KATINKA BOCK

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JULY 2022

KATINKA BOCK

SOME AND ANY, FLEETING

June 14 - July 02, 2022

Cahn Kunstraum, Basel, Switzerland

Press release:

A joint exhibition of Galerie Jocelyn Wolff
and Cahn Contemporary
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Some and any, fleeting est notre sixième exposition réalisée en partenariat avec la galerie Cahn, et la deuxième monographie, pour laquelle Katinka Bock a fait le choix d'intégrer dans son travail – via la photographie – la manipulation d'objets archéologiques. Nous n'aurons pas ainsi de confrontation classique entre le travail d'un·e artiste contemporain·e et des objets archéologiques savamment choisis, mais une relation plus fine, qui me fait penser à une forme de retournement des enjeux classiques de la contemporanéité, tels qu'énoncés il y a quelques années par Giorgio Agamben dans son essai « Qu'est-ce que le contemporain ? »
Ainsi, cette phrase particulièrement inspirée : « La contemporanéité s'inscrit, en fait, dans le présent en le signalant avant tout comme archaïque, et seul celui qui perçoit dans les choses les plus modernes et les plus récentes les indices ou la signature de l'archaïsme peut être un contemporain. » (Giorgio Agamben « Qu'est-ce que le contemporain ? », Rivages poche, Petite Bibliothèque, 2008, page 35).
Cette qualité propre au travail de Katinka Bock, à savoir la volonté de ne pas céder à la
tentation d'une forme qui serait l'incarnation d'un (très fugace) Zeitgeist, exercice dont les publicitaires sont précisément les expert·e·s, apparaît justement offrir une alternative à cette dialectique contemporain/archaïque. Cette voie parallèle, avec sa dimension éthique, nous semble peut être caractériser une esthétique, qui, si elle n'a pas encore su trouver de nom, nous semble bien avoir posé une méthodologie et un vocabulaire formel propres.
Ainsi, à chaque fois que la galerie Cahn met à disposition d'artistes contemporain·e·s ses riches collections, autorisant appr priations, détournements, dialogues ou confrontations, nous pouvons observer un approfondissement de l'exploration critique de cette contemporanéité que Giorgio Agamben interroge ; c'est un nouveau chapitre de cet exercice, forme de « stress test » de la contemporanéité, que nous vous invitons aujourd'hui à découvrir.
—Jocelyn Wolff

Pourquoi l'archéologie devrait-elle se lancer dans des projets avec des artistes contemporain·e·s ?
Les artistes sont les fin·e·s sismographes de notre environnement. Il·elle·s ont une perception hors du commun. Leur approche à l'égard des objets du passé renvoie à une dimension sensuelle et instinctive, qui n'est pass nécessairement influencée par les interprétations de l'Histoire et de l'Archéologie. Cela peut mener à une approche surprenante, donnant une nouvelle vie aux objets lors de l'exposition. Après l'événement, ces derniers retournent ensuite dans leur contexte habituel.
L'artiste ne place pas l'archéologie dans une interprétation scientifique, muséographique ou ne lui attribue pas la fonction de plaire. L'objet prend une nouvelle apparence et devient le reflet des interprétations de ceux qui le regardent. Ne serait-il pas fascinant de participer à cette expérience sensuelle à travers les yeux de l'artiste ?
L'archéologie à elle seule ne doit pas avoir l'exclusivité de l'interprétation des objets du passé. Les objets sont des restes d'activités humaines, qu'ils soient fonctionnels ou rituels Ils n'ont pas cessé de vivre en changeant à travers le temps, et à chaque époque, son interprétation.
Katinka Bock a toujours développé une approche très libre dans la répartition des objets dans l'espace, en les mettant parfois à l'opposé de l'habituel ou dans un contexte surprenant donnant ainsi des effets inattendus. Au fond, elle enlève la certitude des éléments que nous prenons comme acquis.
—Jean-David Cahn





Exhibition view of“Some and any, fleeting“ Katinka Bock, at Cahn Kunstraum, Basel, 2022.Ph. François Doury, and Ph. Art Basel





Exhibition view of“Some and any, fleeting“ Katinka Bock, at Cahn Kunstraum, Basel, 2022.Ph. François Doury, and Ph. Art Basel



Exhibition view of“Some and any, fleeting“ Katinka Bock, at Cahn Kunstraum, Basel, 2022.Ph. François Doury

KATINKA BOCK

COMMON PEOPLE

January 22 - March 27, 2022

La Loge, Brussels, Belgium

Press release:

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.
On the second floor we find Common People, an installation that diverts rainwater from outside into the exhibition space. Attached to a radiator, the system evokes a natural cycle and the possible transformation of an elementary substance (water) into a constantly renewed yet elusive energy (heat). More so than with the work placed in the temple, the porosity between

the interior and exterior subverts our sense of security usually inherent to a closed room, as random change and climatic uncertainties are introduced into the space. With this installation and its outdoor funnel, Katinka Bock interacts with the building itself to show how different spaces are articulated and linked to form a whole, wherein each work acts as a transition, a metamorphosis.

In this room, the carved wooden forms of two works, A and I (Z) and A and I (warm) sit in a state of equilibrium. The saw-like structure of the first reminds us of the outlines drawn by the ceramics in the rest of the exhibition, while the slender form and almost human scale of the second hints at a body all the while avoiding overt figuration. On the ground, several leather sheets (The End) are rolled up on themselves. The makeshift cylinder, which evokes both a prosthesis by its size and the epidermis or neck of animals by its material, is an extension of the body. The End establishes a link with the mind and calls for a return to a physical and bodily experience of sculpture. Common People concludes by reminding us that at the origin of all artworks and their production is a fundamental encounter between materials and forms, as experienced by the body and the mind.

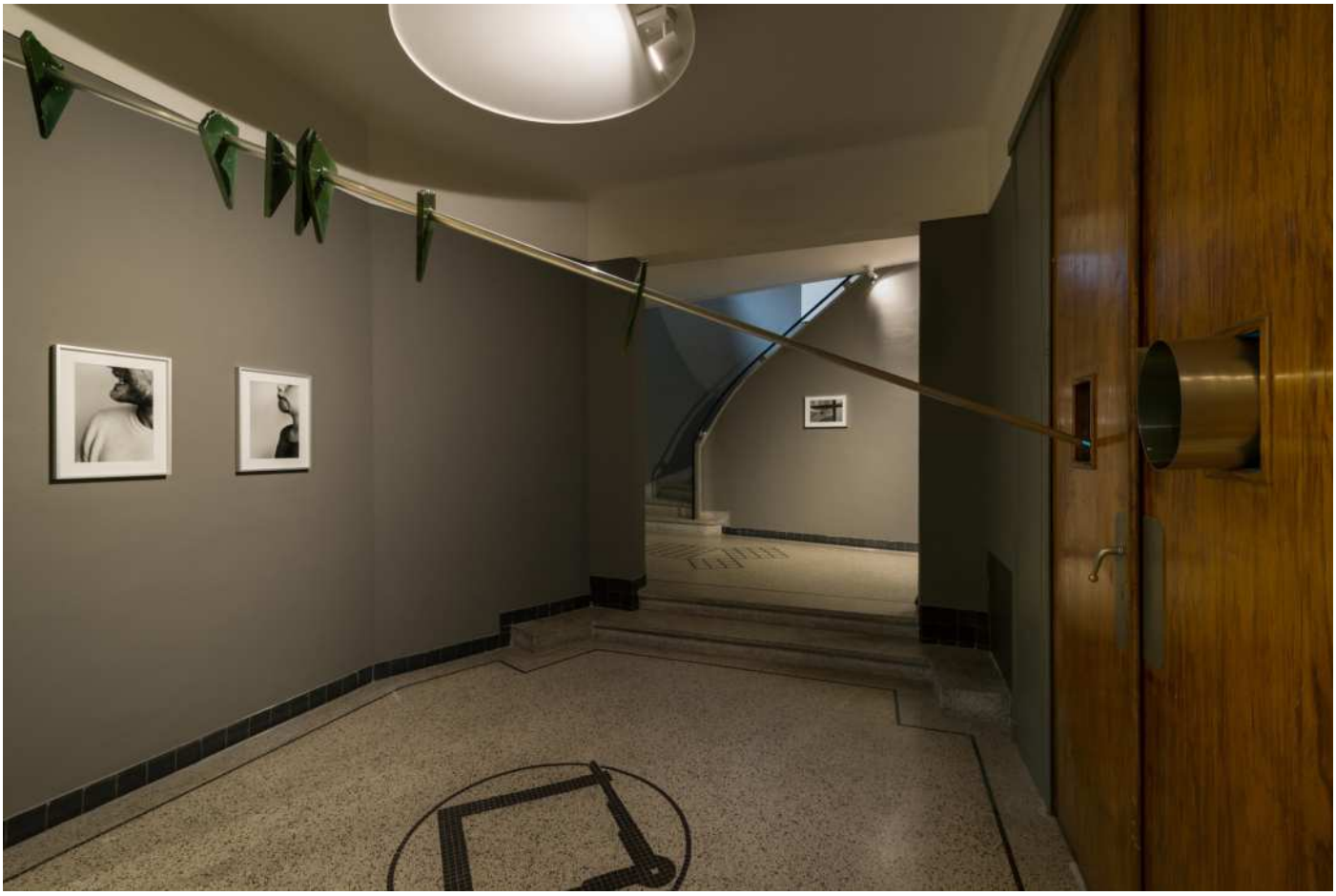


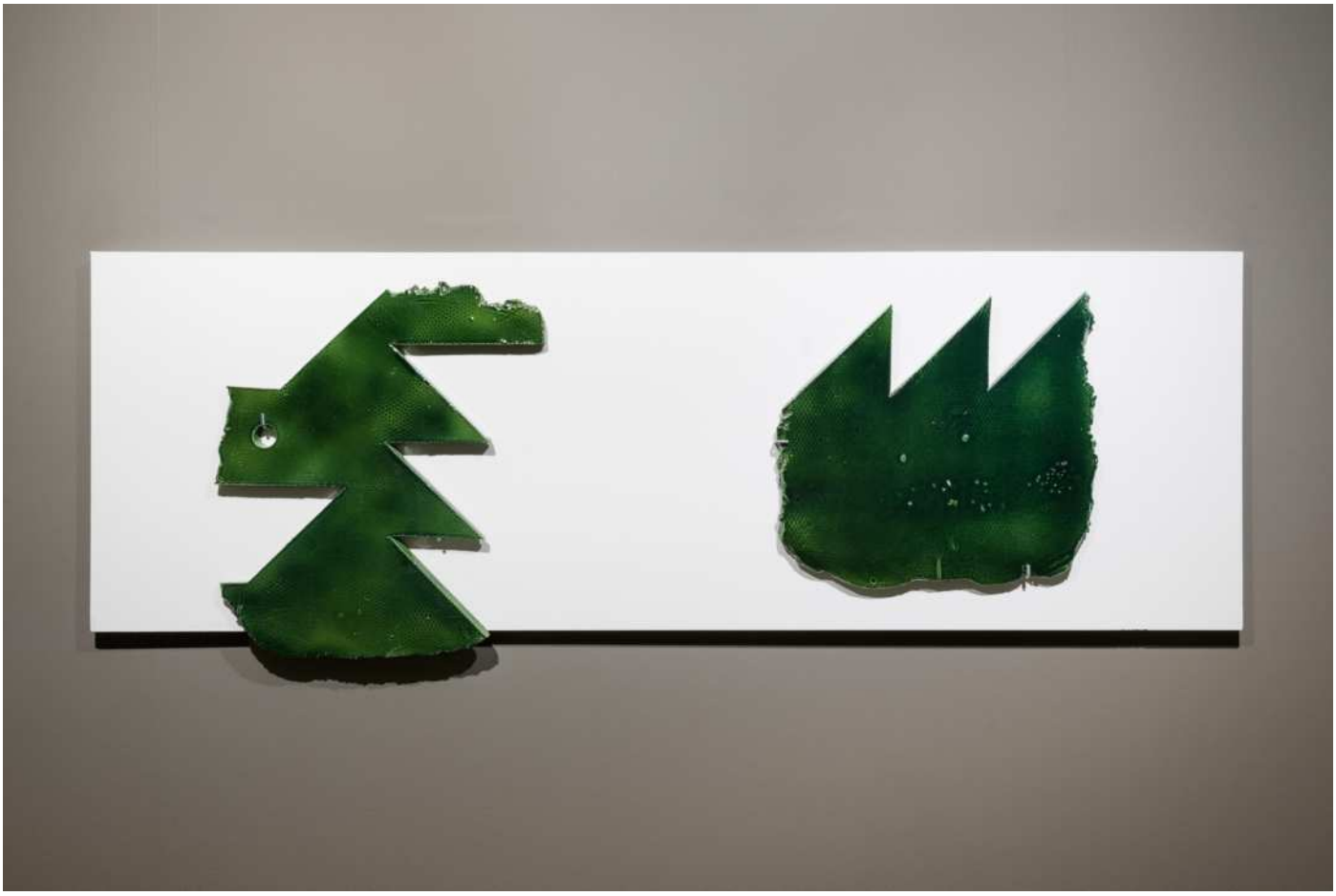


Exhibition view of Common People by Katinka Bock, 22.01-27.03.22, La Loge Brussels. Courtesy of the artist and La Loge. Image by Lola Pertsowsky



Exhibition view of Common People by Katinka Bock, 22.01-27.03.22, La Loge Brussels. Courtesy of the artist and La Loge. Image by Lola Pertsowsky





Exhibition view of Common People by Katinka Bock, 22.01-27.03.22, La Loge Brussels. Courtesy of the artist and La Loge. Image by 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
Press release:

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.





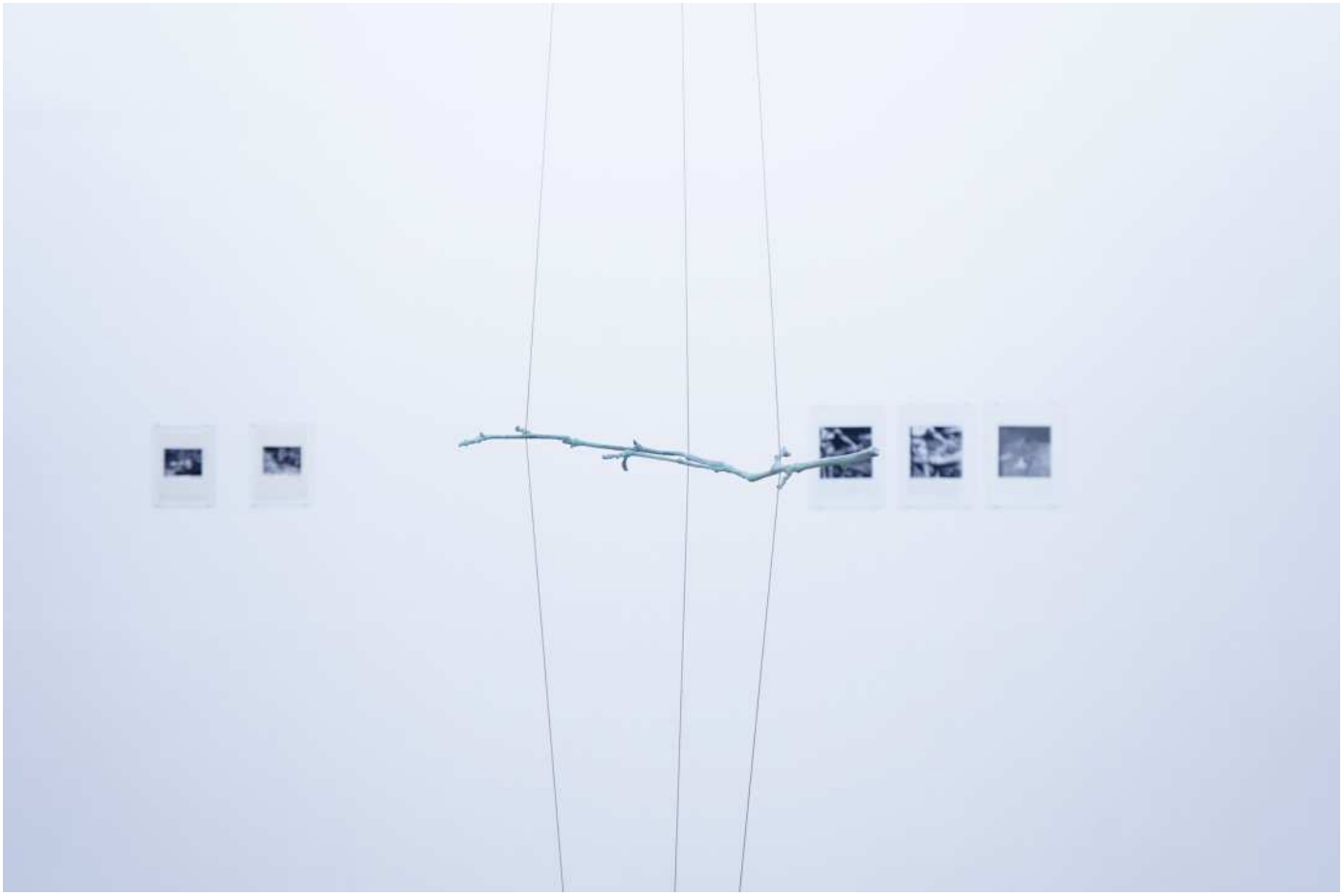
Exhibition views: I – in/finito - Katinka Bock, Bernhard Cella Jiří Valoch at Franz Josefs Kai 3. Wien I, Austria



Katinka Bock, Stars for beginners, 2019, Polishing machine, ceramics. Exhibition views: I – in/finito - Katinka Bock, Bernhard Cella Jiří Valoch at Franz Josefs Kai 3. Wien I, Austria



Katinka Bock, Population suspended, 2018,Iron galvanized pipe, ceramic. Exhibition views: I – in/finito - Katinka Bock, Bernhard Cella Jiří Valoch at Franz Josefs Kai 3. Wien I, Austria



Exhibition views: I – in/finito - Katinka Bock, Bernhard Cella Jiří Valoch at Franz Josefs Kai 3. Wien I, Austria

KATINKA BOCK

LOGBOOK

March 27 - September 12, 2021

ARTIUM - Basque Museum. Center of Contemporary Art, Vitoria-Gasteiz, Spain

Press release:

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".

IN COLLABORATION WITH ALBAOLA

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



Exhibition views: Katinka Bock. Logbook. Solo show at ARTIUM - Basque Museum. Center of Contemporary Art, Vitoria-Gasteiz, Spain, 2021



Exhibition views: Katinka Bock. Logbook. Solo show at ARTIUM - Basque Museum. Center of Contemporary Art, Vitoria-Gasteiz, Spain, 2021





Exhibition views: Katinka Bock. Logbook. Solo show at ARTIUM - Basque Museum. Center of Contemporary Art, Vitoria-Gasteiz, Spain, 2021



Katinka Bock, Cheval hier, 2020, heaters, oak wood. Exhibition views: Katinka Bock. Logbook. Solo show at ARTIUM - Basque Museum. Center of Contemporary Art, Vitoria-Gasteiz, Spain, 2021

KATINKA BOCK

BÄUME WACHSEN UND STRÖME FLIESSEN: WASSER, WÄRME, MONUMENT

March 14 – April 28, 2007

Galerie Jocelyn Wolff, Paris, France

Press release:

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."1

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.

The exhibition was produced with the support of the Cnap – Centre National des arts plastiques, Ministère de la culture et de la communication (aid for first exhibition).

1 Marie-Cécile Burnichon, "Vade-mecum de l'arpenteuse", in Katinka Bock, Ecole Nationale des Beaux-Arts in Lyon, 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

Exhibition view: 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 view: 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

WHEEEL

September 21 - October 14, 2007

Le Printemps de Septembre, Toulouse, France

Press release:

The examples of power play expressed in Katinka Bock‘s work are those at work in nature. She handles the evolution of all things, the growth cycles of plants as much as the currents of a river, all forming the slow powers which inform her installations and sculptures. These latter are thus subject to their rhythm and flow, and are part and parcel of a process that links them to the world by way of its primary forces.

The huge block of ebony that is on view at the Printemps de Septembre festival is thus kept in its state of precarious equilibrium by a device which joins it to a floating tree dragged along by the river Garonne‘s current. The merry-go-round of forms conjuring up objects washed up by the river thus revolves thanks to the energy produced by the turbine activated by the current. The artist turns these forces into a metaphor of those which constitute society‘s authority. She uses them with humility, aware that she is presenting relations of power that reverberate well beyond the natural realm.







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



Katinka Bock

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

URBAINES ELLIPSES

April 18 - June 15, 2008

CREDAC, Galerie Fernand Léger, Ivry-sur-Seine, France

Galerie Fernand Léger presents several artistic projects that start with the idea of an urban setting. For this exhibition, each artist is invited to articulate simultaneously a proposal to the Centre d'art contemporain d'Ivry and an interference on a specific location in the city.
Three rooms, three artists, three projects within the city.
The ellipse is a geometric shape with two foci, like a circle however something is missing. It is also a literary figure that stays silent for a period of time. The distance that divides each invited artist's proposal for this project is similar to the gaps and enriches it.
Urban Ellipses invites these artists from different horizons to confront these built environments at different levels and to experience the complexities of these territories. This exhibition equally calls us to invest in the enunciation space of the Centre d'art in order to experience the lack of urban space that is revealed.
Katinka Bock, who is interested in the determined character of these constructed spaces, installs sculptures in the Centre d'art as well as in the cité Pierre and Marie Curie. They are created by the same protocol, however they take different forms depending on the context in which they are installed. At the Centre d'art, a work is blocked by its size in the building. In the public space, another folded surface creates an anthropomorphic relationship in a neighborhood where architectural scales are lost.

Beyond the physical aspects of a territory (those geographic or ecological aspects), Katinka Bock is interested in the energy that underpins it. By energy, one must understand the group of natural and human activities, politics and community, who bring one singularity and a story to a place.
The apparent archaism of presented works for the exhibition lies in the simplicity of form and material utilized: land paper (a mix of earth and paper) designed so that it is more malleable, as well as flexible, without breaking.
In the gallery, the dimensions of the folded block of earth are the result of very precise mathematical calculations, established so that the work cannot pass by any of the doors that border the room. The exhibited work is dedicated to its own loss, the dry land that can only be removed by destruction.
At the heart of the cite Pierre and Marie Curie, the folding of land takes the shape of an upright piano. The fragility of the folding, under the heavy weight of the material, tends to collapse the object that is cooked and then glazed under its weakened form.
Like all public art monuments, its existence is given up at the hands of the residents and the life of the city.





Katinka Bock
Plier l'issue, 2008
raw clay
275 x 160 x 80 cm
Protocole

KATINKA BOCK

KANON

June 28 - September 28, 2008

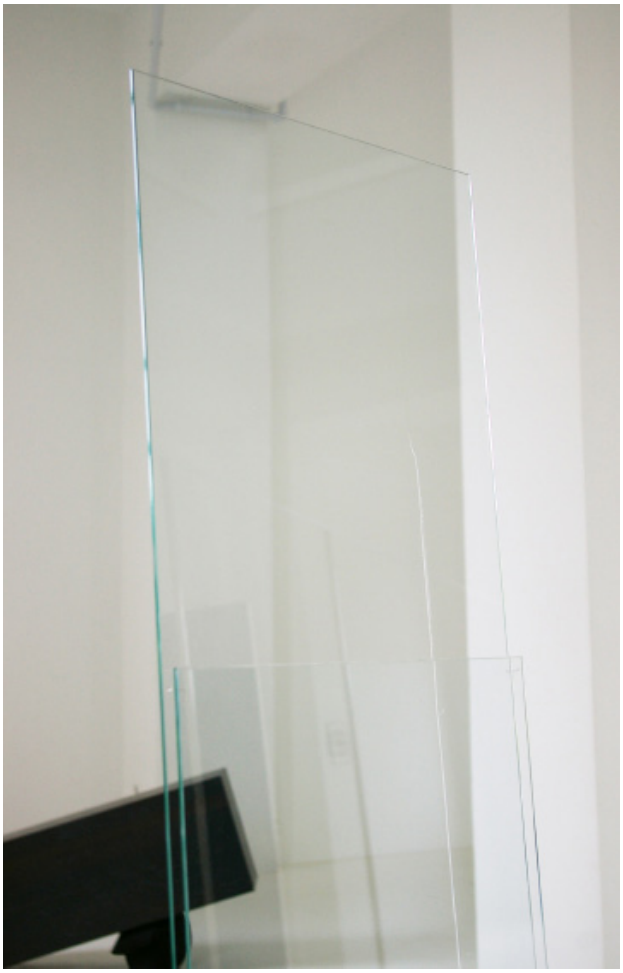
Centre d'art contemporain La Synagogue de Delme, Delme, France

Press release:

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.





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
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
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

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

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



Katinka Bock

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





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.



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

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
making of in front of the MOCAD, Detroit, USA





Katinka Bock
Miles and Moments, 2010
making of in front of the 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 views: Sonar / Tomorrow‘s Sculpture, Kunstmuseum Winterthur, Winterthur, Switzerland, 2018





Katinka Bock

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





Katinka Bock

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

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 atmosphere, 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.

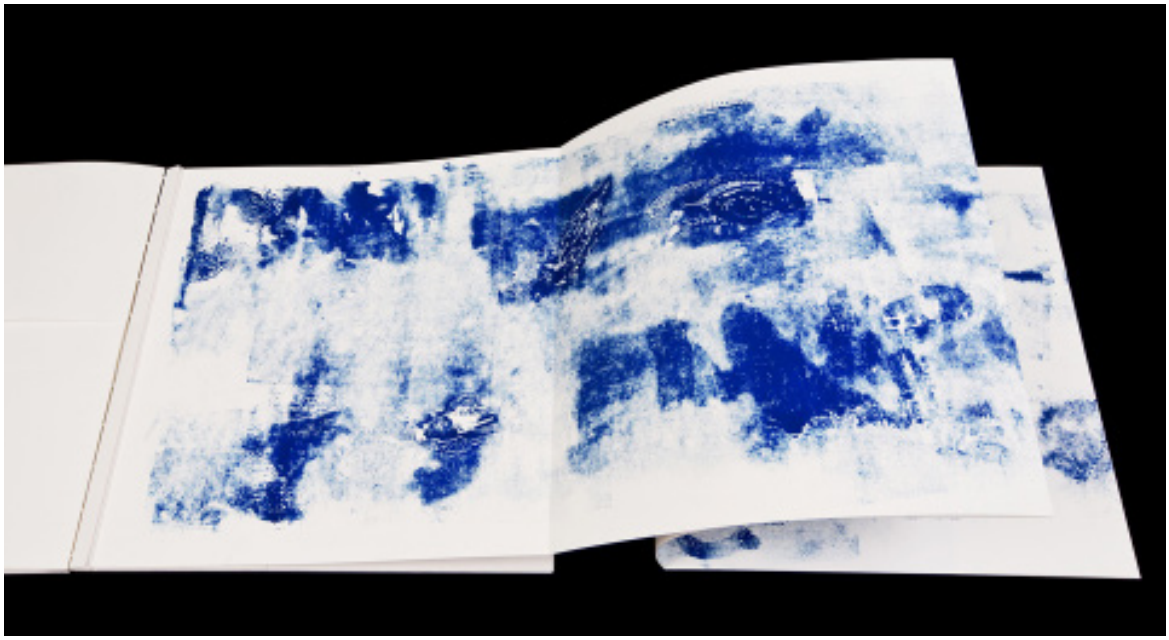
Kathleen Rahn

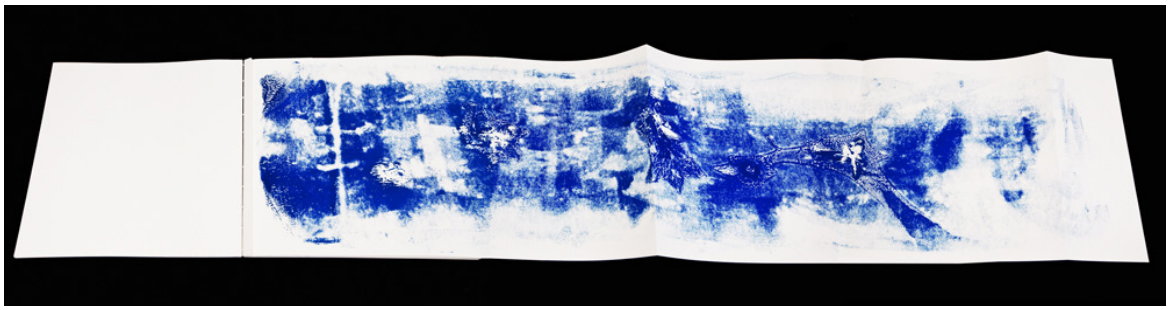


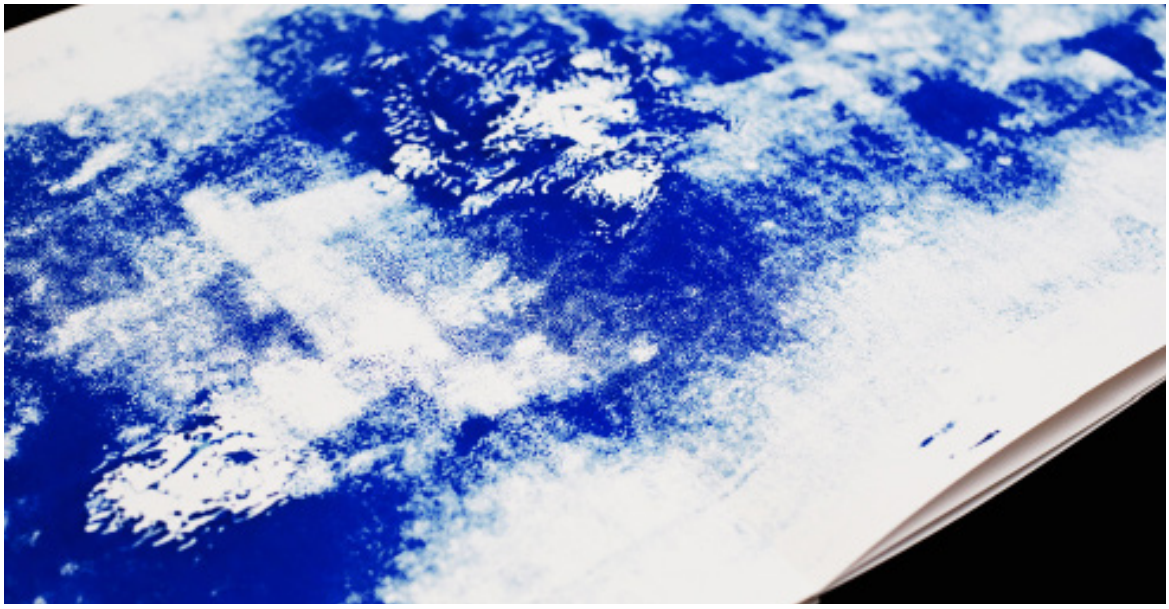


Katinka Bock
Blaue Stunde Raum, 2012
aqua-lino printing colour

Exhibition views: 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

Passerelle

2006-2012 (installed in 2013)
concrete, metal, tree, 380, 800 x 600 cm approx.

Installed in Faverolles, France









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.








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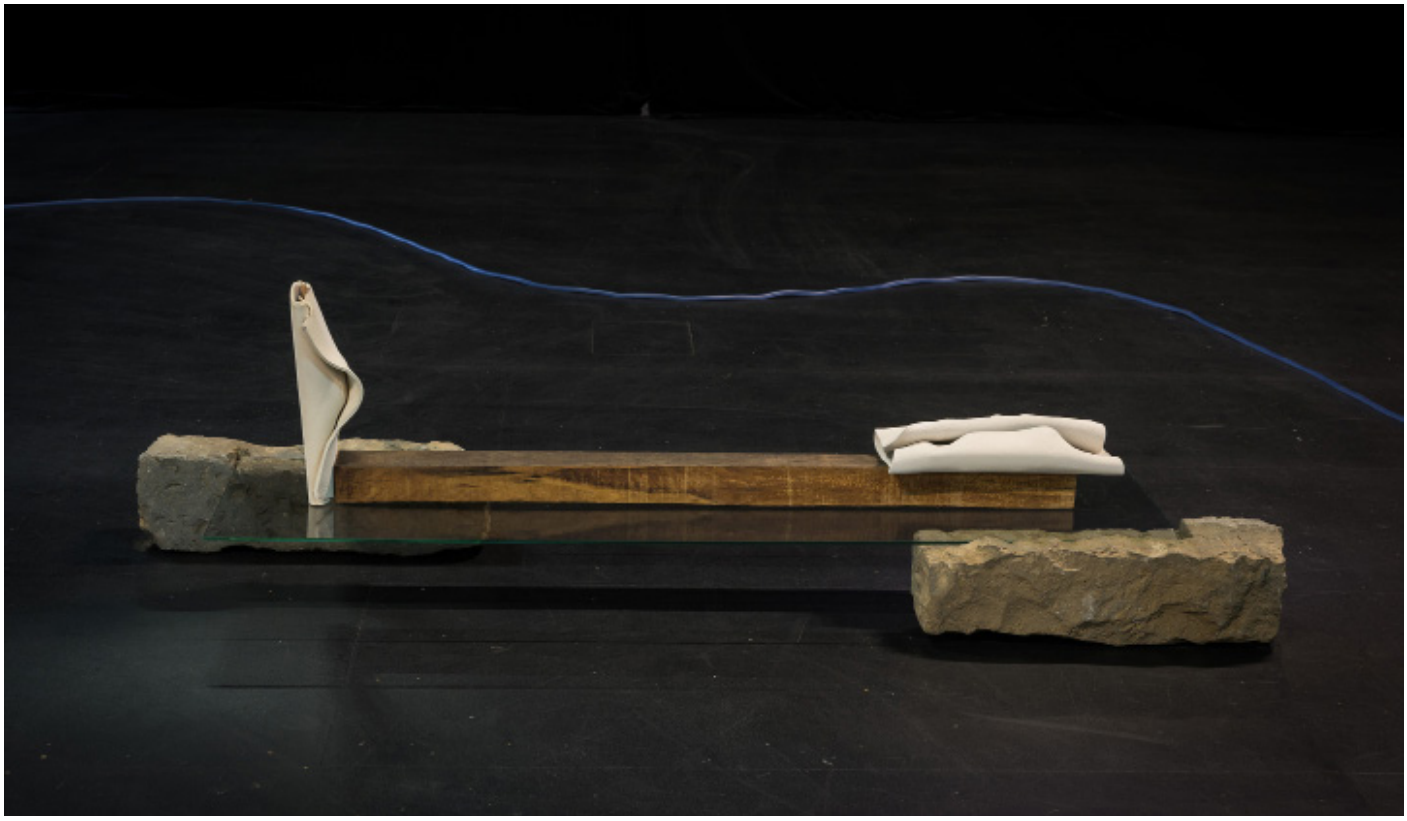
Katinka Bock
Zarba Lonsa, Pompei, 2015
ceramics, steel, ashes, 85 x 70 x 100 cm

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



Katinka Bock
Zarba Lonsa, Fatigue, 2015
ceramic, copper, wire

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



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

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





Katinka Bock
Zarba Lonsa, Lecture, 2015
Lecture and performance by Clara Schulmann and Katinka Bock





Katinka Bock
Zarba Lonsa, Lecture, 2015
Lecture and performance by Clara Schulmann and Katinka Bock

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 views: One of hundred, FalseFront, Portland, Oregon, USA, 2017

KATINKA BOCK

MESONYA/

September 30 - October 22, 2017

Siobhan Davies Dance, London, United Kingdom

Press release:

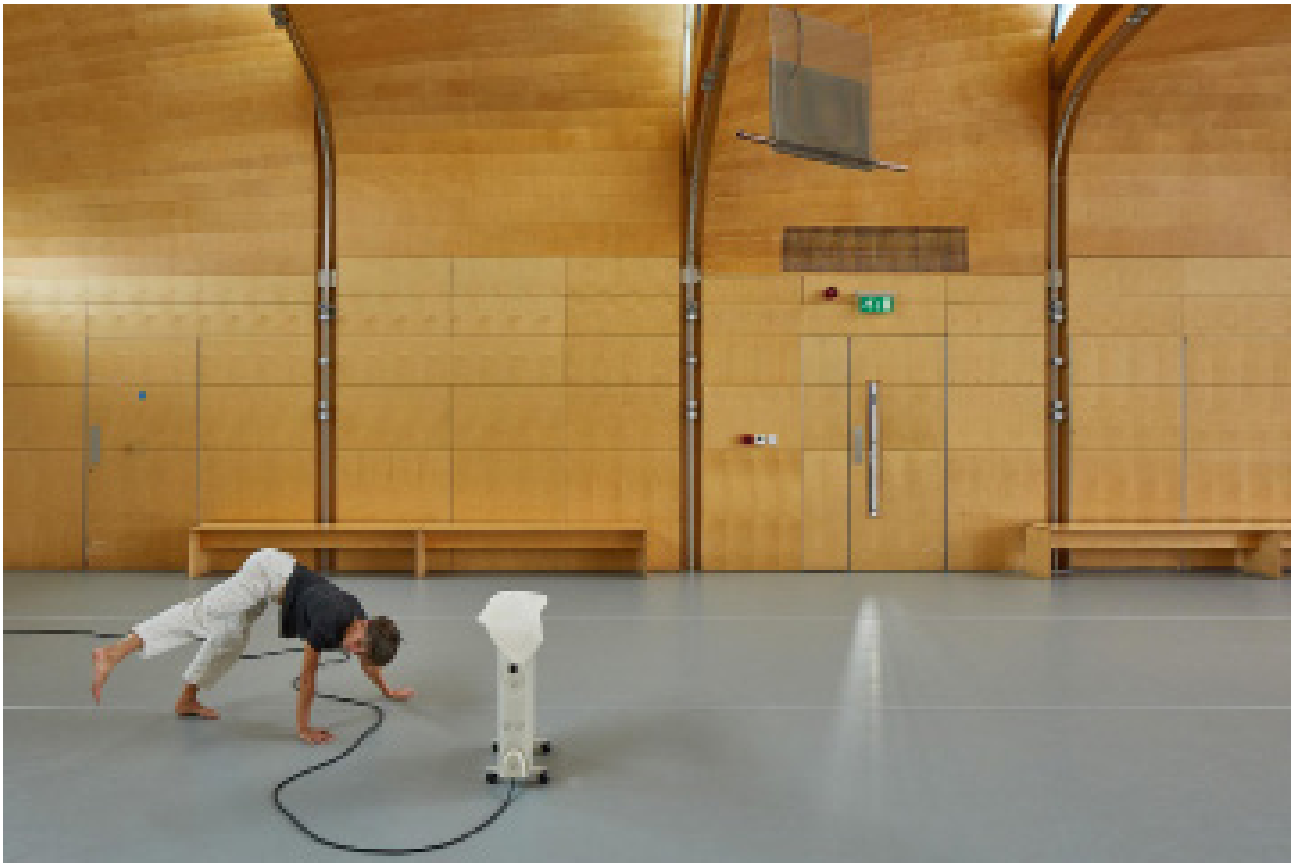
Mesonya/ was Katinka Bock's exhibition of new sculptures made for Siobhan Davies Studios. This was the first of three Traces Commission projects to be presented at Siobhan Davies Studios, in which three artists were invited to spend time getting to know the building and the artists and practice that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

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

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 multilayered 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 view: Sonar / Tomorrow‘s Sculpture, Kunstmuseum Winterthur, Winterthur, Switzerland, 2018



Katinka Bock

Exhibition view: 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 view: Sonar / Tomorrow‘s Sculpture, Kunstmuseum Winterthur, Winterthur, Switzerland, 2018
Images of the making of Horizontal Words, 2011, ceramic, dimensions variable





Katinka Bock

Images of the making of Horizontal Words, 2011, ceramic, dimensions variable





Katinka Bock

Images of the making of Horizontal Words, 2011, ceramic, dimensions variable

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

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
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
(top) Balance for books, 2012
steel, lemons, wire cable, ca 350 cm long when suspended
(background) April sculpture (big blue print), 2016
monotype, block printing color, 180 x 140 cm
(foreground) Echo, 2015
ceramics 1/3: 48 x 26 x 14 cm, 2/3: 50 x 29 x 14 cm, 3/3: 60 x 27 x 11 cm

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



Katinka Bock

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





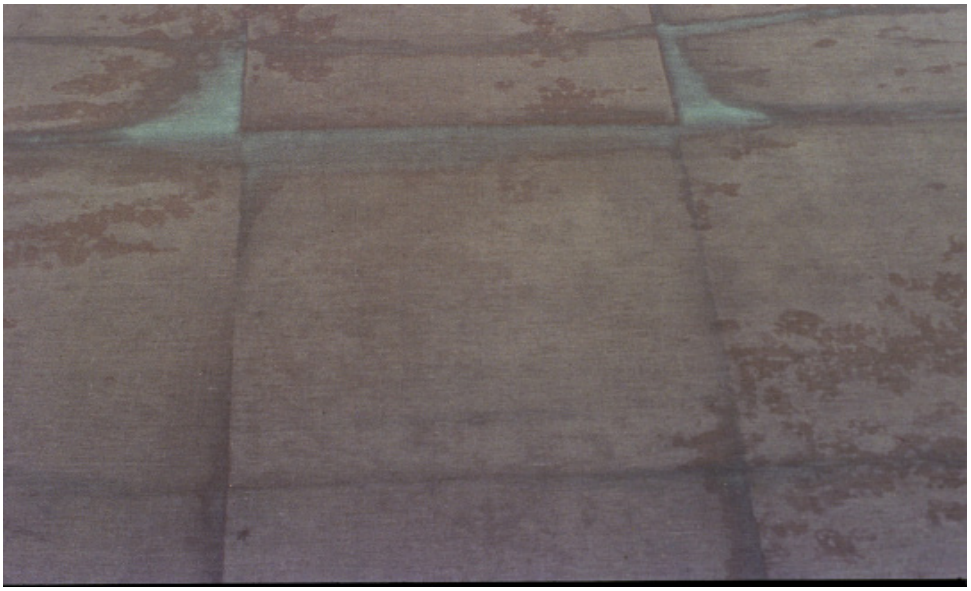
Katinka Bock

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



Katinka Bock

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







Katinka Bock
making of For Your Eyes Only, roof, 2018, linen fabric, 133 x 650 cm

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

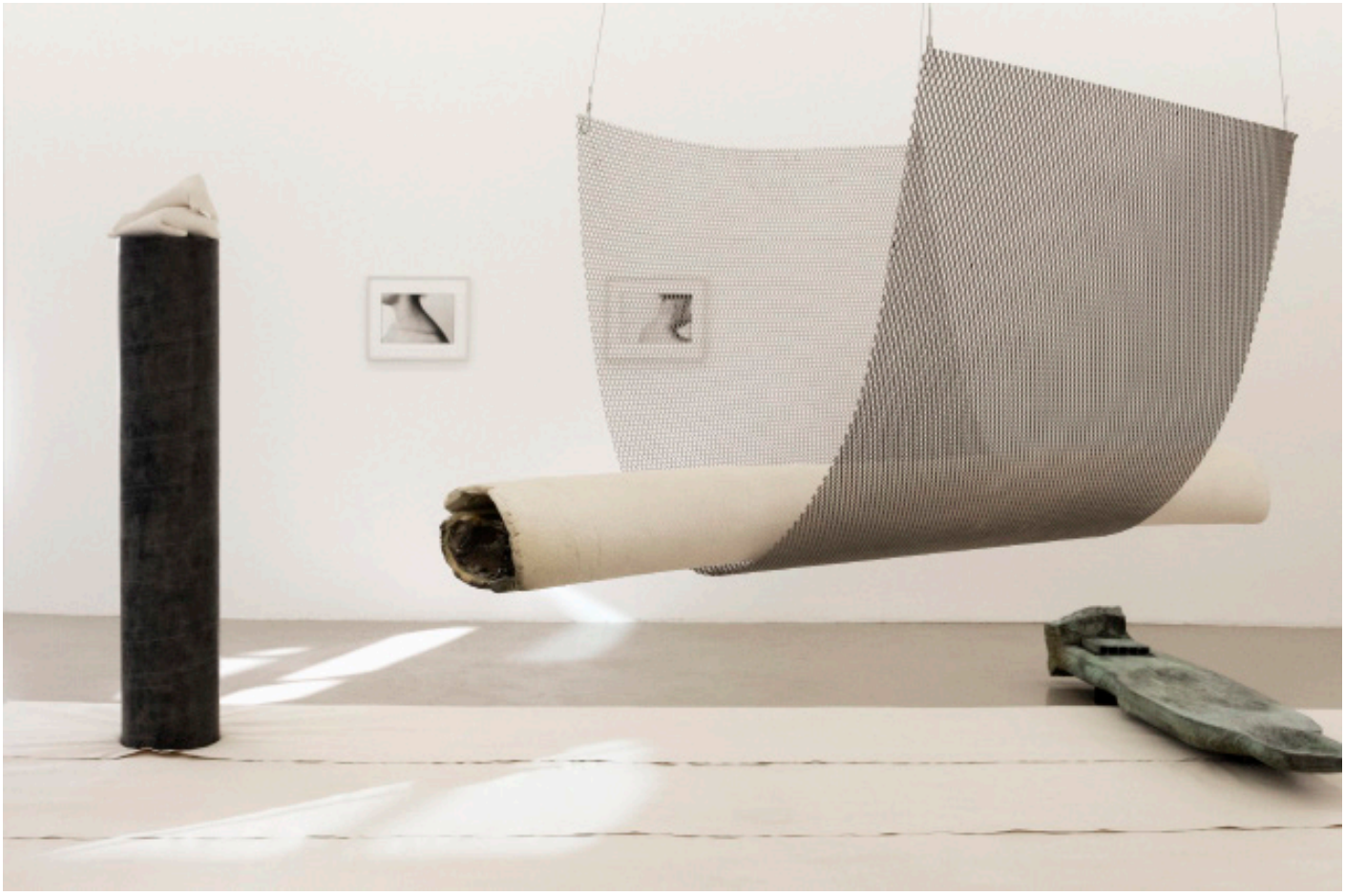
Communiqué de presse :

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

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





Katinka Bock

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





Katinka Bock

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



Katinka Bock

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



Katinka Bock
Dead Cactus, 2016
gelatin silver print on paper, 45 x 30 cm

Shown at 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

(also previous page) Exhibition views: Radio/ Tomorrow‘s Sculpture, IAC, Villeurbanne, 2018





Katinka Bock

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



Katinka Bock

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





Katinka Bock
(top) not yet titled, 2018
gelatin silver print on paper, 30 x 40 cm
(bottom) FYEO Palermo 2018
gelatin silver print on paper, 30 x 40 cm

Shown at 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
Warm Sculpture (relaxed), 2017
ceramic and metal, ceramic: 46 x 26 x 20 cm

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
Warten, stehend, 2018
wood, copper, ceramic , H 180 x 97,5 x 65,5 cm (overall)

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

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.

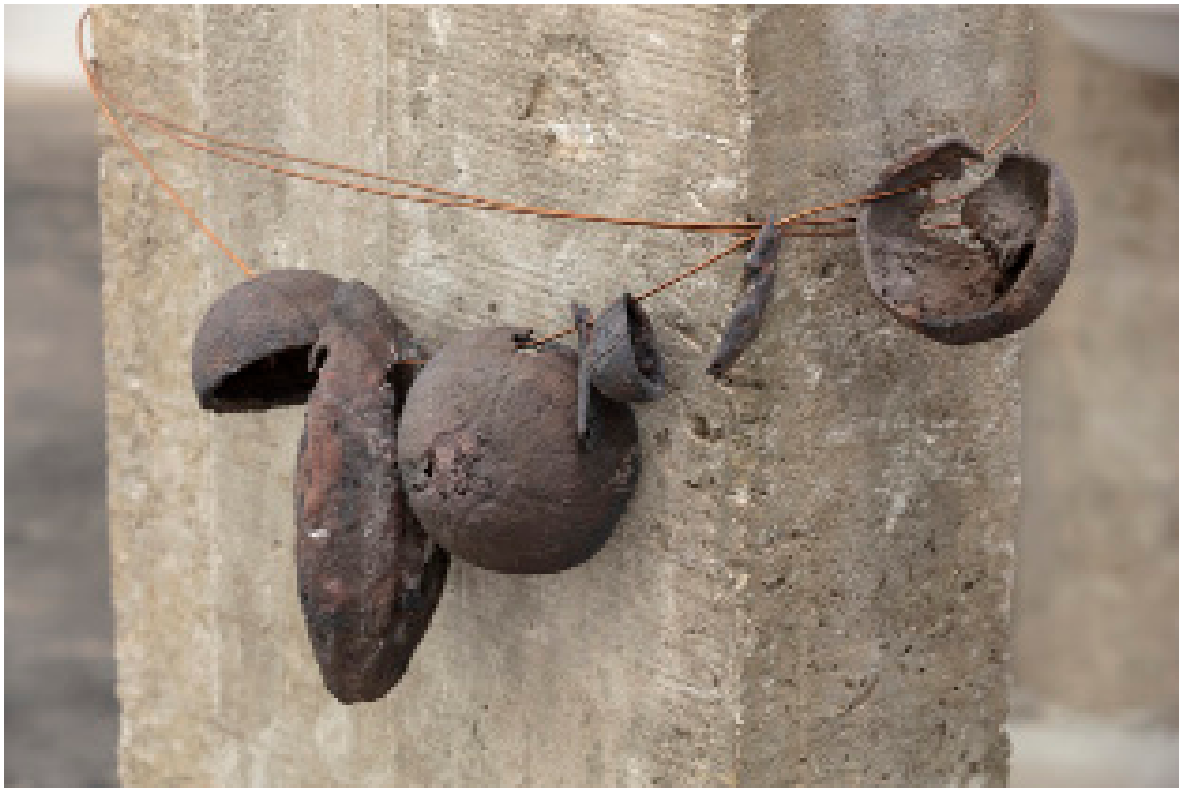






Katinka Bock
Sister, 2019
concrete, fabric, wood; concrete and fabric: 198 cm x 58 cm x 46 cm, wood: 90 cm x 45 cm x 55 cm
unique
Exhibition views: Avalanche, Pivô, São Paulo, Brazil, 2019





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
(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

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

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

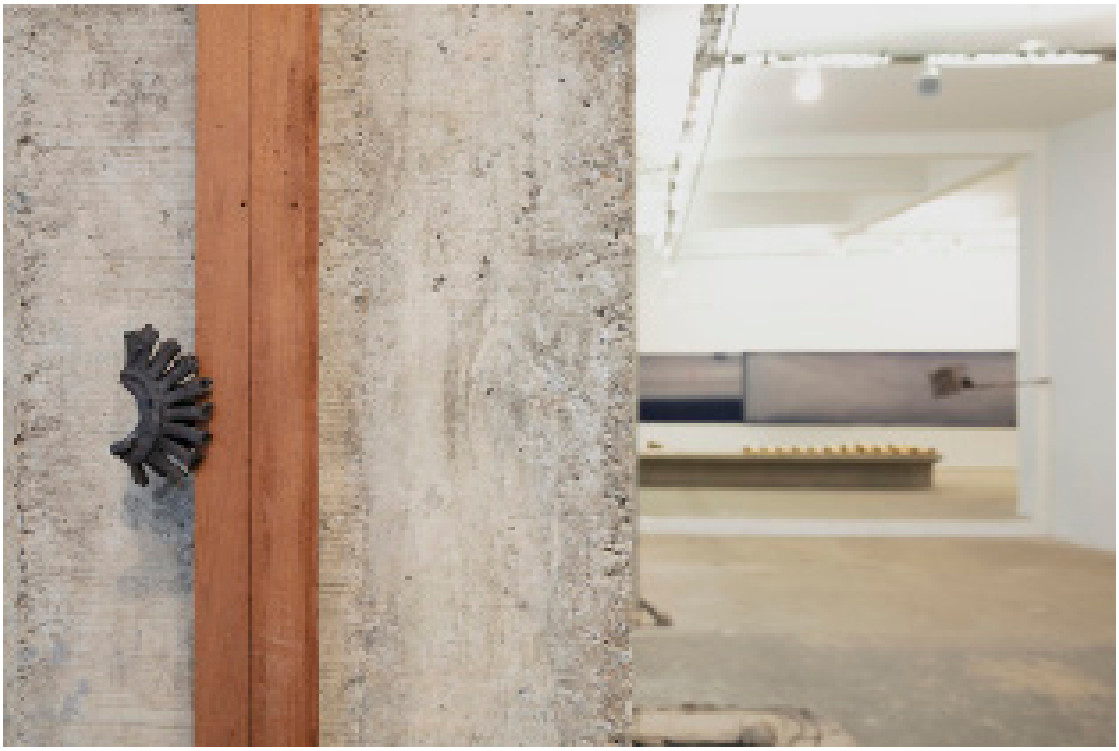






Katinka Bock
Green balance for books, 2019
steel bars (6 elements), limes; steel bars: 1) 400 x 3,5 x 1 cm 2) 200 x 3,5 x 1 cm 3) 100 x 3,5 x 1 cm 4) 50 x 3,5 x 1 cm 5) 25 x 3,5 x 1 cm 6) 12.5 x 3,5 x 1 cm

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





Katinka Bock
(top) Partition for 18 fingers, 2019
bronze, wood, 232 x 17 x 6 cm
(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

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 - 52 kg

Exhibition views: 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

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



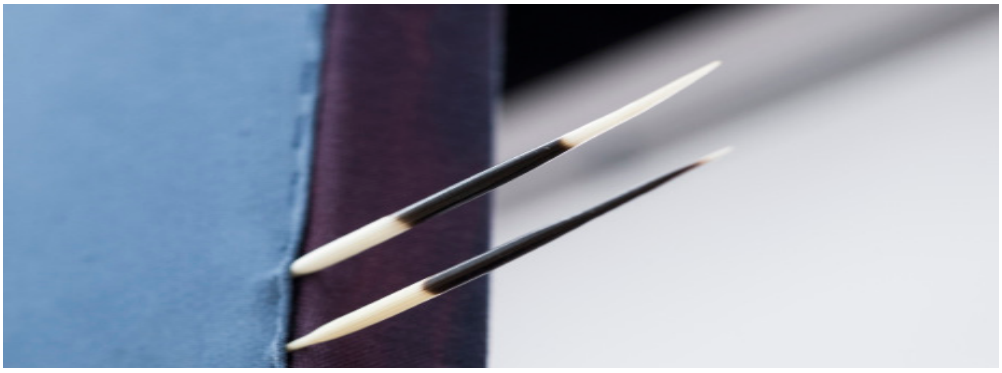


Katinka Bock

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

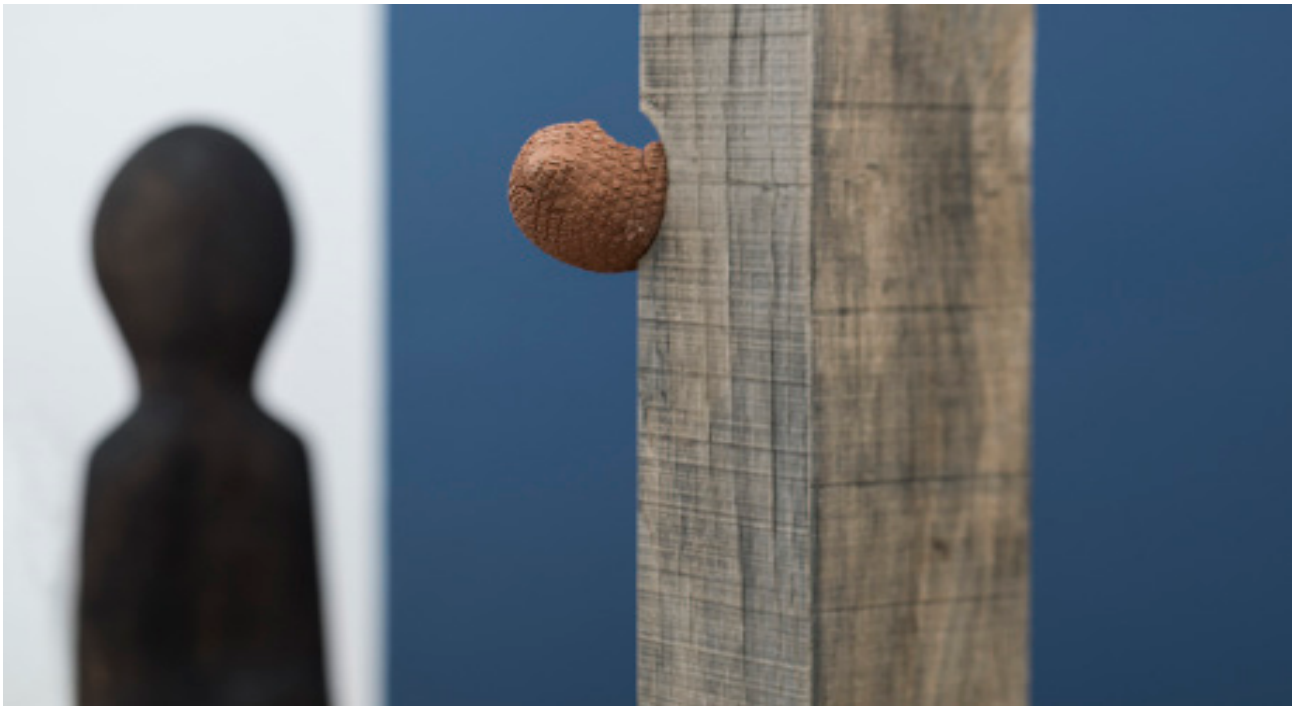
Exhibition view: Landumland, Centre Pompidou, Paris, France, 2019-2020.



Katinka Bock

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







Katinka Bock

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



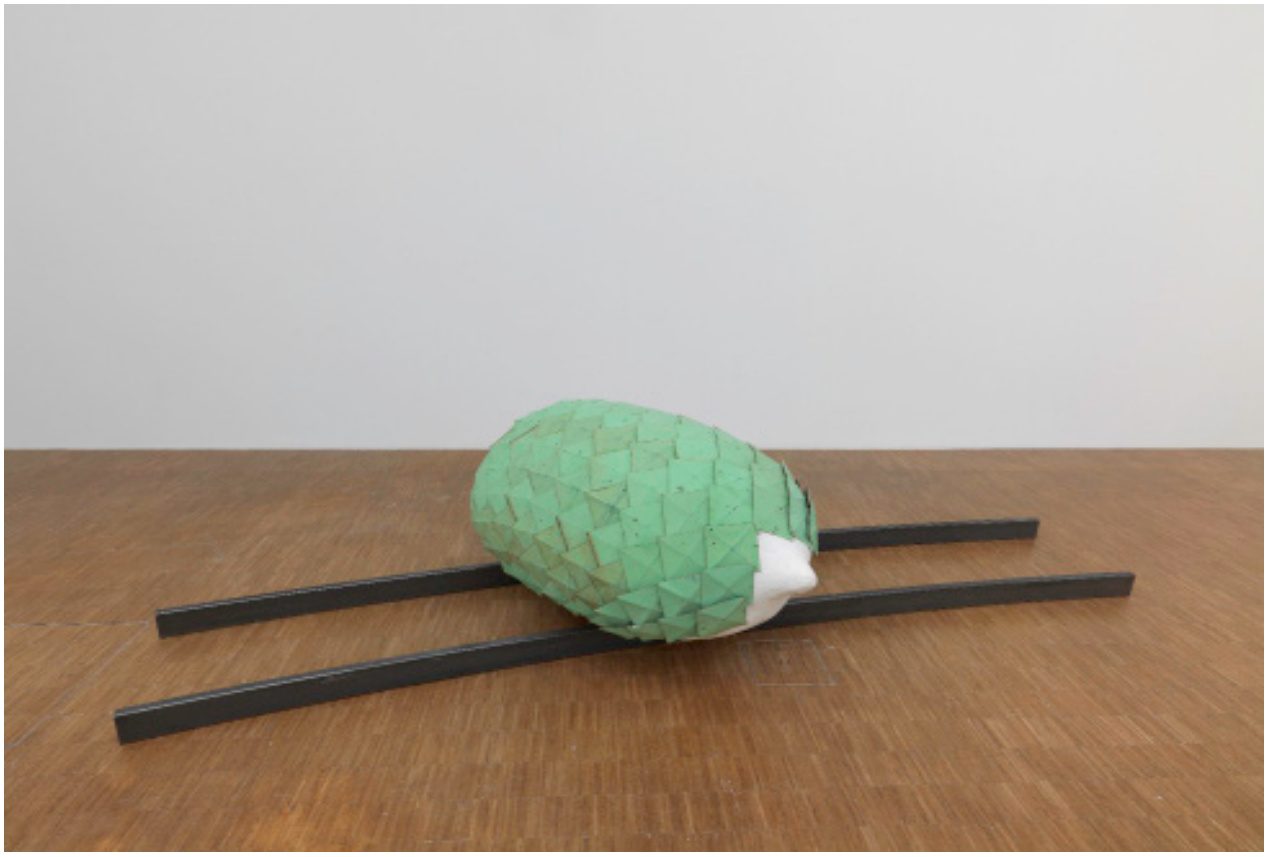
Katinka Bock

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



Katinka Bock

Photo at the artist studio





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 :

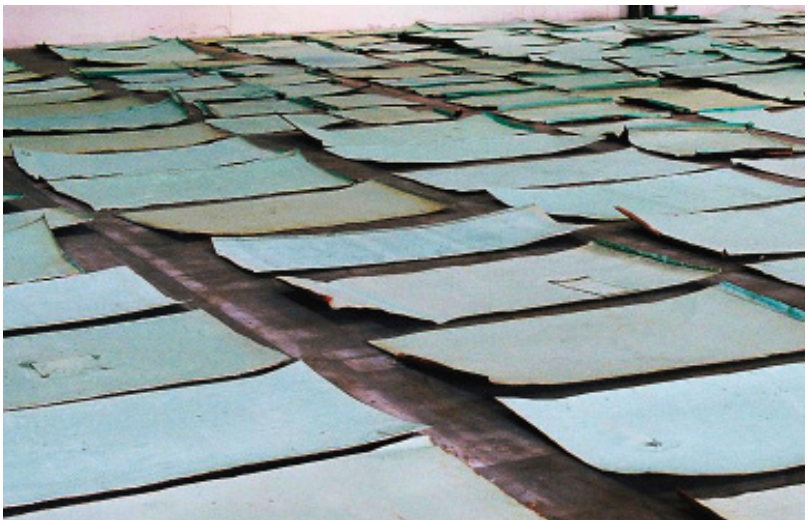
Les sculptures, les actions performatives ou les installations de Katinka Bock sont toujours le résultat d'une exp rience liée à un lieu spécifique dont elle aurait sondé les conditions physiques et matérielles tout en explorant leur dimension historique, politique et sociale. Son intérêt pour la mesure 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.







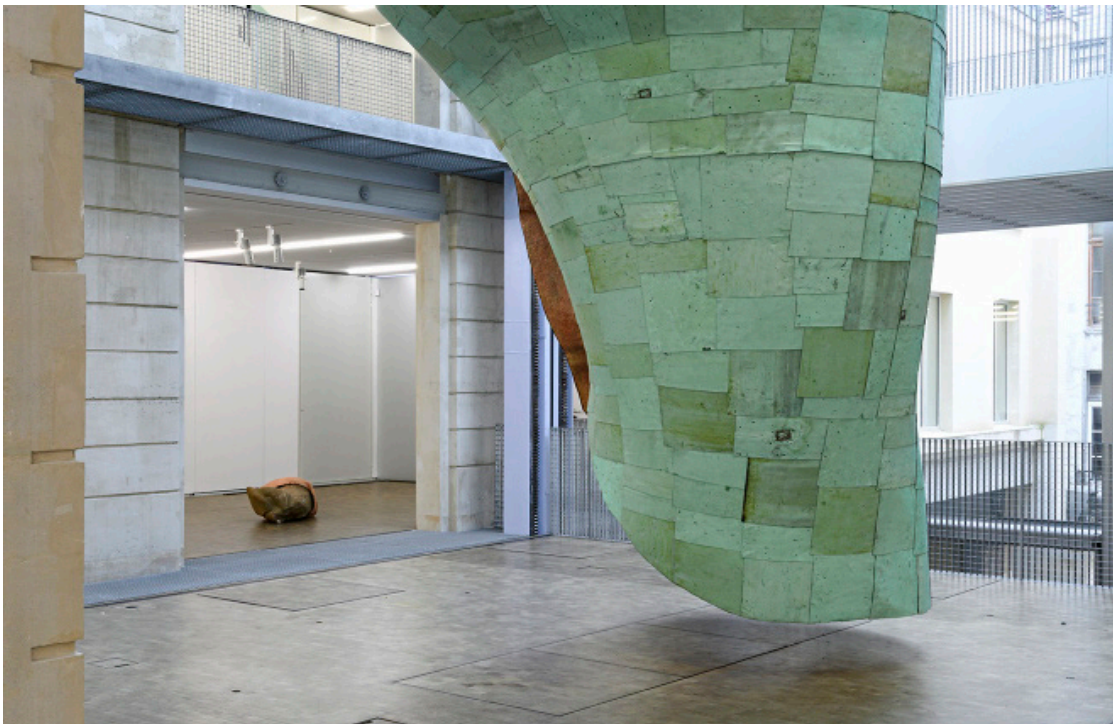




Katinka Bock
(top) Gisant, 2019
ceramic, oak, steel, 65 x 370 x 175 cm
unique
(left) Haltung, 2019
steel, oak, plumb, ceramic, water
3 elements, dimensions of the whole variable
unique

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







Katinka Bock
(also previous pages) details of the project and the realisation of 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

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.





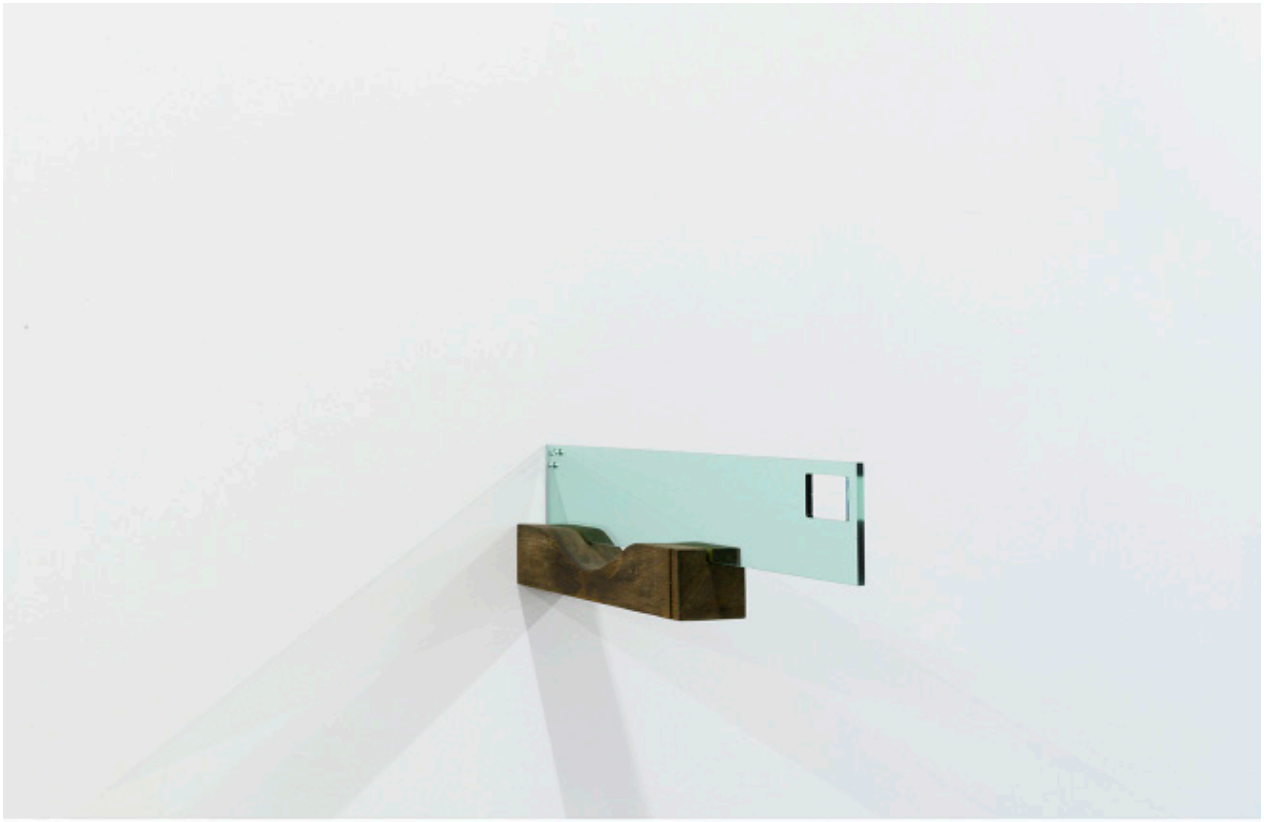
Katinka Bock
Smog III-IX, 2017
bronze, dimensions variable
unique

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



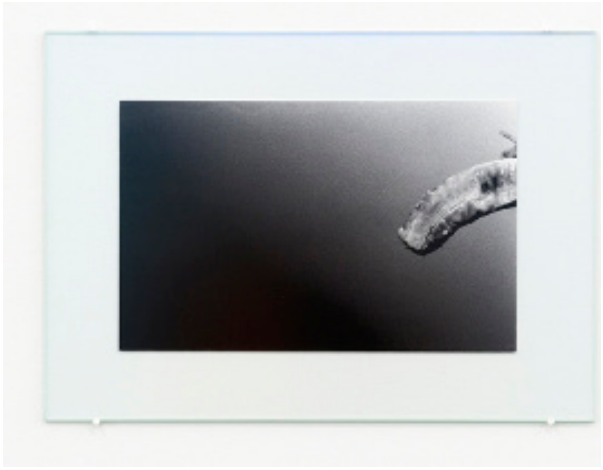
Katinka Bock
Higienopolis, 2019
glass
unique
(next page, top) Hygiaphone, 2019
glass, wood, wooden base: 10 x 9,5 x 50 cm
unique
(next page, bottom) Anakonda, 2019
leather, sandstone from Fontainebleau, 110 x 120 x 90 cm

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











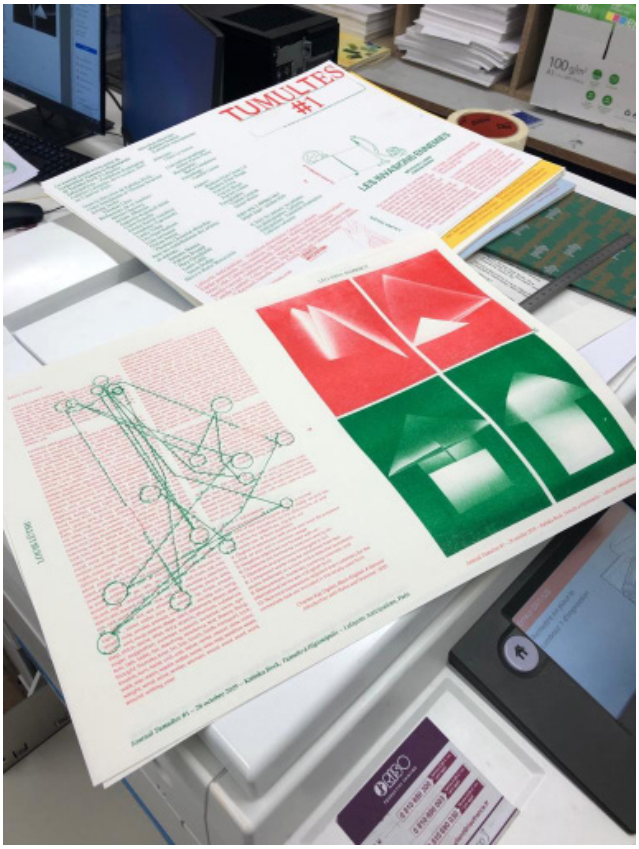
Katinka Bock
(top, left) Buenos Aires São Paulo, 2019
inkjet print, 40 x 30 cm
ed. of 4
(top, right) Tumulte épuisé, 2019
inkjet print, 30 x 40 cm
ed. of 4
(bottom) Copan, 2019
inkjet print, 40 x 30 cm
ed. of 4
(next page, top) Mise à distance, 2019
porcupine spines, glazed ceramic, 35 x 25 x 20 cm
unique
(next page bottom) Toxic, 2019
Red copper, IPN beam,
15x30x330cm
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

RAUSCHEN

March 6 - August 23, 2020

Kestner Gesellschaft, Hannover, Germany
Exhibition organized in collaboration with Lafayette Anticipations - Fondation d'entreprise Galeries Lafayette, Paris

Presse release :

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.



Katinka Bock
Haltung, 2019, steel, oak, plumb, ceramic, water, unique, 3 elements

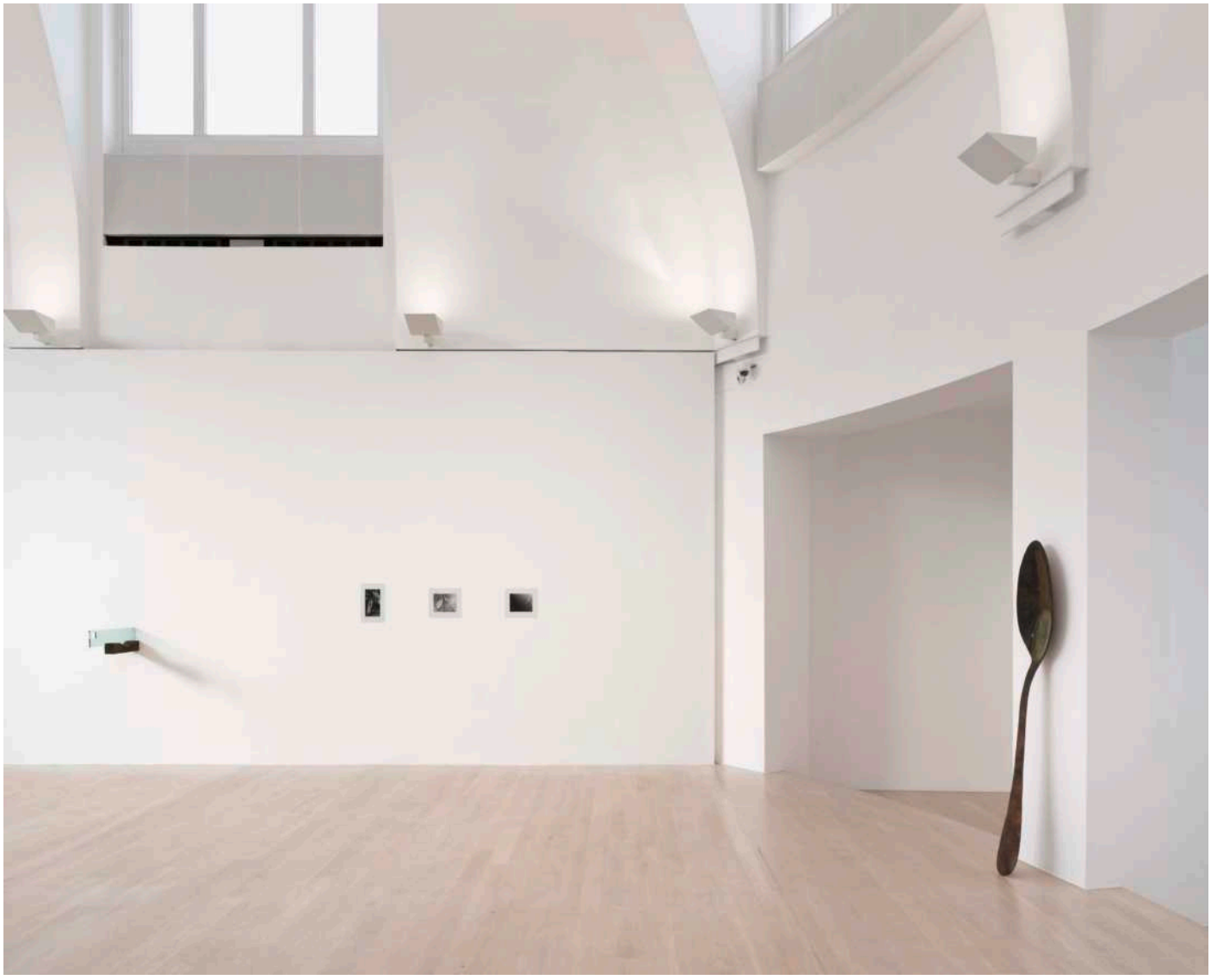
The installation «Haltung» (engl.: posture) consists of a fragile balance between a vase, filled with water, and a wooden counterweight reminiscent of a human foot, the tips of whose toes increasingly approach the ground as the water evaporates. The sculpture implies a process that is practically invisible to the viewer in the fleeting moment, but which will change the sculpure in the course of the exhibition. In this way, Bock makes time perceivable for the visitors. The form and title refer to something human, a bodily or mental position that is subjected to constant change.

Exhibition view, Rauschen, Kestner Gesellschaft, Hannover, Germany

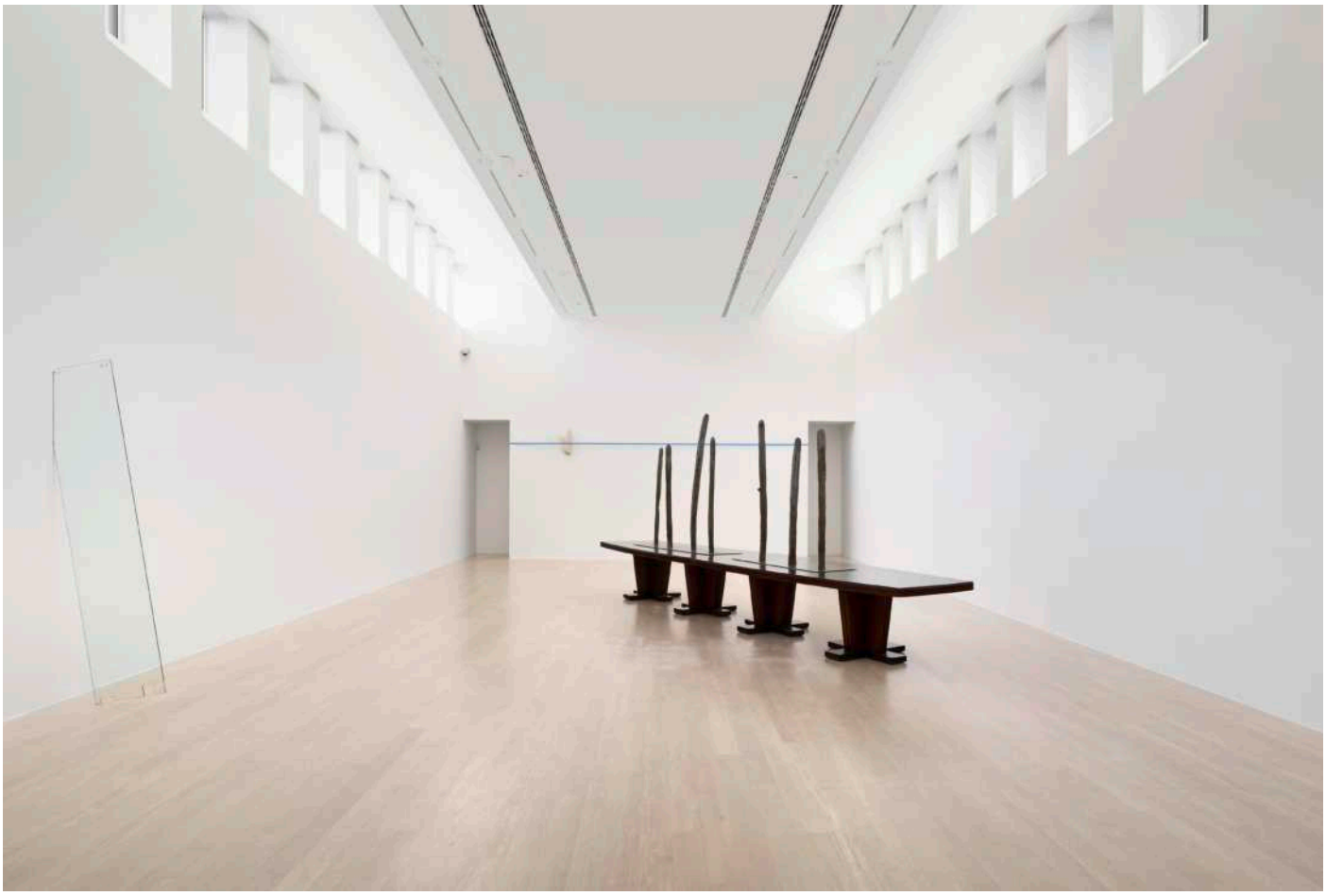


The sculpture «Toxic (Fountain)» (2019) is an over- sized copper spoon. The everyday object loses its functional- ity through its monumental enlargement. Standing upright, it gives the impression of a body. Just as in «Rauschen», the traces of weathering can be read off the material, creating a reference to the outside space. The title suggests the ambi- guity in the use of the spoon, which can hold both poison and life-giving sources.

Exhibition view, Rauschen, Kestner Gesellschaft, Hannover, Germany



Exhibition view, Rauschen, Kestner Gesellschaft, Hannover, Germany



Exhibition view, Rauschen, Kestner Gesellschaft, Hannover, Germany



The artwork «Hygiaphone» (2019) consists of a plexiglass disc fixed onto a block of oak wood. In the upper corner of the disc, there is a small opening. The sculpture is mounted at the head height of a seated person. According to its etymology, the title means «healthy Voice», but in French, «hygiaphone» refers to a hygienic speech membrane, through which communication takes place via a small opening, for example at public office counters. The membrane separates the contaminated room from the clean room of authority. Bock‘s «Hygiaphone» has lost its function as a separation between two rooms.
Viewers can change sides unhindered, there is no differentiation between the rooms.

Exhibition view, Rauschen, Kestner Gesellschaft, Hannover, Germany



Katinka Bock
Higiénopolis, 2019, glass, unique

Exhibition view, Rauschen, Kestner Gesellschaft, Hannover, Germany



Katinka Bock
Rauschen, 2019,

The nine meter long sculpture «Rauschen» (2019) can be seen in the Oberlichtsaal. Made from the former copper plattes of the dome of the neighbouring Anzeiger high-rise, the sculpture forms the central piece of the exhibition, which examines both the historicity of the material and the medium of the newspaper on various levels. The green copper plates, which wrap themselves around the sculpture like an outer skin, come from the domed roof of the Anzeiger high-rise, under which journalism history was written with the founding of the magazines «Der Stern» and «Der Spiegel». The artist has preserved the original condition of the plates; visible traces of birds‘ claws, bomb splinters and weathering refer to the past. The form is an enlarged reproduction of a small clay sculpture entitled «Wunschkonzert» (Request Concert) and thus refers to an absent form. The work is the result of a recurring experimental practice in Katinka Bock‘s work, which consists of wrapping an object in a damp clay slab and burning it, which causes the object to ash inside, but leaves a hollow space. The original sculpture contained a balloon found on the street.
The hollow form of this sculpture, which can hardly be viewed in its entirety due to its monumental size, may evoke different associations from different angles. The texture of the surface is reminiscent of a reptile or a carapace. In the context of the title «Rauschen», which adds the dimension of sound to the sculpture, the form may be reminiscent of the house of a sea snail, in which, in contrast to the childlike imagination, one does not hear the sound of sea, but one‘s own echo. «Rauschen» can also be seen as a reference to the origin of its materials: To the media‘s noise of the restless news following us daily and the noise of the never-resting offset-printers.
With these references, the artist expands the exhibition space on various levels: the architectural space through the direct reference to the neighbouring building; the time, in which she makes the past visible through the material on the one hand, but also uses it as a shell for a completely new space.

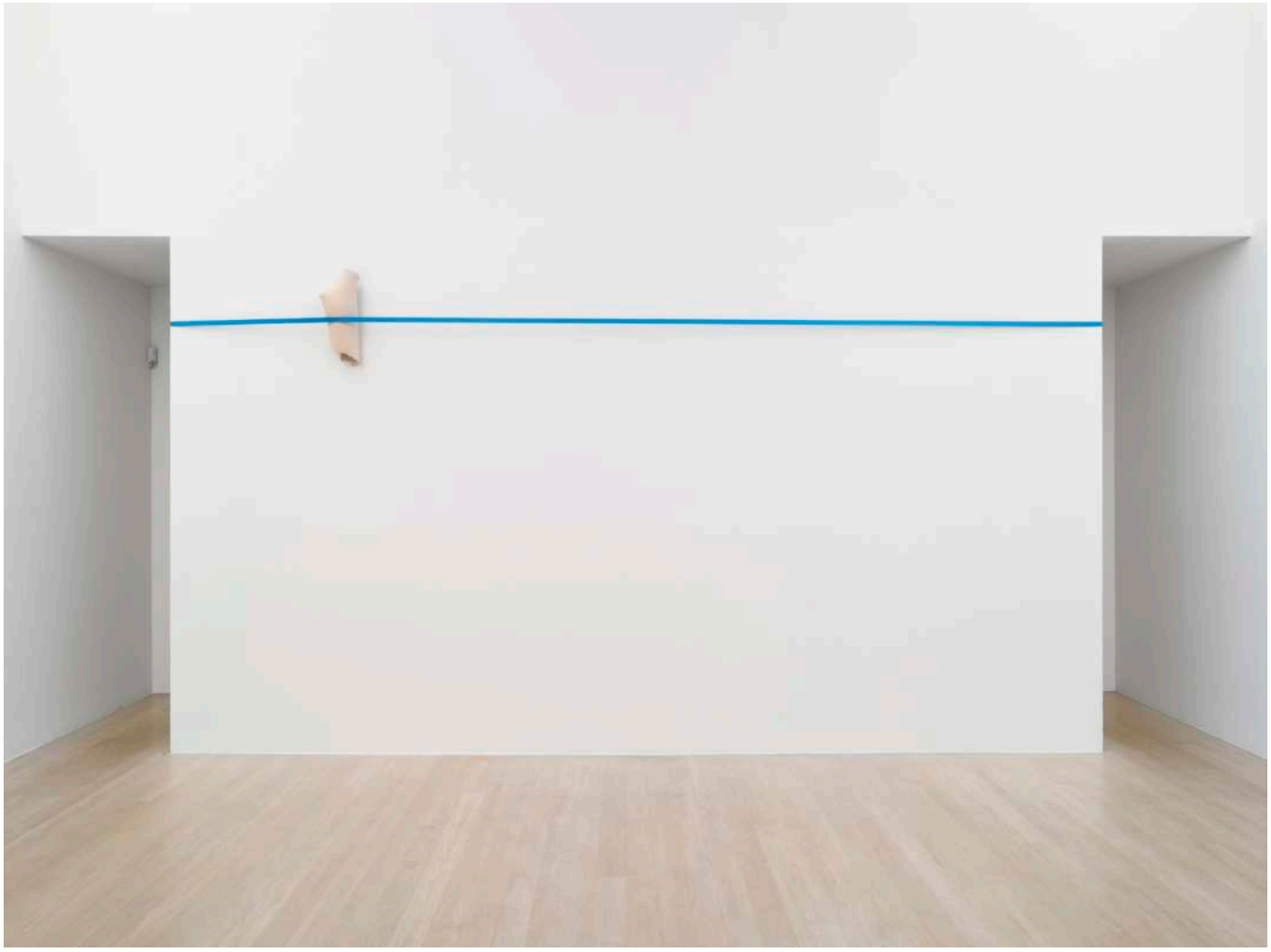
Exhibition view, Rauschen, Kestner Gesellschaft, Hannover, Germany



Exhibition view, Rauschen, Kestner Gesellschaft, Hannover, Germany

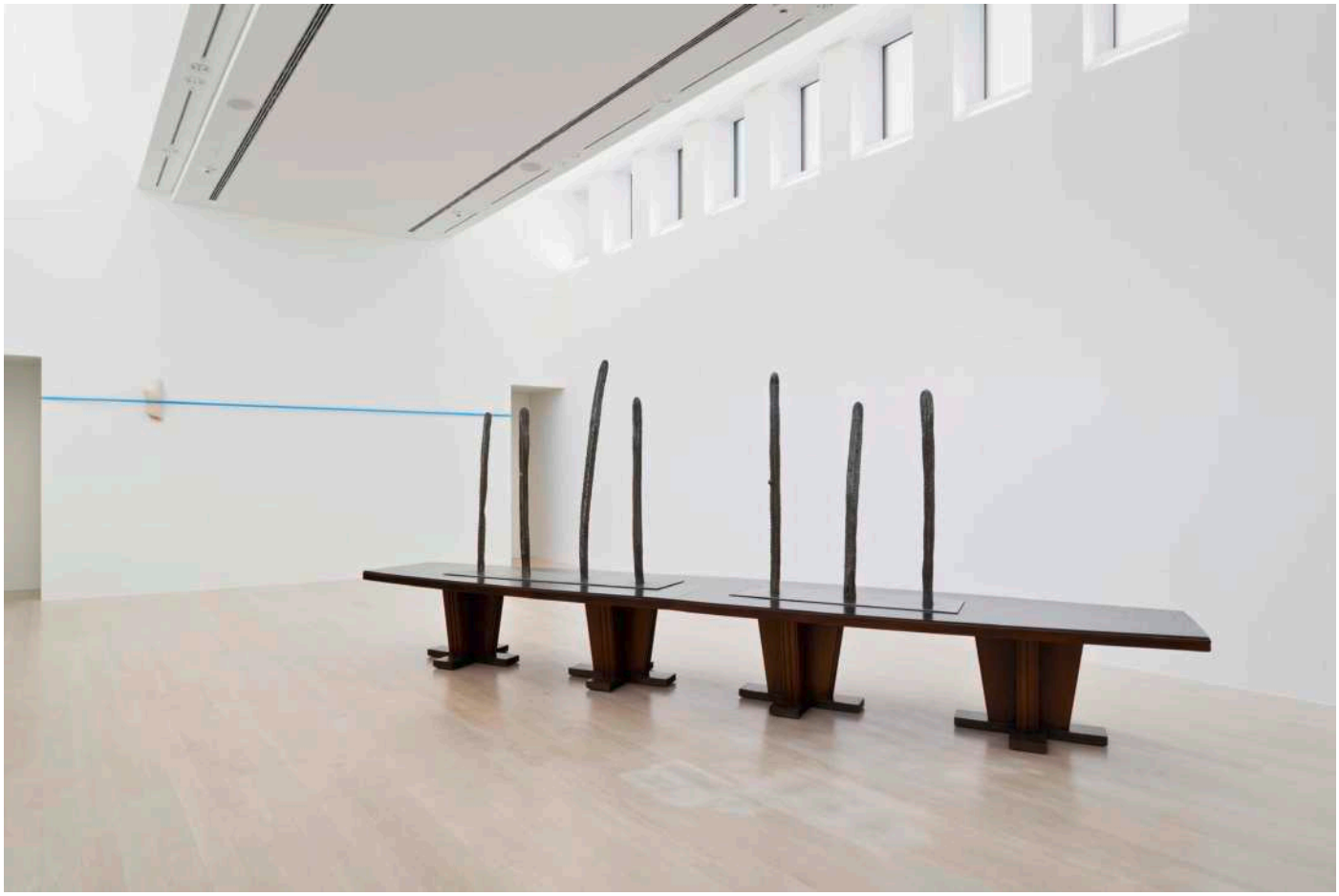


Exhibition view, Rauschen, Kestner Gesellschaft, Hannover, Germany
Rauschen, 2019, detail



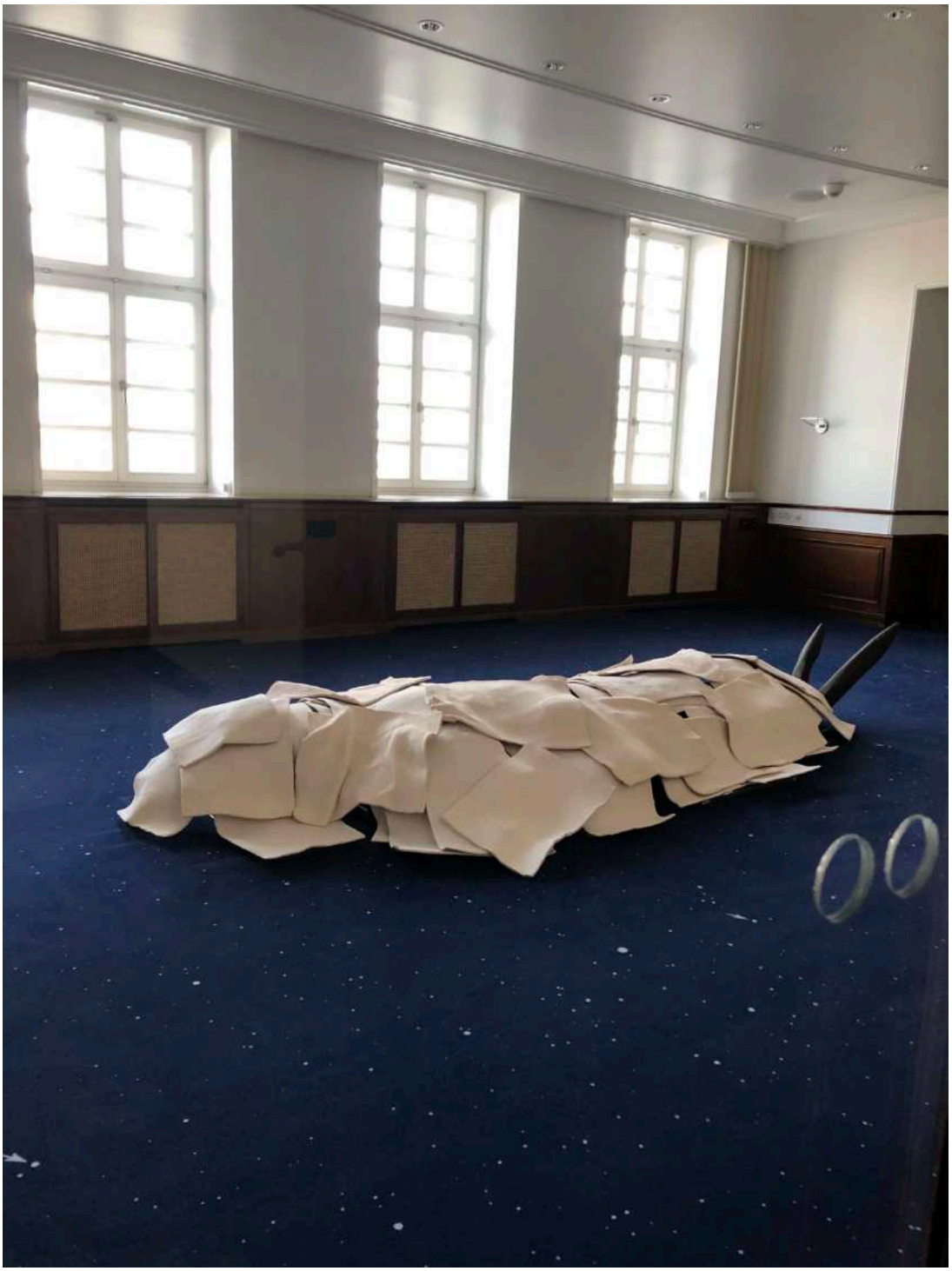
The shape of the sculpture «Christina» (2020) is the result of a technique Katinka Bock uses frequently: She wraps objects in clay slabs, which then are fired in an oven to form ceramics. Thus the objects are burnt down, only leaving behind the ceramic shell, that makes the volume of a past body visible. A ball found on the street is the basis for the form of «Christina». Bock covers the once loved and emotionally charged object. The fired ceramic, the only remaining relic of the ball, Bock then attached to the wall of the exhibition space with a tension belt. In the same way she imitates the shape of the ball through the gesture of enveloping it, she also traces the boundaries of the room through the tension of a strap. The easy-to-release fasteners of the belt suggest the reversibility of the installation.

Exhibition view, Rauschen, Kestner Gesellschaft, Hannover, Germany



Standing closely together, seven cacti, «Smog, 1929» (2018/2020), occupy the conference table. As the origin of socially influential, medially distributed viewpoints, the confer- ence table stands in its formal strictness as the embodiment of authority within the exhibition space. The cacti occupy the table with their organic forms. Bock uses a specific casting process for the bronzen sculptures. First, the cacti are enclosed in a plaster-clay mixture that reaches a solid state when heated. Then she pours the bronze directly onto the cacti, which are burnt in the process. Their ashes remain visible on the outher skin of the bronzen shapes.

Exhibition view, Rauschen, Kestner Gesellschaft, Hannover, Germany



Katinka Bock
Gisant, 2019, ceramic, oak, 2019, 65 x 370 x 175 cm, unique

Bock often works with the concept of exchange, as the meeting of two systems, two perspectives or worlds. The historical conference table from the Anzeiger high-rise for example, where editorial conferences for «Der Stern» and «Der Spiegel», among others, have been held since 1929, has been moved into the exhibition space (hall IV). In exchange, Bock‘s work «Gisant» (2019) (engl: «lying») moved into the conference room on the first floor of the Anzeiger high-rise, which is open to the visitors of the exhibition. «Gisant» consists of stacked ceramic plates that enclose a cavity. The sculpture lies streched out on a carpet. The form and position are reminiscent of a resting being, or of the vulnerable bodies in cities, which cover themselves with (newspaper) sheets while sleeping. The viewers are separated from this body by a glass plate and take on a voyeuristic role.

Exhibition view, Rauschen, Kestner Gesellschaft, Hannover, Germany



Katinka Bock, Gisant, 2019, View of the setting up



Katinka Bock, Gisant, 2019, Making of

GALERIE
JOELYN
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