Galerie Jocelyn Wolff

Preview

Art | Basel Miami Beach

New location - Booth D19

December 6 - 9, 2018

SOLO EXHIBITION KATINKA BOCK

Galerie Jocelyn Wolff will exhibit at Art | Basel Miami Beach a selection of recent works and on site interventions by artist Katinka Bock.

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KATINKA BOCK

Born in 1976 in Frankfurt am Main, Germany.

Lives and works in Paris, France and Berlin, Germany.

In 2012, Katinka Bock won both the Prix de la Fondation d'entreprise Ricard and the Dorothea von Stetten Kunstpreis. In 2012-13 she was a resident at the Villa Medici – Académie de France in Rome. She has held solo shows in institutions such as the Synagogue in Delme (2008), the Mamco in Geneva (2013), the Henry Art Gallery in Seattle (2014), the Laboratories d'Aubervilliers (2015), the Mercer Union in Toronto (2016), and the Common Guild in Glasgow (2018). Her works are part of collections of museums and fondations such as the Kunstmuseum Stuttgart, the Musée national d'art moderne – Centre Pompidou (Paris), the Museum of Contemporary Art Chicago, the Mamco (Geneva) and the Jumex Fondation (Mexico City).

Since the early 2000s, Katinka Bock, has been developing a sculptural practice closely bound up with questions of space, time, and material. Made with materials such as clay, stone, wood, copper and bronze, Katinka Bock's sculptures are the outcome of simple gestures which can be directly read in the final form of the work: folding, rolling up, marking, making an imprint, finding a balance, falling, etc. They often involve physical processes like heat, evaporation, and the alteration of materials.

A major part of the forms created by Katinka Bock are borrowed, either directly or through such processes as casting or making impressions, from the everyday environment: the household space, the workshop/studio, the natural world and the city context. Katinka Bock's oeuvre has a horizontal and porous relation with reality: "It comes from the life one has, and art always remains in life, it is a contribution to life", she explains. Associated with simple forms – lines, arcs, cylinders, cubes – whose material quality she tests, these elements compose a vocabulary of forms based on which the spaces of the exhibition are filled.

Katinka Bock's works weave close links with the body, which regularly gives them their measurements and their scale, and also features, in the negative, in the sculptures resulting from gestures which recur in her work, like folding and rolling. Furthermore, Katinka Bock's sculptures are hallmarked by a complex time-frame, quite different from the one we traditionally associate with sculpture. "Isn't time Katinka Bock's main material?", asks the art critic Joana Neves. The decisions and processes from which her works result can be read in the work's form and surface, just like the attention she pays to time's action on the materials she uses.

(Extract from the booklet published on the occasion of the exhibition titled *Smog / Tomorrow's Sculpture,* Mudam, Luxembourg City, Luxembourg, 2018).

Work Selection

Katinka Bock

FYEO III *,* 2016
ceramic, fabric

fabric: 80 x 130 cm
ceramic: 21 x 51 x 19 cm
unique



(View of the booth of Galerie Jocelyn Wolff at Art Basel Miami Beach 2018)



Katinka Bock
FYEO III *,* 2016

This work has been previously exhibited in *For Your Eyes Only,* Labor, Mexico City, Mexico, 2016. The fabric element shows an imprint of the sunlight passing through the window of the artist's studio in Berlin; the ceramic element is a cast of a flower's bunch which has been offered to the artist in Berlin.

(View of the booth of Galerie Jocelyn Wolff at Art Basel Miami Beach 2018)



Katinka Bock
To pour the liquid rather than to receive it *,* 2018

ceramic, wood

overall: (approx.) 50 x 180 x 40 cm
wood: 50 x 150 x 12 cm
1/2 ceramic: 30 x 30 x 30 cm
2/2 ceramic: 10 x 90 x 10 cm
unique

(View of the booth of Galerie Jocelyn Wolff at Art Basel Miami Beach 2018)





Katinka Bock
To pour the liquid rather than to receive it *,* 2018

A work of this series (titled *Cuillère, couchée*) is currently exhibited in *Radio / Tomorrow's Sculpture,* IAC, Villeurbanne, France, 2018.

(View of the booth of Galerie Jocelyn Wolff at Art Basel Miami Beach 2018)

Katinka Bock
Standing, solo black *,* 2018

wood, ceramic, copper

130 x 36 x 12 cm
unique



(View of the booth of Galerie Jocelyn Wolff at Art Basel Miami Beach 2018)

Katinka Bock
Standing, red red *,* 2018

wood, copper, ceramic

213 x 34 x 20 cm
unique



(View of the booth of Galerie Jocelyn Wolff at Art Basel Miami Beach 2018)



Katinka Bock
Standing, red red *,* 2018

(detail, Katinka Bock studio view)



Katinka Bock
Frieda und Friedrich, Paris, 2018

ceramic, steel
152 x 50 x 50 cm
unique

(View of the booth of Galerie Jocelyn Wolff at Art Basel Miami Beach 2018)



Katinka Bock
_o_o__o (Danielle) *,* 2017

ceramic, metal cable
66 x 48 x 6 cm
unique
This work has been previously exhibited in *o_o__o,* Mercer Union, Toronto, Canada, 2017

(View of the booth of Galerie Jocelyn Wolff at Art Basel Miami Beach 2018)



Katinka Bock
Danke, suspended *,* 2018

ceramic, Chinese laquer, burnt flower, bronze

overall: 96 x 18 x 18 cm
ceramic: 63 x 18 x 18 cm
unique

(View of the booth of Galerie Jocelyn Wolff at Art Basel Miami Beach 2018)





Katinka Bock
Mathematics *,* 2017

ceramic, metal and fabric
object 1: 40 x 20 x 25
object 2: 29 x 27 x 22 cm
unique

This work has been previously exhibited in *Mesonya/,* Siobhan Davies Dance, London, UK, 2017 and in *Smog / Tomorrow's Sculpture,* Mudam, Luxembourg City, Luxembourg, 2018.

(Exhibition views, Siobhan Davies Dance, London, 2017, photographer Andy Stagg)





Katinka Bock
Warm K-Karpfen *,* 2018

bronze, radiator

bronze: (approx.) 40 x 60 x 20 cm
radiator: (approx.) 75 x 43 x 10 cm
unique

(Views of the booth of Galerie Jocelyn Wolff at Art Basel Miami Beach 2018)

Current Solo Show

***Radio / Tomorrow's Sculpture,* IAC, Villeurbanne, France**

October 5 – January 20, 2018

Press release :

Following her participation in different group exhibitions at the IAC (1966-79, 2013; Demain dans la bataille pense à moi, 2015-16; Le Trait de Jupiter, 2017), this Autumn the IAC will invite Katinka Bock for a large scale monographic exhibition.
Third part of the Tomorrow's Sculpture cycle, dedicated to the artist by different European exhibition spaces, Radio will deploy a collection of productions and creations based on the principle of their on site reactualization.

Using materials such as clay, stone, wood, copper, plants and water along with everyday objects that have been diverted from their initial use, Katinka Bock's sculptures and installations use gestures that are legible and simple : folding, winding, marking, rubbing, falling, finding a balance…

Far from being frozen, the artwork becomes part of the flow of life, allowing itself to be altered in accordance with the spaces within which it takes form or to carry the traces of its origins.
In the continuity of this practice, Bock implements in her creations physical processes such as circulation of flows or the altering of materials that have been exposed to certain meteorological conditions. Thus, with various dynamic physical forces running through them, her propositions manifest intermediary, transitory, precarious states to the point that they simultaneously induce new potentialities for each exhibition.
First exhibition of the artist designed for a number of different institutions, Tomorrow's Sculpture exists in three parts – Sonar at the Musée de Winterthur (Switzerland), Smog at the Mudam (Luxembourg) and Radio at the IAC. Based on a common preselection of artworks, these three parts constitute a prism through which Bock explores multiple variations of the notion of extension.

While probing the form of the landscape at Winterthur for its narrative potential, Bock proposes for her intervention at the IAC, an alternative based on the physicality and the phenomenological dimension of her work.

In the manner of a precipitate, of a decantation observed by transparency in a fluid, the exhibition deploys a typology of forms and materials throughout its different occupied spaces.
Imagined as a continuity made up of distinct but interdependent elements, this new sculptural proposition, situated principally on the ground, renews the original questions posed by the artist concerning the process of production and the principle of co-existence inherent to matter.



Exhibition views, IAC, Villeurbanne, 2018, photographer Blaise Adilon



Exhibition views, IAC, Villeurbanne, 2018, photographer Johannes Schwartz





Exhibition view, IAC, Villeurbanne, 2018, photographer Johannes Schwartz and Blaise Adilon



Exhibition view, IAC, Villeurbanne, 2018, photographer Blaise Adilon

Upcoming Solo Shows

2019 Pivô, São Paulo, Brasil

Lafayette Anticipations, Galeries Lafayette Corporate Foundation, Paris, France

Galerie Jocelyn Wolff, Paris, France

2020 Kestnergesellschaft, Hannover, Germany