Katinka Bock **Some and any, fleeting**

14.06–02.07.2022
Cahn Kunstraum
Steinentorstraße 19, Basel (CH)

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

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

A joint exhibition of Galerie Jocelyn Wolff and Cahn Contemporary

About **the exhibtion catalogue**

An eponymous catalogue about the exhibition will be available from June 14 2022, with texts by Fanni Fetzer and Béatrice Gross.

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About **Katinka Bock**

Katinka Bock is a German sculptor and visual artist, born in 1976 in Frankfurt am Main.
The work of Katinka Bock is anchored, at first glance, in the Arte Povera movement. The German artist has a predilection for modest and natural materials like terracotta, wood, plaster, ceramic, leather and fabric. With a sort of delicate simplicity, she often associates these materials to found objects: a stone, a ladder, a rope, a table, a steel hoop and a football. For Katinka Bock, used materials hold a sense of something beyond their materiality. They are provocative because of the way in which they evoke deep, immediate emotions that precede conceptualisation.
In her practice, the German artist is interested in the relationships and the links between objects and materials. She invests in the exhibition spaces and conceives her works in resonance, to the point of intervening even materialistically in the given place by cutting in the wall, for example. Just the same, she crafts a mental space in her work to subtly invite spectator to reflect.
The poetry of her work, which emanates organic forms (Trio, 2009, for example) and unexpected associations (like Pierre sous la table, 2013), is reminiscent of the Japanese haiku method that uses sensorial shortcuts. Her work is precise, powerful and at the same time em bodies a sophisticated simplicity.
Institutions recognised Katinka Bock's work very early. She has been selected for artist residencies in France, USA, Germany and Italy at the Villa Medici, Rome (2012/2013). Among important exhibitions, we can notice solo shows at the Kunsthalle Nürnberg, at Kunstmuseum Stuttgart, Culturgest in Lisbon, IAC, Villeurbanne, Kunstmuseum in Luzern, Mercer Union in Toronto, Lafayette Anticipation in Paris... In 2012 she was winner of the Fondation d'entreprise prize. In 2019, she was nominated for the Prix Marcel Duchamp.
(Extract from a text by Bettina Wohlfarth)

For further information about the artist, please find her portfolio here.

Exhibition views **Some and any, fleeting**



Views of *Some and any, fleeting* by Katinka Bock. Courtesy of the artist, Galerie Jocelyn Wolff. Image François Doury



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About **Galerie Jocelyn Wolff**

In 2003, Galerie Jocelyn Wolff opened in a very small, remote space in Belleville of East Paris with a solo show by Clemens von Wedemeyer.
Most represented artists made their debuts with Galerie Jocelyn Wolff. In 2006, the gallery moved to a larger space in the same neighborhood, rue Julien-Lacroix. As the gallery grew, the neighborhood of Belleville developed into the most dynamic and vivid scene for emerging galleries in the city. Initially focusing on revealing emerging artists, the gallery gradually engaged in the promotion of key historical artists whose positions had been undervalued.
In 2019, the gallery open a second space in Romainville, in the new form of collaboration, Komunuma (community in Esperanto). It gathers for contemporary art galleries, one private foundation and one artist's association in different spaces, all located in same large former industrial plant: it wishes to accompany the movement and metamorphosis of our megalopolis in the XXI century, called le Grand Paris.
Galerie Jocelyn Wolff participates in art fairs such as Art Basel, Art Basel Miami Beach, Art Basel Hong Kong, Artissima, FIAC Paris, ArteBA Buenos Aires, ARCO Madrid, MiArt Milan...

About **Cahn Contemporary**

Cahn Contemporary is a new gallery situated in Bagnolet (France) dedicated to the dialogue between contemporary creations and archaeological material. The gallery has until now shown exhibitions of visual arts conceived by and organized together with Paris art galleries and their respective artists.
Cahn Contemporary is an initiative of Jean-David Cahn, the founder and director of Galerie Cahn in Basel, which specializes in antiquities spanning the period from 80,000 B.C. to 400 A.D. and including flintstones, marble sculptures, bronzes, terracottas, ceramics, glass, jewelry, and coins. Galerie Cahn makes this wide variety of prehistorical and Classical antiquities available to contemporary artists.
The artists are invited to work with or around this collection of ancient works, to reinterpret their existing works into new permutations or, inspired by this archaeological environment, to develop a something entirely new. The meeting of ancient artifacts and contemporary creations can trigger intuitive reactions, based purely on the formal properties of the objects. On the other hand, inspiration can stem from an erudite understanding, based on intellectual references, including approaches grounded in current political discourse. This cutting through time allows for an untangling of a linear chronological model (based on the past, present, and future) and throws into doubt the principle of historical objectivity.

Our participation in **Art Basel Parcours 2022**

Cahn Kunstraum: Solo show, Katinka Bock, Some and any, fleeting.

Parcours Night, 18.06, 4–11 p.m.: Screening of the film Quarries by the artist Ellie Ga on an invitation from Katinka Bock

Outdoor project: Sculpture, Zzeiger, 2022
13–19.06 at Kunsthaus Baselland,
St. Jakobs-Strasse 170, 4132 Muttenz

Infos **Opening hours**

Art Basel week, 14.06–19.06: Tues–Sun, 11 a.m.–7 p.m. & Sat 18.06, 11 a.m.–11 p.m.
21.06–02.07: Tues–Sat, 2–6 p.m.

and by appointment via:
info@galeriewolff.com / contact@cahncontemporary.com

Infos **Contact**

Galerie Jocelyn Wolff
galeriewolff.com
info@galeriewolff.com
FB / IG @galeriejocelynwolff
WEIBO @galeriewolff
+33 1 42 03 05 65
43 rue de la Commune de Paris 93230 Romainville, France

Cahn Contemporary
cahncontemporary.com
contact@cahncontemporary.com
FB / IG @cahncontemporary
2 rue Jean-Baptiste Clément 93170 Bagnolet, France