

Katinka Bock

„Some and any, fleeting“
June 13, 2022 - July 2, 2022
at Cahn Kunstraum, Basel

WORKLIST



Katinka Bock
Speaker and receiver deep
2021
copper, steel, glazed ceramic
194 x 115 x 28 cm.
Inv.# BOC/S 648



Katinka Bock
Feuilles de température
2022
copper
5 plates 100 x 100 x 30 cm each.
Inv.# BOC/S 647



Katinka Bock
Amnésie (couchée)
2022
bronze, leather
30 x 150 x 180 cm.
Inv.# BOC/S 646



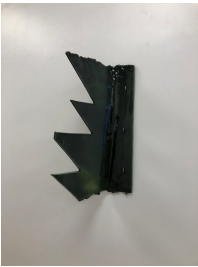
Katinka Bock
Landumland corner
2022
fabric, wood, glazed ceramic
68 x 45 x 2 cm.
Inv.# BOC/S 645



Katinka Bock
Parole et Parole
2022
glazed ceramic
50 x 50 x 5 cm.
Inv.# BOC/S 644



Katinka Bock
Leises Rauschen
2021
glazed ceramic, aluminium tube, stainless steel string
Ceramic : 56 x 30 x 30 cm
Aluminium tube : 100 x 2cm
Triangular suspension, stainless steel cable : 1,5 mm,
Inv.# BOC/S 634



Katinka Bock
Parole II
2021
glazed ceramic
60 x 25 x 45 cm,
Inv.# BOC/S 633



Katinka Bock
Cuillère couchée (suspendue)
2022
oak, bronze, brass
162 x 54 x 20 cm,
Inv.# BOC/S 622



Katinka Bock
Common People
2021
stone, copper pipes and copper funnel
dimensions variable,
Inv.# BOC/S 614



Katinka Bock
Insomnie
2021
bronze, aluminium
124 x 44 x 53 cm,
Inv.# BOC/S 608
ed. 1/3 + 1 A.P.



Katinka Bock
Zähne zeigen
2021
oak wood and bronze
85 x 350 x 50 cm => dim version couchée
360 x 50 x 10 cm => dim version debout,
Inv.# BOC/S 598



Katinka Bock
For your eyes only, parte pelo todo I/II/III
2019
framed fabric, bronze, spikes of porcupine
1/3 : 135 x 153 cm, with 3 bronze seeds
2/3 : 135 x 350 cm, with 2 porcupine spikes
3/3: 134 x 160 cm + 134 x 353 cm with bronzes.
Inv.# BOC/S 563



Katinka Bock
Paris balancé
2019
steel, bronze, ceramic, water
bronze carp: 38 x 13 x 9 cm, ceramic bol: 38 x 25 x 25 cm (8 kg)
2 hoists in steel, 120 x 100 x 7 cm each.
Inv.# BOC/S 536



Katinka Bock
Speakers
2018
ceramics
4 elements:
3 white:
n.1) 60 x 55 x 52 cm (exhibited)
n.2) 53 x 48 x 52 cm (non-exhibited)
n.4) 54 x 52 x 54 cm (non-exhibited)

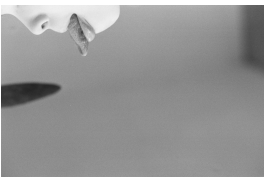
1 brown:
n.3) 60 x 60 x 50 cm (non-exhibited).
Inv.# BOC/S 450
unique



Katinka Bock
Horizontal Alphabet
2014 - 2022
ceramic, glazed ceramic, glass
dimensions variable.
Inv.# BOC/S 243
unique



Katinka Bock
Some and any fleeting, 9
2022
gelatin silver print on baryta paper mounted on aluminium
40 x 50 cm,
Inv.# BOC/PH 120
ed. 2/4 + 2 A.P.



Katinka Bock
Some and any fleeting, 8
2022
gelatin silver print on baryta paper mounted on aluminium
30 x 40 cm,
Inv.# BOC/PH 119
ed. 2/4 + 2 A.P.



Katinka Bock
Some and any fleeting. 7
2022
gelatin silver print on baryta paper mounted on
aluminium
30 x 40 cm,
Inv.# BOC/PH 118
ed. 2/4 + 2 A.P.



Katinka Bock
Some and any fleeting. 6
2022
gelatin silver print on baryta paper mounted on
aluminium
40 x 30 cm,
Inv.# BOC/PH 117
ed. 2/4 + 2 A.P.



Katinka Bock
Some and any fleeting. 5
2022
gelatin silver print on baryta paper mounted on
aluminium
30 x 40 cm,
Inv.# BOC/PH 116
ed. 2/4 + 2 A.P.



Katinka Bock
Some and any fleeting. 4
2022
gelatin silver print on baryta paper mounted on
aluminium
30 x 40 cm,
Inv.# BOC/PH 115
ed. 2/4 + 2 A.P.



Katinka Bock
Some and any fleeting. 3
2022
gelatin silver print on baryta paper mounted on
aluminium
30 x 40 cm,
Inv.# BOC/PH 114
ed. 2/4 + 2 A.P.



Katinka Bock
Some and any fleeting. 2
2022
gelatin silver print on baryta paper mounted on
aluminium
30 x 40 cm,
Inv.# BOC/PH 113
ed. 2/4 + 2 A.P.



Katinka Bock
Some and any fleeting, 1
2022
gelatin silver print on baryta paper mounted on
aluminium
30 x 40 cm.
Inv.# BOC/PH 112
ed. 2/4 + 2 A.P.



Katinka Bock
SOME AND ANY, FLEETING
2022
digital print on paper (posters), bronze, archeological
metal objects from Cahn AG (part of the work only for
the show "Some and Any Fleeting")
18 sheets each
84,1 x 118,9 cm (A0 format)
approx. 20 running meters.
Inv.# BOC/I 68
Ed. 1/4 + 2 A.P.

Some and any, fleeting - Katinka Bock

Archeological objects selected by the artist that appear through her analog photographs

Prices in EUR net for export

EARLY MIDDLE EASTERN WORKS



- 1 A RHYTON IN THE FORM OF A BOOT. H. 16.5 cm. L. 19.8 cm. Clay, polychromy. Rhyton in the shape of a boot with rich bichrome ornamentation and a pointed tip with a pouring hole on the underside. The lower section is painted black and bordered by a red line. The top is decorated with red ornamentation. A stylised bird to right surrounded by an arcade with reserved circles is painted on each side of the bootleg. A band of reserved circles above. The surfaces between the decorative elements as well as the interior of the rhyton painted red. Part of the bootleg and the heel restored. Interior encrusted. Colour partly rubbed or peeled off. Formerly Elie Borowski, Basel, March 1975. Thereafter priv. coll. of the Italian palaeontologist and scholar Giancarlo Ligabue (1931-2015). Indus Valley, 2nd half of 1st mill. B.C.



- 2 A LEFT LOWER LEG OF A KOUROS. L. 35 cm. Marble. From a life-sized statuette of a naked youth. Swiss priv. coll. Thereafter priv. coll. Basel. Greek, Archaic, 6th cent. B.C.

EGYPTIAN WORKS OF ART



3



- 4 GROUP OF 25 GAMING PIECES AND OTHER OBJECTS. Dm. max. 1.4 cm. Dm. disc: 3.5 cm. L. max. 2.4 cm. Granodiorite, calcite, greywacke. The group contains 25 round gaming pieces including two with flattened base, a flat disc with central perforation and a miniature conical bowl. In addition to these, two flat, rectangular plaques. Formerly Collection Horatio and Patsy Melas, Alexandria, Egypt, acquired before 1967. Thence by descent, moved to Switzerland and London. Egypt, Early Dynastic Period, ca. 3100 B.C.

GEOMETRIC PERIOD



- 5 A NEEDLE WITH DECORATIVE SPHERES. L. 17.7 cm. Bronze. Solid, bronze garment needle or hairpin. The needle head consists of a larger, slightly squat sphere and two smaller slightly flattened spherical elements; cuffs between them. A disc at the top. The transition to the needle, which has a square cross-section, is adorned by a rectangular element with fine engravings (lines, dots and semicircles in a repeating pattern). Intact. Formerly priv. coll. A. L., Switzerland (BL), collecting period ca. 1960s-2000. Greek, late 8th-1st half of 7th cent. B.C.

EARLY ITALIC WORKS

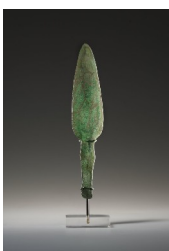


- 6 A GROUP OF FOUR DEER HOOVES. H. 9.5-10 cm. Bronze. Each consisting of sharp, steeply angled hooves and the lower part of the leg. Delicate delineation separating hooves from fetlocks, and a ridge at the rear of each leg. Piercing through the legs suggests they might have served as supports for a vessel - perhaps a cista or cauldron. Formerly priv. coll. Guy Weill-Goudchaux (Germany), acquired between 1970 and 1995. Thence by descent. Etruscan, 6th cent. B.C.

MIDDLE EUROPEAN PREHISTORY



- 7 A BRONZE KNIFE WITH HORSE APPLIQUE. L. 10.4 cm. Bronze. The handle of the knife is formed by the head and neck of a horse that is rendered in a flat, three-dimensional manner. The eyes, ears, nostrils, mouth and mane are indicated by fine engravings. Elongated, trapezoidal blade. The knife was presumably used as a razor. Green patina, partially with a bluish tint. Intact. Formerly Coll. I. K., South London, acquired 1970-1980. Roman, 1st-2nd cent. A.D.



- 8 A DAGGER. L. 15.5 cm. Bronze. Dagger or double-edged knife with a blade in the shape of a willow leaf and slightly offset, narrow handle plate that was originally hafted. Absolutely flat cross section. Belongs to the earliest metal artefacts that were made of copper at the transition from the Neolithic to the Bronze Age. Notch caused by a blow towards the top of the blade, various scratches on the surface, otherwise undamaged. Austrian priv. coll., acquired in the 1990s on the art market. Europe, Chalcolithic to Early Bronze Age, ca. 3500-1700 B.C.

ARCHAIC BRONZES



- 9 A BASIN. H. 12 cm. Dm. 44 cm. Bronze. Flat bowl with collar rim on sturdy ring foot supported by three spindle-shaped feet. Two handles mounted opposite each other. Traces of attachment on mouth rim. Ring foot and handle reattached with glue, both probably did not belong to the basin originally. Two small fissures in the rim. Surface corroded; bold green patina. Vessels and vessel parts were often reassembled at random even in ancient times. Priv. coll. Switzerland. Western Greek, 6th-5th cent. B.C.



- 10 ... ,



- 11 A LEVANTINE BRONZE HELMET. H. 19.6 cm. W. 17 cm. Bronze. Levantine-influenced Greek helmet. High crown with semicircular sides, an arch above each of the eyes and a small central point above the nose. This rare helmet combines elements of the Chalcidian helmet with those of the late Achaemenid Period. It is therefore difficult to classify typologically. Dense green patina, likely indicating a river find. Condition: Holes for fixation, partially with rivets and traces of bronze, on the top of the helmet slightly to the side of the apex. Condition: Minor areas of infill on the lower back of the helmet for stabilisation. A few cracks (partially closed). Rim slightly frayed. Formerly with Robert Deutsch, Archaeological Center, Israel. Likely a river find. Accompanied by Israeli Export License. Levant, 6th cent. B.C.

OTHER BLACK-FIGURED VASES



- 12 A LEKYTHOS WITH STAG. H. 17.6 cm. Clay. Shoulder lekythos with conical foot. Picture field with a stag standing to left and turning his head back. Fine incisions delineate the outlines of the body and the contours of the antlers that rise up over the picture field. Mouth slightly chipped, a small fragment of the wall (approx. 0.7 x 0.4 cm) reinserted, a fine hairline crack (L. approx. 7 cm) in the upper part of the wall area, otherwise undamaged. Glaze abraded in places. La Tolfa group. Formerly priv. coll., Geneva. Thereafter priv. coll. J. P. H., Germany, acquired 2001 from Jean-David Cahn AG, Basel; published: Jean-David Cahn AG, Katalog Tiere und Mischwesen II, Basel 2001, no. 38 with illus. Etruscan, ca. 510 B.C.

CLASSICAL BRONZES



- 13 A SMALL VOTIVE PLAQUE WITH INSCRIPTION: ARTEMIS LOCHIA. H. 10.5 cm, D. 12.3 cm. Bronze. The inscription at the top of the plaque, ΘΕΚΠΙΤΑ ΑΡΤΕΜΙ... ΛΟΧΙΑΙ, identifies it as a votive pinax dedicated to the goddess Artemis Lochia, the protector of pregnant women and women giving birth. Sanctuaries of Artemis Lochia are attested in Brauron and Pergamon. The plaque was folded several times in Antiquity. On the reverse, a ledge at the edge, indicating that the plaque was soldered onto something in Antiquity; additionally a small hole for suspension. Formerly Collection J. R., New York, 1981. Greek, 5th-2nd cent. B.C.

CLASSICAL TERRACOTTAS



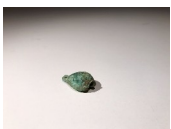
- 14 A PAIR OF POMEGRANATES. Dm. (max.) 9 cm and 9.6 cm. Pale, micaceous clay. Unusually, these pomegranates are shown partially opened to reveal the naturalistically rendered fruit within, complete with juicy arils and slim membranes trisecting each half. Symbolically the fruit had long-standing associations with funerary and nuptial rites as in Greek mythology the inadvertent consumption of several pomegranate arils that compelled Persephone to spend part of the year in Hades to the dismay of her mother, Demeter. These were presumably votive offerings, particularly appropriate for dedication in the important sanctuaries to Demeter and Kore that proliferated in Magna Graecia. Intact apart from the tips of the calyx clusters, broken in antiquity. Each pierced through center. Formerly priv. coll. J.P.H. Munich, acquired from Jean-David Cahn AG in 2000. Western Greek, mid-5th cent. B.C.

BLACK GLAZED VASES

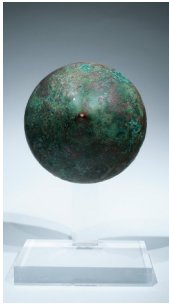


- 15 A DEEP BOWL. Dm. 21.6 cm. Clay, black glaze, white paint. Conical vessel on a small flat base. Interior and exterior glazed black. Interior decorated with incised, reserved concentric circles as well as with a partially preserved rosette and a dotted frieze in added white. Vertical fissure in the wall, two small fragments reattached to the rim. Partially misfired, due to the way the vessels were stacked in the oven. Formerly Bonhams London, auction 16 May 2002, no. 551. Greek, local manufacture, 2nd-1st cent. B.C.

ROMAN BRONZES



- 16 A WEIGHT IN THE FORM OF A SHELL. L. 3.1 cm. Bronze. Engraved lines on the underside. An eyelet for suspension. Formerly priv. coll. A. L. (BL), Basel, collecting period ca. 1960s-2000. Roman, 1st cent. B.C.-2nd cent. A.D.



- 17 A BOSS OF A SHIELD (UMBO). Dm. 13.5 cm. Bronze. Flat conical shape, short thorn. Rim slightly worn. Formerly priv. coll., South Germany; acquired on the French art market in the 1980's. Germania, 2nd cent. B.C.-1st cent. A.D.

ANCIENT SILVER AND GOLD



- 18 A SILVER SNAKE. L. 15.7 cm. Silver. Detailed representation of a writhing snake. Flat, lancet-shaped head with finely drilled eyes, slightly open mouth and engraved lines. The body is elaborately decorated in cold work with an engraved net of lozenges as well as with undulating lines on the snake's belly. The end of the tail is left smooth. Snakes played an important role in Greek mythology and related cult practices, partly because of their mysterious nature. Numerous specimens, mostly made of bronze, were found in the sanctuaries of various, especially chthonic, deities where they served as votive offerings. Chthonic deities represent the underworld and death, but at the same time also life and fertility. The snake is also an attribute of Asklepios and Hygieia, and therefore appears on votive reliefs to these two healing deities. The production of such motifs continued until well into Roman times. Reassembled from two fragments. Formerly priv. coll. Germany, since 1980. Greek, 4th-3rd cent. B.C.

ANCIENT LAMPS



- 19 A LARGE LAMP. H. 5.8 cm, D. 11.4 cm, W. 10.5 cm. Clay, thrown on the potter's wheel. Bowl-shaped body on high foot. At the front, the sides are squeezed together to form the nozzle. Intact. Surface slightly encrusted. Soot at the nozzle. Formerly Coll. Dr. C.N., North Rhine-Westphalia, 1990's. Phoenician, late 8th-6th cent. B.C.

ANCIENT SCULPTURES



- 20 A RARE COSMETIC VESSEL IN THE FORM OF A SHELL. L. 15 cm. H. 8.8 cm. Marble. Two-part marble vessel in the shape of an elongated shell with distinct ribbing. The bowl-shaped lower part is flattened slightly on the underside. The lid has a stepped rim permitting a close fit with the lower shell. Surface slightly worn. Reddish-brown patina. The shell was a popular shape for vessels in Antiquity. Such vessels were made of different materials (mostly bronze and terracotta, more rarely marble) and were used to store cosmetics amongst other things. Formerly priv. coll. London, acquired ca. 1979. Thereafter Rupert Wace, Ltd., London. Label with inv. no. "17341" on the underside. Graeco-Roman, ca. 2nd-1st cent. B.C. or later



- 21 A CROUCHING HARE. H. 15.7 cm, D. 27.7 cm. Marble. The imposing animal crouches close to the ground with slightly raised haunches and nibbles a bunch of grapes which it holds between its forepaws. The small head with attentively raised ears is turned slightly to one side. The detailed and careful modelling of the hare's body creates the impression of liveness and reveals the sculptor's desire to render the animal as naturalistically as possible. A channel of circular cross-section runs through the grapes to the hare's neck. A hole on the animal's underside for attachment. Slightly worn. Surface encrusted. Previously Coll. J. B., Switzerland, acquired 1960'-1970's. Roman, 2nd cent. A.D.



- 22 A PAIR OF EYES AND EARS. Eyes: L. 4.4 cm. H. 1.9 cm. Ears: L. 6 cm und 7 cm. B. 3.5 cm. Limestone. One ear is partially preserved. The narrow eyes are almond-shaped with straight lower rims, and plastically rounded orbs. The rims show some residual paint and were originally painted black. The corners of the eyes are sharp. Part of a painted sculptural face made from limestone. Formerly Israeli art market, 2015. From a licensed Antiquities dealer in Jerusalem. Egypt, Late or Ptolemaic Period, 664-30 B.C.

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 exhibition 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 embodies 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**



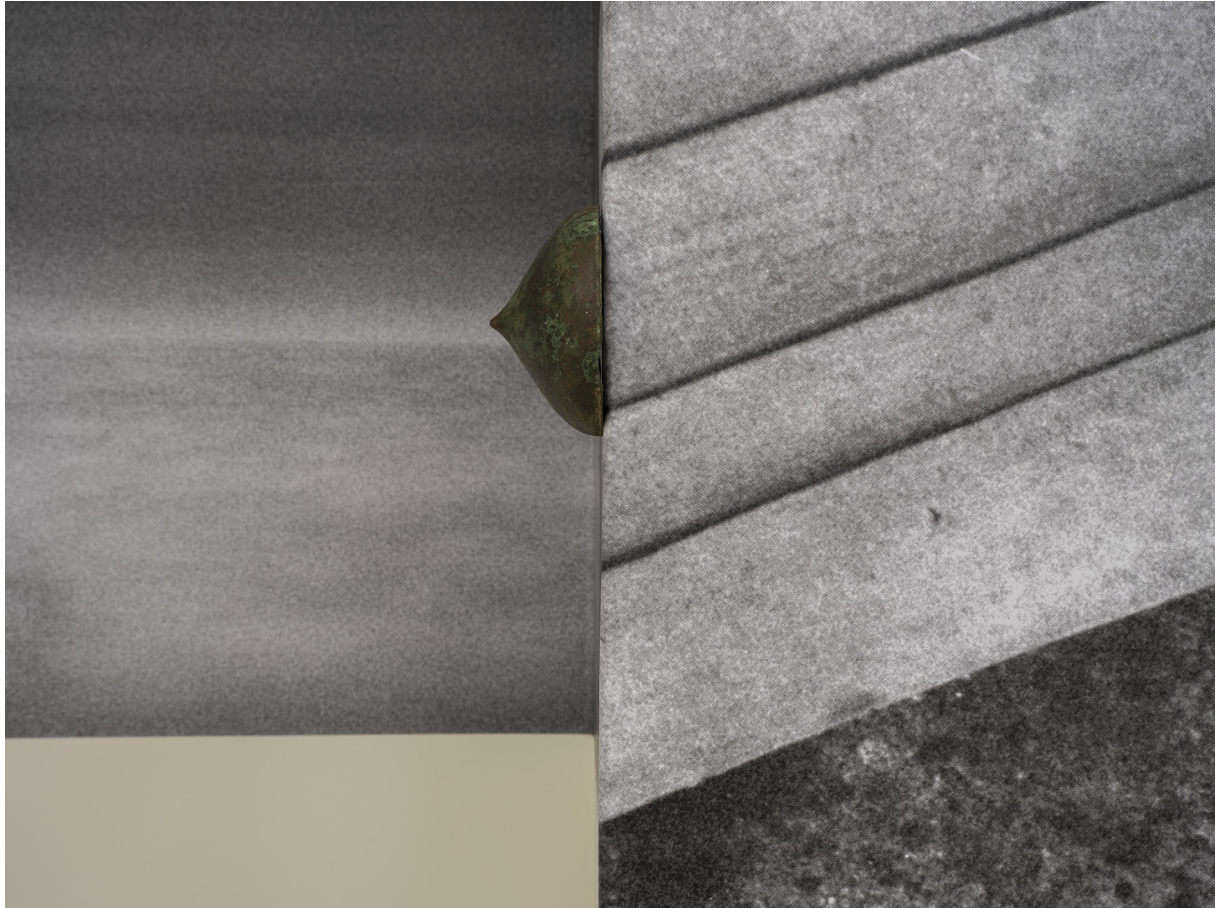
Views of *Some and any, fleeting* by Katinka Bock. Courtesy of the artist, Galerie Jocelyn Wolff. Image François Doury



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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:
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