KATINKA BOCK



SELECTED WORKS

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BIOGRAPHY

Katinka Bock was born in 1976 in Frankfurt am Main. Since 2001, she lives and works between Berlin and Paris.

« Katinka Bock has a predilection for modest and natural materials like terracotta, wood, plaster, ceramic, leather and fabric. With a sort of delicate simplicity, she often associates these materials to found objects: a stone, a ladder, a rope, a table, a steel hoop and a football. For Katinka Bock, used materials hold a sense of something beyond their materiality. They are provocative because of the way in which they evoke deep, immediate emotions that precede conceptualisation.

Representative of her practice is the installation *Trostfützen (flaques de consolation)* 2010. In an irregular quadrilateral, she aligns about fifty terracotta squares, all irregularly curved so that they become little repositories. Water has been poured into their hollows, and the consequential evaporation of the liquid, which is so basic but integral to all life, leaves whitish circular marks on the terracotta squares. The progressive portrait of the water engenders a trace that resembles dry salt on the rusty-brown-coloured tile-reservoirs, resonating the title *flaques de consolation* ('puddles of consolation'). The exterior space in which the work is placed becomes monastic and the interior space of the spectator opens up to contemplation. The temporality is an integral part of this installation and is found elsewhere in Katinka Bock's work.

In her practice, the German artist is interested in the relationships and the links between objects and materials. She invests in the exhibition spaces and conceives her works in resonance, to the point of intervening even materialistically in the given place by cutting in the wall, for example. Just the same, she crafts a mental space in her work to subtly invite spectator to reflect. The poetry of her work, which emanates organic forms (*Trio* 2009, for example) and unexpected associations (like *Pierre sous la table* 2013), is reminiscent of the Japonese Haïku method that uses sensorial shortcuts. Her work is precise, powerful and at the same time embodies a sophisticated simplicity. »

Text by Bettina Wohlfarth (excerpt)

Katinka Bock has been selected for artist residencies in France, USA, Germany and Italy at the Villa Medici, Rome in 2012-2013. In 2012 she was winner of the prestigious Fondation d'entreprise Ricard prize, France. In 2015 she received the Visual Arts Grant of the Fondacion Botin, Spain. She was nominated for the Prix Marcel Duchamp, France, and won the Prix de production 1% Marché de l'art, France. She has participated in a number of group exhibitions and had numerous personal exhibition internationally, including recently : *Mei-yu Front*, By Art Matters, Hanzhou, China, *Der Sonnenstich*, Fondation Pernod Ricard, Paris, 2023; *Some and Any, Fleeting*, Cahn Kunstraum, Basel, Switzerland, 2022; *Common People*, La Loge, Brussels, Belgium, 2022; *Logbook*, Artium Museum, Vitoria-Gasteiz, Spain, 2021; *Rauschen*, Kestnergesellschaft, Hannover, Germany, 2020; *Landumland*, Prix Marcel Duchamp, Centre Pompidou, Paris, France, 2019; *Tumulte à Higiénopolis*, Lafayette Anticipations, Paris, France, 2019; *Avalanche*, Pivô, Sao Paulo, Brasil, 2019; *Tomorrow's Sculpture*, a three parts project at Institut d'Art Contemporain, Villeurbanne, France, Mudam, Luxemburg, Kunstmuseum Winterthur, Switzerland, in 2018-2019; *One of Hundred*, FalseFront, Portland Oregon, USA, 2017.

KATINKA BOCK

MEI-YU FRONT

May 01 - September 13, 2026
By Art Matters, Hangzhou, China

Curated by SUN Man

BY ART MATTERS will officially present the large-scale dialogue exhibition Mei-yu Front on 1 May 2026. Curated as a joint presentation by two female artists–Katinka Bock and Tong Wenmin–it marks the museum's second in-depth dialogue exhibition between Chinese and international artists since its opening, and is included in Festival Croisements 2026. The Meiyu Front is the convergence zone of cold and warm air masses stretching across East Asia and the western Pacific Ocean. Each year, the prolonged, humid and continuously shifting rhythm of the Meiyu season envelops Hangzhou and all living beings thousands of kilometres beneath the front.

During the 2025 Meiyu season, Katinka Bock and Tong Wenmin were invited to undertake an artist residency at BY ART MATTERS, where they immersed themselves in the mist-laden routines and brooding skies of Hangzhou's rainy season, transforming these regional sensory experiences into creative material.In late spring 2026, the two artists return to the museum with a body of new work, fulfilling their year-long engagement through this dialogic exhibition. Unlike violent typhoons, the Meiyu season is a dynamic equilibrium formed by the sustained confrontation of two equally matched air masses–much like the creative dialogue between the two artists during their residency. Both artists work with modest materials, restrained techniques and an intuitive sensibility. Distinct in temperament yet equally accomplished, the works of Katinka Bock and Tong Wenmin move beyond the constraints of period and conceptual dogma, carrying a poetic intelligence capable of articulating the ineffable.

Katinka Bock has a particular affinity for modest, natural materials. She excels in engaging with the textures of the everyday, constructing–across diverse media–a field that is at once familiar and transcendent, soft yet austere, fragile yet stable. Her work Sea Star Balance (2026) is a ceramic pulley installation in which two distinct ceramic water vessels are suspended across the exhibition space by a minimal system. Held in mutual tension, they achieve a precise yet delicate equilibrium. As the vessels differ in the size of their openings, the water within evaporates at varying rates, gradually disrupting the initial balance. What was once still begins to shift–rising and falling like the hands of a clock–marking subtle correspondences between external weather conditions and the interior humidity of the museum, and articulating a dynamic relationship between balance and dissipation.

In Parasite Fountain (2026), Katinka Bock extends a galvanised pipe through the walls and corners of the exhibition space, like a parasitic presence, channelling the building's hidden circulatory metabolism into the gallery. In the viscous air of the Meiyu season, the work maintains an almost ritualistic synchronisation beyond the viewer's sight: when it rains outside, water appears to seep indoors and begin to drip, arriving before the rain itself is perceptible to the audience. Slightly inclined, the pipe follows the pull of gravity, and the intermittent sound of dripping water not only indexes the concealed rhythms of the building, but also opens a fissure within the sealed environment–linking the constancy of climate control with the seasonal cadence of the Meiyu season. Another work, 100 of 365 Moments (2026), is a large-scale landscape composed of glazed ceramic panels. It originates from the artist's sampling of one hundred instances of the Hangzhou sky over the course of a year. Bock condenses this shifting, ephemeral sky into ceramic fragments that invite close viewing. This cross-time-zone collaboration between the artist and the museum was realised through correspondence, while the unpredictability of kiln transformations lends the work an open, expansive material sensibility.Across her practice, Bock constructs a field held in a state of "near stillness"–a tension that resonates with subtle vibrations from the gallery walls, forming a vast, breathing interior cavity.

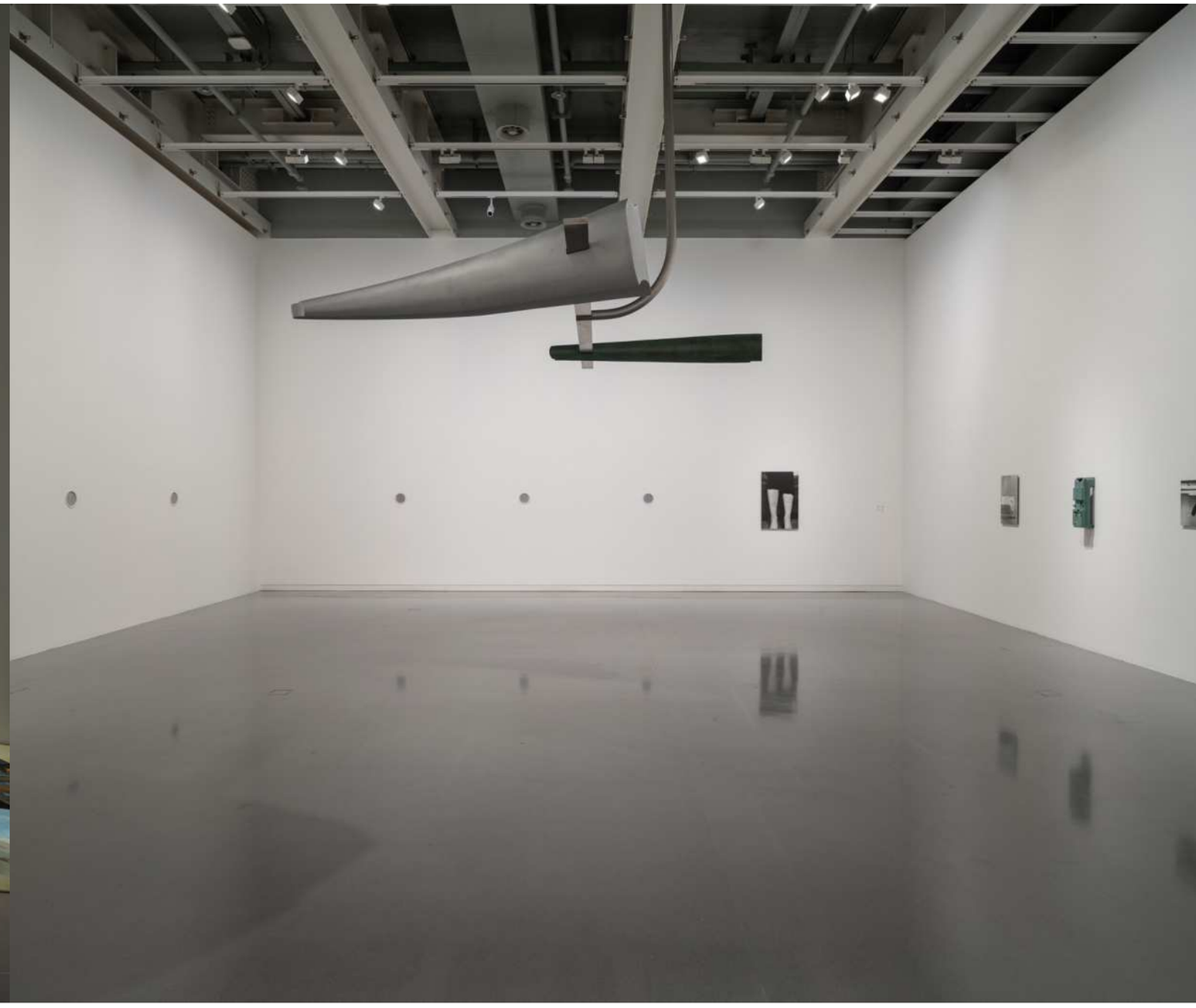
Source : Exhibition press release











KATINKA BOCK

CARTOGRAPHIES OF GROWTH - KATINKA BOCK IN DIALOGUE WITH LOIS WEINBERGER

July 02 - July 06, 2026
Marta Herford Museum, Herford, Germany

In the unique architecture of the Gehry Galleries, works by the visionary pioneer Lois Weinberger (*1947 in Stams, † 2020 in Vienna) and the contemporary sculptor Katinka Bock (*1976 in Frankfurt, lives in Paris) enter into an artistic dialogue. This is dedicated to processes that are inherent in nature and material as well as in architecture and space. While Weinberger dedicated his work to so-called „ruderal plants“, supposed weeds, as well as cartographies and archaeological traces, Katinka Bock focuses her work on physical changes in materials, which she transforms into poetic installations. Both artists share an interest in natural processes, which are used artistically. The works selected for the exhibition, some of which were newly created, react to the museum architecture and literally grow beyond it into the outdoor space around the Marta.

Source : Exhibition press release





KATINKA BOCK

UNIVERSAL SLEEP

December 06 - January 24, 2026
Interface, Dijon, France

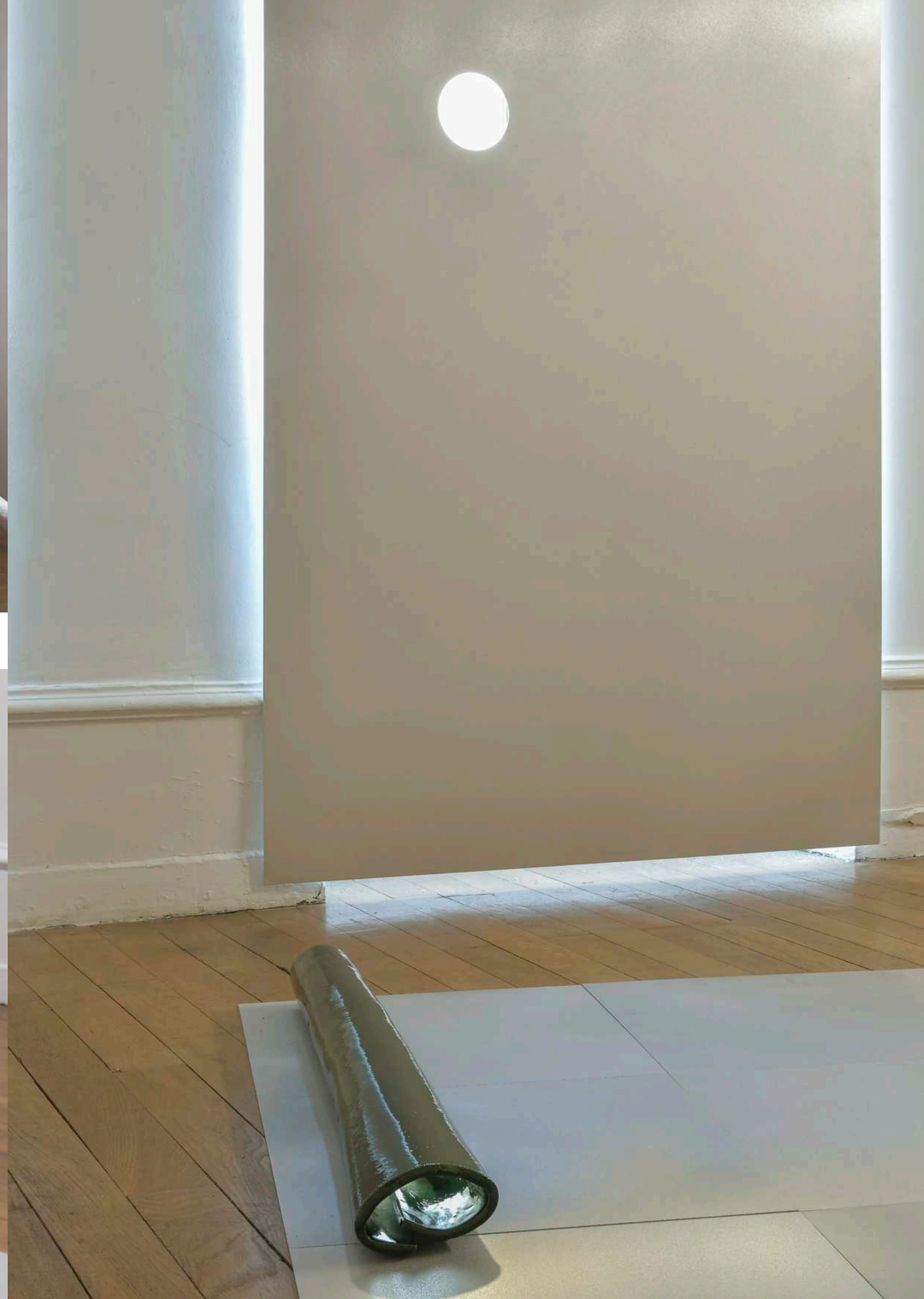
The three sculptures in fired enamel will come to rise above the socles warming up, shifts all the responses that bodies seek there, the best of postures to meet or contemplate or reverse. These ceramics are issued from a process where solids, domestics, meet, confront and give the final form by this mastered void.
In this first room, the video fragment “in the curve” puts the body of the viewer in a calm displacement. Katinka Bock uses frequently rocks, the attached stones, and effaces by the scratches, the assemblies mechanical at service of their volatility. This vertical line situates itself at mid-height between the thread and the weight, the pantomime reversed and a clothing of signs where the body is invited, a world suspended ready to dive.

We enter literally into an atmosphere without reason, but without relation to the mystery felt of the place, not to undergo but to repose. By the disassembly of points of view, the regard will have been created by détales of matters luminous, fluids ceramic, earth… and by lines of lights of liminal orifices fluid or on the contrary hot in the recesses of the two rooms. A fish in green transparency, fixed thus by the iron, of the chimney, magnifies by a simple neon fluoard. It comes puncture and hang the regard of this great white wall. In the same manner, the sculptures in ceramic succeed deformations habitual. They allow absences of spaces statics like that rolled (axe on judas) and lit from the interior by the fires that will rest their thin memory. Of others objects sculptural seem come out of a collective memory like the stretched linens, the accords of guitar. Rapidly we can see the rocks or accrochés simply like demands of decor, Katinka Bock interweaves above them elements in ceramic, in elimination little by little discrete links between bodies with objects. An assembly of ways metallic bubbleuses is against the flow and of a double composed in bronze figurine the form of “jumps”. Offered minutely to cords used of an instrument, this sculpture resonates silently of a musical past.

A display sound is also proposed not far from this mural sculpture and of this missing-water fish. By the energetic loops of the composer Franck Vigroux in radiations, Katinka Bock has created a universe where inner travel extremely spatialized by the composer Franck Merfort is discovered at each turn. To listen to it, one could almost not perceive and take a little height on the edge of the chimney to obtain a point of view on the contemplation, all in desire and attention. The cloudiness or cliquetis well conceived of two acoustics is repered from the first visit by the artist and becomes almost the point of departure to extend the total experience. It is thus recommended to take the time to enter into this sound world to bring another dimension, more hidden but essential to immersive comprehension.









KATINKA BOCK

KATINKA BOCK / NICK MAUSS - RESONANCE

March 21 - September 06, 2025
Espace Louis Vuitton München, Munich, Germany

Katinka Bock has been exploring “togetherness” (l’être-ensemble) since the 2000s through sculptures, videos and installations that showcase the uniqueness of her chosen materials and the fragility of their coexistence. Her works consistently stem from an experience associated with a specific place, the physical and material conditions of which she probes while exploring their historical, political and social dimensions. Her research is formalised in modest materials, often rough or cheap-looking and chosen specifically for their physical properties, such as sand, clay, paper, stone, chalk, wood, water and metal. She often selects soft, flexible materials that she manipulates before exposing them to accidents or natural phenomena. By combining these materials with commonplace objects, such as straps, fabrics, trivets or tripods, Bock creates works that appear both robust and fragile, seemingly precariously balanced, as though they were about to tip over or break.

Nick Mauss has an expanding, multidisciplinary oeuvre based on drawing, a medium conducive to a direct expression of thought. He has been pursuing a hybridised work style that dovetails this art form with sculpture, performance, writing, poetry, video and even curation. Constantly reinventing the form, from abstraction to figuration, he produces poetic, dreamlike images that depict a perpetual state of indeterminacy through unfinished figures and ambiguous forms. In black or in colour, his lines may be slender and light, sketched or dotted, combined with projections of spots, splashes, hatched hues or wispy tints, all contrasted and layered to create fragmented silhouettes and indefinite patterns. Mauss deploys this formal repertoire by applying a variety of techniques on various media and surfaces, including ceramics and mirrored panels. These compositions, large or small, engage in an intense dialogue with the space, sometimes extending to the observers, who suddenly find themselves at the very centre of the work.

Both artists’ practices intriguingly parallel: they commonly draw inspiration from historical and cultural contexts, exploring the past to inform their contemporary creations. Bock‘s sculptures reference natural elements and the passage of time, while Mauss incorporates historical art references and archival materials into his works. Technically, both are known for their experimental approaches: while Bock uses various materials, often allowing natural processes to influence the outcome, Mauss merges all his techniques to create immersive installations. Bock‘s and Mauss‘ works engage with the architecture of the space, creating a dialogue with the environment. In essence, they both challenge traditional boundaries of art, encouraging viewers to engage with their work on a sensory and intellectual level.

Source : Exhibition press release (excerpt).

All exhibition views by J. Souteyrat



KATINKA BOCK / NICK MAUSS
RESONANCE
SELECTED WORKS FROM THE COLLECTION

21.03.2015 – 06.09.2015



KATINKA BOCK

TRANSFORM THE WOLRD, CHANGE LIFE : A SURREALIST LIBRARY

January 12 - March 8, 2025
Galerie Jocelyn Wolff, Romainville - Paris, France

Curated by Emmanuel Tibloux

Katinka Bock presents an ensemble of sculptures and photographs that veer from the post-minimalism to which she is often linked, engaging instead with the surrealist taste for the bizarre, humor, and the defiance of authority. With a resolutely non-monumental approach — echoing the desire to escape the ‘architectural galley’ that Bataille refers to in his article « Architecture » in the journal « Documents » — she arranges a composition of forms, objects, and images on the floor and walls, unfolding like a poem or a concert. Here, domestic objects — radiators or spoons — free themselves from their function and form; strange fountains emerge, needles grow larger and multiply, evoking memories of clocks, childhood fears, and symbols of adulthood. The opposition between soft and solid is dissolved, transporting us to a land of bronze carp fish, where primitive statues wear jeans, and the keys of a typewriter resembling seashell-like organs draw on the walls the stanzas of a visual poem.

Source : Exhibition Text by Emmanuel Tibloux (excerpt)

All exhibition views by Fabrice Gousset









KATINKA BOCK

LIGNE ET SEGMENT (ONE METER SPACE)

Bronze
2024

Produced for : French National Institute for Art History (INHA), Paris, France

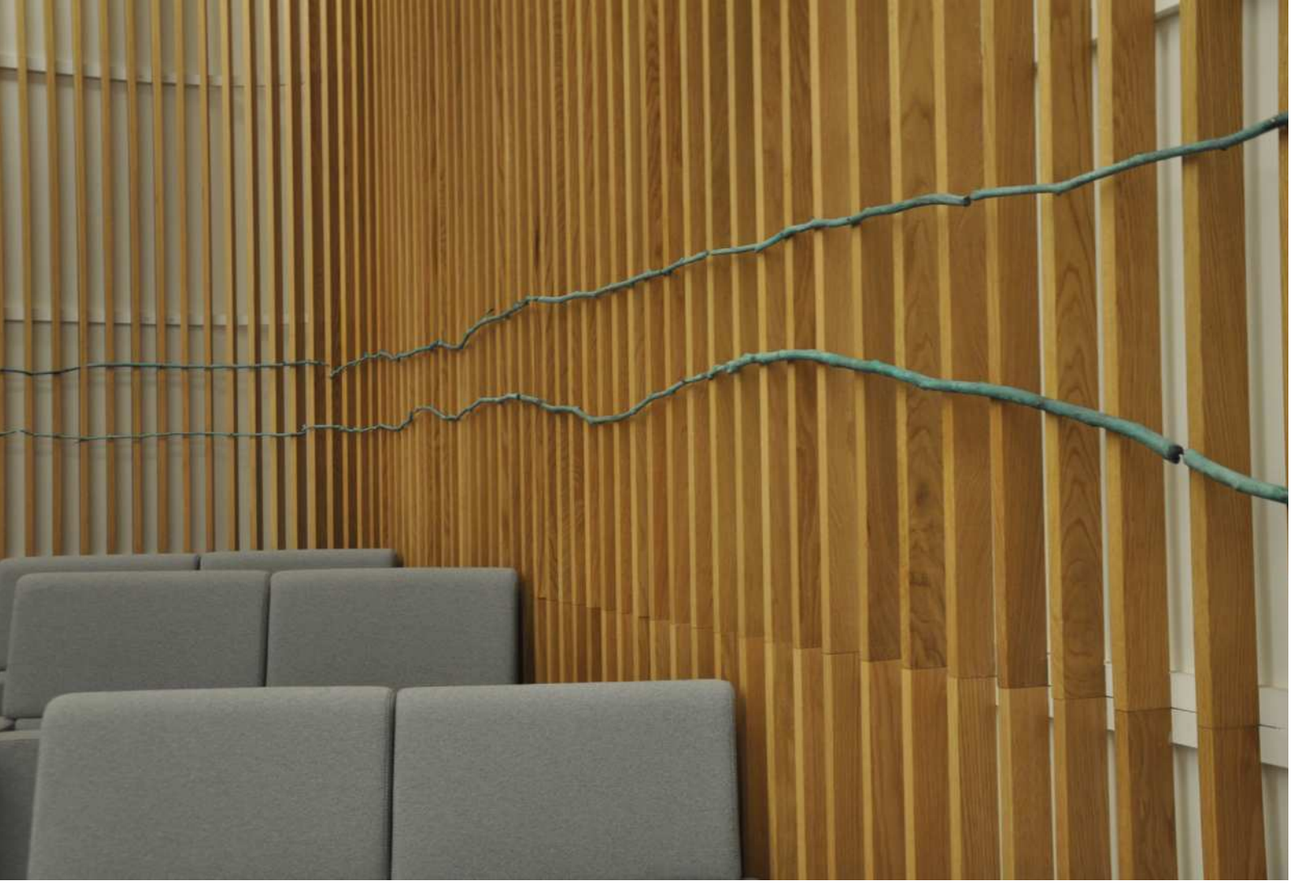
Entitled Ligne et segment, this work by Katinka Bock explores the notion of measurement, playing on the tension between scientific abstraction and personal experience. Between April and May 2024, visitors of the French National Institute for Art History (INHA) were invited to estimate their own “metre” on a strap, each expressing a unique perception of this universal unit. The 100 measurements collected were transferred to tree branches, then cast in bronze. These 100 singular meters are embodied in two lines: one at eye and ear level (160 cm), aligned with our visual and auditory perception, the other at heart level (130 cm), symbolizing intuition. Katinka Bock, born in 1976 in Frankfurt am Main, lives and works between Paris and Berlin, drawing on exhibition spaces to create works in dialogue with their environment.

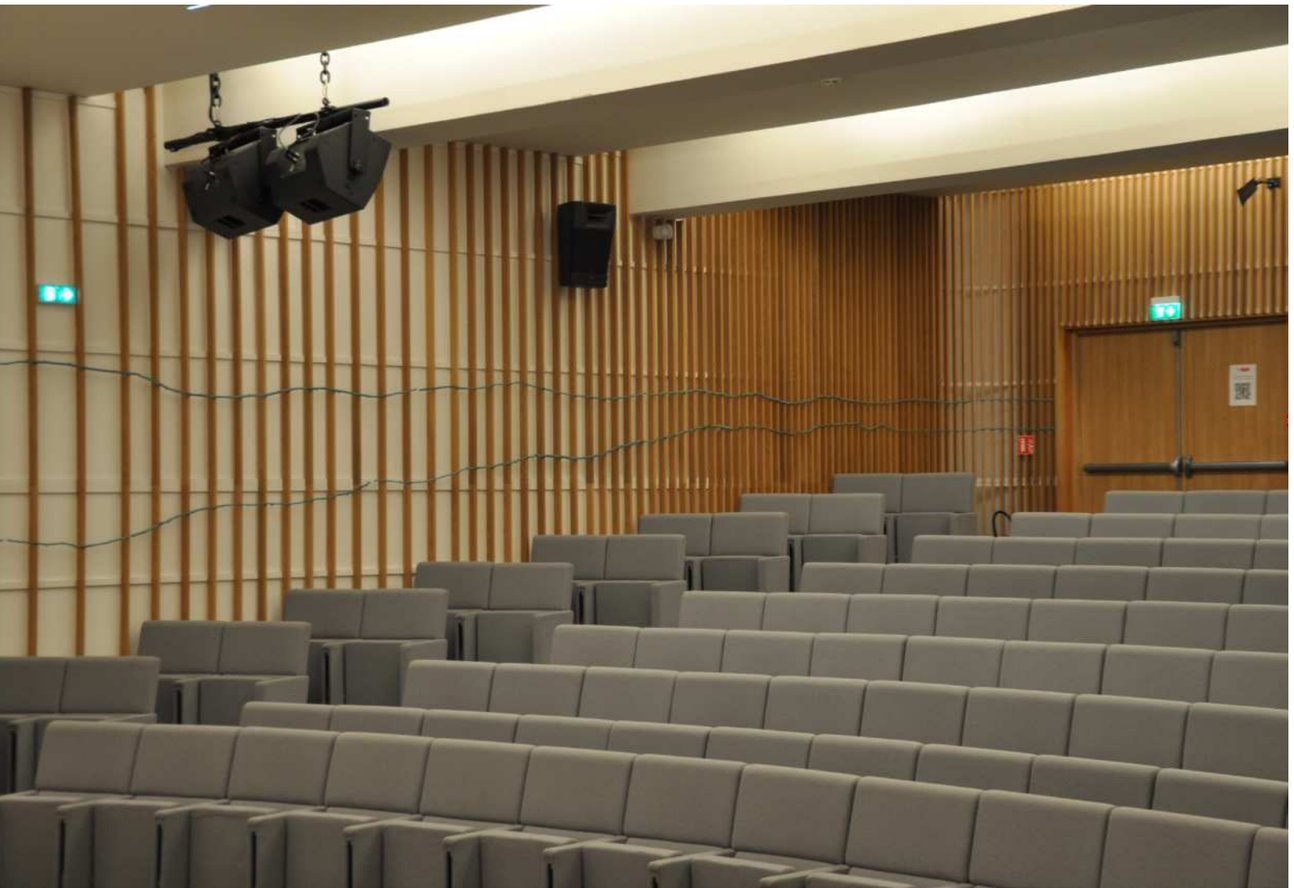
Source : INHA Website





Katinka Bock, *Amnésie*, installation, bronze, ceramic, leather, 2022. Ph. Chloé Philipp (p.5-6), and Ph. Katinka Bock (p.7)





KATINKA BOCK

NIKOS

May 22 - October 10 2024
Light Society, Beijing, China

NIKOS is Katinka Bock's first solo exhibition in China. It features almost 30 pieces of her photographic works since 2015, along with newly commissioned sculptures produced specifically for this exhibition.
Most of Bock's photographic works were taken in domestic, urban or natural environments, demonstrating the artist's 'sculptural view' on objects, spaces, bodies and life. Her creative drive for image-making often stems from keen observations of the characteristics of forms or relationships. Like her sculptures, Bock's photography is spontaneous, focused on capturing the vitality of the world, and freeing images from excessive control or overly intensive objectives. At the same time, Bock always conceives her exhibitions based on the idea of space, fostering interactions and couplets between both mental and physical ones.

By stimulating the potential of materials, found objects and images, she evokes emotions and contemplation in the audience.

The exhibition is curated by Damien Zhang, director of Aranya Art Center, and supported by Galerie Jocelyn Wolff and Ambassade de France en Chine as part of the 'Croisement 60' programme.

Source : Meyer Rieger Website

All exhibition views by Light Society Beijing





KATINKA BOCK

SILVER

July 1st, 2023 - January 7, 2024
CRAC Occitanie, Sète, France

Curated by Marie Cozette

Katinka Bock's sculptures, made from ceramic, stone, wood, or metal, maintain a deep connection with the sites in which they are exhibited, the architecture of the hosting venue, and sometimes even the cultural, historical, or social context of a city.

When she visits the exhibition space for the first time, she „takes the temperature" of the place, observing its shape, how the rooms are connected, how light and fluids circulate through the building, as well as how it fits into a neighborhood or a city, and how people use or inhabit it. She looks at how the space is „worked," from both the inside and the outside.

In Sète, Katinka Bock focused on the omnipresence of water. With the sea on one side, the lagoon on the other, and canals structuring the city, water deeply permeates the imagination and culture.The new film produced for the exhibition, shot on the beaches and canals of Sète, is a montage of footage captured with her Super8 camera, like a series of visual notes. The city is filmed from the perspective of the canals, giving the impression of always being seen "from the edge." This notion is dear to the artist, whose sculptures materialize the idea of thresholds, boundaries, and the distance between objects, bodies, and spaces.

She also raises the question of what connects us, what holds us together or sets us apart.

Source : CRAC Occitanie website

All exhibition views by Aurélien Mole











KATINKA BOCK

DER SONNENSTICH

February 14 - April 29, 2023
Fondation d'entreprise Pernod Ricard, Paris, France

Curated by Christoph Gallois

Firmly rooted in the field of sculpture, Katinka Bock's art has remained permeable to the production of imagery – filmic, and above all, photographic. Photography constitutes what she calls the "periphery" of her work: a practice that she develops at its margins; but that also functions, between her and the world, as a threshold, as a site of porosity and experimentation. For about a decade, this photographic practice has notably flourished in the pages of a series of publications exclusively containing images: the *One of Hundred*. It also often appears within the artist's exhibitions, in conjunction with her sculptures.

Der Sonnenstich is the first exhibition by Katinka Bock to focus on her photographic work. Produced on this occasion, the sixty-five or so prints that it comprises – mainly black-and-white images, but also several in colour – collate photographs taken between 2015 and the present day, most of which had never previously been exhibited. Created within a familial, urban, or natural context, often within close proximity to the subjects on which they focus, the images in the exhibition attest to the "sculptural" view that Katinka Bock brings to bear on objects, spaces, bodies, and living organisms. It is often the observation of the singularity of a form or relationship that inspires her images. As with her sculptures, Bock works fast and spontaneously, careful to preserve something of the initial impetus within the photography, liberating it from too much control and too strong an intention – thus giving an autonomous existence to it. The 'delay' that the use of the analogue process involves – the time necessary for development then printing – contributes, paradoxically, to preserving this impulse.

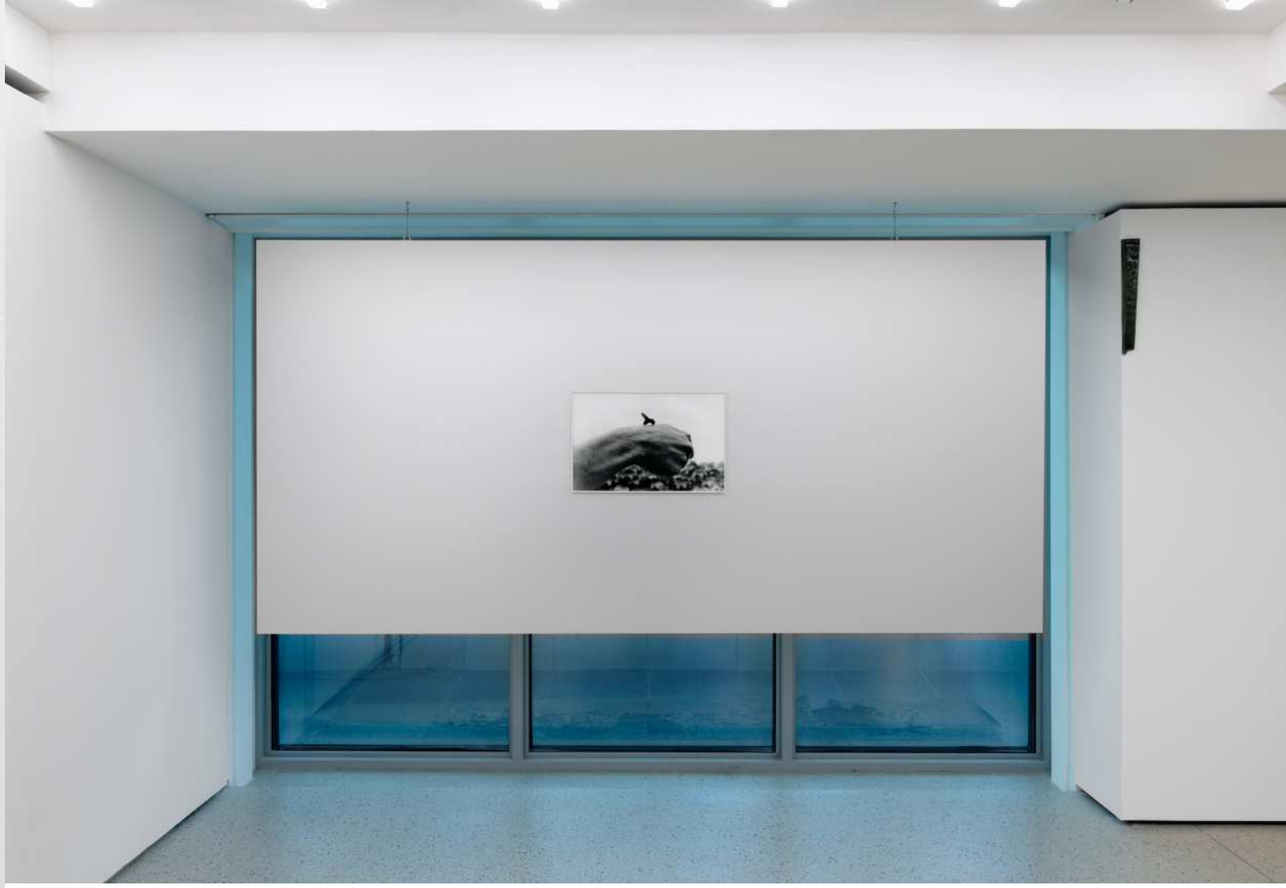
In the exhibition, the photographs are presented on the walls and within a scenography that Bock has designed for the spaces of the Fondation Pernod Ricard, Paris. This arrangement comprises hanging panels, each offering two contrasting sides: one made of fabric (warm, matte, textured); the other out of aluminium (cold, smooth, reflective). Enamelled ceramic pieces form a broken line, highlighting the "edges" – a notion the artist is fond of – within the venue's architecture.

Der Sonnenstich means "sunstroke" in German, but a more literal translation focusing on the two words this term comprises, Sonne and Stich, is: "the sting of sun". Borrowed from a story written by Bock's grandfather, and repeated in a poem that she recently published, this title interested the artist for the state of ambiguity and discomfort that it suggests, but also for its reference to the sun, to light. Here, it more specifically echoes different terms linked to the history of photography, which – from William Henry Fox Talbot's "pencil of nature" to Roland Barthes' famous "*punctum*" (sting, stitch) to the word photography itself – sees the image.

Source : Text by Christoph Gallois, press release













KATINKA BOCK

AMNÉSIE

2022

Produced for : «Les portes du jour» Prix 1% du Marché de l'art
1 - 23 October 2022
Musée Carnavalet, Paris, France

Amnésie delivers a reflection around equestrian statuary, revisited in a de-personalised feminine version. The artist is fascinated by the history of the representation of the human figure. With the exception of the Amazons or Joan of Arc, images of women on horseback, synonymous of emancipation and freedom, remain rare. Amnésie suggests forgetting the codes imposed on women by society and history, which has ousted them, and to reinvent those of male statuary, a symbol of conquering and destructive power. The work gives way to other, more intimate forms of memory.
This armored woman, without a defined body, is also without a pedestal; her horse is evoked by a donkey skin lying at her feet, as if it had self-sacrificed itself. She is at rest but has a weapon; her spear, a long notched spoon that had previously pierced her, is now on the ground. A breathing spirit, like the cricket from the Chinese tale of Mulan, guides her and brings her luck because she knows how to listen to it. A silent but determined figure, she em-bodies a new era and the possibility of other kinds of monuments.

Source : Exhibition document

Exhibition view: *Der Sonnenstich*, Fondation d'entreprise Pernod Ricard, Paris, 2023. Ph. Aurélien Mole







KATINKA BOCK

SOME AND ANY, FLEETING

June 14 - July 02, 2022
Cahn Kunstraum, Basel, Switzerland

A joint exhibition of Galerie Jocelyn Wolff and Cahn Contemporary

Some and any, fleeting is our sixth exhibition in partnership with the Cahn Gallery, and the second monograph, for which Katinka Bock has chosen to integrate the manipulation of archaeological objects into her work by means of photography. This is not therefore a “classic” confrontation between the work of a contemporary artist and carefully chosen archaeological objects, but rather a more subtle relationship, which reminds me of a form of reversal of the classical stakes of “contemporaneity,” as stated a few years ago by Giorgio Agamben in his essay “What Is The Contemporary?” Specifically, this particularly inspired phrase: “Contemporariness inscribes itself in the present by marking it above all as archaic. Only he who perceives the indices and signatures of the archaic in the most modern and recent can be contemporary.” (Giorgio Agamben, “What Is The Contemporary?” in *What Is an Apparatus, and Other Essays*, trans. D. Kishik and S. Petadella, Stanford University Press, 2009, p. 50). This characteristic of Katinka Bock’s work, namely the will not to yield to the temptation of a form that would be the embodiment of a (very fleeting) Zeitgeist, an exercise whose publicists are precisely the experts, appears to offer an alternative to this contemporary/archaic dialectic. This parallel path, with its ethical dimension, seems to us to characterise a possible aesthetic, which, although it has not yet been given a name, appears to have established a methodology and a formal vocabulary of its own. Thus, every time the Cahn Gallery makes its rich collections available to contemporary artists, authorising appropriations, misappropriations, dialogues or confrontations, we can observe a deepening of the critical exploration of this contemporaneity that Giorgio Agamben calls into question; we now invite you to a new chapter of this exercise, a form of “stress test” of contemporaneity.

—Jocelyn Wolff

Why should archaeology engage in projects with contemporary artists? Artists are the subtle seismographers of our environment. Their perception is out of the ordi-nary. Their approach to objects from the past refers to a sensual and instinctive dimension, which is not necessarily influenced by interpretations of history and archaeology. This can lead to surprising perspectives, giving new life to objects during the exhibition. Once the event is over, they then return to their usual context. The artist does not submit archaeology to a scientific, museographic interpretation, and does not use it to please. The object takes on a new appearance and becomes a reflection of the viewers’ interpretations. Wouldn’t it be fascinating to take part in this sensual experience through the eyes of an artist? Archaeology must not have the monopoly on interpreting objects from the past. Objects are remnants of human activities, be they functional or ritual. By changing through time, they continue to live, and every epoch has its own interpretation. Katinka Bock has always pursued a very free approach to the distribution of objects in space, sometimes placing them contrary to their usual purpose or in surprising contexts, there by generating unexpected effects. Ultimately, she strips away the certainty of the elements we take for granted.

—Jean-David Cahn

Source : Press release











Exhibition view: *Some and any, fleeting*, Cahn Kunstraum, Basel, 2022. Ph. François Doury, and Ph. Art Basel

KATINKA BOCK

ZZEIGER

2022
Esch-sur-Alzette, Luxembourg

Katinka Bock‘s artistic research materialises as sculptures and installations in which she uses materials that are only minimally transformed, often evoking skins or zones of contact, or alternatively folding up as if around an intimate space. The passage of time and our perception of it are essential themes in Bock‘s work.

Set on the facade of a former workshop complex, her sculpture *Zzeiger* consists of long spears made of conical elements, in effect pieces of leather that were rolled up before being moulded and cast in aluminium. The two hands of this frozen clock, Z and z, will never be reunited. But the sun continues to turn and casts a shadow on the façade, turning it into a sundial.

Source: Press Release

Exhibition view: *Zzeiger,* Esch-sur-Alzette, Luxembourg, 2022.

KATINKA BOCK

COMMON PEOPLE

January 22 - March 27, 2022
La Loge, Brussels, Belgium

Katinka Bock develops her practice according to the contexts and territories in which she works. Her sculptures, installations, and photographs explore the poetic dimension of interior and exterior spaces, linking and connecting them in unexpected ways. The choice of simple materials (wood, metal, clay, stone, leather, or natural elements such as air and water) sheds light on the physical quality of forms and how they are able to convey notions of time. For *Common People*, La Loge's specific architecture and history have allowed the artist to express her interest in measurement and geometry, two disciplines at the heart of her sculptural protocols. The exhibition is thus experienced as a reflection upon the historical, physical, and social relationships existing between body, artwork, and space.

Katinka Bock regards the most interesting part of a space as its periphery: its edge and its dark corners. By stepping outside the predefined confines of an architectural construction, she explores ideas of an impeded vision, an inaccessibility to certain places, and the absence or emptiness that constitutes the place where one is located. The exhibition *Common People* thus unfolds outside the usual framework of La Loge's projects. Katinka Bock uses the temple as a viewing space whose physical access is deliberately blocked by the closed doors. Only the two openings in the door panels provide visibility into the interior of the room.

Encased within the temple's pared-down rectangular parallelepiped, a zig-zag of aluminium tubes traces a Pyth gorean triangle. These balanced lines hark back to the black mosaics situated on the floor in La Loge's entrance representing a square and compass, or the demonstration of Euclid's 47th proposition; a reminder of the Freemasons who commissioned and constructed the building according to their conception of the world and its organisation. In an homage to the interlocking asymmetrical volumes of the building, Katinka Bock also plays with perspectives and vanishing lines to produce other visions of the space, expanding our perception of it. She invites us to loosen up our gaze in order to question what meaning arises when new paths for navigating spaces are taken.

Some twenty glazed ceramics (*Pythagoras 21+1*) commissioned for First Sight—the supporting community of La Loge—are strung along the tube like beads on a necklace. By preventing the visitor from moving around the sculptures, Katinka Bock also raises the question of the distance between the work and the viewer. She investigates how we move within space, and how our attention can bring a work to life and activate it in the absence of a narrative or clearly given order. The threaded pieces ("beads") are like the cuts in a pattern whose traces, the jagged sculptures (*Pythagoras Patron I-VI*) can be found in the other spaces of the building. These "positive" and "negative" works converse with each other as autonomous yet complementary forms.

Through the *Ocular*, a rolled aluminium sheet attached to the right-hand door, we observe a series of projected photographs. Plunged into darkness, the temple's shadowy mass recalls the interior of a sleep-bound body whose memory-images are displayed on the retina of a metaphorical eye. The hole in the tube leads us into the interstitial space of the unconscious, caught between waking and sleeping. The peripheries and body parts represented by the photographs form a sensual counterweight to the rigour and order created by the installation *Pythagoras 21+1*, which can be seen in the same space. The images are revealed one after the other like the pages of a book being turned, and outline the artist's intimate and sensitive relationship with photography. The details of everyday life, fragments of bodies captured in a quotidian environment often precede Katinka Bock's sculptural approach. In the prints—like those also on view in the other spaces of La Loge or the editions—the forms follow one another, linking and repeating themselves like a poetic narrative about the space surrounding the sculptures.

Source : Press release, excerpt









Exhibition views: *Common People*, La Loge Brussels, 22.01-27.03.22. Courtesy of the artist and La Loge. Ph: Lola Pertsowsky

KATINKA BOCK

I - IN/FINITO

KATINKA BOCK, BERNHARD CELLA JIRI VALOCH

November 19, 2021 - February 20, 2022
Franz Josefs Kai 3. Wien I., Austria

Presenting works by Katinka Bock, Bernhard Cella, and Jiří Valoch, the *I — in/finito* exhibition brings together three artistic positions from different generations and countries. Through their art, they reflect on an expanded concept of space that reaches beyond purely Euclidean, geometric aspects. In the works of these three artists, spatial perception constitutes itself, above all, through phenomena such as historical localization, action, social participation, and interaction. In their respective creative processes, language takes on a special role. It is understood not just as a means of communication, but as a key element in the process of forming space which, through a free play of associations, fosters reflection on a concept of space that develops athwart visible reality.

The artists were invited to engage directly with the Franz Josefs Kai 3 exhibition space and embark on an experimental game of call and response with each other. The exhibits in this show thus appear as the back and forth of a poetic dialog that evokes reflection on existential questions pertaining to the self and its relation to the (in)finiteness of experienced space.In her sculptures and installations, Paris-based German artist Katinka Bock explores materiality and processuality in the context of history and architecture. The “speaking” quality of her sculptural works derives from her significant way of dealing with materials, the precise placement of objects within the exhibition space, and their titles. An installation she has created specially for this show comprises two radiators connected by a water pipe that cuts across all the first-floor spaces. In addition to other spatially responsive sculptural works, the artist is also presenting phot graphs and a film.

Czech avant-garde artist Jiří Valoch is based in Brno, Czech Republic, where he was born in 1946. His optical, mechanical, and rhythmic poems as well as his typograms, photograms, and word installations explore the reciprocity of space and language. This exhibition presents key examples from his extensive oeuvre, including limited edition booklets, produced with a mechanical typewriter, and visual poems he mailed in special envelopes. During the Cold War period, the latter facilitated an artistic exchange of ideas between East and West that eschewed government control. Furthermore, it has also been possible to make one of the artist’s long-cherished wishes come true, namely to temporarily inscribe himself into Vienna’s public space: A sidewalk word installation created specially for this exhibition welcomes visitors outside Franz Josefs Kai 3.

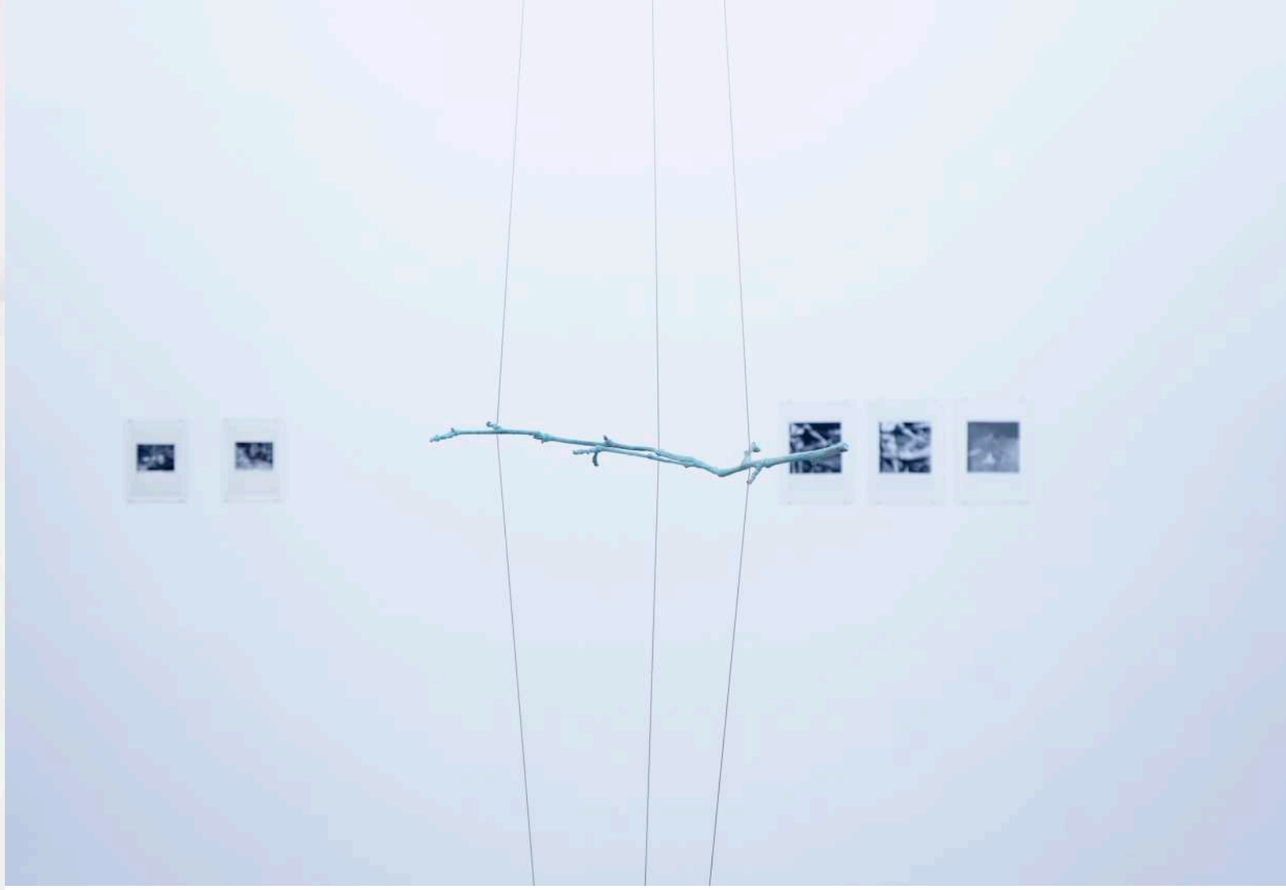
This exhibition is the first in Austria to cover a broad scope of works by Katinka Bock and Jiří Valoch. By contrast, Vienna-based conceptual artist Bernhard Cella (born in 1969) has in the past inscribed himself into the local exhibition circuit through various projects. Cella conceives of the book as a potential space for reflection and production. He approaches publications not only as a documentary and illustrative medium, but also as a raw material, which he transfers to changed semantic contexts within the framework of sculptural and installative settings, thus opening up spaces for social action. For this show, he has developed a linear structure that references the typographic design of the exhibition title “I – in/finito”, which is reminiscent of the lines of a book and corresponds directly with the works of Katinka Bock and Jiří Valoch.

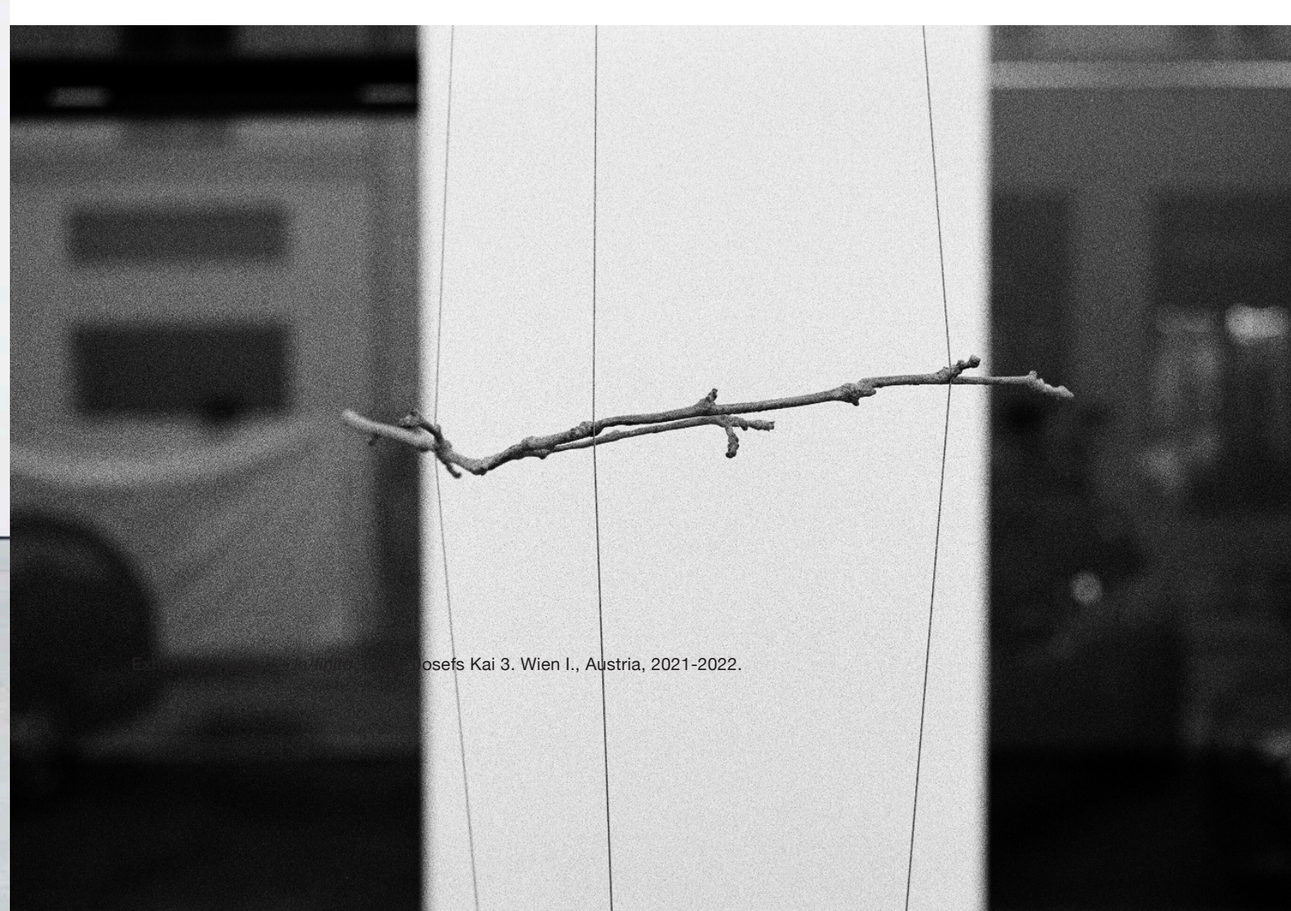
Source: Press release











osefs Kai 3. Wien I., Austria, 2021-2022.

KATINKA BOCK

LOGBOOK

March 27 - September 12, 2021
ARTIUM - Basque Museum. Center of Contemporary Art, Vitoria-Gasteiz, Spain

The exhibition presents a selection of works made by the artist over the past five years, several of them produced for this exhibition Artium, Basque Museum-Centre of Contemporary Art presents the exhibition *Katinka Bock: Logbook* (Gallery A2, until 12 September 2021). This first exhibition dedicated to the artist in Spain provides the opportunity to explore recent works that display the basic characteristics of her career: the constant exchange between the fields of sculpture, architecture and language. Some of the works in the exhibition are pieces arising from the communication between the artist and local artisans as well as her association of the Museum's spaces with the belly of a whale or the hold of a ship. The exhibition's curator is Beatriz Herráez and it has been produced in collaboration with Albaola: The Sea Factory of the Basques.

In each of her exhibitions, Katinka Bock defines the space in which the works are incorporated based on interventions that modify and affect the place, opening doors, windows and tunnels or adding new elements that alter the perception of those who approach these works. In the case of Artium Museum, the artist has created wide openings in the walls of Gallery A2 that connect spaces and modify the way of viewing the exhibition by leaving the internal panel and rib structures in view. She has also opened several large, hitherto blocked circular windows that flood the space with natural light and allow the works to be viewed from outside the Museum.

Logbook presents a selection of works created by Katinka Bock over the past five years, several of which have been produced for this exhibition. In the artist's own words, her production is often the result of a working process in which the rational and the unexpected meet. As Beatriz Herráez indicates in her text for the publication published on the occasion of the exhibition: "Logbook describes a museum as the belly of a whale, in which Moby Dick, Selma Huxley, helmets, curved bones, spoons, prostheses, shoes, fish and orchids in flower are crowded, along with 2,500 works of art of its Collection that are stored in the space adjoining the one housing the Bock exhibition".

Katinka Bock visited the Albaola factory in Pasaia in the summer of 2020 on her second visit to the Basque Country in order to prepare the exhibition. The artist had the opportunity to learn about the project for the recovery of artisanal methods of shipbuilding and the creation of a replica of the carrack San Juan, a 16th century Basque whaler sunk off the coast of Newfoundland. At the same time, she met Selma Huxley, a British historian who lived for years in the Basque Country and who researched and made numerous discoveries about the history of Basque fisheries in Canada.

In a series of conversations with the Museum, the artist came up with the project of creating, in collaboration with the students of Albaola, a work for the exhibition from one of the long curved pieces of oak wood used to create the frames of the carrack. Some eight metres long, Segment with Unknown Radius is on display in the gallery, where Selma can also be seen, a ceramic sculpture that evokes the figure of the historian.

Source: Press release





Exhibition views: *Logbook*, ARTIUM - Basque Museum. Center of Contemporary Art, Vitoria-Gasteiz, Spain, 2021.

KATINKA BOCK

TUMULTE À HIGIENOPOLIS

October 9, 2019 - January 5, 2020
Lafayette Anticipations, Paris, France

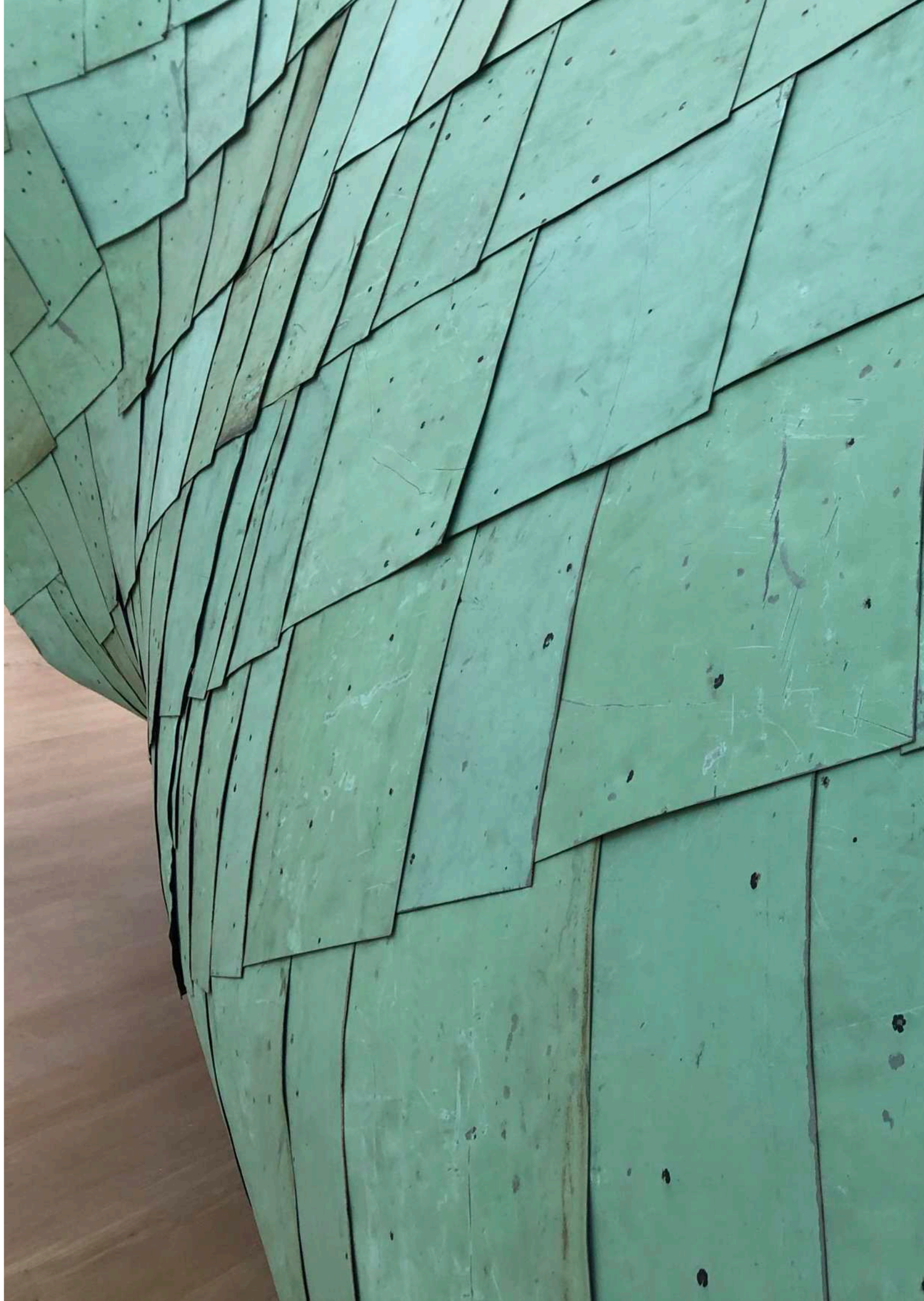
Curator: François Quintin

Les sculptures, les actions performatives ou les installations de Katinka Bock sont toujours le résultat d'une expérience 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'hypothèses 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 lui-même 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.

Source: Press release, excerpt

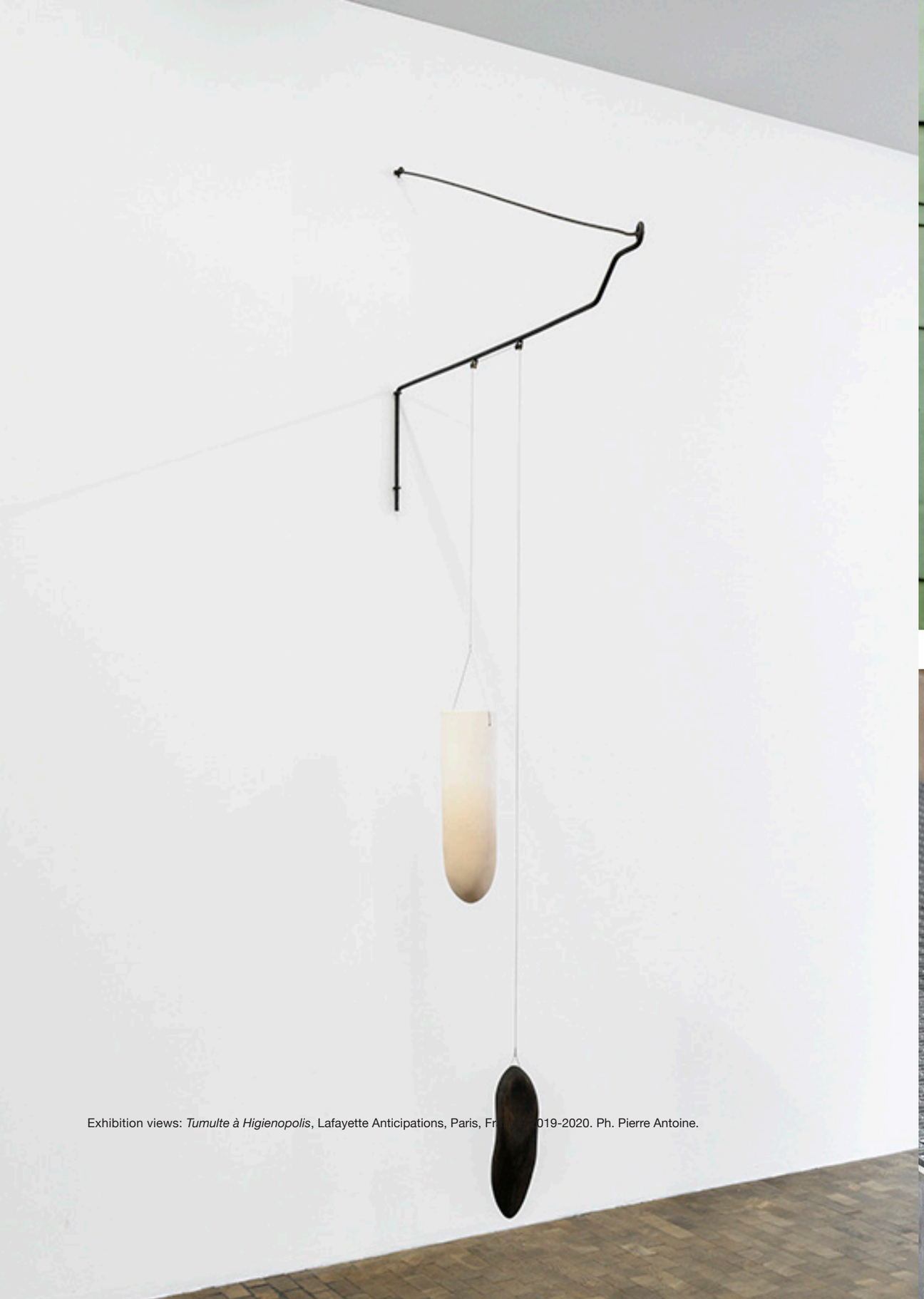
















Exhibition views: *Tumulte à Higienopolis*, Lafayette Anticipations, Paris, Fr 019-2020. Ph. Pierre Antoine.

KATINKA BOCK

AVALANCHE

September 1, 2019 - November 9, 2019
Pivô, São Paulo, Brazil

Curator: Fernanda Brenner

“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.

Source: Press release, excerpt

















Exhibition views: *Avalanche*, Pivô, São Paulo, Brazil, 2019. Ph: Everton Ballardin

KATINKA BOCK

RAUSCHEN

March 6 - August 23, 2020
Kestner Gesellschaft, Hannover, Germany

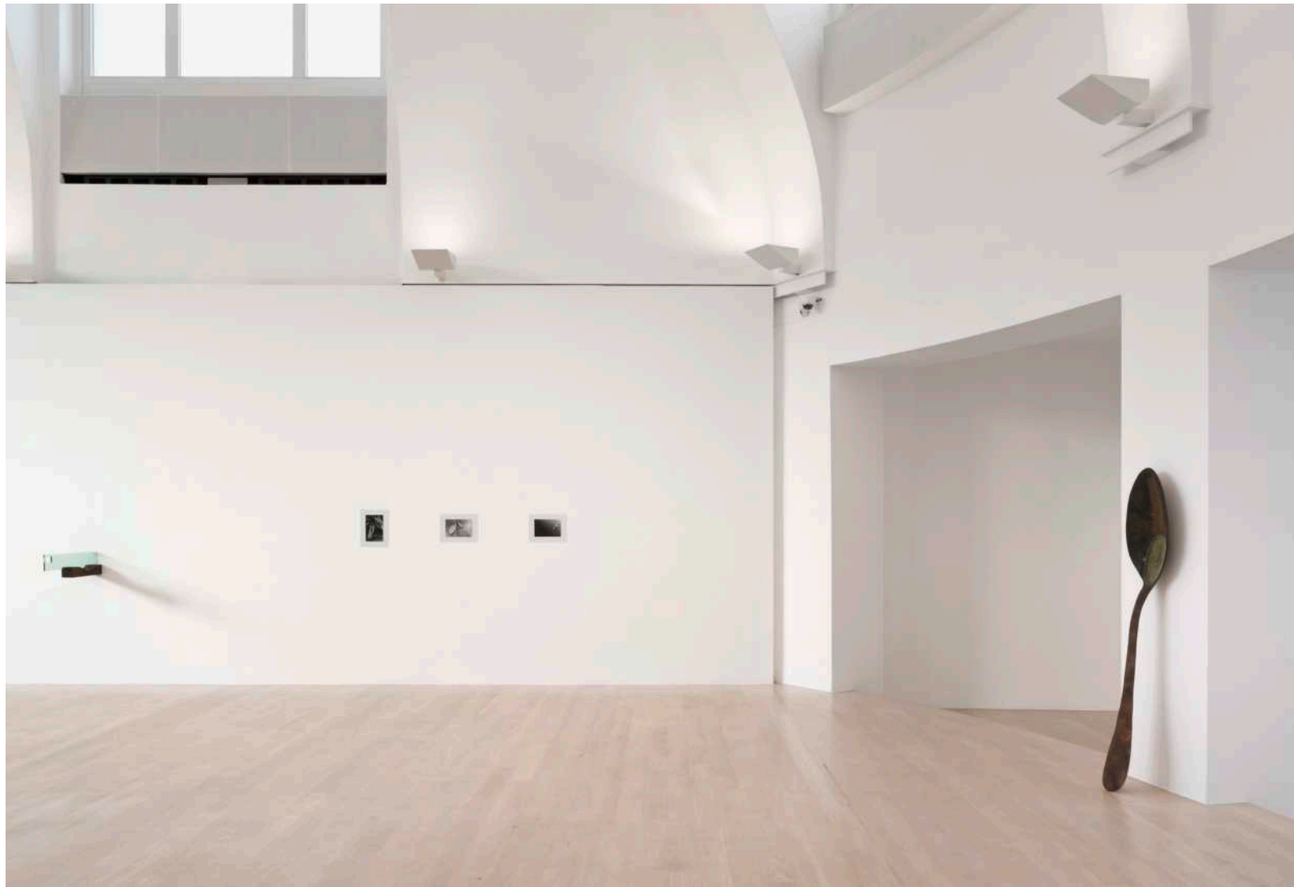
Exhibition organized in collaboration with Lafayette Anticipations - Fondation d'entreprise Galeries Lafayette, Paris

In the exhibition *Rauschen*, the artist Katinka Bock explores transitions and boundary areas of material, historical, social and political spaces. In addition to 11 sculptures and installations made of natural materials such as ceramic, bronze and wood, the central work in the exhibition, the monumental sculpture of the same name, deals with the historical site of the high-rise headquarters of the local newspaper Hannover Anzeiger located next to the Kestner Gesellschaft and forms a new sculptural space out of it: the outer skin of the amorphous nine-meter-tall sculpture Rauschen (2019) consists of the original copper panels that covered the dome of this landmark of Hanover from 1928 to 2019. The newspaper becomes the main subject of the exhibition, due to the fact that the artist also turns the Hannover Anzeiger high-rise and the newspaper itself into an exhibition space. The show, which was on view at the renowned exhibition venue Lafayette Anticipations in Paris last autumn, is now returning to its place of origin.

Katinka Bock's exhibition is inhabited by sculptures that adopt different postures: they lie, hang, stand or lean on the wall. They display the mechanical forces affecting them. The artist also deals with temporality. In her exhibition dif- ferent temporalities are intertwined with each other: Those of the processes and materials from which her works are created, the time of the exhibition itself and the temporal appearance of her sculptures. Some of them give the impression of transience while others can seem like a timeless monument. Her works always reconnect in new and different ways with the spaces surrounding them. Thereby the artist incorporates various dimensions of space: The concrete architectural or geographical space, the historical, social and societal significance of a place. The foundation for Katinka Bock's exhibition practice is the question: «How can I break through the seclusion of an exhibition space?» The works in the exhibition thus relate to different times, historical events and places, such as the neighbouring Anzeiger high-rise and its history. Two of Bock's works can be seen outside the exhibition rooms of the Kestner Gesellschaft. The work *Gisant* (2019) is located on the first floor of the Anzeiger high-rise, the installation *Feuille de température (Riccardo)* (2020) is attached to the outside of the «Pizzeria Riccardo», which is located opposite the Kestner Gesellschaft.

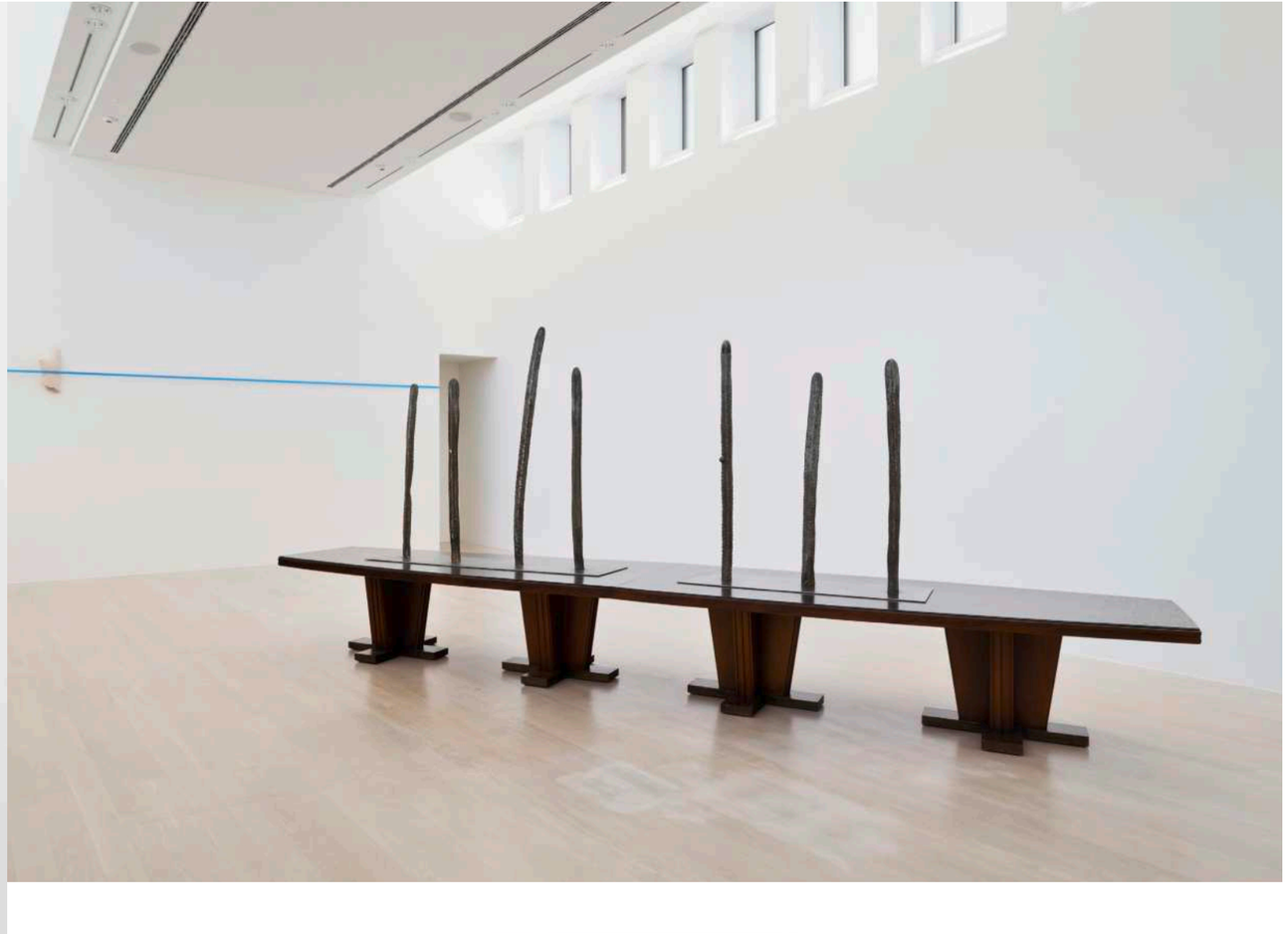
Source: Press release

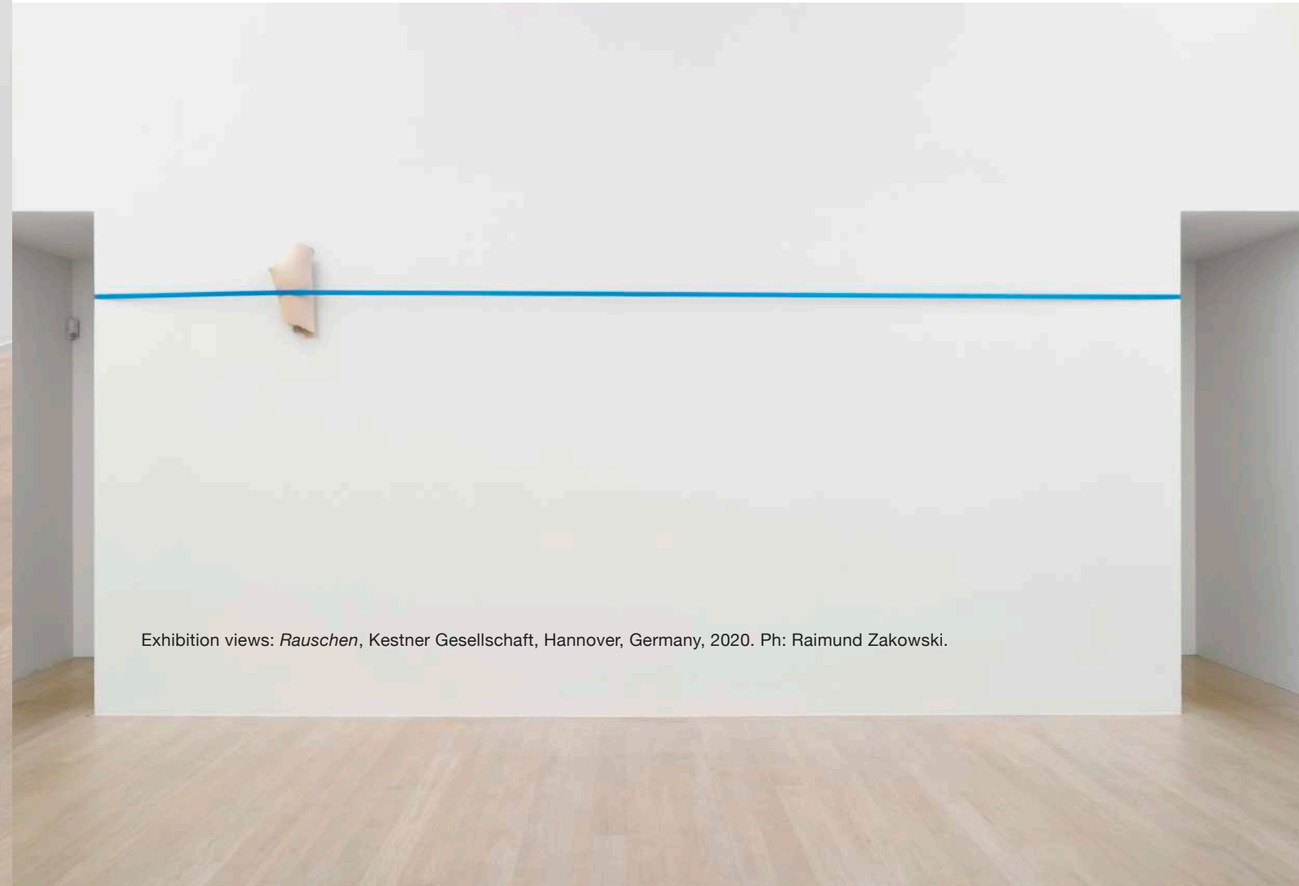












Exhibition views: *Rauschen*, Kestner Gesellschaft, Hannover, Germany, 2020. Ph: Raimund Zakowski.

KATINKA BOCK

LANDUMLAND
PRIX MARCEL DUCHAMP 2019

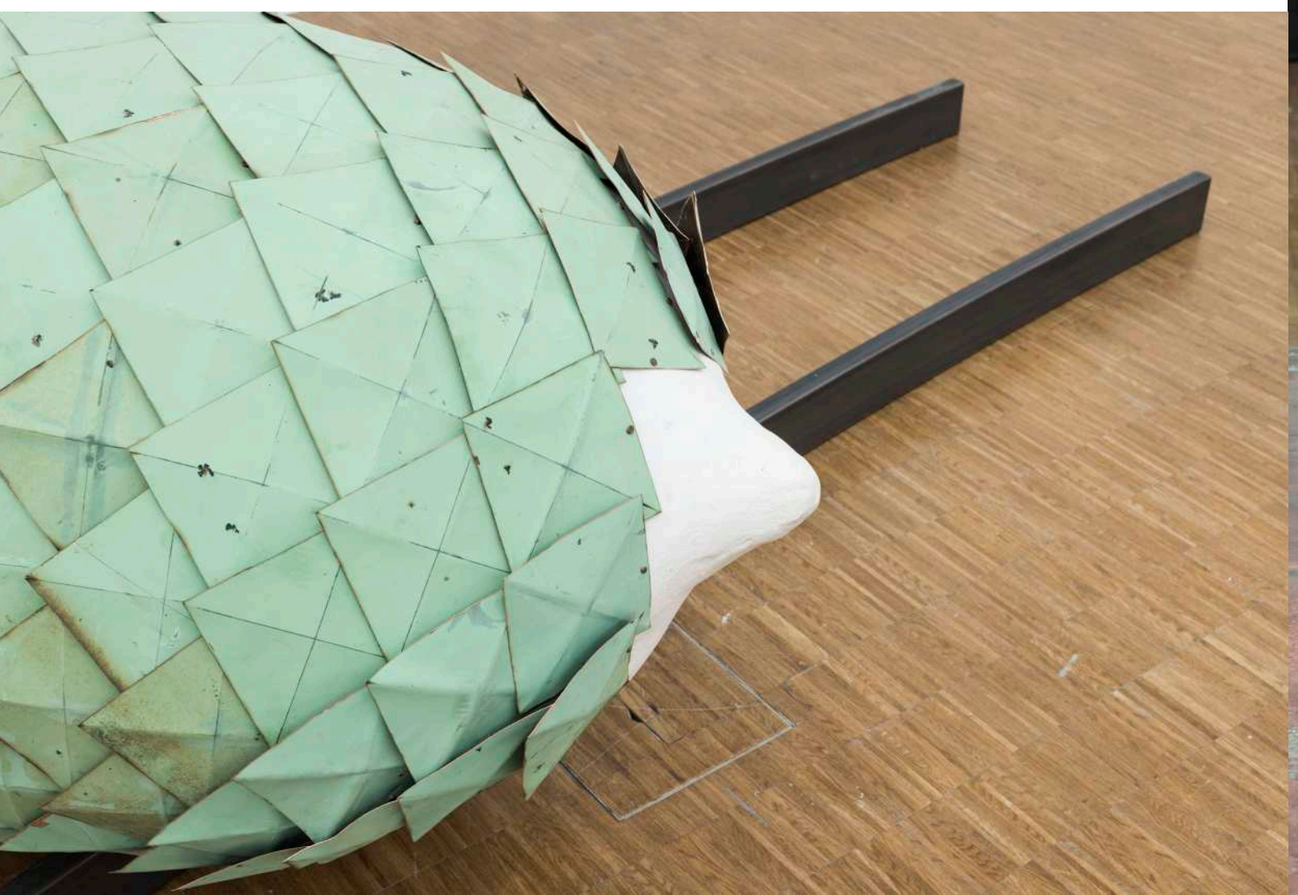
October 9, 2019 - January 6, 2020
Centre Pompidou, Paris, France

Curator: Nicolas Liuccu-Goutnikov

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.













Exhibition views: *Landumland*, Centre Pompidou, Paris, France, 2019-20

KATINKA BOCK

RADIO / TOMORROW´S SCULPTURE

October 5, 2018 - January 20, 2019
IAC, Institut d'Art Contemporain, Villeurbanne/Rhône-Alpes, France

Curator: Nathalie Ergino with

With the collaboration of Mudam Luxembourg, Kunst Museum Winterthur, Swiss

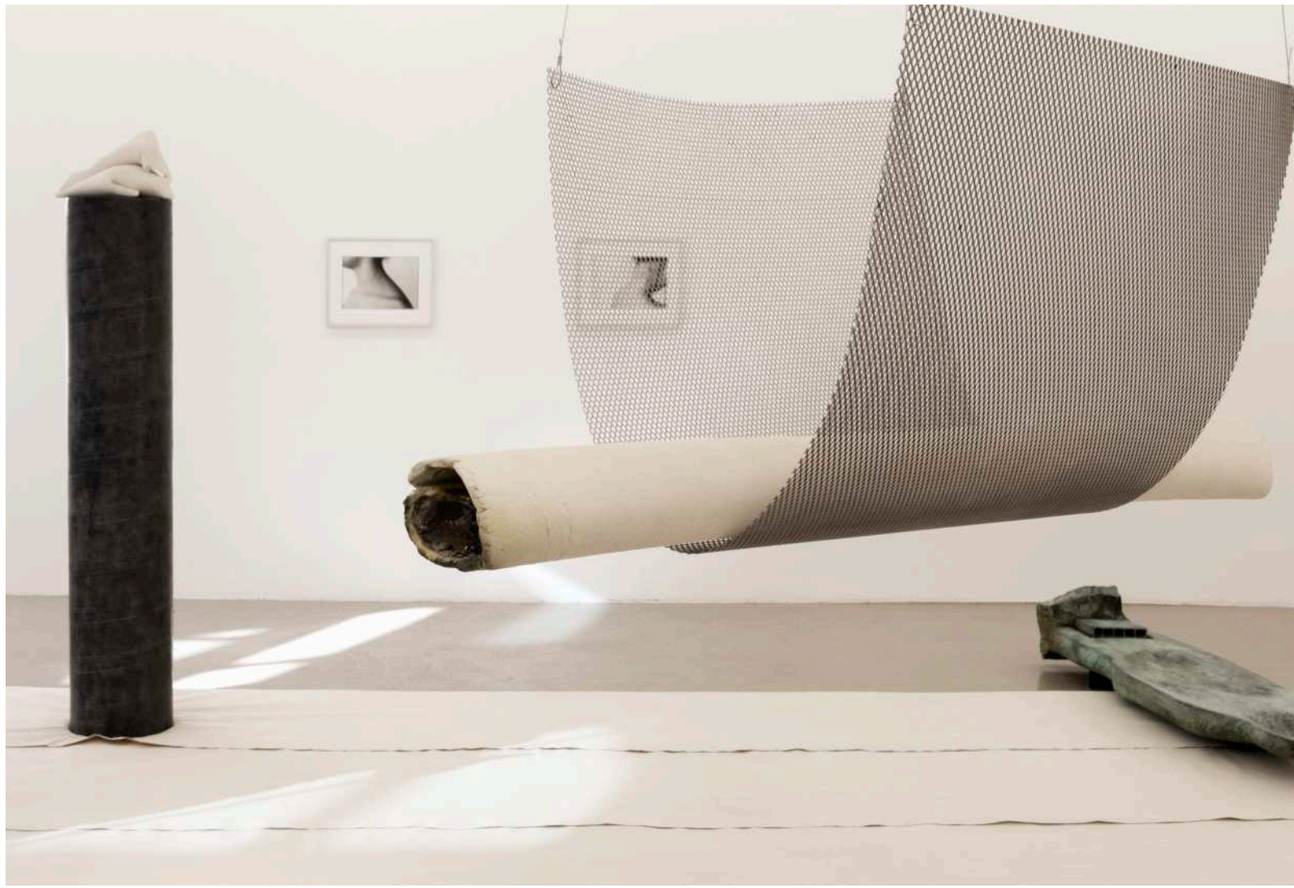
Radio est le troisième volet du cycle *Tomorrow's Sculpture* consacré à l'artiste par trois lieux d'exposition en Europe (le Mudam Luxembourg, le Kunst Museum Winterthur et l'IAC). Premier projet de l'artiste pensé pour plusieurs institutions, *Tomorrow's Sculpture* se décline à partir d'une présélection 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.

Source : Press release, excerpt

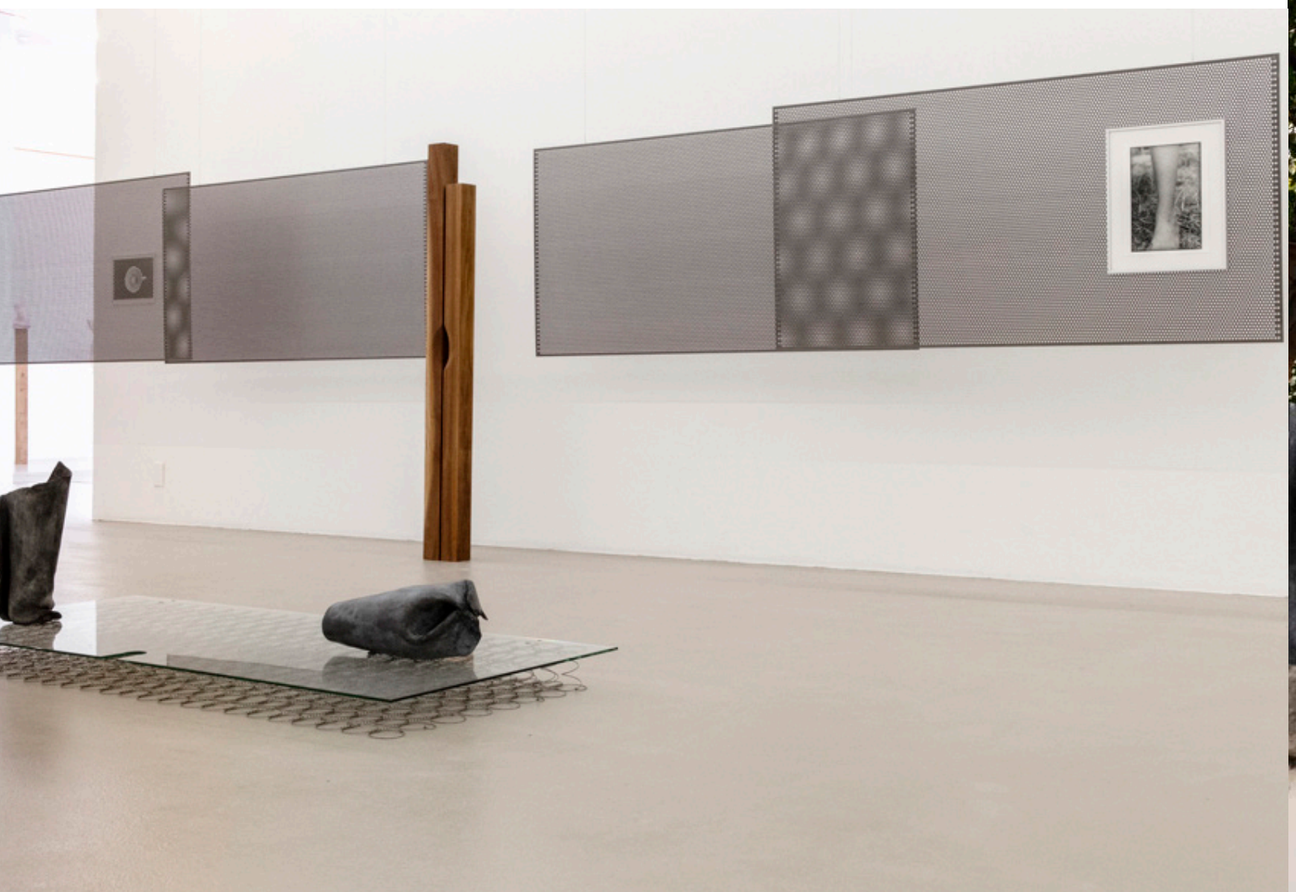














Exhibition views: *Radio/ Tomorrow's Sculpture*, IAC, Villeurbanne, 2018. Ph: Johannes Schwartz / Blaise Adilon

KATINKA BOCK

SONAR / TOMORROW´S SCULPTURE

January 27- April 2, 2018
Kunstmuseum Winterthur, Winterthur, Switzerland

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.

Source : Press release



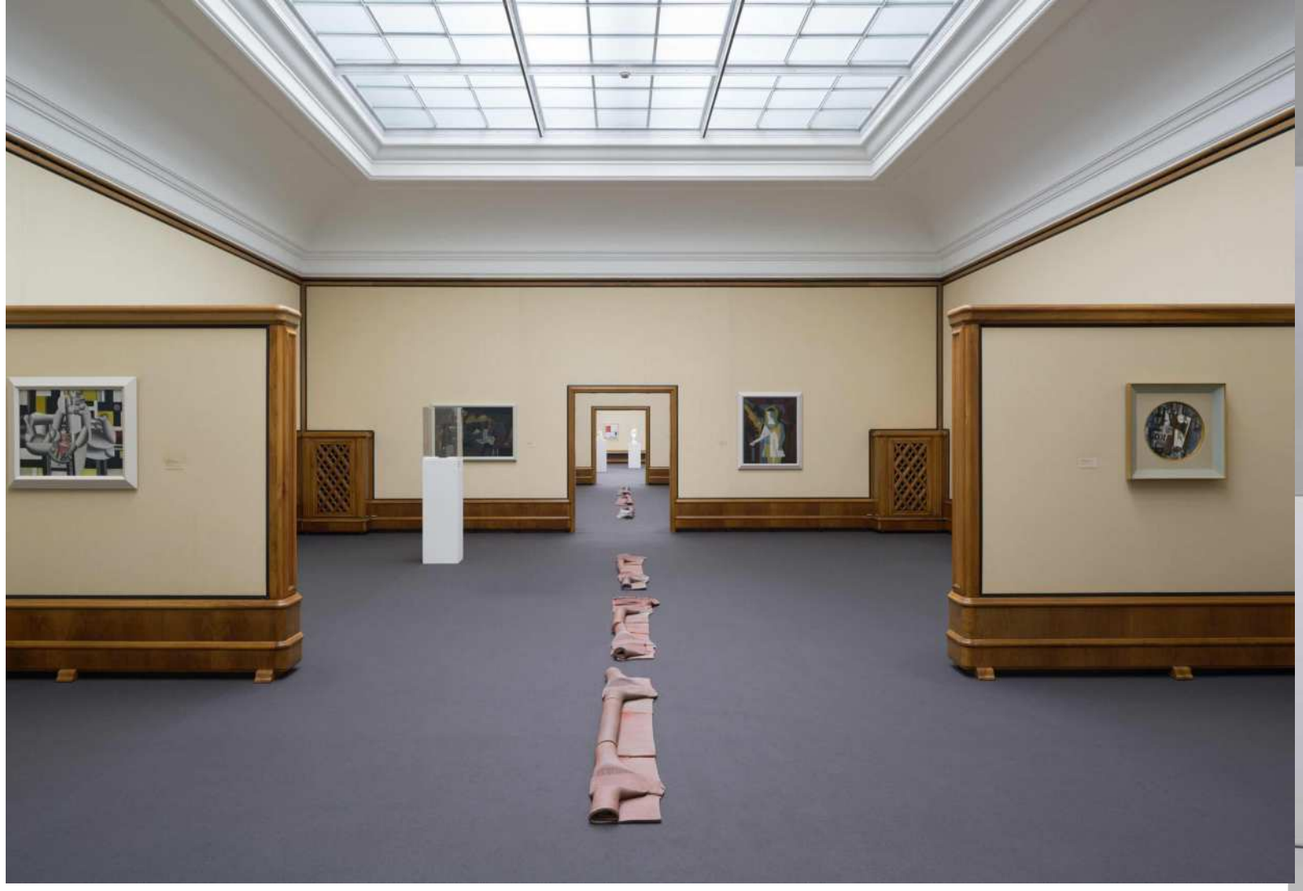
















Exhibition views: *Sonar / Tomorrow's Sculpture,* Kunstmuseum Winterthur, Winterthur, Switzerland, 2018. Ph: Johannes Schwarz.

KATINKA BOCK

SMOG / TOMORROW´S SCULPTURE

April 27 - September 2, 2018
Mudam Luxembourg

Curator: Christophe Gallois

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.

Source : Press release









Exhibition views: *Smog / Tomorrow's Sculpture*, Mudam Luxembourg, 2018.

KATINKA BOCK

ONE OF HUNDRED

March 26 - April 30, 2017

FalseFront, Portland, Oregon, USA

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.

Source: Press release





Images: *One of Hundred*, FalseFront, Portland, Oregon, USA, 2017.

KATINKA BOCK

ZARBA LONSA

October 17 - December 05, 2015
Laboratoires d'Aubervilliers, Aubervilliers, France

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 Lonsa* 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.

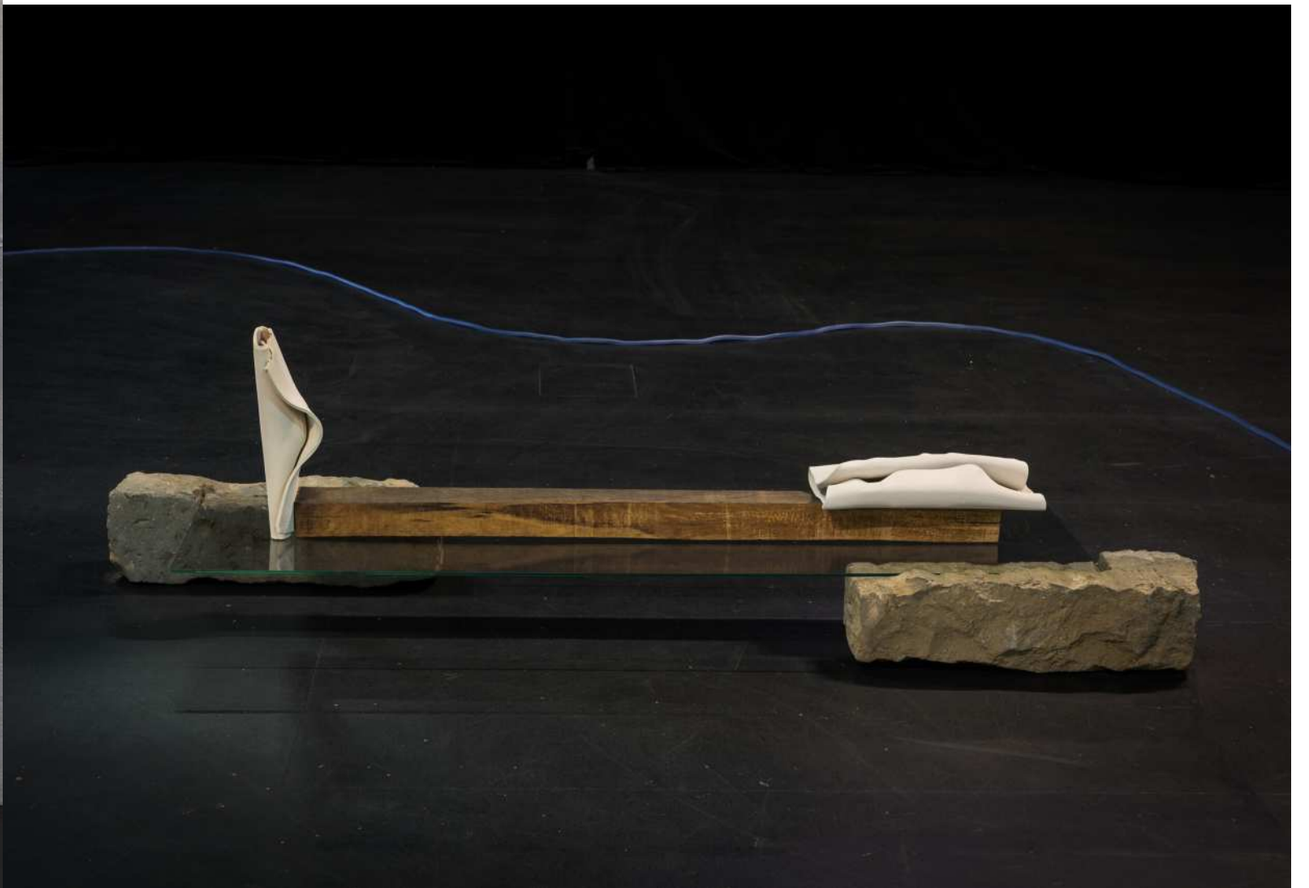
Alexandra Baudelot, excerpt

Source : Press release













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



KATINKA BOCK

LES MOTS DE DEMAIN (TOMORROW`S WORDS)

December 19, 2011 - February 3, 2012
Rosascape, Paris, France

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.

Source : Kathleen Rahn, excerpt

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









KATINKA BOCK

PASSERELLE

2006-2012
Installed in 2013
Faverolles, France

L'installation *PASSERELLE* représente l'enlacement entre un pont et un arbre.

Un escalier statique en forme de S fait de béton brut traverse un petit arbre (un frêne), dont la croissance produira une évolution de perspective. Le temps et l'évolution sont en effet des composantes élémentaires de l'œuvre.

Bien que simple et fonctionnelle par la forme et le matériau, la Passerelle développe à travers son concept la fonctionnalité de la situation de passage : elle est à la fois un détour, un arc et un pont. Elle n'évoque pas seulement «la métaphore du détour », mais encore un espace de mouvement. La *PASSERELLE* ne fait pas obstacle au passant, elle lui offre une occasion de s'arrêter, un point de vue pour observer au loin.



Installation views: *Passerelle*, Faverolles, France, 2013.

KATINKA BOCK

THE SOUND OF DISTANCE

April 4 – June 21, 2009
De Vleeshal, Middelburg, Netherlands

Curator: Lorenzo Benedetti

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.

Source : Press release



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

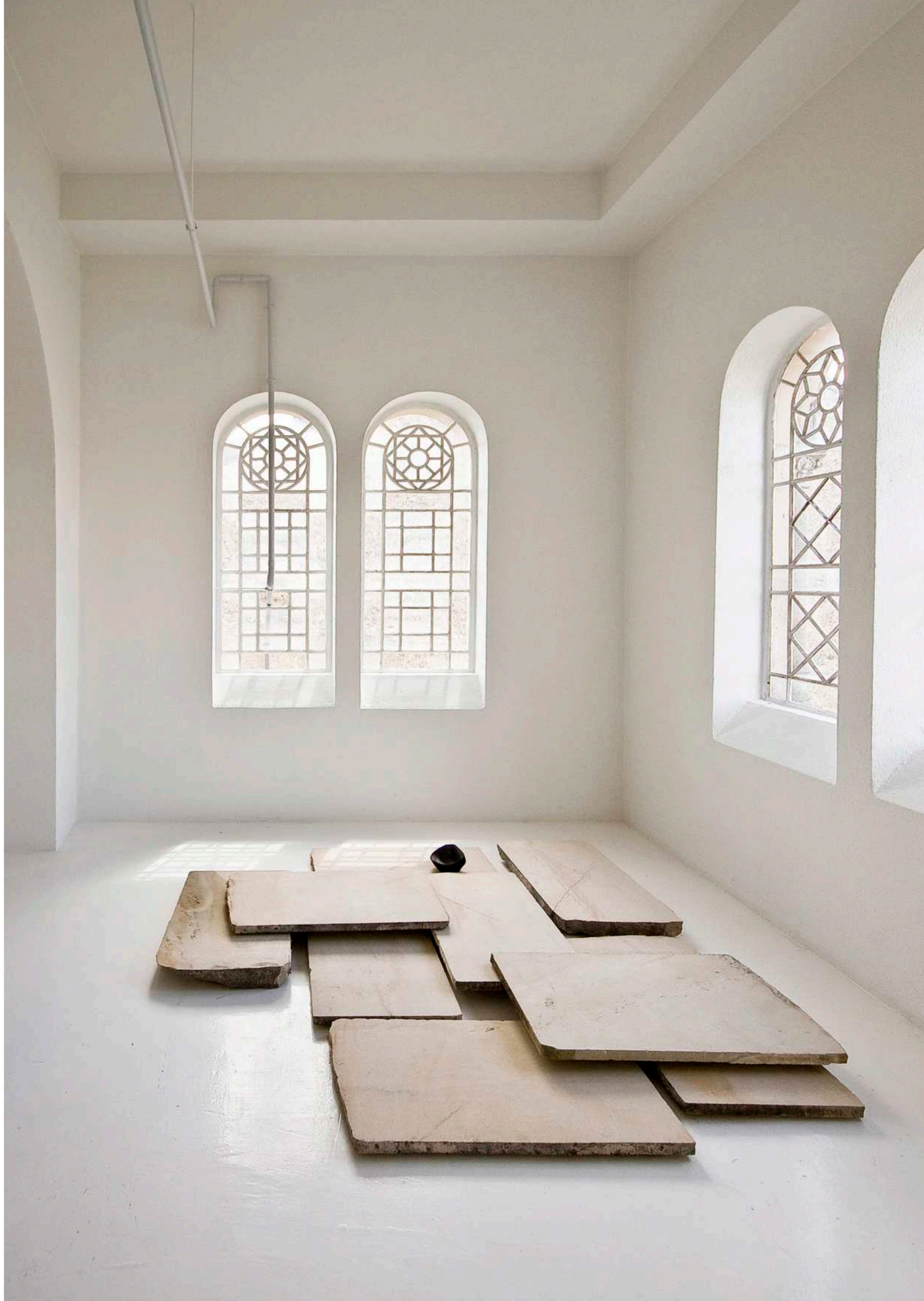
KATINKA BOCK

KANON

June 28 - September 28, 2008
Centre d'art contemporain La Synagogue de Delme, Delme, France

As often in Katinka Bock's work, it is the site and its specificities that have guided the project design. The uses both past and present of the Synagogue de Delme are the raw material of the show, which includes an in situ installation, several recent sculptures, a film and a photographic work.

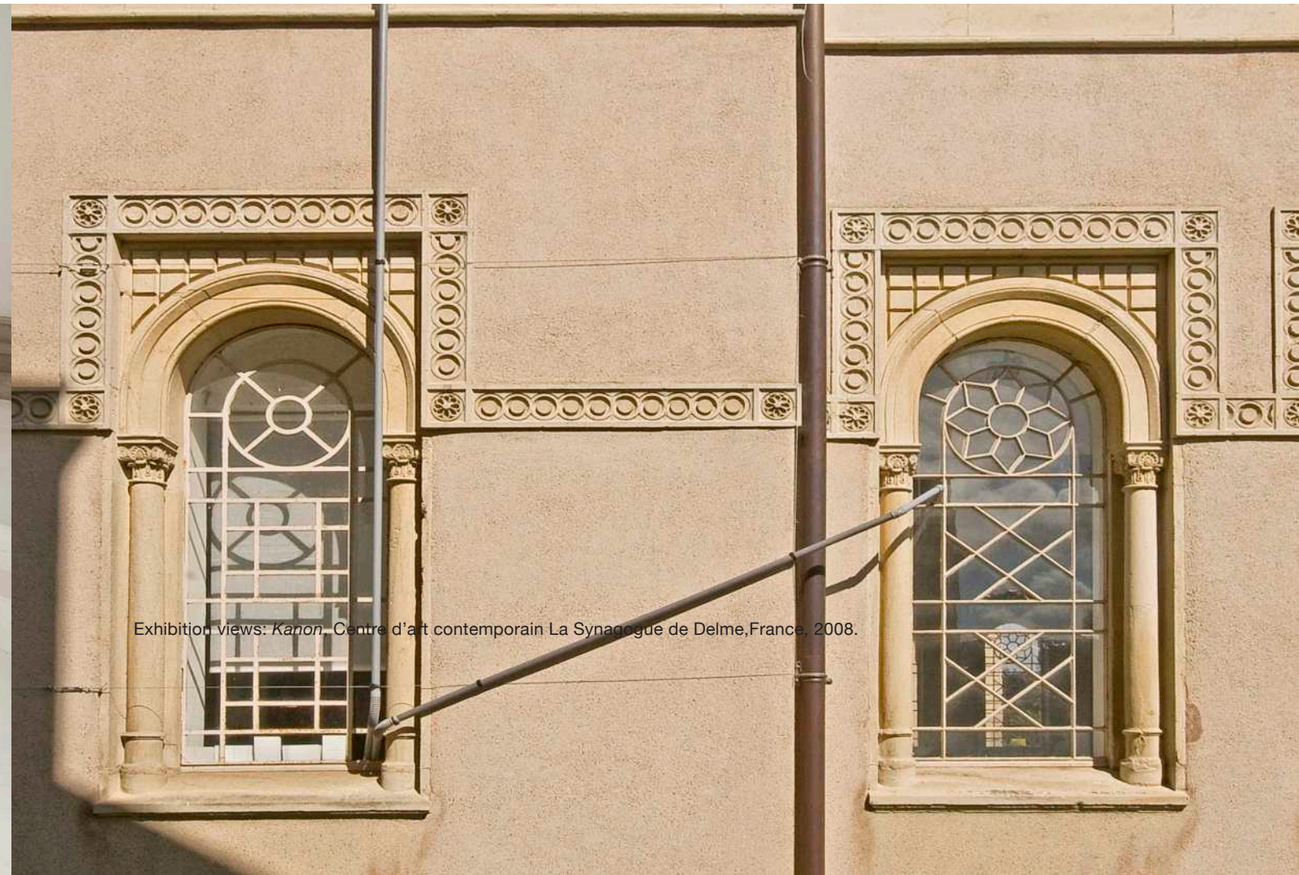
Kanon questions the grammar of the place and uses its historical, social, architectural and geological structure. The artist addresses the space as a superimposition of layers of time and meaning for her to peel off, unfold or excavate for the duration of the exhibition. Through indirect evocations of certain invisible elements of the synagogue, by linking areas that are usually separated and both symbolically and physically far apart, she offers an interpretation that involves various gestures to move things: deflecting, spreading, sinking, and most of all falling. Precarious balances, basic instability, the fall is central to many works. Some show fault lines and cracks, traces of their crashing violently to the ground. Botching, fragility and shifting are an integral part of the works, which contain inward signs of their own destruction. The recurring materials which are wood, clay or terra cotta, water, glass and leather are valued for their natural ability to be transformed over time and to evolve like ageing skins and casings. The Delme show can be seen as an utterance in space, or even a musical score, as suggested by the title Kanon. This is the German word for the musical and scientific canon, evoking superposition, repetition and shifting through time.











Exhibition views: *Kanon*, Centre d'art contemporain La Synagogue de Delme,France. 2008.

KATINKA BOCK

BÄUME WACHSEN UND STRÖME FLIESSEN : WASSER, WÄRME, MONUMENT

March 14 - April 28, 2007
Galerie Jocelyn Wolff, Paris, France

An installation conceived specifically for Galerie Jocelyn Wolff routes rainwater into the exhibition space and turns it into a source of heat using a system of copper tubes and a boiler. Based on the transformation of an elementary material into a fragile, elusive energy in constant renewal, the system reroutes the flow of rainwater to create a "cube of heat" emanating from one corner of the gallery. The circulating fluids delimit a new space within the gallery while linking this inside space to the climate's unanticipated unknowns. Speaking about an earlier work by the artist *la Passerelle* (2006), Marie-Cécile Burnichon underscores the attention Katinka Bock lends to phenomena involving natural growth and cycles:

"In a fascinating aerial movement, a double helix in wood joins together to tightly hug and surmount a tree whose own growth threatens the edifice. In the race between the static (the construction, in spite of its aerodynamics) and the evolutionary (the tree), the point of observation at the summit of the footbridge ("passerelle") could eventually become a leafy hiding place, a refuge. It is as though, within a system where it is organized in such a way as to control individuals (either by canalizing their energy or by allowing them to be monitored), domesticated nature in a public space can regain the means for free display."

Le socle (2007) is a hollowed-out block of limestone placed on the floor. Through the simple act of hollowing a material usually used for construction purposes, Katinka Bock makes an opening, a stone window encasing a cubic emptiness. An ensemble of coal chunks, Sechs Prozent Flüchtige Bestandteile, are reworked and arranged in "couples" on the floor, alongside *Form und inhalt* (2007), an unexpectedly sized potato, carved in wood and covered with gold. Through an approach that springs from the Arte Povera and Minimalism tradition, Katinka Bock resorts to organic materials, diverts them while rerouting natural and physical phenomena.



Exhibition views: *BÄUME WACHSEN UND STRÖME FLIESSEN : WASSER, WÄRME, MONUMENT,*
Galerie Jocelyn Wolff, Paris, 2007.

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