

A sculpture for two different ways of doing two different things

Katinka Bock

14 novembre 2009 – 9 janvier 2010

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 incrustated 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.

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