

KATINKA BOCK

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 Luxembourg 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 with 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 divided for several museums. There will 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 (*Intenso*) and a monograph, both produced in collaboration with Roma Publications.



Katinka Bock
Population (low culture), 2018
 ceramic, bronze
 unique
 (details)

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



Katinka Bock

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

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

Galerie Jocelyn Wolff

KATINKA BOCK

Katinka Bock: _O_O__O

June 24 - August 12, 2017

Mercer Union, a center for contemporary art, Toronto, Canada

press release

_o_o__o, titled in reference to hosting city Toronto, consists of a new body of work including a Super 8 film, a series of photographs, architectural and site interventions, and sculptural works. The gallery itself plays multiple roles; as host of the work, performing as a multi-historical character with previous identities and forms, and a site among neighbouring ones of multi-ethnic and purpose spaces. Bock's architectural interventions refer to two previous identities on the site of what is currently Mercer Union: the 'Academy' cinema in the 1960s and a dollar store in the 1980s.

Bock's intervention includes a gift-exchange of her fired ceramic sculpture with objects from neighbouring shops, a continuation of *Zarba Lonsa*, a project began at Les Laboratoires d'Aubervilliers in 2015. This activates both her role as a visitor, and the engagement of local shopkeepers from outside the gallery to become visible agents within it, questioning object-value systems and the physical structures that maintain them. This intimate and incisive exploration of location, origin, material, and process reveals the poetic dimension of space, mining the territories of history and archaeology.



Katinka Bock

Exhibition view: *Katinka Bock: _O_O__O*, Mercer Union, Toronto, Canada, 2017



Katinka Bock

Exhibition view: *Katinka Bock: _O_O_O_*, Mercer Union, Toronto, Canada, 2017

Galerie Jocelyn Wolff

KATINKA BOCK

FOR YOUR EYES ONLY

September 22- November 5, 2016

Labor Mexico, Mexico City, Mexico

press release

Katinka Bock's work consists of spatial constructions —understanding space as what contains and connects—, where the relevance of materiality and body presence is stressed. Her works occupy the space multidimensionally to their limits and from them; they define the flows and movements, as well as interpersonal, interspatial and intertemporal relationships.

Opposite to the mechanization of experience and the loss of connections in a postindustrial society; producing and consuming images vertiginously, *For Your Eyes Only* is a penetrable exhibition that attempts to highlight the most immediate senses, like touching or hearing, while raising questions about the consistency and texture of the materials based on false visual clues and questioning the supremacy of sight over the other senses. "The walls of the exhibition space are atopic, (...) they smell like the sound of the borders".

The artist has transformed the gallery space into a source of research and experimentation, expanding its physical and conceptual limits, in order to question and rethink them, same as the idea of artworks as autonomous and independent objects: their existence and meaning are inextricably linked to the physical space for which they were created, -water from the Pacific and Atlantic Oceans sprayed on the gallery walls; the substitution of one of the doors for another that doesn't fit its frame, a bronze piece with a patina formed through the reaction derived from the contact with animals in the garden, clay sculptures and fabrics affected by Paris and Mexico sun, among others.

The exhibition requires the viewer to get involved on every level, that he becomes active, present, responsive and attentive. Finally, her work points to the ontological nature of everything: impermanent, interdependent and lacking absolute identity.



Katinka Bock
The Third Tiger, 2016
ceramic, bronze
167 x 25 x 22 cm

Exhibition view: For Your Eyes Only, Labor Mexico, Mexico City, Mexico, 2016

KATINKA BOCK

ANCHE LE SCULPTURE MUOIONO / SCULPTURES ALSO DIE

April 17 - July, 26, 2015

Palazzo Strozzi, Centro di Cultura Contemporanea Strozzi, Florence, Italy

group show curated by Lorenzo Benedetti:

"Halfway up, we caught sight of a curiously ancient statue standing in a fairly deep stone niche beside the path; it seemed to be composed of dry, hardened, blackish earth and represented – not without charm – a naked, smiling child. His arms were stretched forwards as though to offer something – both hands open towards the ceiling of the recess. A small, dead and extremely decayed plant was standing in the middle of his right hand, where it had once taken root."

(R. Roussel, *Locus Solus*)

"Any work of art is actually a portion of arrested happening, or an emanation of past time."

(G. Kubler, *The Shape of Time*)

This exhibition aims at highlighting, through sculpture, the power of the contemporary. The artists exhibited analyze this subject through different techniques, themes and practices, focusing on the concepts of time, fragility and value. The title, a paraphrase of the 1953 documentary *Les statues meurent aussi* by Chris Marker and Alain Resnais, suggests that the dialogue between man and art always has its pivot in the present, when everything is possible, contrary to the past, which can only be documented and interpreted, and the future, the subject of speculation and overlay of other symbologies. The definition of the concept of contemporary is always based on the quest for an articulated dimension. On the one hand, this historical epoch is identified with the term "Anthropocene," a geological era constantly transformed by the presence of man, thus establishing a permanent "geological monument". On the other hand, our age seems to consist of a digital overlap that threatens to leave to posterity only an infinitesimal portion of the data we produce, which are doomed to disappear into obsolescent oblivion. The contemporary is also dominated by news reporting criminal actions that delete millenary memories through the crazy combination of ideology and violence. These elements are the basis of the relationship between the contemporary and sculpture, centered on the idea of permanence in time. In this scenario, sculpture presents itself as a form of art that aspires to endure over time and leave a testimony. A form that can survive and tell future generations of a long gone dimension of the contemporary. The same condition is being described in the exhibition held in parallel on the main floor of Palazzo Strozzi entitled *Power and Pathos. Bronze Sculpture of the Hellenistic World*, where a series of Hellenistic sculptures testifies to the immense Greek culture, of which, differently from statues, very few paintings have remained. Sculptures die when also the context that produced them disappears. A dialogue with time, with the past but also the future, a flight that departs from the contemporary in a quest for different temporal dimensions. (...) In the works of Katinka Bock this form of time is included in the process of the creation of the sculpture. Materials such as ceramic, bronze, glass come in contact with the surrounding environments, creating a dialogue with space. The floors, the architectural elements become extensions of the works, giving them an environmental condition. Placed in such a context, they also reveal a sense of corrosion, of fragility of the material, in which cracks, twists and sagging counteract balance, tensions and pressures. The many figurative elements in the artist's works become such through associative effects, based on the position of the items in space, which suggests an object or a person. In its stillness, sculpture becomes a stance, a statement. The combination of location and object takes such a central role that it defines the identity of the work. The traces and transformations triggered by time become part of the process that typifies the work. The contemporary has the power to communicate not only with its time but also with the past. (...) Lorenzo Benedetti: Catalogue Introduction



Katinka Bock

Febbraio, Ceramics, synthetic strap, blue textile, ceramic powder, 2015

Exhibition view :Anche le le sculture muiono at Palazzo Strozzi, Florence, Italy, 2015

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 développé 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 caractéristiques 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 commerciales, 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 de ses sculptures, sorte de pain de terre cuite, fabriqué spécifiquement 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 objets 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 rues 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.



KATINKA BOCK

ZARBA LONSA

October 17 - December 05, 2015

Laboratoires d'Aubervilliers, Aubervilliers, France

Introduction by Alexandra Baudelot

During her nine-month residency at the Laboratoires d'Aubervilliers Katinka Bock developed a project exploring the question of gift- and counter-gift giving. Always committed to inscribing her research in the site she is occupying, Zarba Lonsa¹ grew out of a project developed in the very particular context of the Quatre-Chemins area in Aubervilliers (France). Zarba Lonsa is an exhibition intertwining visual work and exchanges with storekeepers, inviting spectators and local residents to experience an intimate and poetic exploration which will in turn make them protagonists of these narratives based on gift-giving. Katinka Bock envisions the production of artworks in terms of their relation to the context in which they emerge. Attentive to the fact that an art space generates extra-ordinary uses and experiences, she endeavours to render the elements that make for the specificity of such spaces visible by closely relating them to their surrounding context. She taps into minute elements and characteristics of the sites she engages with, which might include architectural, urban, social, climatic, temporal and spatial characteristics, thus building her project from the tiniest details that tend to go unnoticed. The artwork is never an end in itself for Katinka Bock but rather a vehicle through which we can experience time and space and begin to create fictions in which we are the discreet, sometimes unintentional protagonists. The relationship she establishes through her work is always light, never intrusive. In this way, from the informed spectator who goes to see the artist's work to an individual who happens to find one of her works disseminated in public space and people who work in the exhibition venue, everyone experiences a personal, poetic shift in terms of their usual experience of a site. Katinka Bock began to explore the Quatre-Chemins area surrounding Les Laboratoires in February 2015 and was immediately struck by the number of shops located around the crossroads and surrounding streets. Shops selling a heterogeneous range of products, from meat to wedding dresses, sewing machines, colourful pastries and mobile phone products, etc., but also ghost-like shopfronts that seem to have been long forgotten. The diversity of commercial activity, the incessant flux of residents who come to buy products or to chat with the shopkeepers led Katinka Bock to work on setting up an object-exchange process with the shopkeepers as a way of investigating the value, meaning and status of object exchange, especially with regards to art objects. In this project the artwork becomes the subject of a relationship that is freely developed, outside the rules and regulations of the art institution. In this way, several shopkeepers accepted to take part in the project and give a product from their shop in exchange for one of her sculptures, a block of fired clay made specifically for the project. Once the exchange had taken place, the object will then be displayed in the shop, amid the jumble of bric-a-brac shops, on the shelves or as part of the window displays of clothes stores, hair salons or butcher shops. The sheer incongruity of the sculpture in these sites makes it compelling, a 'queer' element prompting contemplation, questioning and conversation. The project is thus grounded in the idea of exchange, of gift and counter-gift giving, as well as on a desire to establish a mode of circulation or trail of artworks in the window displays and sites directly located on the street. Above all Katinka Bock hopes this exchange will be the fruit of a real encounter and dialogue between the artist and the shopkeepers, and the starting point of the exhibition process. This simple gesture, exchanging an artwork for a commodity, is grounded in the narrative of an experience Katinka Bock wishes to share, the desire to invite others to take part in an artistic experiment that the protagonists—the artist, the shopkeepers, the customers and a wider public—build on in order to construct a common narrative. As with all of Katinka Bock's work, the narrative is minimal and is entirely contained in the micro-shifts she creates and the dialogue she establishes with others who then have complete freedom to interpret and appropriate the project as they wish. The fired clay sculptures scattered about the Laboratoires d'Aubervilliers space pursue this first exchange phase. Each

of these sculptures are the containers of the objects given by the shopkeepers. They encapsulate the objects that were given, and some of the objects were burned when the container—the clay sculpture—was fired in the ceramicist's oven. These new sculptures, in all their various formats, are also the 'protagonists' of a Super 8 film; they will be handled by people, only sections of their bodies will be visible, thus creating a kind of confrontation, a grapple between the body of the sculpture and that of the handler: bodies in constant transformation, following a play of interactions between various possible forms and angles, between container, contained and handler. Sculptures, movements and bodies resonate with one another as if to better demonstrate the porousness of the inner-outer divide. A bronze circle looms in one of the Laboratoires spaces. A quiet, fragile figure that allows us to gauge the space and define the contours of a geography at once self-contained and open onto the outside. This fine circular line made with twigs gathered over the winter in the streets around Aubervilliers articulated the public space of the Aubervilliers streets and the private space of the Laboratoires d'Aubervilliers art centre, at the intersection of the different geographic experiences Zarba Lonsa gives rise to. Two public readings performed by Katinka Bock and Clara Schulmann (an art historian and author of a text tied to the project and commissioned by Katinka Bock) are scheduled while Zarba Lonsa will be running at the Laboratoires.





Katinka Bock

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

KATINKA BOCK

POPULONIA

September 12 - November 8, 2014

Galerie Jocelyn Wolff, Paris, France

Communiqué de presse:

Pour sa troisième exposition personnelle à la galerie Jocelyn Wolff, Katinka Bock propose un projet expérimental, pensé spécifiquement pour l'espace de la galerie, et qui porte le titre Populonia. Katinka Bock s'intéresse aux contenants, des objets qui possèdent une ouverture, pour donner et recevoir, qu'elle appelle plus largement réceptacles. Ces formes intéressent particulièrement Katinka Bock dont la première intervention dans l'espace de la galerie a été de retirer les cloisons qui n'étaient pas nécessaires, d'ouvrir un des murs pour permettre de découvrir l'espace présent derrière et créer ainsi une nouvelle circulation du regard. Katinka Bock a disposé de grandes plaques de verre aux mêmes dimensions que celles de la vitrine de la galerie. Der zweite Raum (verre, 220 x 125 x 22 cm) invite, par sa transparence, à voir au-delà du mur. Le paysage extérieur s'y reflète et celui-ci change en fonction de l'endroit où l'on se trouve dans la galerie. C'est une manière de faire entrer le paysage à l'intérieur. La circulation est aussi celle de flux tels que l'eau, celle du robinet général de la galerie. Moscow est une pièce qui s'active lorsqu'une personne ouvre le robinet. Le flux de l'eau a été divisé en trois. L'un reste celui que la galerie utilise. Les deux autres flux circulent chacun dans un tuyau transparent, l'un alimenté avec de l'eau douce et l'autre alimenté avec de l'eau salée, qui se déversent tous les deux dans la rue. La circulation se fait dans l'espace mais elle se fait aussi de manière plus abstraite dans les différents lieux que Katinka convoque. Ainsi, avec la série Recording paper, chaque oeuvre, composée d'une feuille de papier, a été disposée à la fenêtre pendant un jour et une nuit : Amsterdam, Paris, New York, Pantelleria... Comme la fenêtre, la feuille de papier a été en contact simultanément avec l'intérieur et l'extérieur. Chaque oeuvre de cette série conserve l'empreinte et la mémoire du lieu où elle a été produite. L'échelle humaine est présente dans de nombreuses pièces bien que cela ne soit pas immédiatement visible. La pièce centrale de l'exposition, Horizontal Alphabet (céramique, verre, tissu) est composée de plusieurs éléments en céramique qui reprennent chacun les dimensions d'une partie du corps humain : main, pied, tête, buste... L'artiste y a ajouté des plaques de verre pour introduire un nouveau regard, grâce à l'espace, intérieur et extérieur, qui s'y reflète. Sur le même tissu bleu, Zucker und Salz, einfach, emprunte son vocabulaire formel (métal, céramique, verre) à une pièce de Katinka Bock du même nom. Le titre souligne qu'à partir de matériaux similaires, l'artiste a réalisé une oeuvre différente, comme le sucre et le sel sont identiques en apparence et différents au goût. Radio (ballon en cuir, céramique, bronze) a été réalisée à partir d'un ballon posé sur un socle en bronze et de deux céramiques. Le ballon a servi de modèle à Katinka Bock pour réaliser d'autres pièces. Ainsi, certains objets que l'artiste utilise pour réaliser ses oeuvres sont à leur tour intégrés dans le travail. Ce mouvement, de l'outil à l'oeuvre, se retrouve dans d'autres pièces comme la série de trois pièces Farben diese Meeres : Tuch, Hut, Schale, bronzes que l'on retrouve dans l'espace de la galerie. C'est parfois un morceau de céramique qui a servi à poser une empreinte sur la terre crue, un tissu utilisé pour former les céramiques ou un ballon qui leur donne une forme arrondie. Grund und Boden (zweifach) est constituée par la superposition de deux céramiques posées au sol, sur un coussin bleu rempli de riz. Celui-ci confère une stabilité à l'ensemble tandis que le coussin bleu posé au-dessus, et qui épouse la forme de la céramique, évoque une assise. Amerika (céramique, acier, tissu), est un couple de céramique posé sur un trépied en métal qui, de par ses dimensions, évoque à nouveau cette présence humaine. Son titre renvoie au continent américain qui se divise entre le nord et le sud. Katinka Bock a aussi réalisé une ouverture dans le mur, une fenêtre qui donne à voir un espace habituellement fermé au public. L'artiste ajoute un nouvel espace pour transformer le point de vue en regard. Aussicht zu zweit est un miroir suspendu de telle sorte que l'on ne voit que le mur blanc de l'espace qui s'y reflète quand on est dans la galerie. Inversement, quand on se trouve à côté, c'est une oeuvre qui invite à s'arrêter et à regarder, dans le miroir, et à se mettre à côté pour regarder ce qui lui fait face. One meter space (corde de coton) est faite de petits noeuds, à intervalles plus ou moins réguliers, par différentes personnes à qui l'artiste a demandé de former un noeud à un mètre du dernier. Mesure aléatoire et subjective, cette pièce de Katinka fait penser à une chaîne, qui relie différents individus autour d'un même objet, introduisant à nouveau l'échelle humaine que l'on retrouve aussi avec le miroir.



katinka Bock
Horizontal Alphabet, Ceramics, glass, fabric, 2014
Amerika, Ceramics, steel, cotton, 2014

Exhibition view : Katinka Bock, Populonia, Galerie Jocelyn Wolff, 2014

KATINKA BOCK

A and I

February 1st - May 4th, 2014

Henry Art Gallery, Seattle, USA

press release

Using clay, natural, and found materials, Katinka Bock (France, born Germany 1976) creates sculptures and installations that explore temporality, process, and space, and that also mine the territories of history and archeology. Katinka Bock: A and I features 13 works, including *Le Grand Chocolat* (2012), a large floor sculpture made of clay slabs, and *Patron* (2013), a monumental impression made on cloth from a fallen section of one of the ancient city walls of Rome.

In works that are deeply responsive to site, her sculptures are often made with materials found on location, giving form to geographically specific actions, chance occurrences, and experiences. The artist favors clay in her practice for its intrinsic connectedness to place but also for its pliability, fragility, and ability to be expressive without losing the traces and marks of the individual processes to which it is often subjected (kneading, shaping, firing, cracking, etc.). Materials such as wood, paper, metal, discarded wires, water, and fresh fruit also feature prominently in her sculptures.

For her exhibition at the Henry, Bock conducted significant research on Washington state and the city of Seattle. She created, during a short residency at the museum, works inspired by the city's history and that are shaped and affected by the unique atmospheric conditions of the Pacific Northwest. The commissions include *Er (I)*, a sculpture made of wood, blankets, and a steel I-beam previously soaked in the waters of the Puget Sound; *O*, a piece in which the artist asked a number of local people to think of a tree that they loved and, from memory, measure its circumference; *Eva*, consisting solely of soil from the Denny Regrade area of Seattle; *Alaska*, a three-part sculpture made of ceramic, steel plate, and a wooden mast; among others. A full-color catalogue with texts by Marie-Cécile Bournichon, Thomas Clerc, and Luis Croquer will be published in conjunction with the project.

Bock lives and works in Paris and Berlin. She was recently an artist-in-residence at Villa Medici in Rome and was awarded the Dorothea von Stetten Kunstpreis in Germany. She has had solo exhibitions at Culturgest, Lisbon, Portugal; Kunstmuseum Stuttgart, Germany; and MAMCO, Geneva. This is the first comprehensive exhibition of her work in the United States.

Curator : Luis Croquer, Deputy Director of Exhibitions and Collections.



Katinka Bock, ER (I), Steel I-beam, seawater, wood, blankets, 2014

Exhibition view : Katinka Bock : A and I, Henry Art Gallery, Seattle, USA

KATINKA BOCK

1966-79

May 24 – August 11, 2013

Institut d'art contemporain, Villeurbanne / Rhône-Alpes, France

Group show curated by Laurent Montaron



Katinka Bock
Stein unter dem tisch, 2013

Exhibition view: 1966-79, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, France

KATINKA BOCK

LA FABRIQUE DES POSSIBLES

March 23 - May 26, 2013

FRAC Provence-Alpes-Côte d'Azur, Marseille, France





Exhibition view: La Fabrique des possibles, FRAC PACA, France, 2013

KATINKA BOCK

ACCADEMIA 2012 Teatro delle Esposizioni # 3

June 27/28; October 3/4, 2012

Villa Medici, Rome, Italy

press release:

Le Théâtre des Expositions a été organisé pour permettre aux pensionnaires de la Villa Médicis de travailler ensemble, de s'exposer les uns aux autres et au public, en montrant la diversité des pratiques et des recherches d'aujourd'hui.

Born in Frankfurt in 1976, Katinka Bock is a graduate of the Kunsthochschule Berlin-Weissensee and the École Nationale des Beaux-Arts in Lyon (2005-06). She lives and works between Paris and Berlin. Interested in the representation and choreography of cultural systems and social groups, she already has a large, critically applauded oeuvre to her credit, and shows in France, Germany, Holland and the United States. Setting up connections between purely formal aspects of a territory and sociological and political considerations, she focuses in particular on closed groups and their worldview. While at the Villa Medici she will be looking into Rome's temporal and spatial strata and its relationship with water: the city's many fountains, of course, but also the nasoni, the small drinking fountains.



Katinka Bock
Atlantik, Einsicht, 2012
glass, sand, water, stone (freestone)
variable dimensions

Exhibition view: Accademia 2012, Teatro delle Esposizioni # 3, Villa Medici, Rome, Italy, 2012

KATINKA BOCK

LOW MOUNTAIN

March- Avril, 2012

Marrakech Biennale 4th Edition, Marrakech, Morocco

An exhibition curated by Marc-Olivier Wahler during the Marrakech Biennale 4th Edition

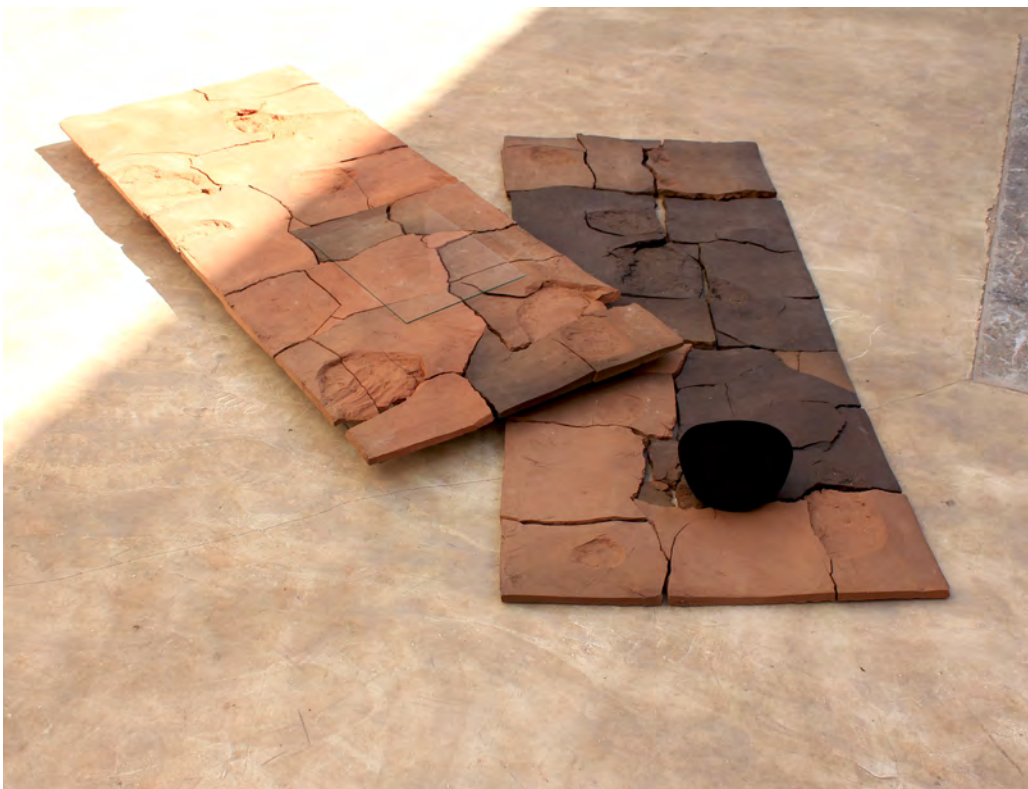


Katinka Bock
Alex, 2011
zinc, plastic ball, variable dimensions



Katinka Bock
 Alex, 2011
 zinc, plastic ball
 variable dimensions

Exhibition view: Low Mountain, Biennale de Marrakech, Morocco, 2012



Katinka Bock
 Geschwister (Stuttgart), 2010
 ceramic, paper, felt hat
 approx. 380 x 115 cm

Exhibition view: Low Mountain, Biennale de Marrakech, Morocco, 2012

KATINKA BOCK

PERSONNE

February 24, 2012 - May 13, 2012

Culturgest, Lisbon, Portugal

press release

Uma preferência por materiais simples e uma rigorosa economia de gestos e de procedimentos na manipulação desses materiais são aspetos salientes do trabalho escultórico de Katinka Bock. Como a exposição na Culturgest dá a perceber, a artista utiliza recorrentemente nas suas peças barro cozido (cerâmica) e materiais básicos de construção, como madeira e aço, mas também tecido, bronze, pedra, chumbo, vidro e areia, entre outros. Em algumas peças, ela emprega um material apenas: por exemplo, madeira de carvalho, em *Personne* (2012); areia, em *Atlantic* (2012); ou cerâmica, em *Kalender* (Mauer) [Calendário (Parede), 2012]. Outras peças evidenciam a sua extraordinária capacidade para provocar o encontro, a interação, entre dois materiais: entre uma barra de ferro (outrora poste de um sinal de trânsito) e um Zeiger [Ponteiro, 2011]; entre um pedaço muito irregular de pedra -sabão e um aro de madeira, em *Löwe* [Leão, nando o primeiro como contentor, e o segundo como conteúdo, em 100 bar (2011)]. Com menos frequência, a artista combina três ou quatro materiais: uma estrutura em heliço com a forma de mesa, uma tábua de madeira e um pedaço de uma anterior peça de cerâmica da artista, que se partiu, em *Lisbon Border* limões e um pedacinho de um ramo de árvore, em *New Balance* (2012); vidro, chumbo, cerâmica e tecido, em *Zucker und Saltz* [Açúcar e Sal, 2011]. *Löwe* é um exemplo lapidar e belíssimo de como, por vezes, a conjugação de dois materiais/formas muito diferentes traz para primeiro plano um jogo de contrastes e harmonias entre organicidade e geometria, suscetível de ser conotado com a dualidade entre natureza e cultura. Este tipo de associações já havia sido explorado pela artista, de forma igualmente concisa, em peças anteriores – por exemplo, um pedaço de rocha posicionado debaixo de uma enorme mesa retangular, ou uma forma de aparência orgânica, feita de barro cozido, preenchendo o espaço. Katinka Bock a relação entre natureza e cultura concretiza -se na relação, expressa desde logo no título da obra, entre paisagem e arquitetura, sendo a primeira representada por um conjunto de placas de calcário, e a última pela copa de um chapéu de feltro cujo forro exposição, Katinka Bock estabelece um paralelismo fascinante entre essa obra e as duas obras patentes na sala anterior, *Personne* e *Atlantic*: estas são mostradas numa situação de tão grande interdependência, estabelecem entre si uma relação de tal maneira simbiótica, que se transformam numa só obra, paisagem. Retomando uma questão enunciada no início deste texto, os procedimentos e gestos que participam na transformação dos materiais são sempre muito discretos, por vezes mínimos ou até inexistentes. Numa peça como *Löwe*, resumem -se a uma incisão na pedra, para servir de encaixe ao aro de madeira. Em *Zeiger*, por exemplo, não existe qualquer alteração dos dois elementos encontrados pela artista, somente a decisão de os combinar de uma determinada maneira, encaixados um no outro e posicionados no espaço como se fossem ponteiros de um relógio, o poste parede. Mas mesmo quando as mãos da artista agem sobre o material, lhe dão a sua forma, isso é pouco daquilo que a obra é, para a relação que com ela estabelecemos, para a experiência de perceção e a melhores exemplos disso do que as peças *Personne* e *Kalender*, pois foi a própria artista que esculpiu o tronco de madeira, foi ela também que modelou com as mãos os cubos de argila semelhantes a pedras da calçada. Frequentemente, porém, agentes ou fatores externos são deliberadamente integrados no processo de produção material de certas obras. *Löwe*, por exemplo, foi deixada durante cerca de um ano no pátio do atelier da artista, exposta ao sol e à chuva, e com isso as condições de existência e o ciclo de vida normal do círculo de madeira, e conseqüentemente o seu aspeto, foram radicalmente alterados. No caso

de Correspondances (2012), o papel de Katinka Bock regras do jogo que conduzem à realização da peça, deixando que circunstâncias e decisões alheias tomassem o seu próprio curso: a artista enviou a amigos e conhecidos uma folha de papel branca, junto com uma breve carta personalizada em que os convidava a pore-la nessa folha num sítio que fosse importante para eles, e a devolvessem um mês depois de ela aí ter permanecido. Em algumas peças feitas de aço e cerâmica, o resultado é em grande medida sua fabricação, que não é possível controlar completamente: assim, em Naples Street (2011), a curvatura das duas grelhas de quadrícula apertada (dessas que existem em certas cidades para escoamento das águas da chuva) e as nuances de coloração da argila resultam do facto de ela ter sido cozida juntamente com as grelhas, e já embutida nestas; do mesmo modo, ao realizar uma peça como 100 bar, a artista não consegue prever completamente como a massa de argila se irá adaptar à calha de aço que lhe serve de contentor – por exemplo, o seu encolhimento ou a sua curvatura – quando é cozida dentro desse espalho. A escultura é, de entre todas as artes, o terreno em que se decide com maior acuidade a questão da consonância entre matéria e pensamento. Simples e não raramente austeras nos seus materiais e nas suas formas, dotadas de uma intensa energia e de um subtil poder evocativo, as esculturas de Katinka Bock concretizam e condensam o processo de pensamento que lhes deu origem. Para a artista, cada uma das suas peças é a objetivação de um processo de pensamento, o mesmo é dizer, de uma forma de escrita, num certo sentido comparável à poesia. Esta escrita manifesta-se igualmente nas suas exposições, no modo como as obras se relacionam entre si, como em conjunto vão compondo um texto ou, para usar outra analogia, obras produzem ou propiciam dependem, acima de tudo, das suas propriedades físicas e formais, mas também das relações que entre elas se estabelecem num determinado espaço expositivo – e, quando obedecem a lógicas de, da sua interação com esse mesmo espaço. Em qualquer caso, elas são eminentemente introspectivas, convidando o espectador a um estado de recolhimento interior.

Katinka Bock nasceu em Frankfurt, em 1976. Vive e trabalha em Paris. De entre as suas exposições individuais nos últimos anos, destacam-se as que realizou no Centre d'art Passerelle (Brest, 2007), na Galerie Jocelyn Wolff (Paris, 2007, 2009), no Centre d'art contemporain de la Synagogue de Delme (2008), no Kunstverein Nürnberg (2009) de Vleeshal (Middelburg, Holanda, 2009), no Kunstmuseum Stuttgart (2010), na galeria Meyer Riegger (Karlsruhe (2011), em Rosascape (Paris, 2011). De entre as muitas exposições coletivas em que participou, Köln Skulptur 6 (Skulpturenpark, Colónia), a Biennale de Lyon e uma exposição no Carré d'Art Musée d'art contemporain de Nîmes.



Katinka Bock
Atlantic, Personne, 2012
oak, sand, glue
150 x 50 x 30 cm

Exhibition view: Personne, Culturgest, Lisbon, Portugal, 2012



Katinka Bock
Exhibition view: *Personne*, Culturgest, Lisbon, Portugal, 2012

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 rolled, 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.

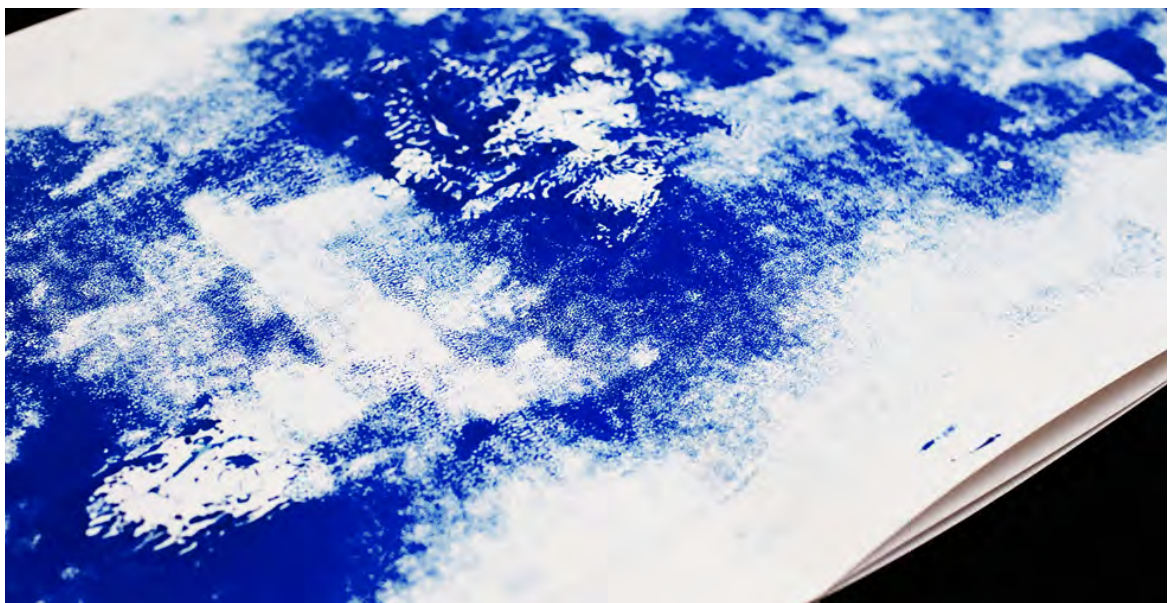
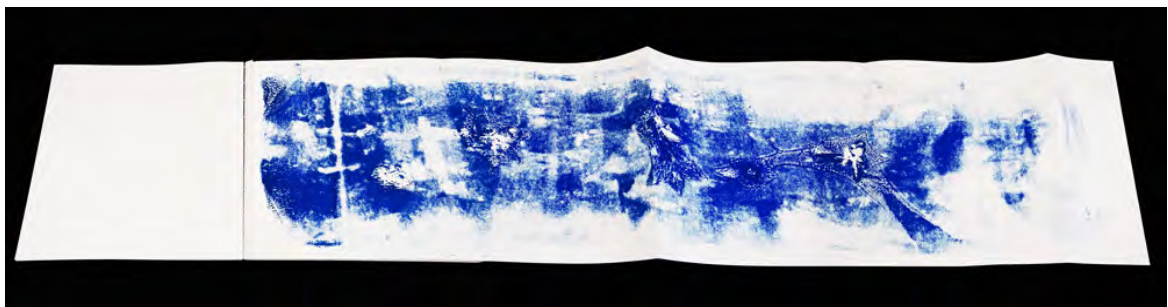
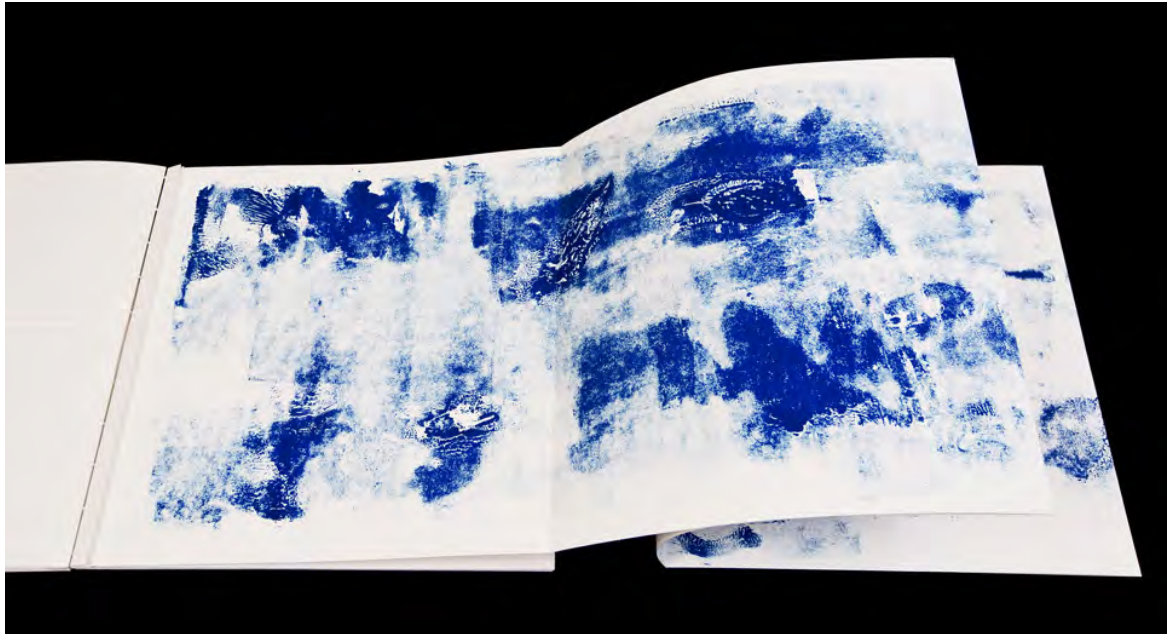
Christian Jendreiko has written a new action for Rosascape, the form of which will only be visible when it is 'lived', i.e., during the opening of Katinka Bock's exhibition. In other words, the image sketched during the performance can only be perceived when the action actually takes place.

Kathleen Rahn



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

Exhibition view: *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

UNE TERRIBLE BEAUTÉ EST NÉE

Septembre, 2011 – Décembre, 2011

Biennale de Lyon, Lyon, France

press release

Invitée à la Biennale de Lyon, Katinka Bock précise „le présent a un corps qui contient toute la réalité des conditions historiques et des contradictions liées au passé et au futur. A la Sucirère, je souhaite réaliser pour ce corps une sculpture faite de temps et d'espace. La céramique m'intéresse parcequ'elle n'a a priori pas de forme et ne nécessite pas d'autre outil que les mains. Elle est, en quelque sorte, "neutre". Mais quand la céramique entre en relation avec le présent, elle doit être façonnée et trouver une forme, ce qui annule de facto sa neutralité. À tout moment, on doit se confronter au présent et prendre des décisions“. Ses sculptures en céramique à la Sucrière portent toutes diverses traces, et certaines ont été "traînées" aux alentours, créant une forme juste dont la seule présence, même infime, compte.

Extrait du document public, Biennale de Lyon.



Miles and Moments, 2011

ceramic

variable dimensions

KATINKA BOCK

A SCULPTURE FOR TWO DIFFERENT WAYS OF DOING TWO DIFFERENT THINGS

November 14, 2009 - January 9, 2010

Galerie Jocelyn Wolff, Paris, France

press release

For this exhibition, Katinka Bock created a series of works that play with the idea of nature, geography, and measurement. Already present in her previous work, here these notions continue their development in a reflection about the idea of exchange, sharing, attraction and friendship. This exhibition develops itself within the details and interstices, and at times, an opposition: what is empty becomes full, and what is full empties and is replaced by an image that comes about through a print, an absent one that emerges from behind the apparent simplicity of the form. *Einsicht*, the first work we see when we enter is a door wedged by a rock. However, we do not fully grasp this until we see the work from the other side, inside the gallery space. This work provides an access to the gallery's interior space through a door that does not completely open, the rock playing the part of a wedge, a correction. *Correspondances*: a piece of leather is folded in such a way as to reveal its two sides. Installed in a slit that has been dug into the gallery wall, it is only possible to know that the form has been constructed in a mirror image of itself once the visitor exits the gallery and views the backside of the wall through the gallery window. A circulation between inside and outside develops, introducing the notion of sharing. *Correspondances* connects the two spaces and points to the existence of the window behind the wall. *Le Lit* consists of a branch incrusting in plaster that disappears into an abstract form with no visible print. Placed vertically on the floor, it creates the exhibition's first line. *die Zone (Boden)* consists of a string suspended from an angle in the gallery with a magnet attached at the end. This magnet is held in a state of attraction with another magnet that has been embedded in the floor. The space where the two magnets join is the zone of attraction. Katinka Bock twists the idea of the plumb line, making the vertical become a diagonal, one that gives an abstract measurement, while being held within the continuity of a fragile equilibrium. On the floor placed on a cloth dyed in indigo, a ceramic sculpture refers to folding, the folding of a piece of cloth, a piece of paper. A night sculpture in fired clay, it is marked by the imprint of the fabric that serves as its pedestal. At the top of the column to the right, a piece of wood wedges itself between the stone and the wrapped fabric that retains it. *Ein Ort* underscores details in the architecture of the gallery and activates a space that usually goes unnoticed. *die Zirkel* takes the form of a small pencil attached to the bottom of a half-opened door, the interstice makes the installation visible. The work is born through the opening and closing of the door, materializing an invisible gesture, as with the circulation of a fluid; it evokes a compass, a measurement, where the drawing on the floor completes the sketches produced throughout the rest of the exhibition. *Schiffsbruch*, or shipwreck, is a form that emerges from the floor, highlighting its ephemeral presence. Close to concrete in color, it is placed inside a hole in the floor, which is then filled with cement. With its fragile presence, this work registers a new print, a reminder of those bared places that appear every so often. *Partition en automne* is composed of small wooden branches picked up after a storm. Its many pieces are arranged at an angle on the walls and form a unit that evokes the horizon line and its infinite nature. A work made in color stands out from the ensemble. It is a watercolor where the artist has recaptured the color of the eyes of her friends: *Farben der Augen meiner Freunde*. Another work on the wall, *séparer, partager* is a digital print of a scan of another work by Katinka Bock, *Patron* (frottage from the sidewalk in front of the Synagogue of Berlin). The image of the scan is more than ten meters long and cut into many parts. It is displayed in the street, providing another circulation between inside and outside. The posters displayed in the street provide a path to follow in the neighborhood, also a manner for the artist to bring a gesture that finds its beginnings in the street back to the street. In a similar way, this exhibition proposes a path to follow, which brings the details and the spaces that exist in the gallery to the forefront and draws a circulation between the inside and the outside, one that hints to the metaphysical, as with an introspection.



Katinka Bock

Farben der Augen meiner Freunde, 2009, watercolour on paper, 27.5 x 20.5 cm (with passe-partout: 31.5 x 39 cm)

Exhibition view: *A sculpture for two different ways of doing two different things*, Galerie Jocelyn Wolff, Paris, France, 2009



Katinka Bock

Partition en automne, 2009, wood, length: approx. 5.8 m (Protocole: min. size 5 m, max. size 15 m)

Exhibition view: *A sculpture for two different ways of doing two different things*, Galerie Jocelyn Wolff, Paris, France, 2009

KATINKA BOCK

DISAPPEARING BEHIND LANDSCAPE

April 25 – June 7, 2009

Kunstverein Nürnberg, Albrecht Dürer Gesellschaft, Nuremberg, Germany

curated by Kathleen Rahn

press release

The works of Katinka Bock (*1976 in Frankfurt, lives in Paris and Berlin) combine formalistic allusions to Minimal Art with notions of nature like those used in Arte Povera without losing a free and poetic Authenticity. Her sculptures, filmworks and installations are using and recharging historical elements and specific stories of the site and its history. With both, new interventions and existing pieces Katinka Bock proposes to present works that create an echo in space for her exhibition at the Kunstverein Nuremberg: a landscape of interventions connecting the building's rooms and floors (the Kunstverein is located in the former dairy, Otto Ernst Schweizer constructed in 1931), the history of the city, and the exhibition itself in a moment where they meet and mix.

For example, the work *Desire Line* (2008, shown in Delme) underscores the size of the Kunstvereins' hall (300 square meters, 15 meters in height), where the extremely monumental dimensions of the building appear tower above its use. The thin line made out of paper refers to simple techniques for measuring and marking space but also marks the not measurable inner-landscape of the building. Evoking many past events that occurred can be viewed as creating resonances; and taking this idea a bit further, creating historical resonances within the walls of the architecture in which they took place creates an echo that is essential for perception of the present.



Katinka Bock

Exhibition view: *Disappearing behind landscapes*, Kunstverein Nürnberg - Albrecht Dürer Gesellschaft, Nuremberg, Germany, 2009



Katinka Bock

Das Verhältnis einer Fläche zu seiner Diagonalen, 2009

paper, chalk

48 x 48 x 50 cm appr. folded paper tape: 0.48 x 0.48 x 600 m

Exhibition view: *Disappearing behind landscapes*, Kunstverein Nürnberg - Albrecht Dürer Gesellschaft, Nuremberg, Germany, 2009

A stack of 600 m folded paper is traced with blue geometer chalk diagonally, marking how the stack is formed in this space.

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

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

KATINKA BOCK

KANON

June 28 - September 28, 2008

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

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

Exhibition view: *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 view: *Kanon*, solo show, centre d'art contemporain La Synagogue de Delme,
France, 2008

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 enunciative 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 cité 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

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 view: *Wheel*, Printemps de Septembre, Toulouse, France, 2007

For the exhibition “Wheel” which took place during the “Printemps en septembre” festival held in Toulouse in 2007, Katinka Bock realized the work “Hysteros”. In the Garonne, a river close by the exhibition space (the cellar of a hydroelectric power plant), a tree, stuck in the river bed, is unblocked. Through a cable and a mechanism of winches and casters, the tree is connected to a sculpture in the exhibition space. The highly fluctuating stage of the river is therefore transferred to the sculpture and its various falling gradients. The balance and the transfer of the tides and their relative strengths dissolve the causality of the unblocking and the drifting of the tree in favor of an interdependency and interaction between the exhibition and the natural environment. The physical term “Hysteresis” describes the persistence of an effect after the discontinuation of a cause.

KATINKA BOCK

VOLUMES EN EXTENSION

April 14 - June 2, 2007

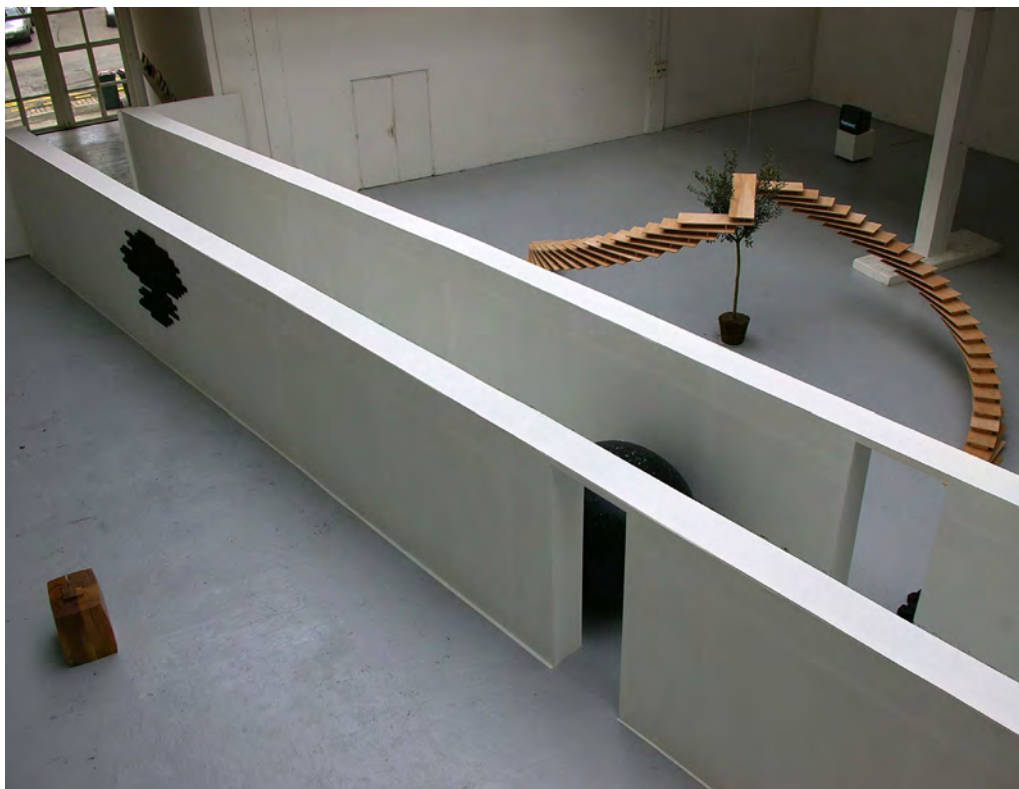
Centre d'art Passerelle, Brest, France

press release

The personal exhibition "Volume Extension" by Parisian artist Katinka Bock presents six sculptures, five photographs, a mural work and four videos. She questions policy, representational space and action by comparing the practice of artistic-aesthetic. The starting point of all of these exhibited works resides in the precise analysis of the construction of urban spaces, in their functional space of representation, which concern their everyday applicability and utility. The work of Katinka Bock creates a relationship between the monumental interventions in the historic urban

space - particularly the ones from the 19th century - and the inscriptions in modern urbanism. An essential attention is given to the regular rules and the identity systems that associate with these conceptions of different cities. The base of her artistic work is notably created by the idea of apparent invisible borders, by ones that are defined by the designs of urban space from different ideological connotations. By this action, the city is determined as a scope of daily movements, which are determined by the natural space. These aspects of the urban structure are recognized by Katinka Bock through body and volume whose behavior corresponds to the physical rules - particularly ones concerning their extension. The artist transmits these physical principles, sculptural articulations and images, which then become interim symbols, constellations, and social conditions. Consequently, the exhibition functions as symbolic political context in which the viewer and its own physical presence play a specific role. Already the fact of entering the exhibition demands active participation from the public. As a result, "Volume en Extension" does not only limit reflection on specific spatial construction, but the exhibition itself creates such a space.

For her solo show "volumes en extension" in the centre d'art Passerelle, Brest in 2007, Katinka Bock set up the installation "Toi contre moi" as the entrance to the exhibition space. To enter the exhibition, visitors had to move a black sphere through a narrow corridor to unblock two opposing doors leading into the space.



Katinka Bock
Toi contre moi, 2007
 sphere: polyester, tar
 150 cm diameter, corridor: 156 cm wide

Exhibition view: *volumes en extension*, solo show, centre d'art Passerelle, Brest, France, 2007



Katinka Bock

Passerelle II, 2007

wood, olive tree

800 x 500 x 200 cm

Exhibition view: *volumes en extension*, solo show, centre d'art Passerelle, Brest, France, 2007