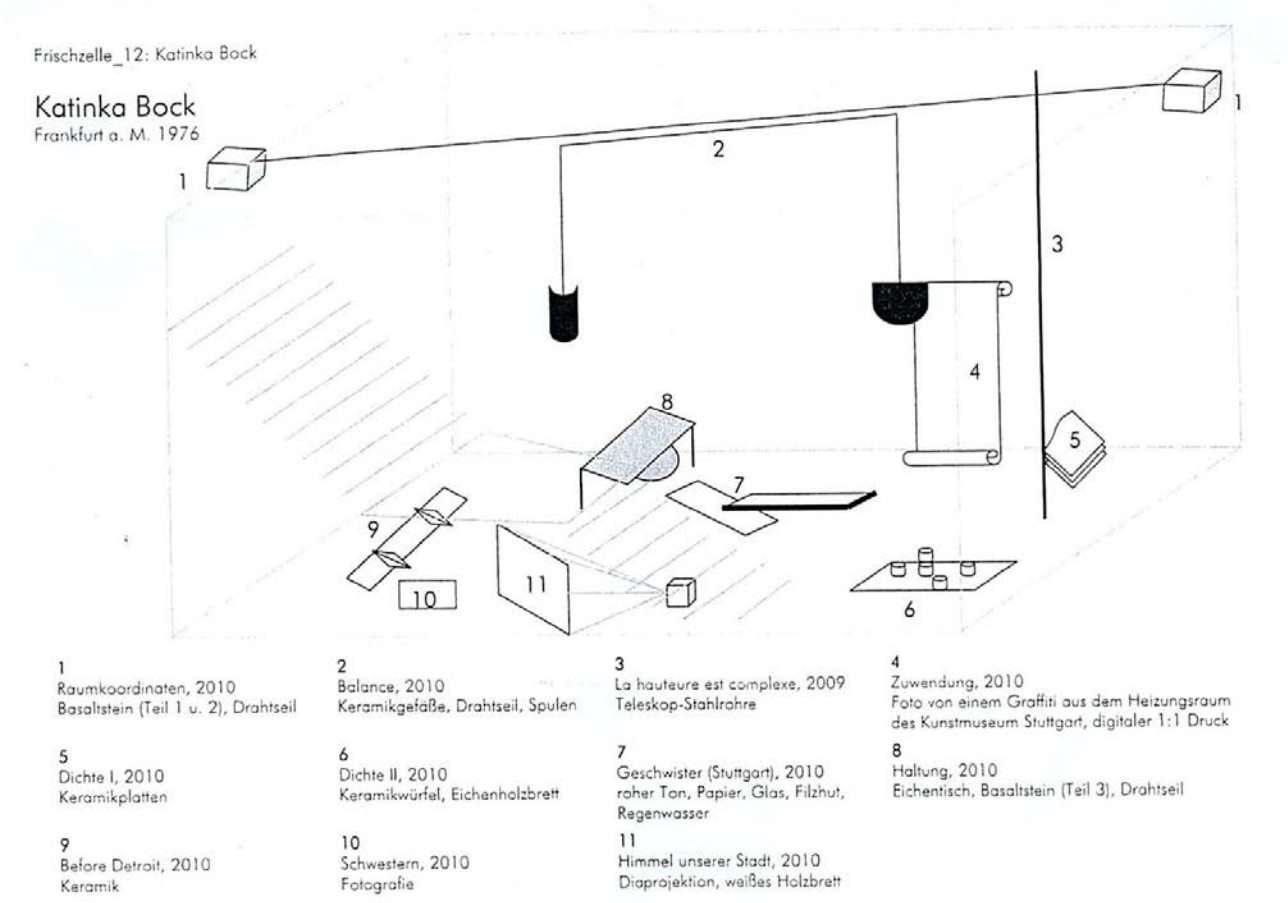
In the center of the room installation and visible from different perspectives is the work "Geschwister" (Siblings). On the one hand, these two sculptures made raw clay draw on the surrounding architecture by adopting the graduated shape of the stairs above them. On the other hand; their uneven surfaces and earthy materials integrate elements into the exhibition space. A bowl filled with rainwater collected from outside the building lies on one of the clay slabs, bringing the outdoor space and its climatic conditions – otherwise expressly kept out of museum's interior – directly into the exhibition. While both sculptures initially looked exactly the same, the rainwater slowly seeping into the clay of one sculpture causes its appearance to gradually change. With this artwork Katinka Bock manages to illustrate the principle of change from one state to another; similar to how the historical location where the museum is today has changed from one function and form to another. On the other hand, she also engages in a dialogue with Dieter Roth's "Gartenzwerg", standing on the other side of the tall wall, which for many years has been undergoing a process of modification as its chocolate decomposes. When the exhibition is over, we will be able to measure the passing of time by comparing the two clay sibling structures. Two of her exhibited works refer back to the original function of the site where Kunstmuseum Stuttgart is located today. From 1969 to 1978, there was a tunnel here for cars and trams. After the tunnel was closed, it became a favorite haunt for skaters and graffiti artists. When the museum was built, this tunnel structure was maintained as an exhibition space for the museum's lower level. Although the cars and graffiti artists are no longer here, Katinka Bock brings their traces back into the museum space with the works "Before Detroit", a clay sculpture with wheel tracks of a car, and "Zuwendung", a poster showing remains of the tunnel graffiti. Only when closely inspected from the side does the poster facing the high wall reveal the graffiti that is now hidden from the eyes of museum visitors. Both works are mere depictions of memories past and thereby reflect the act of remembering as such.
The work "Die Haltung" (The Bearing) focuses on the reinterpretation of everyday objects and materials, their qualities and sign character. Tied to the underside of a table, the third piece of volcanic basalt fills a space that would normally be empty by definition, thus changing the table's very nature. The wedged rock under the table looks like an iceberg under water, or the inverted shape of a mountain, referring again to the contrast between naturalness and artificiality. The table already breaks with our exceptions because it has only three legs. Through this, Katinka Bock illustrates the elementary and practical sculptural principle that a geometric body needs three supporting points that are not in a straight line for stability, thus demonstrating general artistic foundational concepts. One of the legs is

provided by the architecture, which can be seen as a metaphor for Katinka Bock's overall artistic practice in which the architectural environment of her installations plays an essential role. One of the sibling sculptures also has only three legs, but its third leg consists of an instable stack of paper that was collected before the exhibition from the Kunstmuseum Stuttgart's recycling bins. The paper stack reflects the amount of time needed to prepare the exhibition. The three legs can also be interpreted as the exhibition's three pillars: the artist, the artworks, and the institution exhibiting them.

In the film "La question du centre" (2006), Katinka Bock illustrates the different kinds of energy existing and operating within a space. The black and white video shows over a period of more than 53 minutes countless small candles being lit one after the other. At first it is completely dark; then light begins to fill the room, spreading out slowly from the center until finally all the candles are burning. Suddenly, all the candles go out a small explosion of light is visible. This is a simple law of physics. Because all the candles are burning; they use up all the oxygen. This causes them to go out, after which the carbon monoxide soon comes in contact with the water in the candle wax, which in turn causes an explosion. This experiment demonstrates not only the interrelationships between center and margin, but also the loss of control over the course of events that cannot be regulated by humans.

Katinka Bock uses such simple handmade processes and objects again and again to shine light on and question the abstract laws and circumstances of our everyday world in fresh new ways. She creates complex; visual conceptions based on the interrelationships between location, object and beholder, and on the interdependence of spatial and temporal structures, historical connotations, interior and exterior, change and stability, naturalness and artificiality, opening up a field of vision that stretches far beyond what is visible.

Isabel Skokan



Katinka Bock

Exhibition sketch plan: Frischzelle, Kunstmuseum Stuttgart, Stuttgart, Germany, 2010



Katinka Bock
above: Balance, 2009 (hanging)
ceramic containers, steel cable, spools

center: Geschwister (Stuttgart), 2010
raw clay, paper, glas, felt hat, rain water
approx. 380 x 115 cm

center: Haltung, 2010
oak table, basalt rock (part 3), steel cable
75 x 200 x 80 cm

right: Zuwendung, 2010
digital full size print
500 x 150 cm

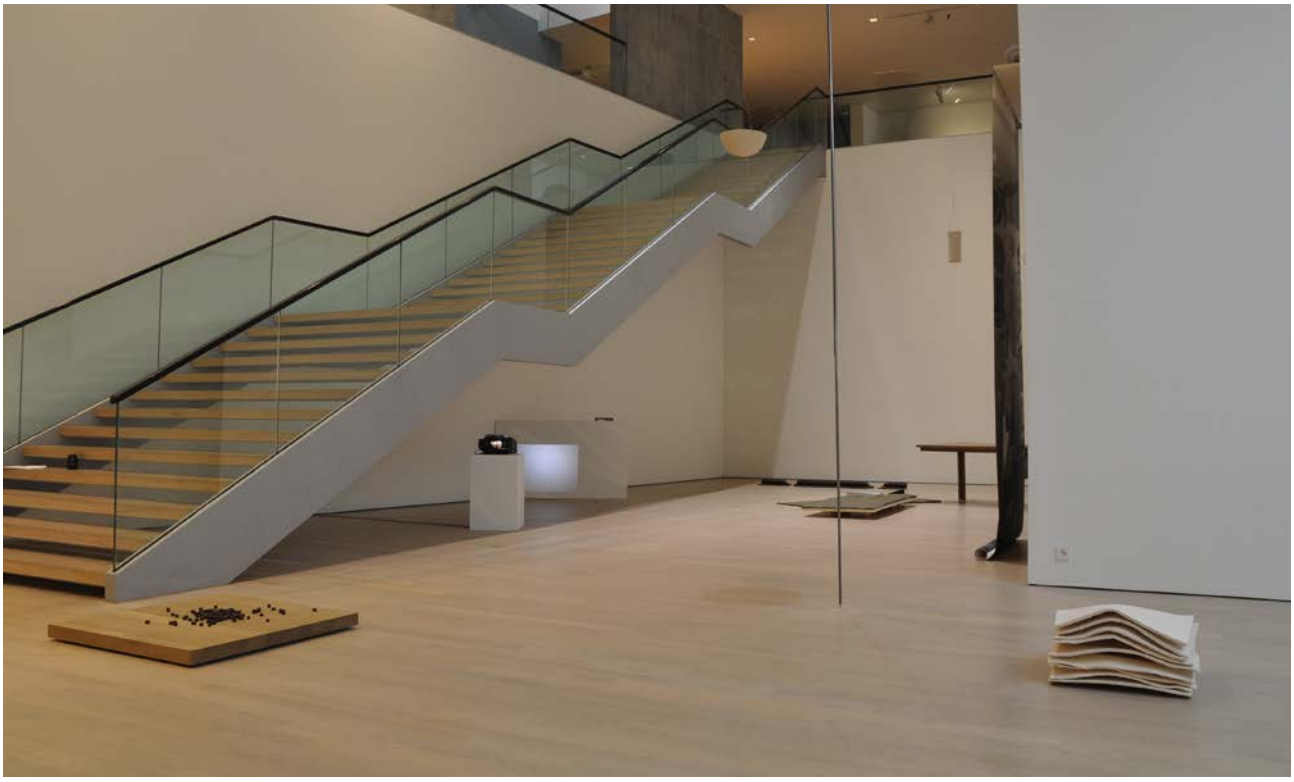
Exhibition view, Frischzelle, Kunstmuseum Stuttgart, Stuttgart, Germany, 2010







Katinka Bock
Zuwendung, 2010
left: digital full size print, 500 x 150 cm
right: photography of the verso of the poster
below: view from Kunstmuseum Stuttgart‘s storage







Katinka Bock
left: Dichte II, 2010
100 ceramic cubes
each ca. 2 x 2 x 2 cm, oak board

right: Dichte I, 2010
ceramic
60 x 60 x 40 cm

Exhibition views, Frischzelle, Kunstmuseum Stuttgart, Stuttgart, Germany, 2010





Katinka Bock
Haltung, 2010, oak table, basalt rock (part 3), steel cable, 75 x 200 x 80 cm

Geschwister (Stuttgart), 2010, raw clay, paper, glas, felt hat, rain water, approx. 380 x 115 cm

Exhibition views, Frischzelle, Kunstmuseum Stuttgart, Stuttgart, Germany, 2010







Katinka Bock
Geschwister (Stuttgart), 2010
raw clay, paper, glas, felt hat, rain water
approx. 380 x 115 cm

Exhibition views, Frischzelle, Kunstmuseum Stuttgart, Stuttgart, Germany, 2010

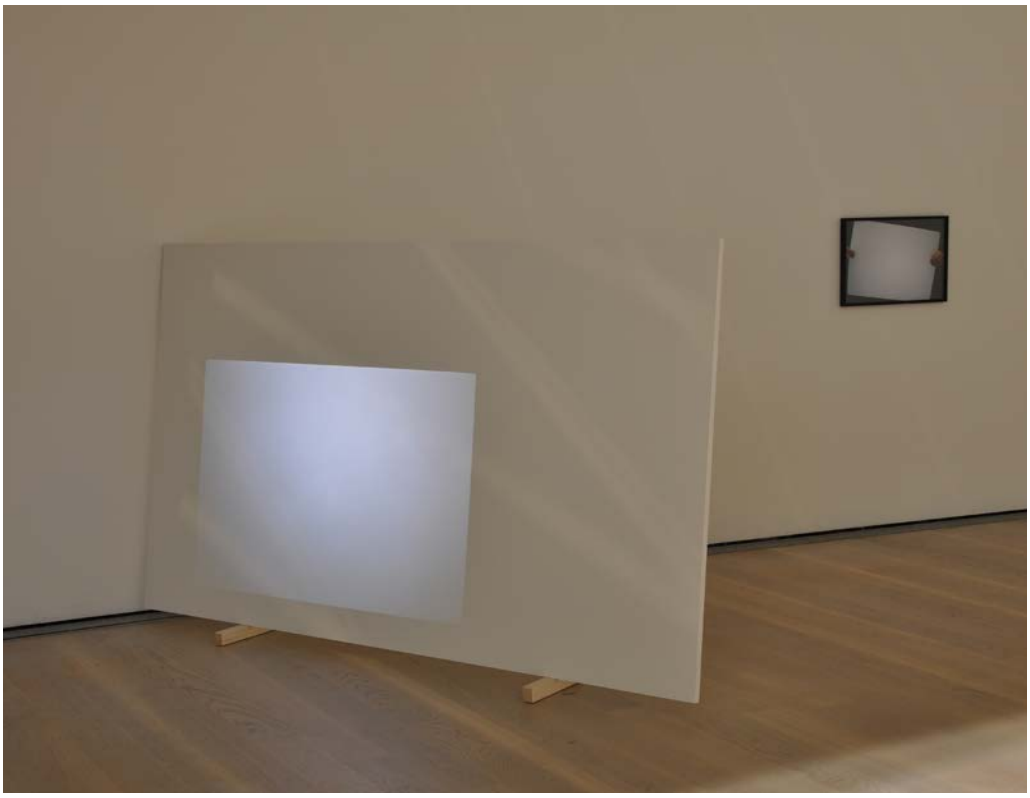






Katinka Bock
Haltung, 2010
oak table, basalt rock (part 3), steel cable
75 x 200 x 80 cm

Exhibition views, Frischzelle, Kunstmuseum Stuttgart, Stuttgart, Germany, 2010





Katinka Bock
Schwestern, 2010
Photograph
27.8 x 40.8 cm

Exhibition views, Frischzelle, Kunstmuseum Stuttgart, Stuttgart, Germany, 2010

KATINKA BOCK

SIMULTAN

September 3, 2010 - September 28, 2010

Group show at Meyer Riegger, Berlin, Germany

artists: Becky Beasley, Katinka Bock, Harald Klingelhöller, Fred Sandback

Press release:

We are pleased to present the group show Simultan (simultaneous), featuring work by the four artists Becky Beasley, Katinka Bock, Harald Klingelhöller and Fred Sandback in our Berlin gallery space. What connects these artists from various
generations using different media is a narrative, abstract use of sculpture, language and space. The three-dimensional sketch or embodiment of an image in space, as well as the translation of language into objects using the means of sculpture is a point of departure for casting light on the affinity of literature and visual arts, as well as the concurrence of picture and sculpture. Thus the show title Simultan not only refers to an overlapping or concurrency within the artistic works. It serves more poignantly to denote conduits as the author Ingeborg Bachmann paraphrased in her eponymous short story Simultan, which was written in 1972: as a conflation of languages, which only take on shape and substance in the process of interweaving.





Katinka Bock
Geschwister (Rom), 2009
ceramic
variable dimensions

KATINKA BOCK

D'UN VERT TIRANT SUR LE BLEU

December 9, 2009 - January 22, 2010

Fondazione Pastificio Cerrere, Rome, Italy

Press release:

Curated by Lorenzo Benedetti

For the first Italian solo, the German artist Katinka Boch presents a series of works that relate the exhibition space with the contest in which they are located. The dialogue between works and space take place by acting on distance, measure, perception and time. The art pieces presented in this show try to estabilish a specific relation with the spatiotemporal dimensions of our place. The limit of the exhibition space, as the definition of the place in which an artist presents his works and creates them, is called into question by Katinka's concept of art work. Walls, ceilings and floors become the elements in which Katinka integrates art to go through the classic definition of "space". The dialogue with the outside becomes in this exhibition a tribute to Pastificio Cerere, a place full of history and artistic contents; even the process of time becomes a measure for the artist who creates sculptures that undergo a transformation during the exhibition itself. The title, D'un vert tirant sur le blue, indicates the relation between earth and sky, the two elements creating the horizon, tried to be put together by Katinka using the French word "glauque". The vertical dynamics is transposed in the destorted sculptures shaped through the fall from the balconies of the Pastificio. Air and earth are the characterizing elements also of the sculpture installed in the yard that is even exposed to the atmospheric agents. Sculpture, the base of Katinka's research in art, is created more as an installation involved in the surrounding space, time and weather. Katinka Bock was born in Frankfurt in 1976. She studied in Berlin, Dresda, Paris and to the École Nationale des Beaux-Arts of Lione. The last personal exhibitions are the one to the De Vleeshal,Middelburg ; the one to the Kunstverein, Nurenberg; the one to the Statement and Art Basel, Basilea.



Katinka Bock
Geschwister (Rom), 2009
raw clay (2 parts: inside and outside), paper, glass
variable dimensions





Katinka Bock
Geschwister (Rom), 2009
raw clay (2 parts: inside and outside), paper, glass, variable dimensions

Exhibition views: Katinka Bock, d'un vert tirant sur le bleu, solo show, Fondazione Pastificio Cerrere, Rome, Italy, 2009

KATINKA BOCK

A SCULPTURE FOR TWO DIFFERENT WAYS OF DOING TWO DIFFERENT THINGS

November 14, 2009 - January 9, 2010

Galerie Jocelyn Wolff, Paris, France

Press release:

For this exhibition, Katinka Bock created a series of works that play with the idea of nature, geography, and measurement. Already present in her previous work, here these notions continue their development in a reflection about the idea of exchange, sharing, attraction and friendship. This exhibition develops itself within the details and interstices, and at times, an opposition: what is empty becomes full, and what is full empties and is replaced by an image that comes about through a print, an absent one that emerges from behind the apparent simplicity of the form. Einsicht, the first work we see when we enter is a door wedged by a rock. However, we do not fully grasp this until we see the work from the other side, inside the gallery space. This work provides an access to the gallery's interior space through a door that does not completely open, the rock playing the part of a wedge, a correction. Correspondances: a piece of leather is folded in such a way as to reveal its two sides. Installed in a slit that has been dug into the gallery wall, it is only possible to know that the form has been constructed in a mirror image of itself once the visitor exits the gallery and views the backside of the wall through the gallery window. A circulation between inside and outside develops, introducing the notion of sharing.Correspondances connects the two spaces and points to the existence of the window behind the wall. Le Lit consists of a branch incrusted in plaster that disappears into an abstract form with no visible print. Placed vertically on the floor, it creates the exhibition's first line. die Zone (Boden) consists of a string suspended from an angle in the gallery with a magnet attached at the end. This magnet is held in a state of attraction with another magnet that has been embedded in the floor. The space where the two magnets join is the zone of attraction. Katinka Bock twists the idea of the plumb line, making the vertical become a diagonal, one that gives an abstract measurement, while being held within the continuity of a fragile equilibrium. On the floor placed on a cloth dyed in indigo, a ceramic sculpture refers to folding, the folding of a piece of cloth, a piece of paper. A night sculpture in fired clay, it is marked by the imprint of the fabric that serves as its pedestal. At the top of the column to the right, a piece of wood wedges itself between the stone and the wrapped fabric that retains it. Ein Ort underscores details in the architecture of the gallery and activates a space that usually goes unnoticed. die Zirkel takes the form of a small pencil attached to the bottom of a half-opened door, the interstice makes the installation visible. The work is born through the opening and closing of the door, materializing an invisible gesture, as with the circulation of a fluid; it evokes a compass, a measurement, where the drawing on the floor completes the sketches produced throughout the rest of the exhibition. Schiffsbruch, or shipwreck, is a form that emerges from the floor, highlighting its ephemeral presence. Close to concrete in color, it is placed inside a hole in the floor, which is then filled with cement. With its fragile presence, this work registers a new print, a reminder of those bared places that appear every so often. Partition en automne is composed of small wooden branches picked up after a storm. Its many pieces are arranged at an angle on the walls and form a unit that evokes the horizon line and its infinite nature. A work made in color stands out from the ensemble. It is a watercolor where the artist has recaptured the color of the eyes of her friends: Farben der Augen meiner Freunde. Another work on the wall, séparer, partager is a digital print of a scan of another work by Katinka Bock, Patron (frottage from the sidewalk in front of the Synagogue of Berlin). The image of the scan is more than ten meters long and cut into many parts. It is displayed in the street, providing another circulation between inside and outside. The posters displayed in the street provide a path to follow in the neighborhood, also a manner for the artist to bring a gesture that finds its beginnings in the street back to the street. In a similar way, this exhibition proposes a path to follow, which brings the details and the spaces that exist in the gallery to the forefront and draws a circulation between the inside and the outside, one that hints to the metaphysical, as with an introspection.





Katinka Bock

Exhibition views: A sculpture for two different ways of doing two different things, Galerie Jocelyn Wolff, Paris, France, 2009



Katinka Bock
Einsicht, 2009
stone, wood, plaster, cloth, nails
door: 215 x 82 x 2 cm, stone: 48 x 30 x 20 cm

Exhibition view: A sculpture for two different ways of doing two different things,
Galerie Jocelyn Wolff, Paris, France, 2009



Katinka Bock
séparer, partager, 2009
digital print on paper
1 image = 100 posters, one poster : 42 x 30 cm, full image size: 120 x 1000 cm

Exhibition view: A sculpture for two different ways of doing two different things,
Galerie Jocelyn Wolff, Paris, France, 2009





Katinka Bock
Farben der Augen meiner Freunde, 2009, watercolour on paper, 27.5 x 20.5 cm (with passe-partout: 31.5 x 39 cm)

Exhibition views: A sculpture for two different ways of doing two different things, Galerie Jocelyn Wolff, Paris, France, 2009





Katinka Bock
Partition en automne, 2009, wood, length: approx. 5.8 m (Protocole: min. size 5 m, max. size 15 m)

Exhibition views: A sculpture for two different ways of doing two different things, Galerie Jocelyn Wolff, Paris, France, 2009





Katinka Bock
Schiffsbruch, 2009, ceramic, plaster, incrusted in a 37 x 25 x 6 cm zone ceramic, 28 x 18 cm

Exhibition views: A sculpture for two different ways of doing two different things, Galerie Jocelyn Wolff, Paris, France, 2009







Katinka Bock
Die Zirkel, 2009
pencil, metal
variable dimensions

Exhibition views: A sculpture for two different ways of doing two different things, Galerie Jocelyn Wolff, Paris, France, 2009





Katinka Bock
Sculpture du soir, 2009
ceramic, dyed cotton
30 x 26 x 15 cm

Exhibition views: A sculpture for two different ways of doing two different things, Galerie Jocelyn Wolff, Paris, France, 2009



Katinka Bock
Die Zone (Boden), 2009
magnets, wire
variable dimensions

Exhibition view: A sculpture for two different ways of doing two different things,
Galerie Jocelyn Wolff, Paris, France, 2009



Katinka Bock
Die Zone (Boden), 2009 (detail)
magnets, wire
variable dimensions

Exhibition view: A sculpture for two different ways of doing two different things, Galerie Jocelyn Wolff, Paris, France, 2009



Katinka Bock

Exhibition view: A sculpture for two different ways of doing two different things, Galerie Jocelyn Wolff, Paris, France, 2009



Katinka Bock
Ein Ort, 2009
cotton, wood
variable dimensions

Exhibition view: A sculpture for two different ways of doing two different things,
Galerie Jocelyn Wolff, Paris, France, 2009





Katinka Bock
Le Lit, 2009
wood, plaster
200 x 15 x 7 cm

Correspondances, 2009
leather
68 x 48 cm (visible side)

Exhibition views: A sculpture for two different ways of doing two different things, Galerie Jocelyn Wolff, Paris, France, 2009





Katinka Bock
Correspondances, 2009
leather
68 x 48 cm (visible side)

Exhibition views: A sculpture for two different ways of doing two different things, Galerie Jocelyn Wolff, Paris, France, 2009

KATINKA BOCK

PLAYGROUND FESTIVAL 2009

November 6-13, 2009

Stuk Kunstencentrum, Leuven, Belgium

Press release:

“The conditions of a performance in the yard of STUK in the month of November. Space, time, light, weather, passengers, sound. In German you say: „Nachts sind alle Katzen grau.“ In the night all the cats are grey. I would like to give a new drift to my proposal. It’s nice to think that all the colourful cats are getting grey. I would like to make a connection between two notions of sculpture in the performance: The shape of time (remarks on the history of things, George Kubler) and the sculpture of the void, sculpture as a recipient (of action, of somebody, of me, of language, of history, of information, says Gabriel Orozco). There will be a trilogy:

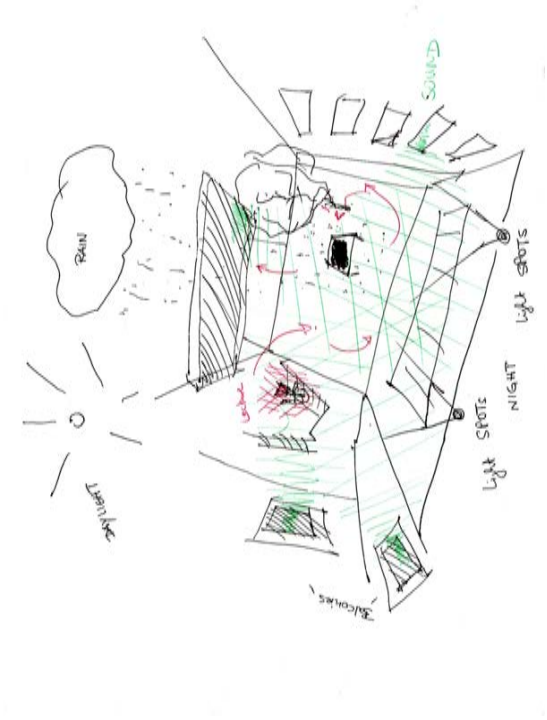
A sculpture - a recipient - made of raw red clay is shaped by time and weather (tempo in Italian et temps in French for both notions). It could be a folded box, the measurement of the ground of the yard, in a smaller scale. Maybe a vase/bassin. The process of drying and the destruction of the shape by the November rain shape the raw, fragile sculpture placed on a table in the yard. After the performance week the sculpture will be baked in the oven. The sculpture is build with the red clay of the bricks of the building. The sculpture is shifting to a ruin during 8 days, or resisting the destruction if the weather is nice. After 8 days the sculpture will be dried and baked in is final shape. Evolution is happening even if we are not looking at.

A live concert as a private repetition of the same simple melody, spread in the space, coming from the balconies of the new architecture, from open windows or closed doors. The public moves in the building with no special attention to this concert. The sound is coming from different places and different instruments but the simple melody is the same. Maybe it should be « les vexations » de Satie. It remains to a photograph of « conversation piece » of Juan Munoz, in the book « silent please ». Movement generates a void. The passenger, the visitor of the festivalnmoves in the building and is a conscious or unconscious audience of the invisible private repetition concert.

A private lecture of someone for someone. A person is reading a book or several books loudly, in a public space. The person is not on a stage, but in an intim situation. The ready person changes the position in the yard in order to the light, day light or spot from the roof, light reflection from a window of the building.“

The lecture (books not fixed yet):
The shape of time, George Kubler, 1962 (engl.)Korrektur, Thomas Bernhard, 1988 (German, - or in English?) Unhinged, I complaint, Adrian Searle, in: Juan Munoz, Silent please! 1996 (engl.) Intervals of 1h, 3 x per day. In the early afternoon, in the evening, by night. The ready person changes the position in the yard in order to the light, day light or spot from the roof, light reflection from a window of the building.

The concert:
Les Vexations, Satie (or an other music partition)
3-5 empty places in the building: space behind the balcony facing the yard, offices…
3-5 persons playing an instrument: guitar, piano, violin…
No professional musicians
3 x 1h per day



a sketch from Katinka Bock to explain the exhibition



Katinka Bock
November, 2009
raw clay
40 x 40 x 40 cm

“First day of the exhibition. The piece is formed by the rain until the end of the exhibition. Simoultaneously, one hour per day, there’s a lecture and a concert behind closed doors with open windows, so that the music resonates in the outside space.“





Katinka Bock
November, 2009, raw clay, 40 x 40 x 40 cm

Exhibition views in the evening during the lecture, last days of the exhibition STUK, Playground festival, Leuven, Belgium 2009





Katinka Bock
Concert from inside, behind closed doors
Music: Maxence Mercier, composer of the partition November

KATINKA BOCK

SHARED LETTERS

September 14 - September 20, 2009

Bétonsalon, Paris, France

Press release:

Shared Letters is a work of the german artist Katinka Bock, whose purpose is to stimulate, with public participation, the creation of a permanent library for Bétonsalon. The artist has produced one hundred sculptures, ceramic white bricks, to be spread from september 14th on. They are doomed to disappear, according to the wishes of the artist, who still expresses another will: that each person wishing to take and keep a sculpture, in turn, buys a book at the specialized in contemporary art bookstore, Section7books, to offer Bétonsalon and thus to constitute the first books in its library shelves. During the Playtime festival Section7Books offers a selection of books, specifically defined in collaboration with Katinka Bock, for the project Shared Letters.

Section 7 Books is castillo/corrales' bookshop. It is an attempt to establish in Paris a new infrastructure that plays an active role in the ecology of small-press publishing, introducing a selection of books and journals to our audience in an intimate environment conducive to reading and conversation.
The projects included in S7B are the results of invested endeavours, one- or two- person enterprises most of the time, artists, writers or editors who believe that the experience of looking at and thinking about art is always inextricably tied to reading, discussing, and circulating printed material. Distinctive, particular, local, these projects initiate conversations with their readers and keep those conversations going by consistently producing great writing and intelligent design. They are books that often find an audience one person at a time, passed from hand to hand – not meant to be consumed as information, but to be read.



Katinka Bock
Shared Letters, 2009
ceramic
variable dimensions

Exhibition view: Shared letters, Bétonsalon, Paris, 2009, project in cooperation with castillo/corrales for Playtime









Katinka Bock
Shared Letters, 2009
ceramic
variable dimensions

Exhibition views: Shared letters, Bétonsalon, Paris, 2009, project in cooperation with castillo/corrales for Playtime

KATINKA BOCK

LEAVES AND READINGS

ART STATEMENTS: ART 40 BASEL

June 10 - June 14, 2009

Basel, Switzerland

Katinka Bock:

This project can be read as a sentence, a partition with movable joints in space. The leaf is a motif and a physical module that takes on diverse shapes and positions in space. The leaf is a flat and thin support. It is the page in a book, notebook, or newspaper. It is also the leaf that falls from the tree. The leaf is the object of our daily acts: folding, turning over, leafing through, rolling, layering, crumpling, hanging, spreading. These are the acts that give shape to sculptures. Sculpture measures and questions the limits of the space and the materials. The grammar of the place (here, 3 walls and a floor) is the raw material, the support and the constraints for sculptures and interventions. The four surfaces envelop a volume with two openings. The central work, Plier l'issue, is confined to the room due its size. The sculpture, an enormous sheet of clay cut out and folded into a box shape, and which tends to collapse under its own weight, is destined to be destroyed. The size of thesculpture is defined by the size of the entrances, which become insurmountable obstacles. The access or the entrance is articulated by two works, Bibliothek der Strukturen and Emboitement. Bibliothek der Strukturen is a set of shelves that contain layers of sheets of clay, showing an archive of structures and folded materials: paper, cloth, rock. The entrance is reduced by partitions covered with tracing paper. Leaning against the wall, the partitions can fit inside one another. Conversation, which can be read as a sentence, is stretched out in space and structured by pauses and intervals. The thin slabs rock cut from the same block are placed inside and outside the space, calling for a mental re-composition of the initial volume. Vorne und hinten, a large piece of leather is placed at the top of a wall. It is cut on two sides with scissors and then turned over onto one side. Due to the action of turning the leather without dissociating the pieces, both sides of the leather are exposed to both sides of the wall. Fragile yet monumental, Desire line is a piece of standard Kraft paper, completely unrolled and re-rolled on its longest side. Leaning against the wall at a small angle, the roll is higher than the wall of the stand, creating a vanishing line in the architecture and producing a height measurement. Landschaft unter dem Tisch is the coupling of a white ceramic shape and a table. A folded sheet of clay is pinned under the table, so that a mountainous landscape centered by the rigid limits of the table fills the space that is normally empty. Almost invisible and especially identifiable by touch, Markierungsvolumen is the result of a sanding gesture. A wall angle is sanded all along its height. A light layer of white dust from the plaster and paint sediment covers the floor in this corner, which integrates the floor into the angle and creates a volume: an abstract cube in the empty space.





Katinka Bock
Desire Line, 2008 (detail), paper, metal tube, 800 cm high, 4 cm diameter
Die Bibliothek I, 2009, wood, sheets of clay, 202 x 93 x 78 cm

Exhibition views: Leaves and Readings, Art Statements, Art Basel, Basel, Switzerland, 2009





Katinka Bock
Plier l'issue, 2009, white clay, 110 x 220 x 79 cm

Exhibition views: Leaves and Readings, Art Statements, Art Basel, Basel, Switzerland, 2009





Katinka Bock
Conversation, 2008
9 sandstone plates
47 x 118 cm each

Exhibition views: Leaves and Readings, Art Statements, Art Basel, Basel, Switzerland, 2009





Katinka Bock
Vorne und hinten, 2009
leather
38 x 38 x 80 cm

Exhibition views: Leaves and Readings, Art Statements, Art Basel, Basel, Switzerland, 2009

KATINKA BOCK

COLOSSAL. ART - FACT - FICTION

April 2009 – December, 2011

Hof Kruse at Bramsche, Osnabrücker Land, Germany

curated by Jan Hoet

Press release:

Katinka Bock. Measuring the shape of time
The work „Shifting“ that Katinka Bock made for the exhibition Colossal is an attempt to create a relationship between three different elements: an object, the environment and time, related reciprocal to three different dimensions: art, geography and history. These elements are not only the result of the project, but also the process that leeds to it. In this way the project is reflecting the condition of art, geography and history like an open structure, a situation „in fieri“ where elements can be changed by a chaos dynamics. Often in the work of Bock we see how the elements have a strong relation with the environment, by not only compose a measurement of a context, but also to take the shape, or better to be shaped by a particular place. So in a certain way measuring is an act posed on a time dimension.
The base of this project is the trilogy of elements. A big sculpture made by clay is shaped by a determinate time of exposure and the resulting form are the consequences of the weather. The shape is the process that create a form by deforming the starting composition. The shape caused by the time is making a direct reference to the history. Like the signs of corrosion and vandalism on a sculpture of an ancient time became an important integral aesthetic element, the sign on the sculpture of Bock have the same value.
We are facing in this piece a double effect of time. From one part there is the time processing the piece by an act of deformation. The time that create the definitive form and drawn on it the dynamic of time. On the other part there is the idea of time that is constantly changing not only objects, but also the way how we experience them. For this reason time afflicts the piece, but also our perception of regarding it.
The second element of the composition of Katinka Bock is a big tree growing in this specific place, a garden in the middle of a farm, located in the rural countryside of Germany. This element create not only a direct dialogue between the sculptural element with the natural environment, but also relation with the changing character of time. The tree is a landscape that together with the sculpture create the dynamic of space. The reference of the tree is not only a landscape like an image, but a landscape also as a matter of time. The big tree will in fact change with the different seasons, and keeping growing in the time.(In a way the tree is the measure of time.)
The last part is the connection of the two elements showing the model of the sculpture in the actual moment of the processing phase. In a way this is the connecting piece between the tree and the sculpture, relating static and movement, time and space, history and geography, in one moving dimension. The antistatic solution is the path Bock is using in order to create a landscape. A real portrait of a landscape shows his movement, his dynamic character of shifting identity. So his identity is based on never being the same, exactly like the expierence of the viewer.
The three elements are in the same time complementary and they need the physical condition of leaning one to the other. They embrace and fall the one in the other with the central condition of the changing in their relation. time and sculpture became in this way one the effect of the other.
Time is not a consequence following the work of Katinka Bock, it is not a state, but an instrument, it is not a following of external factors that determine the piece in the time. Time is part of the work self. A concentrated and controlled time became the dominant aspect of the sculpture. So the casual variation, even if they are controlled are the inspected form of sculpture.
Lorenzo Benedetti





Katinka Bock
above: Shifting, 2009, model

below: Shifting, 2009-2011, raw clay
at the studio





Katinka Bock
Shifting, 2009-2011
ceramic
200 x 200 x 180 cm appr.

Exhibition views: Colossal, Art – Fact – Fiction, Hof Kruse in Bramsche, Osnabrücker Land, Germany



Katinka Bock
Shifting, 2009-2011
ceramic
200 x 200 x 180 cm appr.

Exhibition view: ABC Berlin, Berlin, Germany, 08.09.2011

KATINKA BOCK

DISAPPEARING BEHIND LANDSCAPE

April 25 – June 7, 2009

Kunstverein Nürnberg, Albrecht Dürer Gesellschaft, Nuremberg, Germany

curated by Kathleen Rahn

Press release:

The works of Katinka Bock (*1976 in Frankfurt, lives in Paris and Berlin) combine formalistic allusions to Minimal Art with notions of nature like those used in Arte Povera without loosing a free and poetic Authenticity. Her sculptures, filmworks and installations are using and recharging historical elements and specific stories of the sight and its history. With both, new interventions and existing pieces Katinka Bock proposes to present works that create an echo in space for her exhibition at the Kunstverein Nuremberg: a landscape of interventions connecting the building's rooms and floors (the Kunstverein is located in the former dairy, Otto Ernst Schweizer constructed in 1931), the history of the city, and the exhibition itself in a moment where they meet and mix.

For example, the work Desire Line (2008, shown in Delme) underscores the size of the Kunstvereins' hall (300 square meters, 15 meters in height), where the extremely monumental dimensions of the building appear tower above its use. The thin line made out of paper refers to simple techniques for measuring and marking space but also marks the not mesurable inner-landscape ot the building. Evoking many past events that occurred can be viewed as creating resonances; and taking this idea a bit further, creating historical resonances within the walls of the architecture in which they took place creates an echo that is essential for perception of the present.





Katinka Bock

Exhibition views: Disappearing behind landscapes, Kunstverein Nürnberg - Albrecht Dürer Gesellschaft, Nuremberg, Germany, 2009



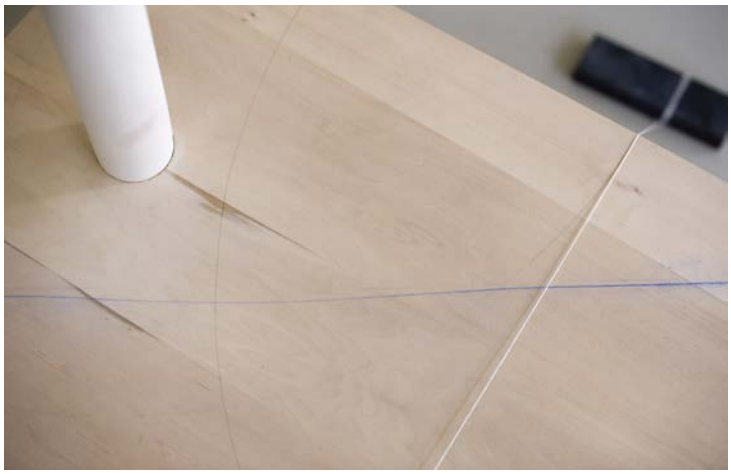




Katinka Bock
Je te tiens en avril, 2009
copper, glass plates, needles, chair, water
40 x 180 x 158 cm

Exhibition views: Disappearing behind landscapes, Kunstverein Nürnberg - Albrecht Dürer Gesellschaft, Nuremberg, Germany, 2009



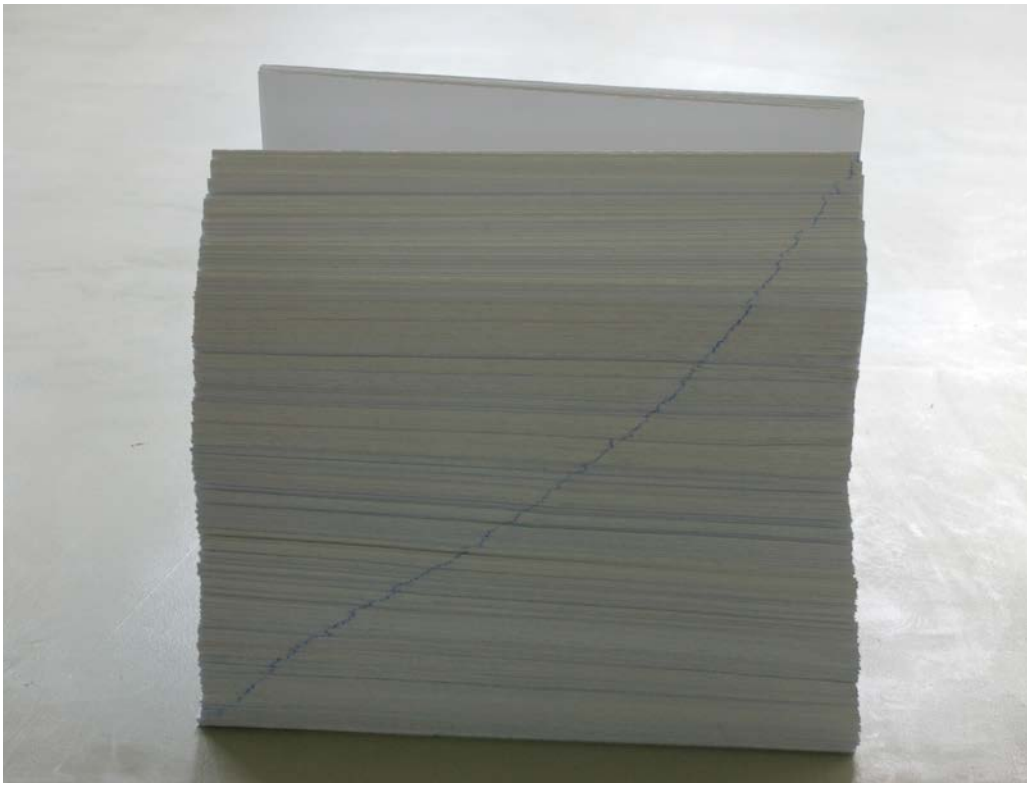


Katinka Bock
Tisch des Kartographen, 2009
ceramic, wood, metal, cotton thread, chalk
55 x 75 x 111 cm appr. table: 55 x 75 x 60 cm,
ceramic piece: 10 x 10 x 70 cm

Exhibition views: Disappearing behind landscapes, Kunstverein Nürnberg - Albrecht Dürer Gesellschaft, Nuremberg, Germany, 2009

A ceramic cylinder raised high, a line drawn diagonally with blue geometer chalk, and a string with hanging weights fixed horizontally and vertically, so that these instruments act as map-makers.





Katinka Bock
Das Verhältnis einer Fläche zu seiner Diagonalen, 2009
paper, chalk
48 x 48 x 50 cm appr. folded paper tape: 0.48 x 0.48 x 600 m

Exhibition views: Disappearing behind landscapes, Kunstverein Nürnberg - Albrecht Dürer Gesellschaft, Nuremberg, Germany, 2009

A stack of 600 m folded paper is traced with blue geometer chalk diagonally, marking how the stack is formed in this space.





Katinka Bock
left: Der Badende, 2009
sandstone

The dimensions of der Badende are the same as the dimensions of the blocks used since the Middle Ages to build the city of Nürnberg.
Installation in-situ, donation to the city of Nürnberg.

right: Katinka Bock at Nürnberg, making of

KATINKA BOCK

THE SOUND OF DISTANCE

April 4 – June 21, 2009

De Vleeshal, Middelburg, Netherlands

curated by Lorenzo Benedetti

Press release:

Bock reconceptualizes the environment of De Vleeshal through installation works and sculptures that create a relationship between the space's interior and exterior landscapes. As so often in her work, this joining of inside and outside explicitly includes the weather. Rain, wind and sun are allowed a direct influence on De Vleeshal's interior. Consequently, the art works exhibited here will be shaped by time, changing over the duration of the exhibition.

Space and landscape are recurring features in Katinka Bock's work. In De Vleeshal, this fascination with environments is related to the longstanding Dutch tradition of landscape painting. Using simple, natural materials – employed in such a way that their fragile, precarious changeability is revealed – Bock creates physical, historical and social interconnections between elements of De Vleeshals's environment. Die Diagonal (2009), for example, explores the space of the hall through measurement of its components. April Table (2009) reflects the passage of time. A final example is the ceramic installation The Ground of the Sea (2009), which analyses how elements of a space may display the traces of time.

On the occasion of the opening of The Sound of Distance, on 10 April 2009, the band Infinite Mind will give a live performance of their project Studio Visit (concept: Katinka Bock, text: Thomas Boutoux,
music: Infinte Mind) in the basement of De Vleeshal.



Katinka Bock
The ground of the sea, 2009
ceramic
800 x 600 cm

Exhibition view: The Sound of Distance, De Vleeshal, Middelburg, Netherlands, 2009





Katinka Bock
The ground of the sea, 2009 (detail)
ceramic
800 x 600 cm

Exhibition views: The Sound of Distance, De Vleeshal, Middelburg, Netherlands, 2009





Katinka Bock
Balance, 2009
ceramic, water, metallic wire, pulley
variable dimensions

Exhibition views: The Sound of Distance, De Vleeshal, Middelburg, Netherlands, 2009







Katinka Bock
La Hauteur est complexe, 2009
metal
height variable, 600 cm appr.

Exhibition views: The Sound of Distance, De Vleeshal, Middelburg, Netherlands, 2009

The metal rod marks the position of the sun on the arch of the ceiling, creating a more subjective perception of the mark.





Katinka Bock
Stein unter dem Tisch, 2009
stone, wood
Stone: 150 x 120 x 75 cm, Table: 400 x 160 x 78 cm

Stein unter dem Tisch can be read in the tradition of Landschaft unter dem Tisch. A stone takes up the empty space under a table, and such a force fills the shape of the table.







Katinka Bock
April Table, 2009
sand, wood
60 x 60 x 71 cm

Exhibition views: The Sound of Distance, De Vleeshal, Middelburg, Netherlands, 2009

A pile of sand is placed on a table, while rain falls from the window on to the sand and slowly erodes the pile. A string is pulled from the foot of the table to the other side of the exposition, extending even further the space of the exposition. The rainwater is channeled within the exposition space via the sand sculpture, as a climate hazard. Katinka Bock elaborates on the deviation of a flood and its impact on a raw material, an idea reminiscent of biological function.





Katinka Bock
Vue sur la montagne de la colline en face, 2009
bronze
73.8 x 16.2 x 45.7 cm

Exhibition views: The Sound of Distance, De Vleeshal, Middelburg, Netherlands, 2009

Vue sur la montagne de la colline en face is part of Katinka Boch's research that follows landscapes et scales, and the bronze landscape is the result of molding a crumpled sheet of paper.

KATINKA BOCK

DAS BIELEFELDER GEFÜHL

March 21 – May 17, 2009

Kunstverein Bielefeld, Bielefeld, Germany

Press release:

The group exhibition »Das Bielefelder Gefühl« grasps itself, in this jubilee year (80 years of the Bielefelder Kunstverein), as an approach towards the city. Furthermore the concept of the show does not intend its theme to be a historical examination of cultural history or an encyclopaedic account of cultural production in Bielefeld and its region. Indeed the project cast an artistic eye over Bielefeld in the sense of series of topics investigating past and present. Questions as to the city's cultural and social identity and its connection to art do occupy the centre-ground: What determines the image or the images of Bielefeld? Who are the people, what are the things in the city's cultural life, which places and precise locations in the city's history or in the art it produces are really significant? How do artists get to grips with this city nowadays?

This exhibition tries to track a feeling, which lies concealed in some in-between space and accordingly articulates itself through a view both inward and outward, through links both direct and indirect. The individual works are not sorted chronologically, but seek to generate a narrative space for experience in the conjunction and contrast of historical and contemporary positions. »Das Bielefelder Gefühl« brings Bielefeld into focus as cultural context and beyond that it seeks to stimulate getting involved right now and in a wide-ranging way with the city and in debating what it is.

The exhibition presents, on the one hand, artists who have engaged with the city for the first time. We will display new contributions developed by Jörg Baier, Katinka Bock, Alex Gerbaulet, Wolfgang Müller and Elmar Zimmermann. On the other hand, artists and projects will be presented, that in the past has already played a significant role in Bielefeld and has had effects beyond the city's boundaries. This selection of works includes for instance a painting by Peter August Böckstiegel, photographs by the representatives of the Bielefelder Schule der Fotografie, a collection of posters by the Bielefelder Colloquium Neue Poesie, a drawing by the sociologist Niklas Luhmann, a kind of time capsule by the Super 8 film group Alte Kinder, a nail painting by Günther Uecker as well as an installation realised by Rena Tangens & padeluun, Art d'Ameublement. In addition, the exhibition shows works whose themes indirectly relate to the city. For this chapter of the exhibition we invited the following artists: Korpys & Löffler, Julika Rudelius and the artist group Jackson Pollock Bar.

With the Künstlerhaus LYDDA (Bethel), Artists Unlimited and galerie 61, three local, non-commercial galleries and institutions were invited to furnish a wall at the exhibition for three weeks each. That was meant to make individual interpretations of the exhibition's theme possible or to present current production. With this connection and with the School for Historical Research (University of Bielefeld), with the Bielefelder Botschaft and the initiative capella hospitalis the Bielefelder Kunstverein is seeking to combine the exhibition with the city and to address existing themes across the board.

The contribution by Julika Rudelius is kindly supported by the Netherlands Consulate General, Düsseldorf.





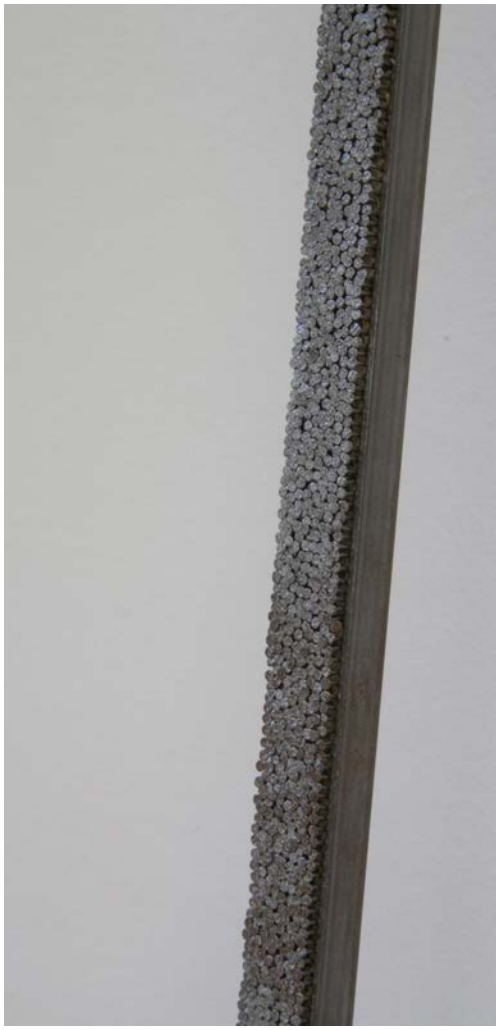


Katinka Bock
Stadt am Fluss, 2009
wood, white cardboard paper, 2 buckets, water
variable dimensions

Exhibition views : Das Bielefelder Gefühl, Kunstverein Bielefeld, Germany, 2009







Katinka Bock
left: Profane Fireplace, 2008
steel chimney
variable dimensions

right: Verdichtung, 2008
steel, wood
250 x 2 x 2 cm

Exhibition views : Matières à paysage, group show, centre d'art contemporain La Galerie, Noisy le Sec, France, 2008

Katinka Bock focuses on the Brissonneau & Lotz twin house, part of the experimental architectural project of Merlan, recycling in La Galerie the cheap materials used in its construction. An old chimney has been reopened and Profane Fireplace has been set up in one of the rooms of the exhibition, adorned with corrugated iron sheets as if taken from the roof of the house – an industrial element which contrasts with the bourgeois style of the art centre.





Katinka Bock
Fontaine gratuite après la pluie, 2008
steel, cactus
in situ installation in the garden of the pavillion Brissoneau & Lotz

Exhibition views : Matières à paysage, group show, centre d'art contemporain La Galerie, Noisy le Sec, France, 2008









Katinka Bock
Fontaine gratuite après la pluie, 2008, (detail)
steel, cactus
in situ installation in the garden of the pavillion Brissoneau & Lotz

Exhibition views : Matières à paysage, group show, centre d'art contemporain La Galerie, Noisy le Sec, France, 2008

In the garden of the Brissonneau & Lotz house the artist has created La Fontaine Gratuite après la Pluie (The Free Fountain After The Rain, 2008), a makeshift fountain which re-routes rainwater by making use of the two existing gutters on the walled side of the house. Water is collected in an old metal jardinière found on the premises. The jardinière has been raised, holes have been drilled in the bottom and metal tubes connect it to the hedge that separates the garden from the street. On the hedge lies a strip of steel, which as it oxidises, echoes the rusty front of the house.



Katinka Bock and Guillaume Leblon
Dry man on a wet ground, 2008
wooden figure, glued
162 x 51 x 25 cm
2 basins, natural stone de Savonnières, water
27 x 90 x 90 cm, 39 x 80 x 80 cm





Katinka Bock
Exhibition views: Kanon, solo show, centre d'art contemporain La Synagogue de Delme, France, 2008





Katinka Bock
Je te tiens, 2008
glass plates, wooden chair, needles
40 x 180 x 158 cm

Exhibition views: Kanon, solo show, centre d'art contemporain La Synagogue de Delme, France, 2008







Katinka Bock
Die Zone, 2007
wood, magnet, thread, wire, rice
90 x 35 x 25 cm

Exhibition views: Kanon, solo show, centre d'art contemporain La Synagogue de Delme, France, 2008



Katinka Bock
Strange fruits, 2008
ceramic
3 parts; 46 x 34 x 156 cm; 45 x 35 x 167 cm; 45 x 42 x 157 cm

Exhibition view: Kanon, solo show, centre d'art contemporain La Synagogue de Delme, France, 2008



Katinka Bock
Desire Line, 2008
paper, metal tube
800 cm high, 4 cm diameter

Exhibition view: Kanon, solo show, centre d'art contemporain La Synagogue de Delme, France, 2008





Katinka Bock
Sechs Flächen und ein Raum, 2008
raw clay
variable dimensions

Exhibition views: Kanon, solo show, centre d'art contemporain La Synagogue de Delme, France, 2008



Katinka Bock
Ja, 2008
in situ installation, PVC tubes, water, steel, threaded metal rods, ceramic, vessels, salt, pump
variable dimensions

Couler un tas de pierre, 2007
8mm transfered on DVD, black and white, no sound,
2min45

Exhibition view: Kanon, solo show, centre d'art contemporain La Synagogue de Delme, France, 2008





Katinka Bock
left: Patron, 2008, fabric, graphite, 300 x 130 cm

center: Blue Corner, 2008, wood, leather, 50 x 50 x 50 cm

center: Aussicht zu zweit, 2008, mirror, window

right: Verdichtung, 2008, steel, nails, wood, 1.8 x 1.8 x 200 cm

Exhibition views: Kanon, solo show, centre d'art contemporain La Synagogue de Delme, France, 2008





Katinka Bock
above: Patron, 2008, fabric, graphite, 300 x 130 cm
below: Blue Corner, 2008, wood, leather, 50 x 50 x 50 cm

Exhibition views: Kanon, solo show, centre d'art contemporain La Synagogue de Delme, France, 2008



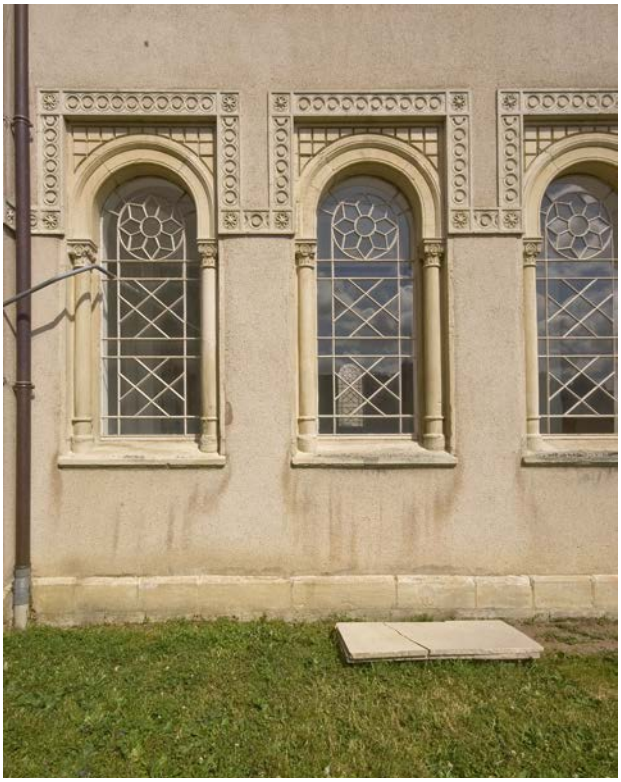


Katinka Bock
Landschaft mit Hut, 2008
sandstone, felt, sand, 9 sandstones plates, 200 x 200 cm; 47 x 182 x 4 cm each plate

Exhibition views: Kanon, solo show, centre d'art contemporain La Synagogue de Delme, France, 2008









Katinka Bock
Conversation, 2008
sandstone
9 sandstone plates variable thickness; 47 x 118 cm each

Exhibition views: Kanon, solo show, centre d'art contemporain La Synagogue de Delme, France, 2008

KATINKA BOCK

HERE WE DANCE

March 14 – May 26, 2008

Tate Modern, London, UK

curators: Vanessa Desclaux & Ann Coxon

Press release:

Here We Dance looks at the relationship between the body and the state, exploring how the physical presence and circulation of bodies in public space informs our perceptions of identity, nation, society and democracy. The title derives from a work by Ian Hamilton Finlay, which refers to the celebrations that took place during the French Revolution, and alludes to the importance of social gathering in any form of political action or resistance.

Bodily movements and gestures, collective actions and games are examined through media as diverse as film, photography, neon text and performance. Each work presents the viewer with the residue of a past event, be it personal memory, cultural tradition, or a moment of historical or political significance. Here We Dance includes work by Johanna Billing, Katinka Bock, Yael Davids, Ian Hamilton Finlay, Gail Pickering and the choreographer Yvonne Rainer, whose performances are documented in photographs by Peter Moore.

Here We Dance is the third in a series of four related exhibitions in the Level 2 Gallery, Tate Modern's dedicated space for contemporary and emerging international artists. The series will explore ideas of citizenship through themes of economy, belief, the state and the individual.



Katinka Bock
PS: Jerusalem, 2003
super8 transferred on dvd
5 minutes





Katinka Bock
Le sol d'incertitude, 2006
parisian cobble-stone, tar
7 square meters

Exhibition views: Here we dance, Tate Modern, London, 2008





Katinka Bock
Plier l'issue, 2008
raw clay
275 x 160 x 80 cm
Protocole

KATINKA BOCK

FIAC 07

October 18 - October 22, 2007

Grand Palais, Paris, France





Katinka Bock
Sans Titre, 2007
wood, salt, dirt
variable dimensions





Katinka Bock
Hysteros, 2007
wood, tree, cables, pulley
tree: 500 cm diameter, 2000 cm long, volume wood : 70 x 50 x 180 cm

Exhibition views: Wheeel, Printemps de Septembre, Toulouse, France, 2007

For the exhibition “Wheeel” which took place during the “Printemps en septembre” festival held in Toulouse in 2007, Katinka Bock realized the work “Hysteros”. In the Garonne, a river close by the exhibition space (the cellar of a hydroelectric power plant), a tree, stuck in the river bed, is unblocked. Through a cable and a mechanism of winches and casters, the tree is connected to a sculpture in the exhibition space. The highly fluctuating stage of the river is therefore transferred to the sculpture and its various falling gradients. The balance and the transfer of the tides and their relative strengths dissolve the causality of the unblocking and the drifting of the tree in favor of an interdependency and interaction between the exhibition and the natural environment. The physical term “Hysteresis” describes the persistence of an effect after the discontinuation of a cause.



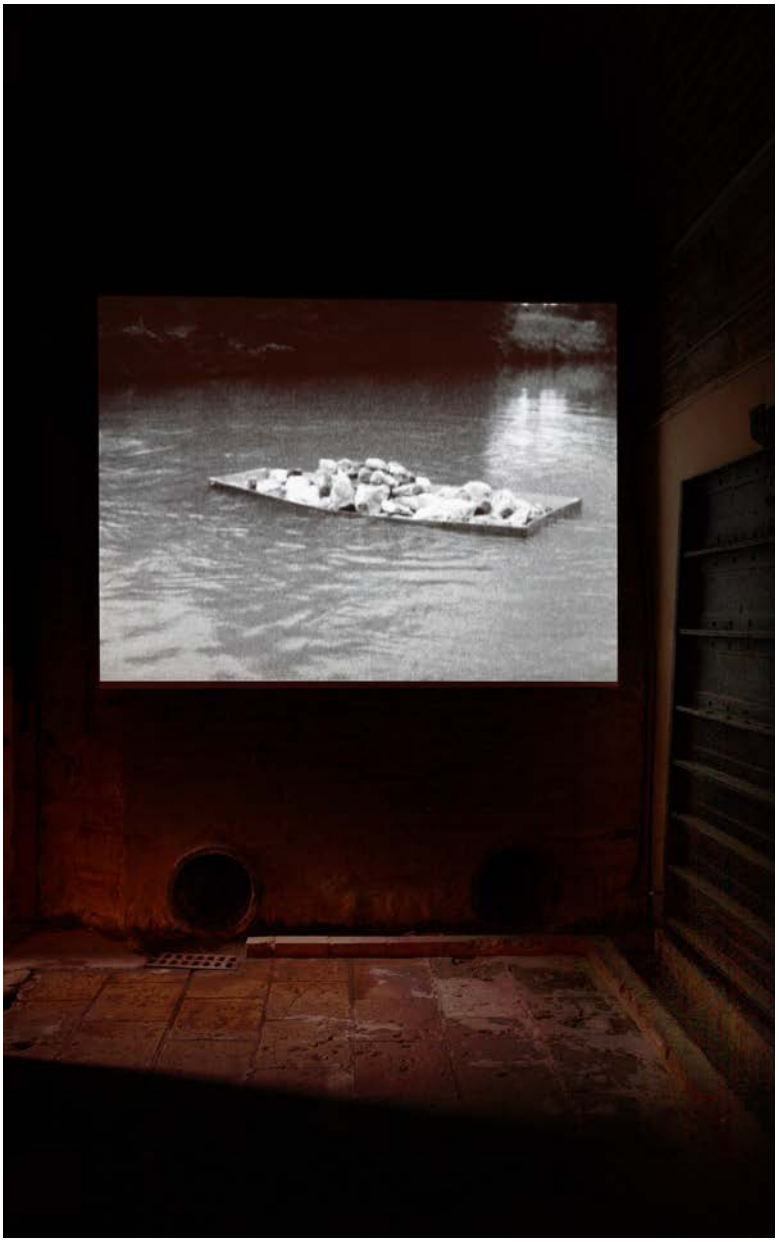
Katinka Bock
Hysteros, 2007 (detail)
wood, tree, cables, pulley
tree: 500 cm diameter, 2000 cm long, volume wood: 70 x 50 x 180 cm

Exhibition view: Wheeel, Printemps de Septembre, Toulouse, France, 2007



Katinka Bock
Umland, 2007
motor, various material
180 cm diameter, 330 cm high

Exhibition view : Wheeel, Printemps de Septembre, Toulouse, France, 2007









Katinka Bock
Couler un tas de pierre, 2007
8 mm transferred on dvd, no sound
2 min 45

Exhibition views: Wheeel, Printemps de Septembre, Toulouse, France, 2007





Katinka Bock
Le Socle, 2007
limestone
54 x 56 x 55 cm

Exhibition views: Baume wachsen und Ströme fließen: Wasser, Wärme, Monument, solo show, Galerie Jocelyn Wolff, Paris, France, 2007





Katinka Bock
L‘angle chaud, 2007
heating system, copper, steel, rainwater
78 x 37 x 174 cm

Exhibition views: Baume wachsen und Ströme fließen: Wasser, Wärme, Monument, solo show, Galerie Jocelyn Wolff, Paris, France, 2007

For the solo show “Bäume wachsen und Ströme fließen: Wasser, Wärme, Monument” at Gallery Jocelyn Wolff in 2007, Katinka Bock created an object, a sculpture as well as heater, that collected and redirected rain water from the roof of the gallery. As water was heated, sand and other elements were filtered out. The surplus water was pipelined to the outside. Water and heat supplied two objects: the sculpture “L‘angle chaud”, and “Der Kubus”.

For this, the heated water was piped in a system in the walls and floor of one corner in the exhibition space, heating an air volume of 90 cm^3. Designed as an open system, the installation exchanged energy and matter with its surroundings.



Katinka Bock
Der Kubus, 2007
heating system, copper tubes, water, plaster, concrete
90 x 90 x 90 cm

Exhibition view: Baume wachsen und Ströme fließen: Wasser, Wärme, Monument, solo show,
Galerie Jocelyn Wolff, Paris, France, 2007









Katinka Bock
Form und Inhalt, 2007
charred beech, golden leaf
60 x 30 x 26 cm

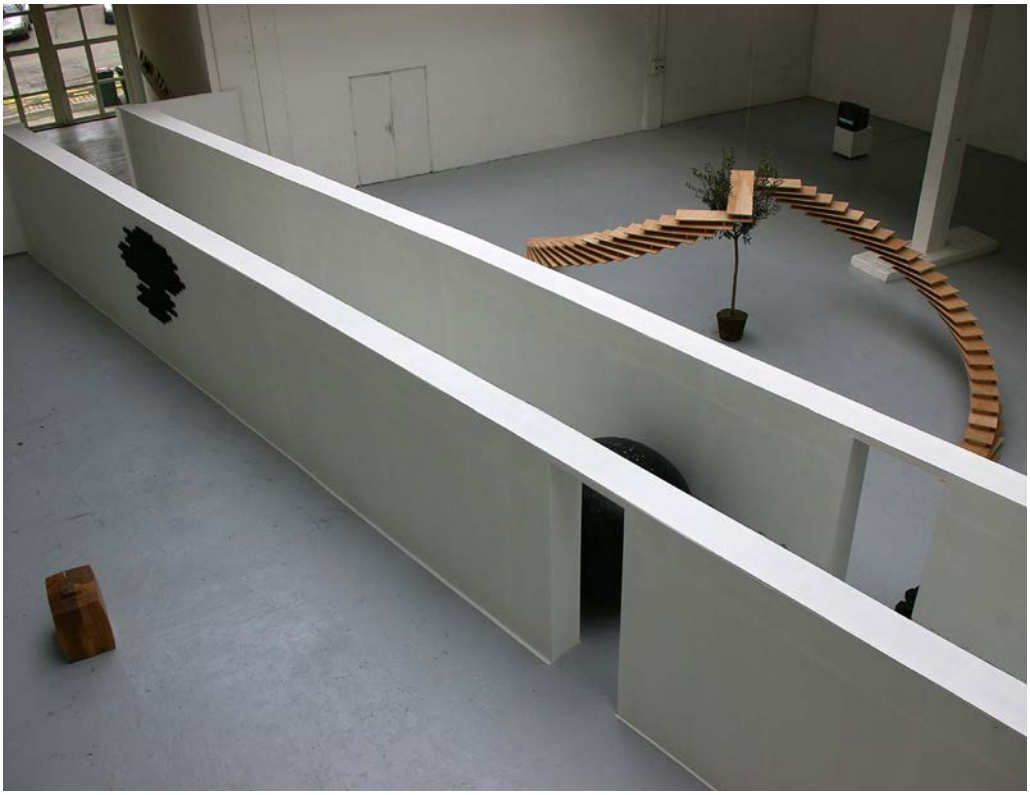
Sechs Prozent Flüchtige Bestandteile, 2007
anthracite
ensemble 2: 95 x 36 x 26 cm, ensemble 3: 70 x 55 x 44 cm

Exhibition views: Baume wachsen und Ströme fließen: Wasser, Wärme, Monument, solo show, Galerie Jocelyn Wolff, Paris, France, 2007



Katinka Bock
Trio, 2003
ceramic, pigment
23 x 24 x 23 cm

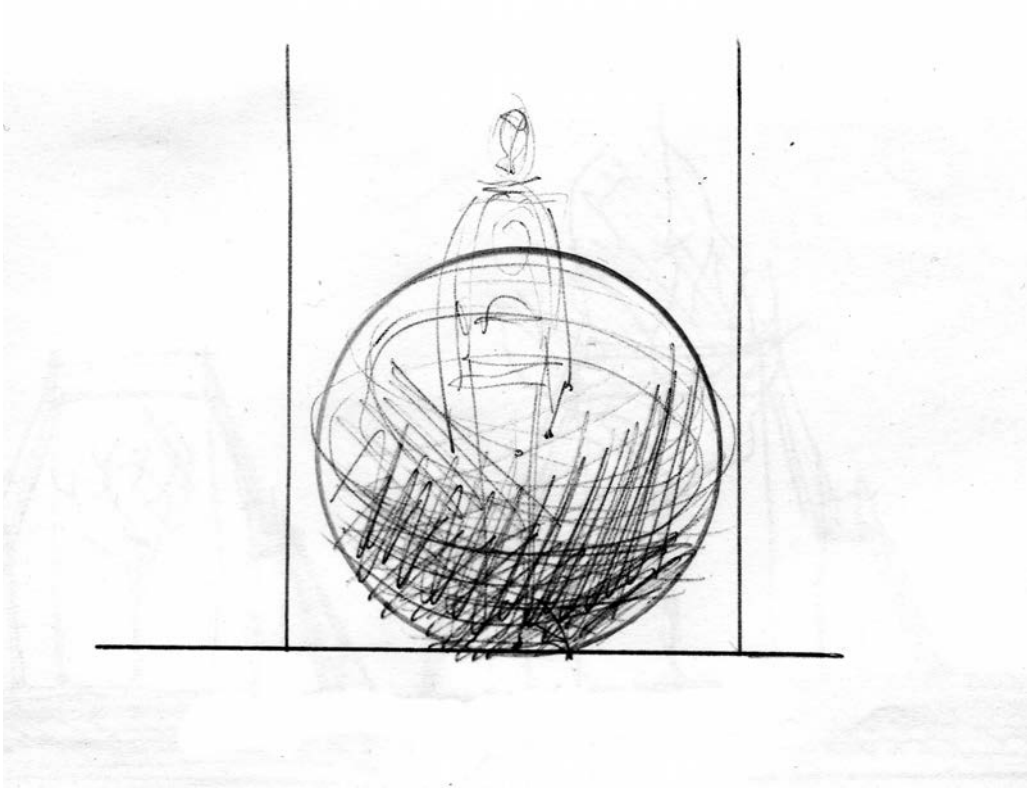
Exhibition view: Baume wachsen und Ströme fließen: Wasser, Wärme, Monument, solo show, Galerie Jocelyn Wolff, Paris, France, 2007

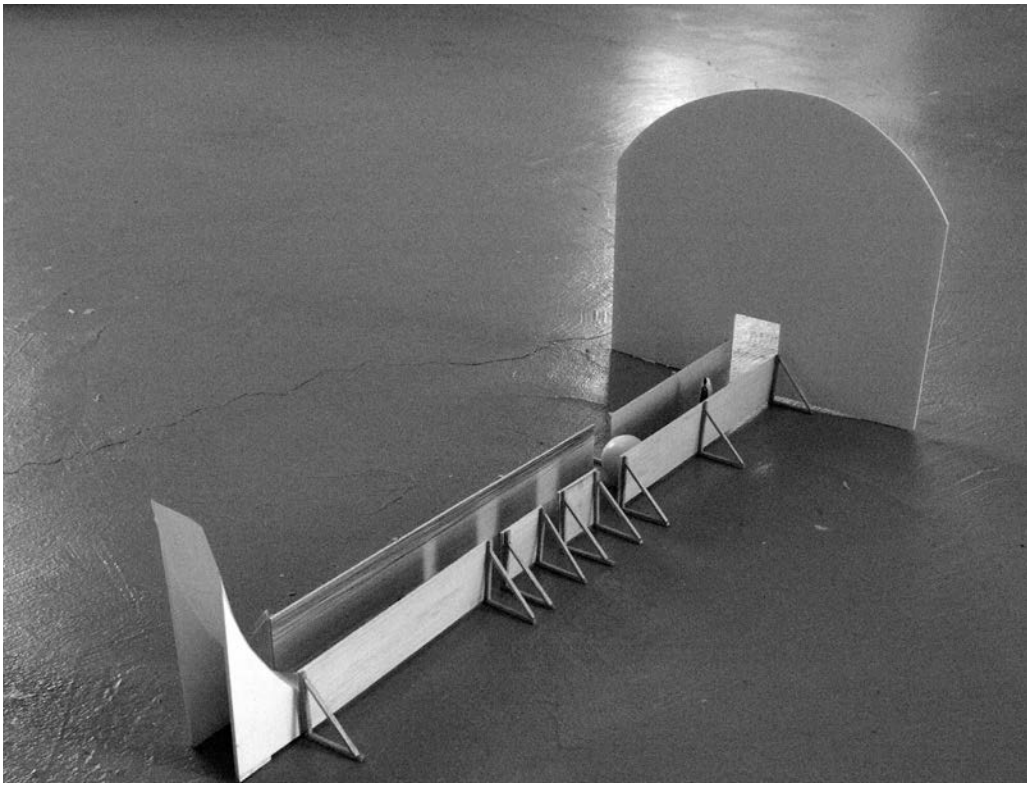




Katinka Bock
Toi contre moi, 2007
sphere: polyester, tar
150 cm diameter, corridor: 156 cm wide

Exhibition views: volumes en extension, solo show, centre d'art Passerelle, Brest, France, 2007



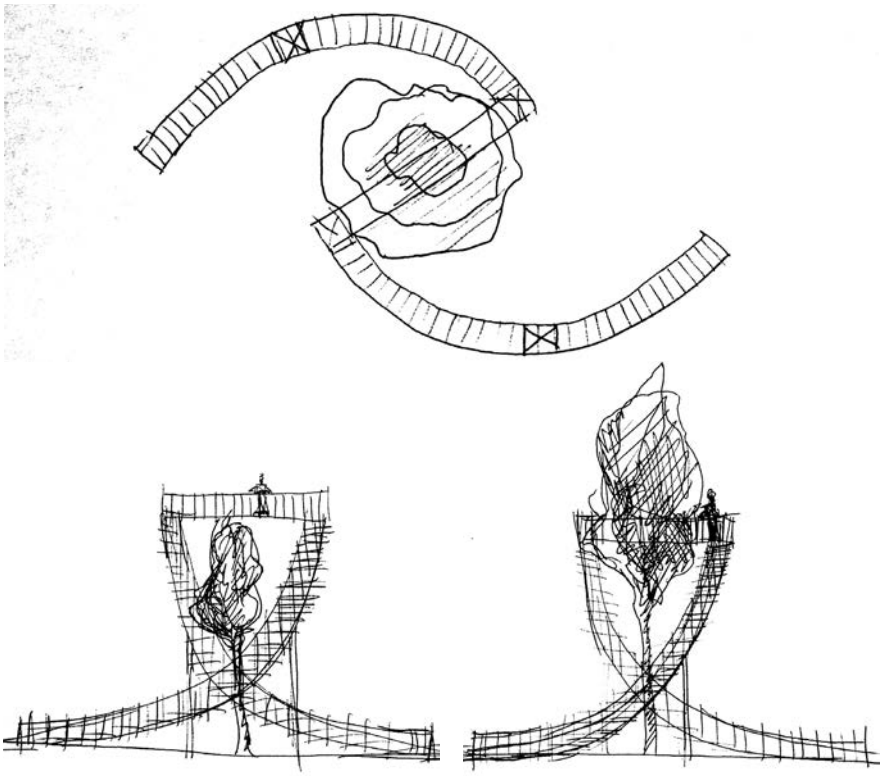


Katinka Bock
Toi contre moi, 2007
sketch and model



Katinka Bock
Passerelle II, 2007
wood, olive tree
800 x 500 x 200 cm

Exhibition view: volumes en extension, solo show, centre d'art Passerelle, Brest, France, 2007





Katinka Bock
Passerelle, 2007
sketch: Situation in the moment of planting and construction and after 5 years

Passerelle II, 2007
wood, olive tree
800 x 500 x 200 cm

Exhibition views: volumes en extension, solo show, centre d'art Passerelle,
Brest, France, 2007



Katinka Bock
Le sol d'incertitude, 2006
copple-stone, tar
14m²

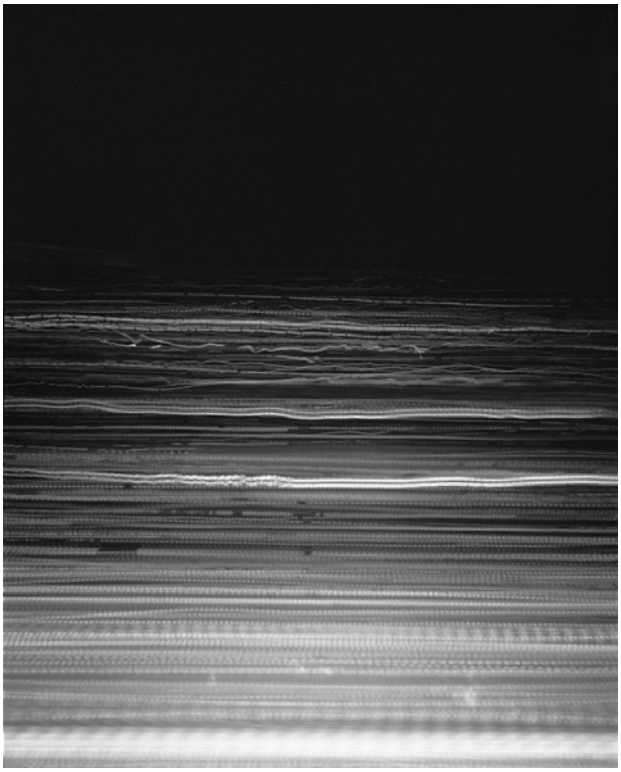
Exhibition view: volumes en extension, solo show, centre d'art Passerelle, Brest, France, 2007

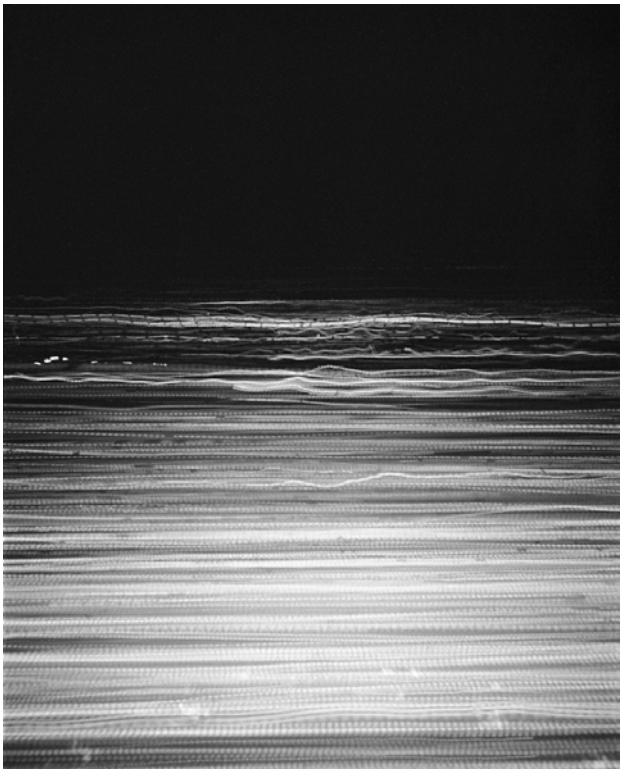


Katinka Bock
Von den Städten, 2006/2007

Exhibition view : volumes en extension, solo show, centre d'art Passerelle, Brest, France, 2007

The unfinished photographic black/white series always shows a night shot with long-time exposure (x min) of a city. The position of the camera, the means of locomotion, the position in the urban territory and the time are parameters of the city portrait. The photographs are luminous impressions of line and dot combinations. They form the horizon and the code of the city.



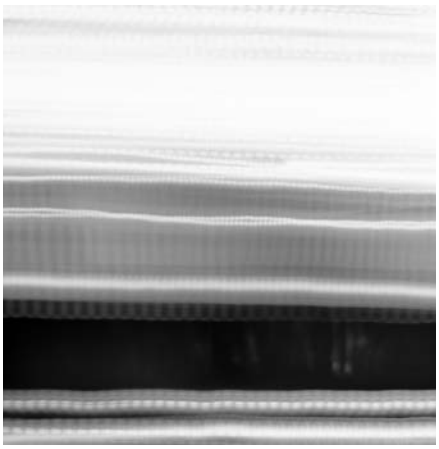


Katinka Bock
left: 45 minutes I/ II (Paris), 2006
c-print on aluminium
100 x 120 cm

right: 45 minutes I/ II (Banlieue), 2006
c-print on aluminium
100 x 120 cm

Exhibition views : volumes en extension, solo show, centre d'art Passerelle, Brest, France, 2007





Katinka Bock
left: 35 minutes (Brest), 2007
black & white photograph, lambdaprin
60 x 60 cm

center: 40 minutes (München), 2007
black & white photograph, lambdaprint
76 x 62 cm

right: 60 minutes (Berlin), 2006
black & white photograph, lambdaprint
60 x 60 cm

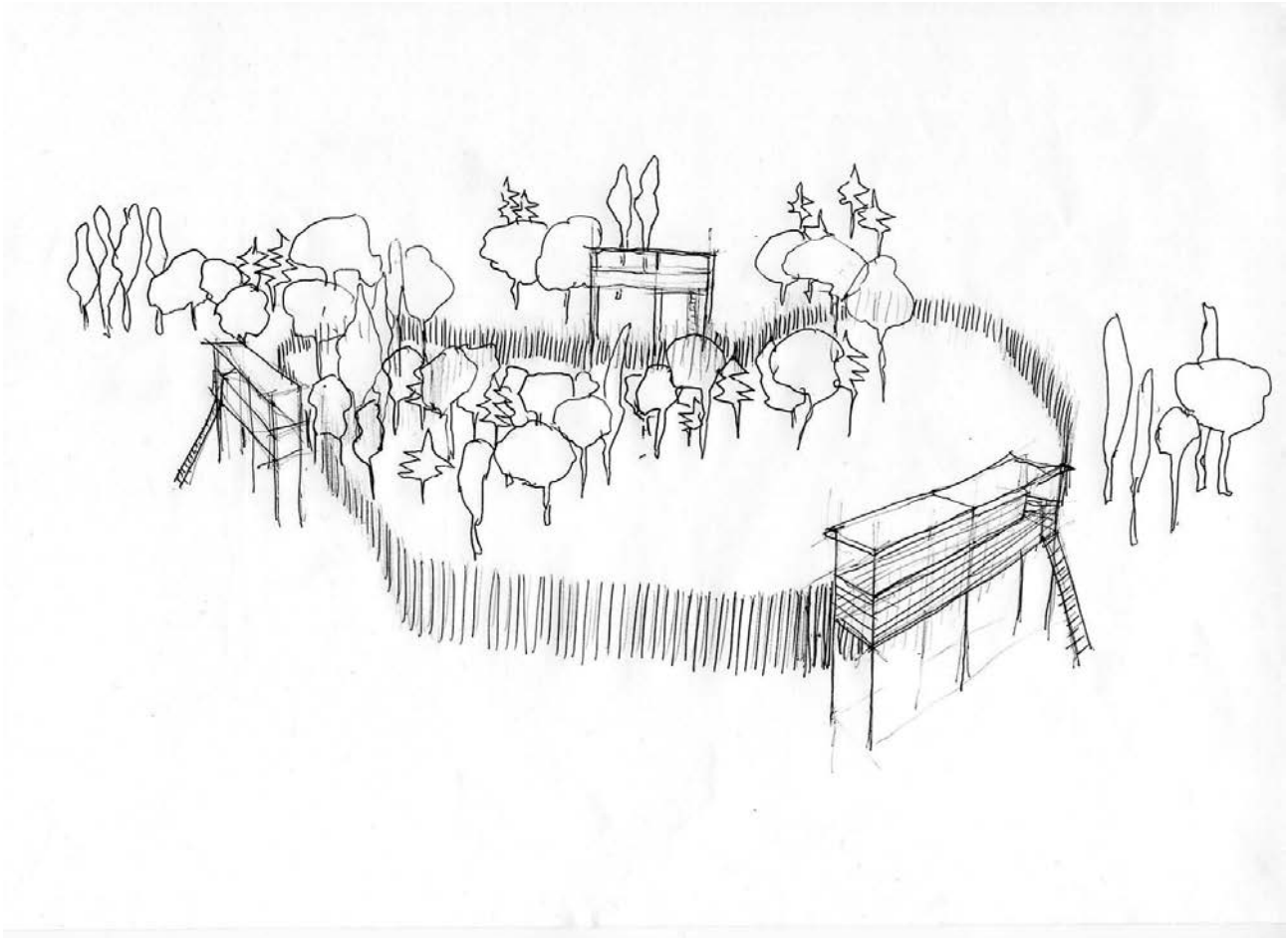
Exhibition views: volumes en extension, solo show, centre d'art Passerelle, Brest, France, 2007



Katinka Bock
Éléphant, 2006
oak
60 x 40 x 65 cm

Exhibition view: volumes en extension, solo show, centre d'art Passerelle, Brest, France, 2007

The sculpture "Eléphant" is a rounded cube of massive oak. It consists of four glued parts, which originally came from a joist. The elephant of Napoleon was in fact only a model made of plaster, though with its height of over 26m, it overlooked the Place de la Bastille for 40 years. Over the years rats started to live in its hollow insides. During this time, Napoleon was in exile on Elba and Louis-Phillipe, who had built the "Colonel de Juillet", was in power. It was not until 1840 the elephant that was demolished. The rats left their nests and spread epidemics into the nearby neighborhoods. "Echafaudage pour une colonne" is a light wooden structure, which rests on a pedestal. It evokes an architectural model of a scaffold for the still absent column of a monument. The contradictory forms and characteristics of the high column and the cube form an "entre deux", an in-between of two epochs and relate to the impossible co-existence of two monuments.



Katinka Bock
Ohne Titel (Konservat), 2002
drawing on paper
29 x 21 cm







Katinka Bock
Das Konservat, 2003 - 2007
wood fence
3 x 250 cm, two stands, wood, 5 x 4 x 1,5 cm

Exhibition view: Skulptur Biennale Münsterland, Germany, 2003

GALERIE
JOELLYN
WOLFF