

CRAQ OCCITANIE

exhibition
press release

Katinka Bock

Silver

from 1st July 2023 to 07 January 2024
press visit and opening
Friday 30 June

curator: Marie Cozette



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About the exhibition

Katinka Bock's sculptures, made of ceramic, stone, wood or metal, have deep links with the sites in which she exhibits, the architecture of the place that welcomes her, or even sometimes the cultural, historical or social context of a city.

When she first visits the place where she will exhibit, she "sounds out" the space, observing its shape, the interconnection of its rooms, the circulation of the building's lighting and fluids, but also the way it integrates into a district or city, what use is made of it by the people who pass through or inhabit it. How it is "shaped" from the inside and outside.

In Sète, Katinka Bock explored the omnipresence of water. The sea on one side, the lake on the other, and the canals that structure the city: all of these deeply infuse its imagination and culture. The new film produced for the exhibition, made on Sète's beaches and canals, consists of a montage of shots captured with her Super 8 camera, like a series of visual notes. The city is filmed from the canals, giving us the sensation that it is always being seen "from the edge". This is a notion dear to the artist, whose sculptures materialise the question of the threshold, the limit, the distance between objects, between bodies and spaces.

She also raises the question of what holds us together or separates us. In an interview published in 2019⁽¹⁾, Katinka Bock said: "How does a population structure and express itself and what are the dynamics that link the individuals of which it is made up? And what distances exist between them? (...) Living together is never neutral, never a statement of fact; it is always the assertion of a position. We are obliged to make decisions. We can change our minds, but we always take up a position. I try to consider this question sculpturally by choosing positions in the space, in terms of distance, height, posture, etc."

The notions of measurement and body are present in the exhibition, as in the case of a work entitled *Horizontal Alphabet*, made up of a set of several hundred terracotta

bricks placed on the floor. The size of each brick was based on the measurement of the hand and foot of several hundred people who agreed to take part in the project. The inch, the cubit, and the foot are all systems of reference, of which language has kept a trace. The difference between the singularity of bodies and the mathematical objectivity of measurement tools finds powerful translation in this work. This is also the case in *One Meter Space*: the artist asked several people to use their hands to show her the length of a metre, taking measurements with a rope, and making a knot between each one. The result is a thin rope one hundred metres long, on which each distance is different. Everyone's measurement is always related to someone else's. In the expression "to measure oneself against" we find the tension that can exist in the confrontation with that other person. Certain figures of bodies in armour have recently appeared in Katinka Bock's work, as have certain objects like spoons, forks and spears, which are all extensions of the hand and body. A body that is struggling or in a defensive position. A body that is armed.

The journey and the presentation offered by Katinka Bock at the Crac is a work of meticulous connection between the works in all of the rooms, a visual writing structured by different phases. As her titles show, language holds an important place in her practice. The exhibition title itself gives a glimpse of the polysemic richness that runs through her work. For the artist *Silver* is at once the name of a pirate in Stevenson's *Treasure Island*, the silvery reflection of the sun on the sea, silver-based analogue photography, the metallic grey of industrial architecture, Sol LeWitt's mural drawings made with graphite, or the greying of hair with age. A character, a material, a light, a transformation of the body, *Silver* is all of this at the same time. It is this poetic circulation between objects, images and bodies that one finds in the exhibition.

It is often a question of disappearance, absence, links, thresholds and limits in Katinka Bock's work. The precariousness, impermanence, balance or imbalance of her sculptures bring into play rupture points and borderline states of material, along with their intrinsic poetry. Some materials transform the works over time: salt oxidises, fruit decomposes, works are subjected to bad weather or water erosion...

A new series of stone sculptures produced for the exhibition was conceived based on used soap bars.

The shape of these objects apparently without quality was produced through the random repetition of gestures by the hands that rubbed them every day. These soap bars, infused with use over time, and with an intimacy with the body, are enlarged and transformed in stone, which becomes a support for other sculptures.

(1) Tomorrow's Sculpture, Roma Publications, 2019

Pressure, folding and rolling gestures are recurrent in the materials manipulated by the artist, particularly clay and leather. We find their traces in the material, but also in certain photographic images that represent body fragments with imprints on skin. Katinka Bock's photographic work, which she often speaks of as the periphery of her practice, shows its full importance in the exhibition alongside her sculpture work, with which it intimately converses.

After several major exhibitions in 2018 and 2019 at various European institutions (Institut d'art contemporain , Villeurbanne; Mudam, Luxembourg ; Kunst Museum Winterthur, Switzerland; Lafayette Anticipations and the Centre Pompidou in Paris), this new large exhibition in a French institution offers a chance to discover a body of important works by Katinka Bock produced over the past five years, as well as new productions.

Marie Cozette

About the artist

Katinka Bock has participated in a number of group exhibitions and had numerous personal exhibition internationally, including recently: *Der Sonnenstich*, Fondation Pernod Ricard, Paris, 2023; *Some and Any, Fleeting*, Cahn Kunstraum, Basel, Switzerland, 2022; *Gens du commun*, La Loge, Brussels, Belgium, 2022; *Logbook*, Artium Museum, Vitoria-Gasteiz, Spain, 2021; *Pas de deux*, Printemps de septembre, Les Jacobins, Toulouse, France (with Toni Grand), 2021; *Rauschen*, Kestnergesellschaft, Hannover, Germany, 2020; *Landumland*, Prix Marcel Duchamp, Centre Pompidou, Paris, France, 2019; *Tumulte à Higiénopolis*, Lafayette Anticipations, Paris, France, 2019; *Avalanche*, Pivô, Sao Paulo, Brasil, 2019; *T-Toxic*, Galerie Jocelyn Wolff, Paris, France, 2019; *Tomorrow's Sculpture*, a three parts project at Institut d'art contemporain, Villeurbanne, France, Mudam, Luxemburg, Kunst Museum Winterthur, Switzerland, in 2018-2019; *One of Hundred*, FalseFront, Portland Oregon, USA, 2017; *40 Räuber*, MAMCO, Geneva, Switzerland, 2013-2014.

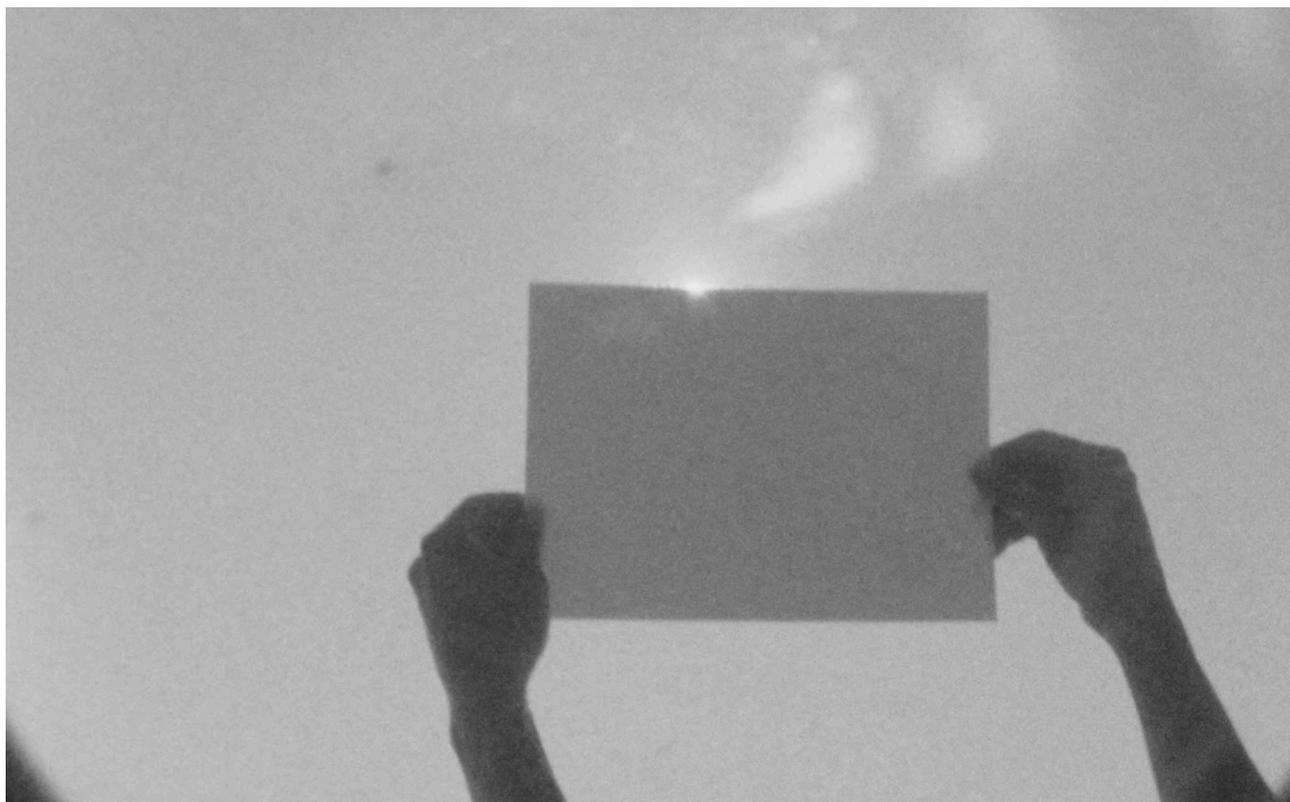
In 2012, Katinka Bock was winner of the prestigious Fondation d'entreprise Ricard prize, France. In 2015 she received the Visual Arts Grant of the Fondation Botin, Spain. She was nominated for the Prix Marcel Duchamp, France, and won the Prix de production 1% Marché de l'art, France. Katinka Bock was a resident of the French Academy in Rome (the Villa Medici) in 2012 - 2013.

Katinka Bock is represented by the galleries Jocelyn Wolff (Paris / Romainville), Meyer Riegger (Berlin), Greta Meert (Brussels) and 303 Gallery (New York).

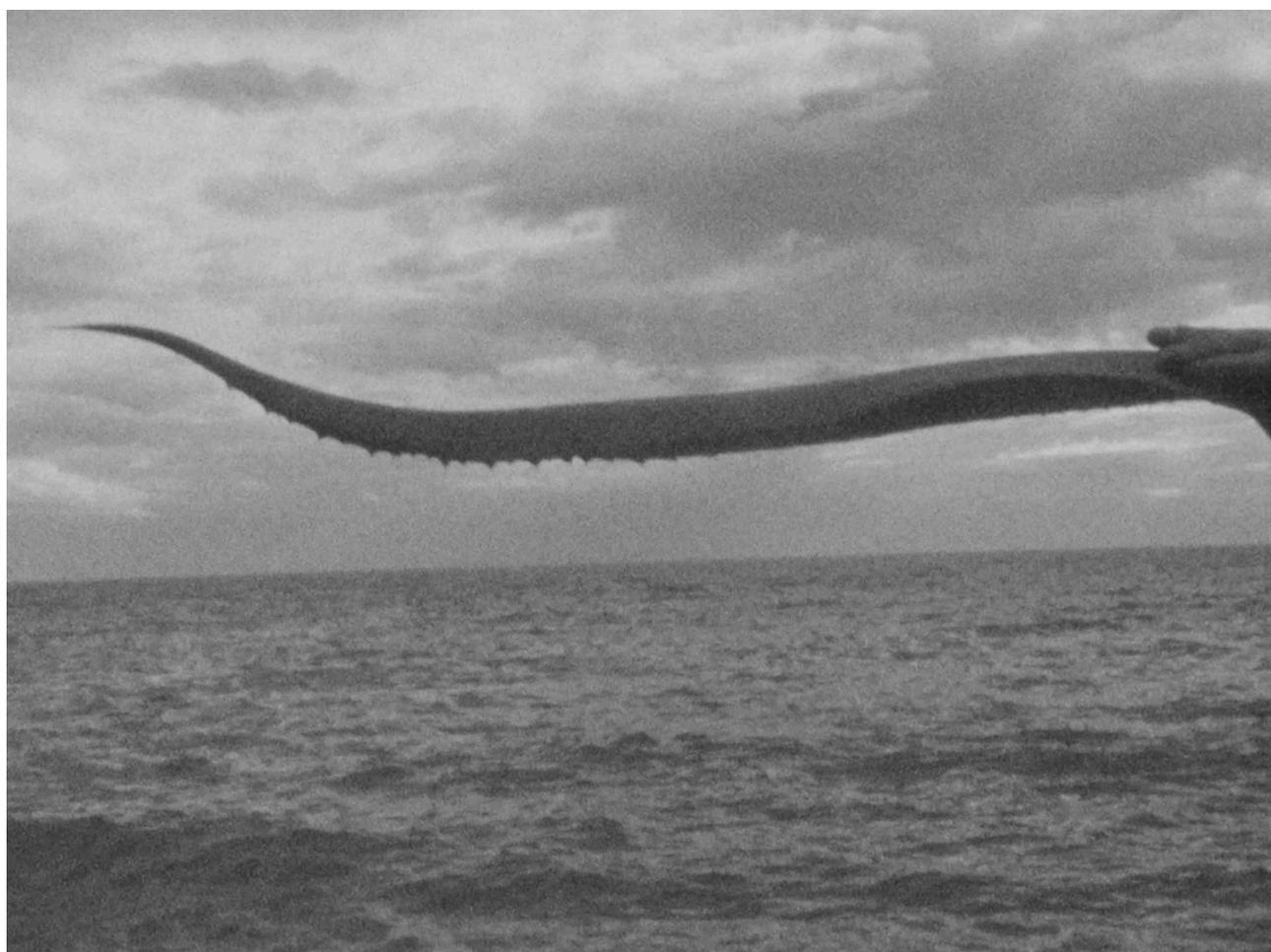
Solo exhibitions

(selection 2013- 2023)

- 2023 *Der Sonnenstich*, Fondation Pernod Ricard, Paris, France
- 2022 *One to Eight*, 303 Gallery, New York, NY, USA
Some and Any, Fleeting, Cahn Kunstraum, Basel, Switzerland
Common People, La Loge, Brussels, Belgium
- 2021 *Segment with Unknown Radius*, Cibrian Gallery, San Sebastian, Spain
Logbook, Artium Museum, Vitoria-Gasteiz, Spain
Pas de deux, Printemps de Septembre à Toulouse, Les Jacobins (with Toni Grand), France
- 2020 *Rauschen*, Kestnergesellschaft, Hannover, Germany
Fermata, Galerie Greta Meert, Brussels, Belgium
Monotonie, Meyer Riegger, Karlsruhe, Germany
- 2019 *Landumland*, Prix Marcel Duchamp, Centre Pompidou, Paris, France
Tumulte à Higiénópolis, Lafayette Anticipations, Paris, France
Avalanche, Pivô, São Paulo, Brasil
Gibellina Drive, Bortolami, Condo New York, New York, USA
T-Toxic, Galerie Jocelyn Wolff, Paris, France
- 2018 *Popolazione (righe e retta)*, Radiceterna Arte e Ambiente, Palermo, Italy
Radio, Tomorrow's sculpture, Institut d'art contemporain (IAC), Villeurbanne, France
Radio Piombino, Common Guild, Glasgow, , Scotland.
Smog, Tomorrow's sculpture, Mudam, Luxemburg
Sonar, Tomorrow's sculpture, Kunst Museum, Winterthur, , Switzerland
- 2017 *Smog*, Meyer Riegger, Berlin, , Germany
Mesonya, Siobhan Davies Dance, , London, United Kingdom
O O__O, Mercer Union, Toronto, Canada
One of Hundred, FalseFront, Portland Oregon, USA
- 2016 *Katinka Bock | For Your Eyes Only*, Labor Gallery, Mexico city, Mexico
- 2015/16 *Zarba Lonsa*, Les Laboratoires d'Aubervilliers, France
- 2014 *Nebenwege*, KIOSK, Gent, Belgium
Farben dieses Meeres, Städtische Kunsthalle Lüdenscheid, , Germany
Populonia, Galerie Jocelyn Wolff, Paris, France
Februar, Meyer Riegger, Berlin, Germany
Tomorrow's Sculpture, Parc de sculpture La Petite Escalère, France
A and I, Henry Art Gallery, Seattle, USA
- 2013 *40 Räuber*, MAMCO, Geneva, Switzerland



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1. - 2. Katinka Bock, *Silver*, 2023. Digitized S8 film, 9min40, sound, B&W. Produced by Crac Occitanie. Courtesy of the artist and Galerie Jocelyn Wolff, Meyer Riegger, Galerie Greta Meert and Gallery 303.



3.



4.

3. - 4. Katinka Bock, *Silver*, 2023. Digitized S8 film, 9min40, sound, B&W. Produced by Crac Occitanie. Courtesy of the artist and Galerie Jocelyn Wolff, Meyer Riegger, Galerie Greta Meert and Gallery 303.



5.

5. Katinka Bock, *For your green eyes only*, 2022. c-print on Fuji mat crystal archive paper. 25 x 37 cm / 25 x 37 x 1 cm framed. Courtesy of the artist and Galerie Jocelyn Wolff, Meyer Riegger, Galerie Greta Meert and Gallery 303.



6.

6. Katinka Bock, *Silver*, 2023. Digitized S8 film, 9 min 40, sound, B&W.
Produced by Crac Occitanie. Courtesy of the artist and Galerie Jocelyn Wolff,
Meyer Riegger, Galerie Greta Meert and Gallery 303.



7.



8.

7. Katinka Bock, *Amnésie suspendue*, 2022. Bronze, aluminium 182×40×20 cm. Courtesy of the artist and Galerie Jocelyn Wolff, Romainville. Photo: Chloé Philipp.

8. Katinka Bock, *Horizontal Alphabet*, 2016. Grès, 80 m². Courtesy of the artist and Centre national des arts plastiques. Photo: Katinka Bock.



9.



10.



11.



12.

9. Katinka Bock, *Silver still life* 2023, 60×90 cm. Silver gelatin print. Courtesy of the artist and Galerie Jocelyn Wolff, Meyer Riegger, Galerie Greta Meert and Gallery 303.

10. Katinka Bock, *Révision*, 2023. 50×75 cm approx. Silver gelatin print. Courtesy of the artist and Galerie Jocelyn Wolff, Meyer Riegger, Galerie Greta Meert and Gallery 303.

11. Katinka Bock, *Géographie AA*, 2022. Silver print on Baryté Bergger Warmtone glossy paper, 31,5 x 45,5 cm / 31,5 x 45,5 cm framed. Courtesy of the artist and Galerie Jocelyn Wolff, Meyer Riegger, Galerie Greta Meert and Gallery 303.

12. Katinka Bock, *Sculpture du soir*, C1, 2023. 60×90 cm. Silver gelatin print. Courtesy of the artist and Galerie Jocelyn Wolff, Meyer Riegger, Galerie Greta Meert and Gallery 303.



13.

13. Katinka Bock, *A and I (wet)*, 2022. Bronze, 180 x 75 x 10 cm. Courtesy of the artist and Meyer Riegger Berlin/ Karlsruhe. Photo: Philipp Ottendörfer.

The Crac Occitanie



Located in Sète, on the bank of Canal Royal in the heart of the city, the Crac Occitanie overlooks the port and the Mediterranean Sea. Its architecture's exceptional volumes reflect the industrial nature of the building, which was originally a refrigerated warehouse used for the conservation of fish. In 1997, architect Lorenzo Piqueras renovated the original building, giving it the current configuration and transforming it into an exceptional exhibition site, offering 1,200 square meters of gallery space distributed over two floors.

The Crac is dedicated to artistic creation. It offers a programme of temporary exhibitions, publishes exhibition catalogues and artist books, and develops a dynamic cultural and educational programme for all audiences, through guided tours, workshops, lectures, concerts, performances and more.

The Crac promotes local, national and international partnerships based on the dual principle of proximity to its visitors and an open attitude towards the world. As a place of production, research, experimentation and exhibition, the Crac has, over a period of more than twenty years, presented over six hundred artists from the French and international art scenes.

Support from Occitanie / Pyrénées-Méditerranée Region promoting contemporary art

In 2016, the Occitanie / Pyrénées-Méditerranée Region began redefining its cultural policy in order to bring concrete solutions to artists, curators and cultural sites.

It is offering regional aid in all art and culture sectors: performing arts, visual arts, creative and cultural industries, heritage, languages, and regional cultures. Its action is aimed at reinforcing the equality between citizens and between territories.

In the field of contemporary art, the Region is making a concerted effort to enable artists and art-lovers to meet under optimal conditions. Occitanie's contemporary art landscape is an extremely rich and dynamic creative territory. The Region is very keen to support artists and the places in which art is created and circulated, and to bring contemporary art as close as possible to every resident.

The Occitanie Region manages and supports key contemporary art sites:

In addition to the Crac Occitanie in Sète, the Region is also responsible for the development of the Musée Régional d'Art Contemporain (Mrac) in Sérignan. Thanks to investment by the Region, the Mrac now has an 3200-square-metre exhibition surface, dedicated to permanent collections and temporary exhibitions.

As a founding member of several renowned public establishments, the Region makes a strong contribution to raising the standing of sites in Occitanie: like the Musée d'art moderne de Céret, the Musée Soulages in Rodez, the Musée Cérès Franco in Montolieu, Les Abattoirs FRAC Occitanie Toulouse, and FRAC Occitanie Montpellier.

Finally, the Occitanie Region supports the circulation of contemporary art throughout its territory, in association with public and private partners like the Maison des Arts Georges Pompidou (art centre in Cajarc), the BBB Centre d'art in Toulouse, Le LAIT (Laboratoire Artistique International du Tarn) in Albi, the Carré d'Art in Nîmes, and the galleries AL/MA, Chantiers Boîte Noire, Aperto and Iconoscope in Montpellier, Le Vallon du Villaret in Bagnolsles-Bains, Le LAC in Sigean, Lieu-Commun in Toulouse, and l'Atelier Blanc in Aveyron.

The Region also directly supports art production on its territory.

The Region is very involved in supporting visual artists, providing art production assistance. It gives special attention to artist residencies in rural areas (like Maisons Daura, Les Ateliers des Arques on the Lot, Caza d'Oro in Ariège, and Lumière d'encre in Céret).

It also supports artist mobility, thus contributing to the recognition of their work at the national and international levels. The Prix Occitanie- Médicis, created in 2018, is one of the jewels of this support. Every year its aim is to discover, promote and support Occitanie's emerging talent on the international scene, thanks to close collaboration with the prestigious Villa Medici in Rome.

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Practical information

Open everyday from 12:30 p.m. to 7 p.m. and weekends from 2 p.m. to 7 p.m. Closed on Tuesday.

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twitter: @crac_occitanie

Cover captions:

Katinka Bock *For your green eyes only*, 2022. c-print on Fuji mat crystal archive paper, 25 x 37 cm / 25 x 37 x 1 cm encadré. Courtesy of the artist and Galerie Wolff, Meyer Riegger, Galerie Greta Meert and 303 Gallery.

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Exhibition partner

With the support of Galerie Jocelyn Wolff, Paris / Romainville

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Also showing at the Mrac Occitanie in Sérignan

16 April to 24 September 2023

- *Meilleurs Vœux de la Jamaïque*,

Mrzyk & Moriceau

- *Yakety Yak*, John Armleder

26 May to 24 September 2023

FABARO

Until 7 January 2024

- *LE RETOUR*, Works from the Centre national des arts plastiques in dialogue with the collections of the Musée régional d'art contemporain Occitanie / Pyrénées-Méditerranée.

centre régional d'art contemporain

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The Centre Régional d'Art Contemporain is managed by the Région Occitanie / Pyrénées-Méditerranée. It receives support from the Ministry of Culture and aid from the Occitanie region's prefecture and DRAC.

