

Katinka Bock

25 April – 7 June 2009

In her first museum-based, solo exhibition in Germany, Katinka Bock (b. 1976 in Frankfurt, lives in Paris and Berlin) presents sculptures, films, and installations, which, when taken together, create a course throughout the overall exhibition space. An essential component of her reduced works resides in the fact that they follow traces – both historical and concealed – which then open up a dynamic field of tension in relation to the space they inhabit, in turn revealing unexpected dimensions within this for the visitor.

Katinka Bock has devised the graphite rubbings of a concealed mural on the upper level of the Kunstverein's building, which visitors would normally not see. An exemplary feature here is the fact that the original relief by Karl Grossberg was removed from this site during the Nazi period. Bock redraws the traces of a picture, which was subsequently placed here. Traces of graphite reveal a gentle grid-like image, and the result of the rubbing has been captured in perpetuity in book form in the exhibition, as an object. This manner and procedure of recording such traces is pitched less as a gesture of political warning or rebuke, than as a gentle exploratory action, geared at "reading" layers of memory.

In this way, the recording of such traces can also be seen in a video work featuring the gentle fingering of an erstwhile eagle made from stone, or the use of a used chair in the work *Je te tiens* ("I hold You"). In the latter, Katinka Bock also incorporates external space into her calculations in the form of water, channelled through a funnel into the interior space whenever it rains, and dripping onto two panes of glass leaning against the chair. The water will also leave a trace, and indeed there is evidence of natural processes in a number of the exhibited works.

The interplay of naturalness and artificiality, of processes and stasis, of the outside and the inside, are the basic vehicles in Bock's works. In the manner of a research scientist, she conducts experiments with natural laws (for example, in the film *Couleur un tas de pierre*, or the cube held by magnetic force in *Die Zone Zwei* ["Zone Two"]) which ultimately manifest an ironic disruption by means of a simple, amateurish verisimilitude. The work *Tisch des Katographen* ("The Cartographer's Table"), for example, is exemplary in this context for its strictly mathematical, physical approach that ultimately is not sustained.

The idea of charting the large hall of the Kunstverein is ultimately taken to absurd lengths in the work *Das Verhältnis der Fläche zur Diagonale* ("The Relationship between the Surface and the Diagonal"). It sits like a mountain of paper in the exhibition space and seemingly opens up the horizontal axis of the space. The vertical axis is charted by means of a large paper pole ("Desire Line") across the overall height of the building, whereas the spatial dimensions are opened up by means of a "sculptural film ensemble". Different levels of specific conditions are presented all the way to the space outside the building – culminating in a piece of Worzeldorf quartz acting as a "bather", in a side-section of The Pegnitz situated within the Wöhrder water meadows, which refers back to the exhibition.

Via the analysis of space and the nature of processes per se, Katinka Bock's works are compelling because of their poetic notation, opening up their very own sensual levels.

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