

Katinka Bock

卡婷卡·柏克

NIKOS

2024.05.22-10.09

策展人：张震中

Curator: Damien Zhang

Galerie Jocelyn Wolff, along with Light Society, is delighted to announce Katinka Bock's first solo exhibition in China, titled 'NIKOS', featuring almost 30 pieces of her photographic works since 2015, with newly commissioned sculptures produced in China specifically for this exhibition.

Most of Bock's photographic works were taken in domestic, urban or natural environments, demonstrating the artist's 'sculptural view' on objects, spaces, bodies, and life. Her creative drive for image-making often stems from keen observations of the characteristics of forms or relationships. Like her sculptures, Bock's photography is spontaneous, focused on capturing the vitality of the world, and freeing images from excessive control or overly intensive objectives. At the same time, Bock always conceives her exhibitions based on the idea of space, fostering interactions and couplets between both mental and physical ones. By stimulating the potential of materials, found objects, and images, she evokes emotions and contemplation in the audience.

The exhibition is curated by Damien Zhang, director of Aranya Art Center, and supported by Galerie Jocelyn Wolff and Ambassade de France en Chine as part of the 'Croisement 60' programme. The exhibition will open to the public from May 22nd, to October 9th, 2024.

NIKOS

Text by Damien Zhang

In his early youth, Nikos was often drawn to clamber onto a low stool to reach for the lemons resting on the kitchen counter, their fragrance transporting him to the days spent in his grandmother's embrace. When he was even younger, he would wrap his arms around his grandmother's neck, his head resting against the rough folds of her skin, textured as the lemon's rind.

He longed for the times his mother held him, puzzled over why her skin was uniformly smooth and tight, except for the loose folds at her belly. Once, as he reached out to touch it, she recoiled instantly. Nikos wondered, was this why she had left him?

In the yard of Nikos's home stood a lemon tree. His grandmother spoke of a baron who had lived his entire life among its branches. Nikos, too, tried to ascend, only to fall each time. "One sets strict rules for oneself and abides by them," she said, "for without these rules, he is no longer himself."¹ Falling from the tree, the bark left shallow scars on his skin. Though he barely grasped her meaning, he thought perhaps he could extend these sudden, unfinished lines on his body—was this not also a form of perseverance?

So, he took a red paintbrush, only to find in frustration that his body, like a river, constantly shifted and meandered. He explored each joint that allowed his arms and legs to open and close, pondering what he had managed to hold onto and what he had let go.

On his first visit to a museum, Nikos surrendered to the ancient Greek and Roman statues, astonished and frightened to discover that people millennia ago had observed their own and others' bodies in the same manner he did.

Regardless of their posture, these statues possessed a dynamic, an openness that captivated him. That night, as he showered, he suddenly felt as though his own body was a perfect sculpture. Watching himself in the flow of water, he recalled the museum guide's explanation of Michelangelo's approach to sculpture: the shape was already within the stone; he merely removed the excess. For a moment, he felt as if a space deep within him had been unlocked, revealing a self that was both him and not him. His task was to find this other self, the secret of which lay in every joint and muscle of his body.

¹ Italo Calvino, *The Cloven Viscount*, Mariner Books, 2012

That weekend, as was usual, Nikos's father took him to the seaside. Walking along the shore, he remembered his geography teacher's words that the land here also undulated like the tides. "The earth is a vast, flowing sculpture," he thought. Then "he walked solemnly to the edge and stood there, his two feet together, taking a deep breath, it was as if he had left his body. He was absent from it. He had given his body to a diver and he, Nikos, was elsewhere. After he had dived, when he clambered out of the water in order to dive again, it was the diver who was wet, not him.

Nikos was still somewhere in the air watching the sea, the diver, the rocks and the sun."² Nikos knew the other him was there; he could feel the other's touch.

Nikos's father had once told him a tale of a young man's love for a planet: "He stood by the sea, stretched out his arms and prayed to the planet, dreamed of it, and directed all his thoughts to it. But he knew, or felt he knew, that a star cannot be embraced by a human being.

He considered it to be his fate to love a heavenly body without any hope of fulfillment and out of this insight he constructed an entire philosophy of renunciation and silent, faithful suffering that would improve and purify him. Yet all his dreams reached the planet. Once he stood again on the high cliff at night by the sea and gazed at the planet and burned with love for it. And at the height of his longing, he leaped into the emptiness toward the planet, but at the instant of leaping, 'it's impossible' flashed once more through his mind. There he lay on the shore, shattered. He had not understood how to love. If at the instant of leaping he had had the strength of faith in the fulfillment of his love he would have soared into the heights and been united with the star."³ Nikos thought people should not hesitate to leap, it is the most beautiful posture in the world. When he was ready to leap, he would leave himself behind. As long as he hoped firmly, space would catch him, protect him.

Nikos then pondered the lemons again. The thick rind of the lemon clearly demarcates the inside from the outside. But he gradually understood that the human body is not like that. He had always known he could not possibly live on the outside of himself; he saw the world by gazing outward. He now also realized he did not live within himself because he could only gaze inward from without. Thus, he could only live *on* his body, at the intersection between inside and outside. He later understood that he only existed in his gaze. The invisible glow

² John Berger, *To the Wedding*, Bloomsbury Publishing PLC, 2009

³ Hermann Hesse, *Demian*, DIGITAL FIRE, 2019

cast by his gaze was the leaping posture, firmly caught by space, from within and without.

Nikos's observations also extended to everyday objects like teacups and helmets, but he always seemed to lack interest in these industrial products. He wondered why the rest of the world's objects were so different from skin and lemons. The surfaces of these objects were always so smooth, without a single wrinkle. This might also be why he liked contemporary art, there were always some artists who, like him, enjoyed observing the everyday, yet were always able to impart to them wrinkles and undulations (both physically and metaphysically). He felt there was always a significant gap between the physical and the conceptual in these works. He could stare at these works for a long time, he clearly fell into the gap, yet his thoughts floated.

One day, Nikos came to a venue. A wall blocked the entrance, and a sink without a faucet awaited him. He saw that the surface of the sink undulated, just like the things he had pinched out with his hands when he was little. He rolled up his sleeves and reached in.



Katinka Bock

Some and any fleeting, 1

2022

gelatin silver print on baryta paper

30 x 40 cm

framed

ed. 2/4 + 2 A.P.

BOC/PH 112



Katinka Bock

For Your Eyes Only, Palermo

2018

silver print on Baryté Bergger Warmtone glossy paper

24.5 x 37 cm

framed

ed. 1/4 + 2 A.P.

BOC/PH 169



Katinka Bock

Lang und kurz

2020

silver print on Baryté Bergger Warmtone glossy paper

25.5 x 37 cm

framed

ed. 1/4 + 2 A.P.

BOC/PH 121



Katinka Bock

Deux, trois remords

2018

silver print on Baryté Bergger Warmtone glossy paper

37 x 25.5 cm

framed

ed. 1/4 + 2 A.P.

BOC/PH 122



Katinka Bock

April again

2020

silver print on Baryté Bergger Warmtone glossy paper

38 x 57 cm

framed

ed. 1/4 + 2 A.P.

BOC/PH 133



Katinka Bock
Silver still life

2023

silver gelatin print on paper

92.5 x 60.5 x 3.5 cm

framed

ed. 1/4 + 2 A.P.

BOC/PH 184



Katinka Bock

The cousins (Jason)

2019

silver print on Baryté Bergger Warmtone glossy paper

37 x 25.5 cm

framed

ed. 1/4 + 2 A.P.

BOC/PH 138



Katinka Bock

Some and any fleeting. 11

2022

silver print on Baryté Bergger Warmtone glossy paper

25.5 x 37 cm

framed

ed. 1/4 + 2 A.P.

BOC/PH 150



Katinka Bock

Some and any fleeting. 12

2022

silver print on Baryté Bergger Warmtone glossy paper

25.5 x 37 cm

framed

ed. 1/4 + 2 A.P.

BOC/PH 151



Katinka Bock

Some and any fleeting. 3

2022

silver print on Baryté Bergger Warmtone glossy paper

25 x 37.5 cm

framed

ed. 3/4 + 2 A.P.

BOC/PH 173



Katinka Bock

Some and any fleeting. 6

2022

silver print on Baryté Bergger Warmtone glossy paper

37 x 25.5 cm

framed

ed. 3/4 + 2 A.P.

BOC/PH 175



Katinka Bock

Some and any fleeting. 8

2022

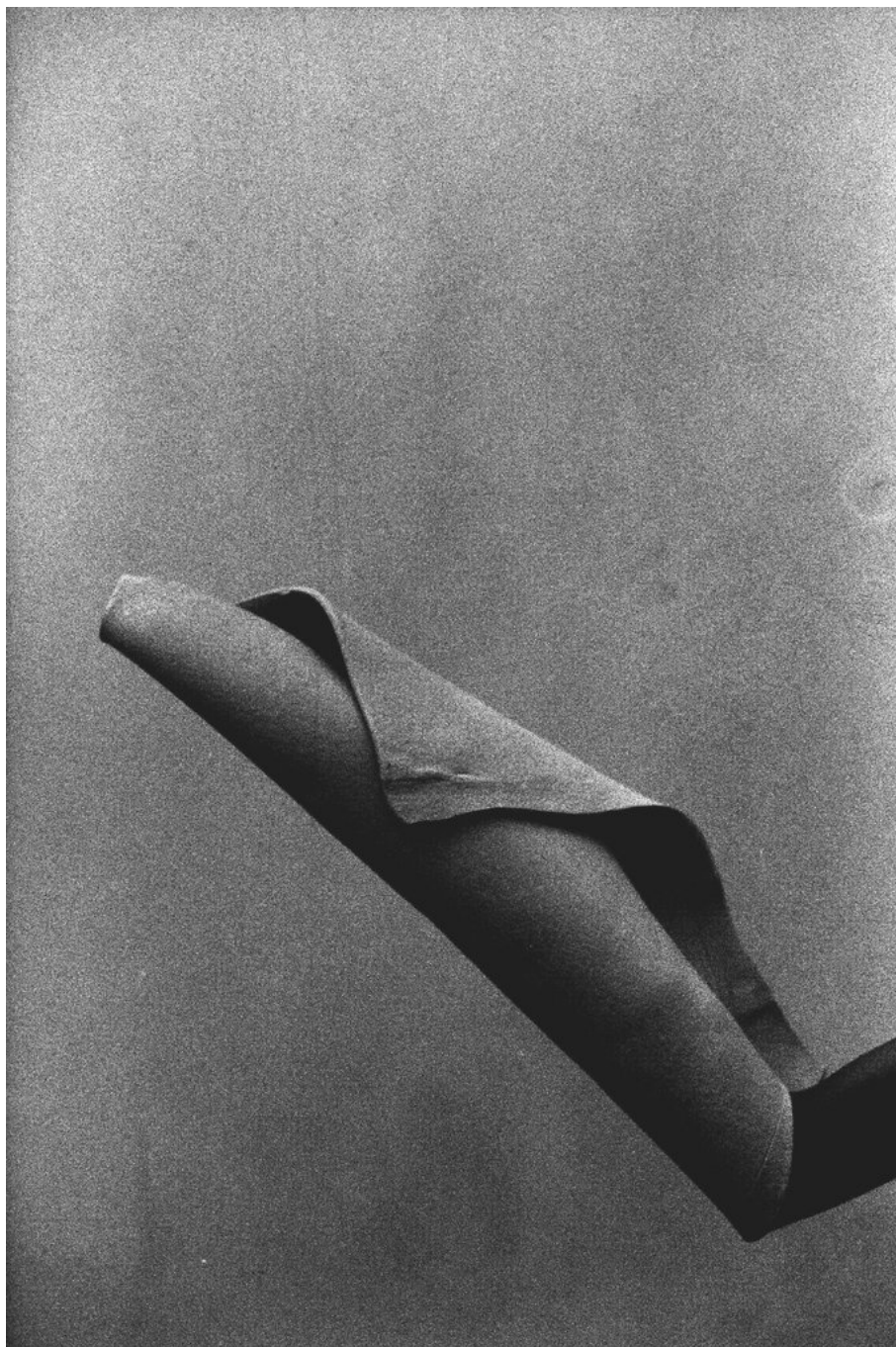
silver print on Baryté Bergger Warmtone glossy paper

25.5 x 37 cm

framed

ed. 3/4 + 2 A.P.

BOC/PH 177



Katinka Bock

Zarba Lonsa, 1

2015

silver print on Baryté Bergger Warmtone glossy paper

37 x 25 cm

framed

ed. 1/4 + 2 A.P.

BOC/PH 178



Katinka Bock
Zarba Lonsa, 0

2015

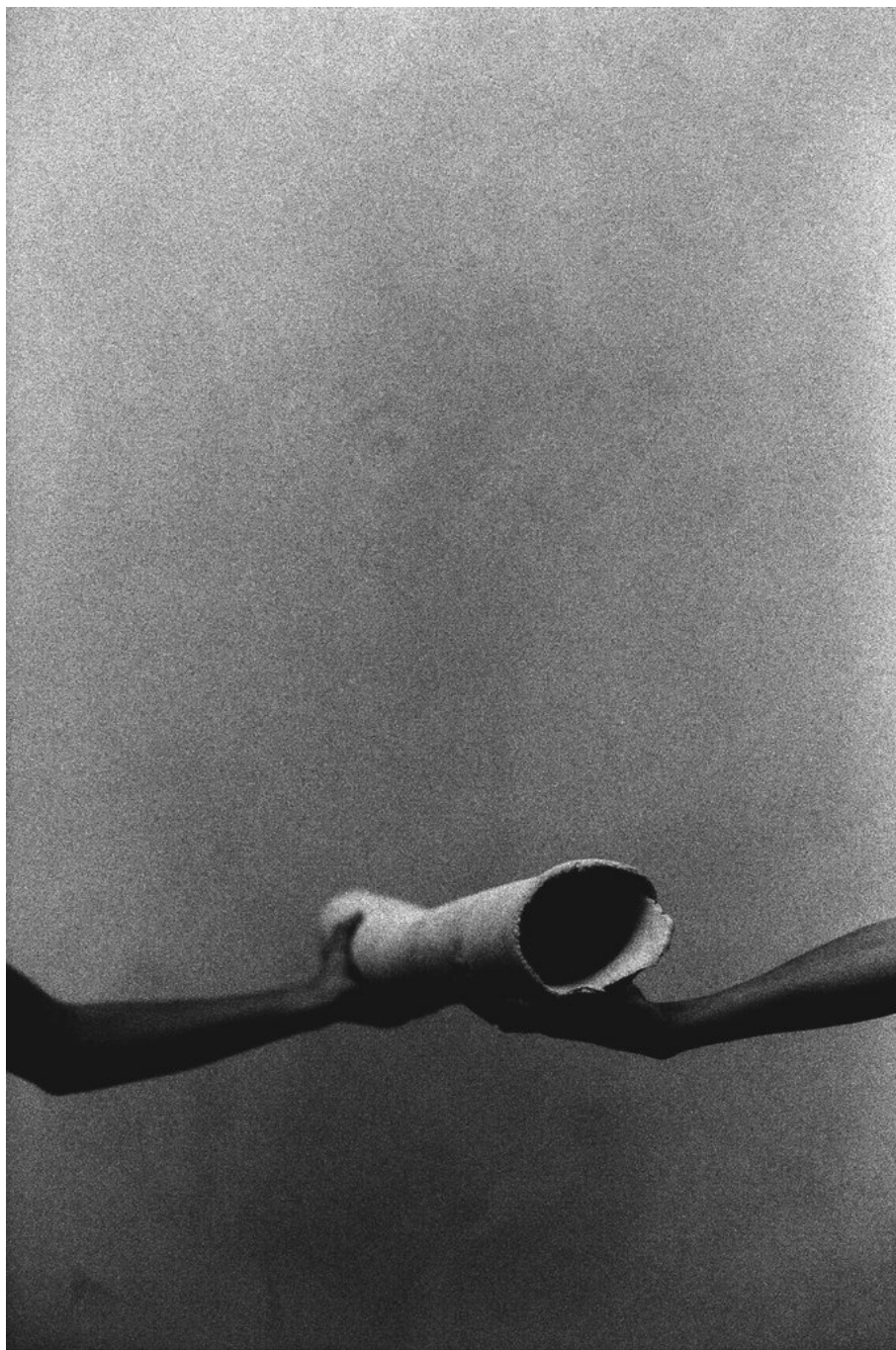
silver print on Baryté Bergger Warmtone glossy paper

45.5 x 32 cm

framed

ed. 1/4 + 2 A.P.

BOC/PH 181



Katinka Bock
Zarba Lonsa, 2

2015

silver print on Baryté Bergger Warmtone glossy paper

37.5 x 25.5 cm

framed

ed. 1/4 + 2 A.P.

BOC/PH 182



Katinka Bock
Sculpture du soir A1
2023
silver gelatin print on paper
90.5 x 58.5 cm
framed
ed. 1/4 + 2 A.P.
BOC/PH 185



Katinka Bock

Révision

2023

silver gelatin print on paper

52 x 79 x 3.5 cm

framed

ed. 1/4 + 2 A.P.

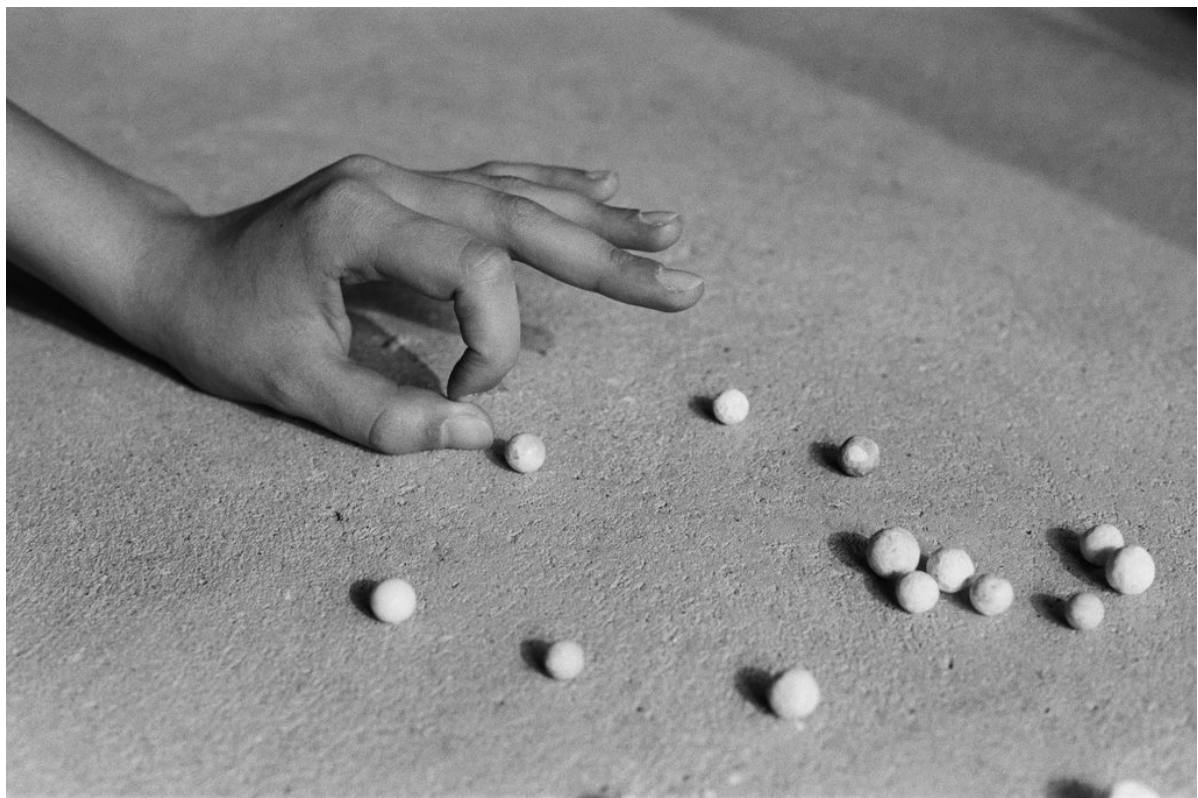
BOC/PH 187



Katinka Bock
For your eyes only one and one
2023
silver gelatin print on paper
92.5 x 60.5 x 3.5 cm
framed
ed. 1/4 + 2 A.P.
BOC/PH 188



Katinka Bock
Parts of my body I cannot see
2023
silver gelatin print on paper
92.5 x 60.5 x 3.5 cm
framed
ed. 1/4 + 2 A.P.
BOC/PH 189



Katinka Bock

Some and any fleeting. 2

2022

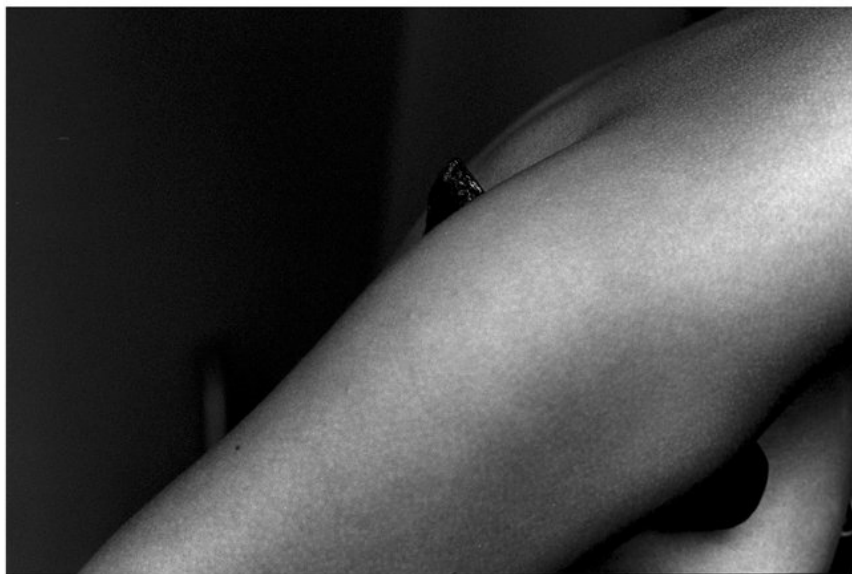
silver print on Baryté Bergger Warmtone glossy paper

30.2 x 40.6 cm

framed

ed. 4/4 + 2 A.P.

BOC/PH 199



Katinka Bock

Je te tiens

2018

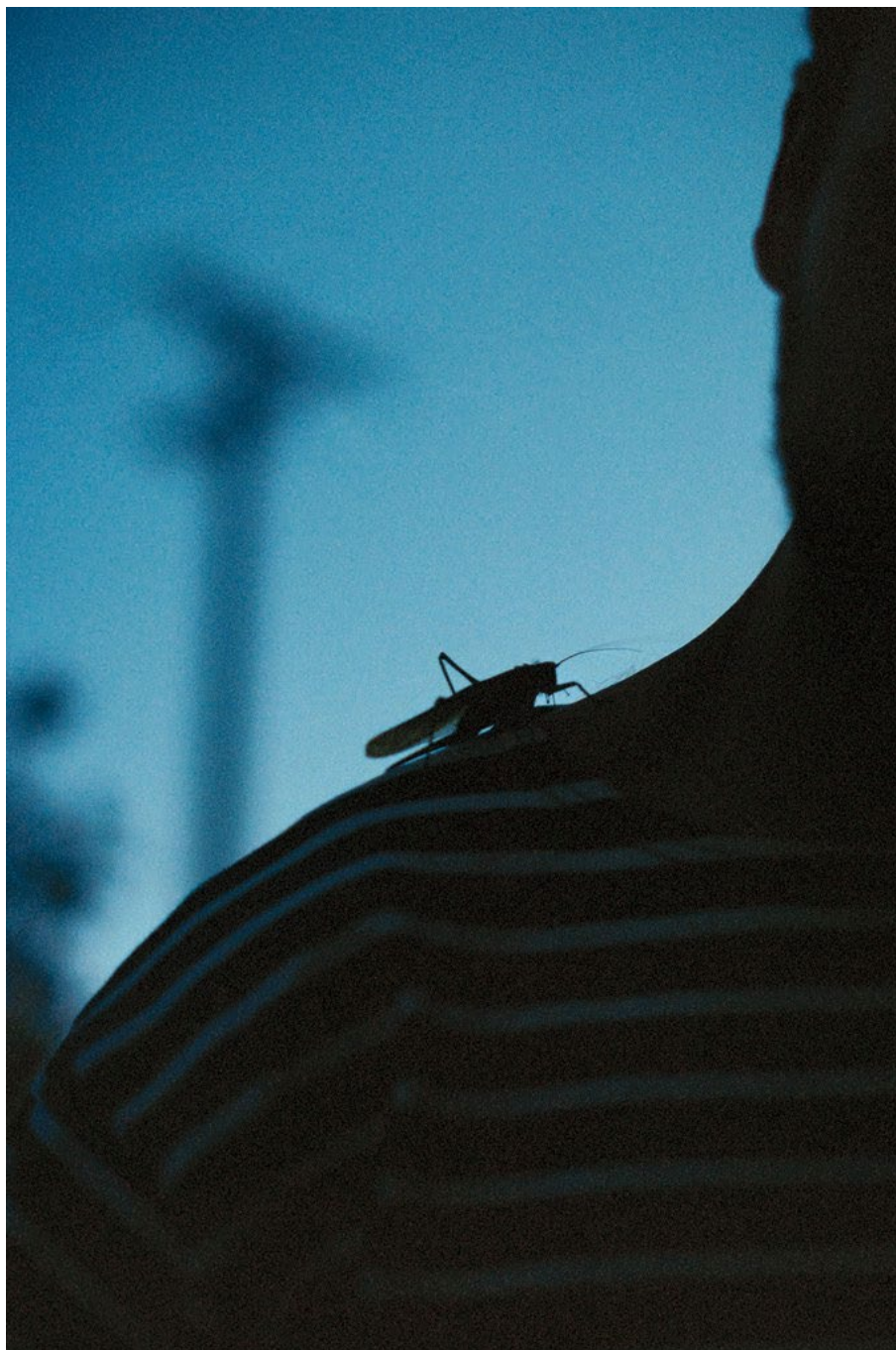
gelatin silver print on paper

each 29.5 x 40 cm

framed

ed. 2/4 + 2 A.P.

BOC/PH 207



Katinka Bock

One of 100 words

2019

c-print on Fuji mat crystal archive paper

45.5 x 31 cm

framed

ed. 1/4 + 2 A.P.

BOC/PH 136



Katinka Bock

Silver

2023

digitalized Super 8 film, black & white, no sound

10 min

ed. 1/4 + 1 A.P.

BOC/V 25



Katinka Bock

Silver

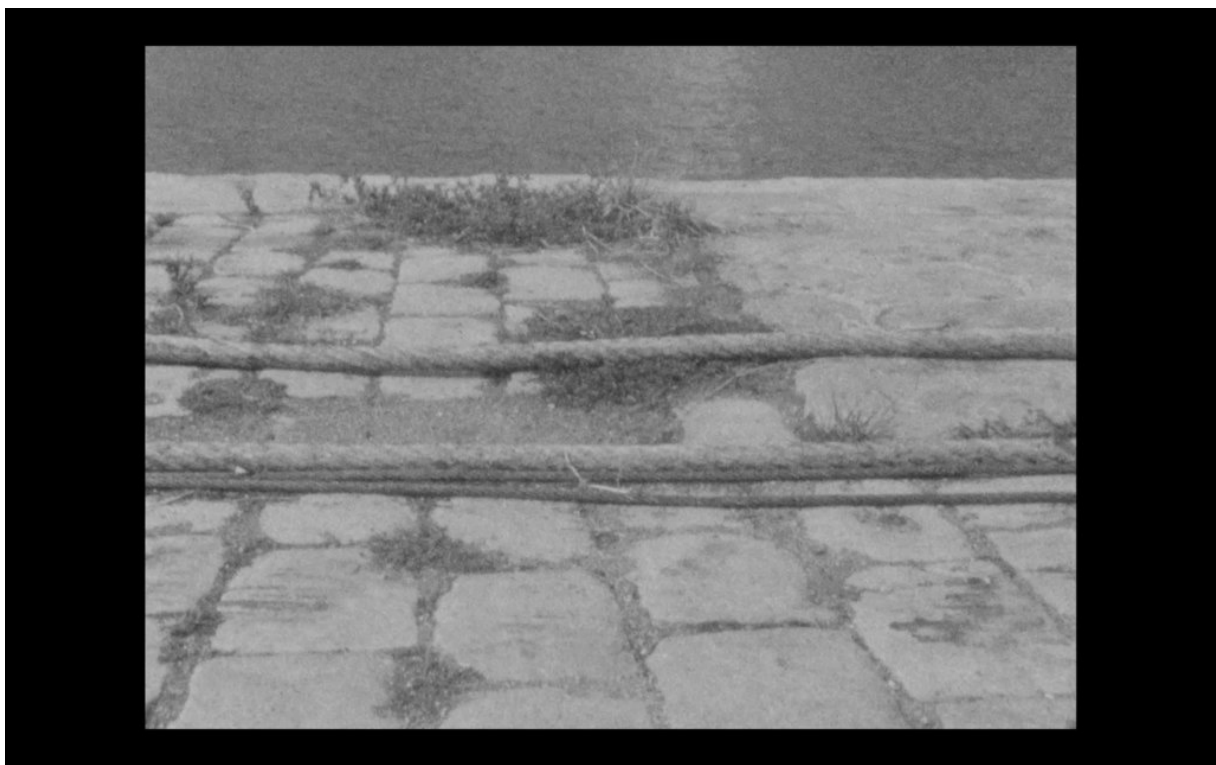
2023

digitalized Super 8 film, black & white, no sound

10 min

ed. 1/4 + 1 A.P.

BOC/V 25



Katinka Bock

Silver

2023

digitalized Super 8 film, black & white, no sound

10 min

ed. 1/4 + 1 A.P.

BOC/V 25



Katinka Bock

Silver

2023

digitalized Super 8 film, black & white, no sound

10 min

ed. 1/4 + 1 A.P.

BOC/V 25



Katinka Bock

Silver

2023

digitalized Super 8 film, black & white, no sound

10 min

ed. 1/4 + 1 A.P.

BOC/V 25



Katinka Bock

Silver

2023

digitalized Super 8 film, black & white, no sound

10 min

ed. 1/4 + 1 A.P.

BOC/V 25



Katinka Bock

Silver

2023

digitalized Super 8 film, black & white, no sound

10 min

ed. 1/4 + 1 A.P.

BOC/V 25

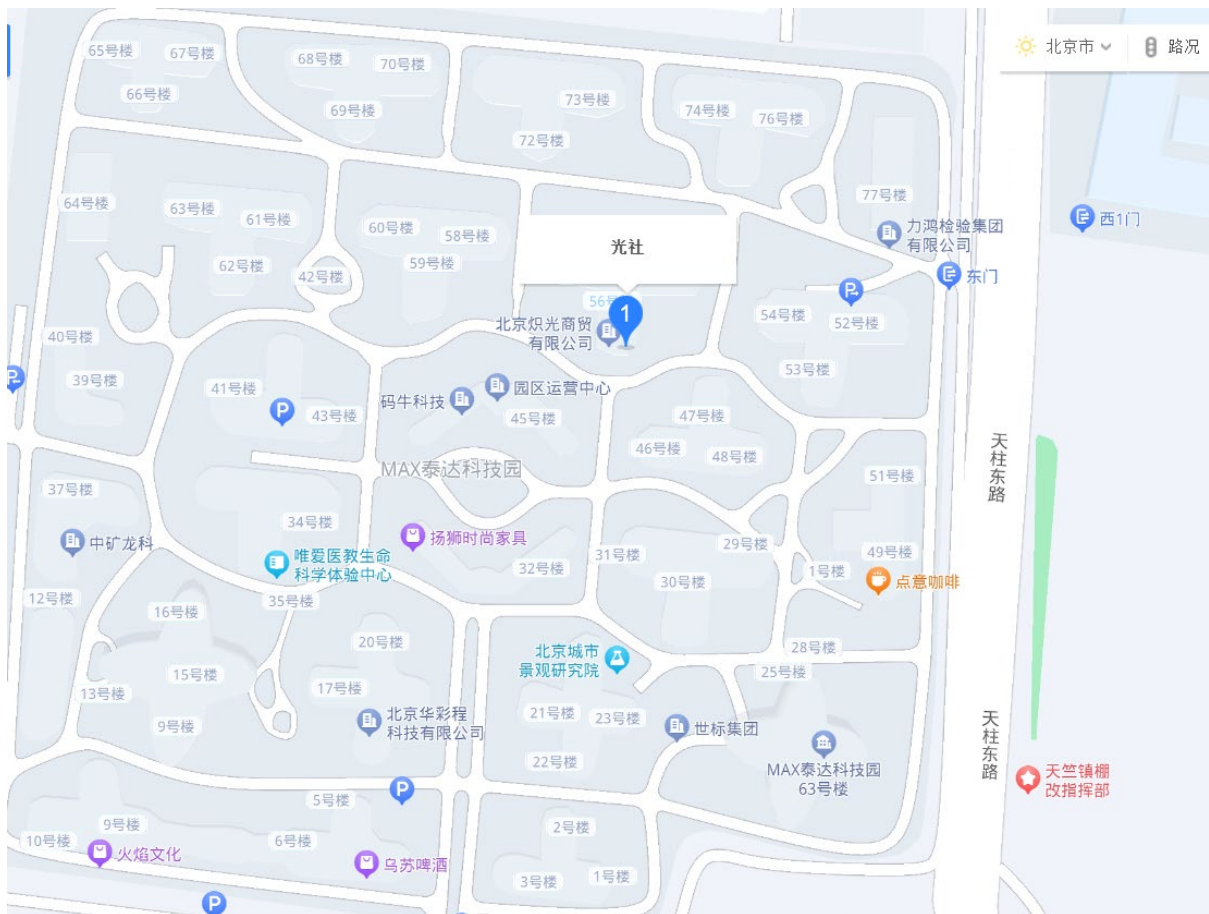
Contact & Infos

Opening talk with the artist and curator: 2024 May 22, 14:00, please register on Light Society's Wechat account: 光社影像中心

Public opening dates: 2024 May 22 - Oct 8, 11:00-17:00 (close on Mondays)

Exhibition venue: Light Society, Building No.56, Yard 12 Zhuyuan Road, Shunyi District, Beijing

北京市顺义区竺园路 12 号院 56 号楼（天竺综合保税区东门进）



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