

Hall IV



⑤

Standing closely together, seven cacti, ⑤ «**Smog, 1929**» (2018/2020), occupy the conference table. As the origin of socially influential, medially distributed viewpoints, the conference table stands in its formal strictness as the embodiment of authority within the exhibition space. The cacti occupy the table with their organic forms. Bock uses a **specific casting process** for the bronzen sculptures. First, the cacti are enclosed in a plaster-clay mixture that reaches a solid state when heated. Then she pours the bronze directly onto the cacti, which are burnt in the process. Their ashes remain visible on the outer skin of the bronzen shapes.

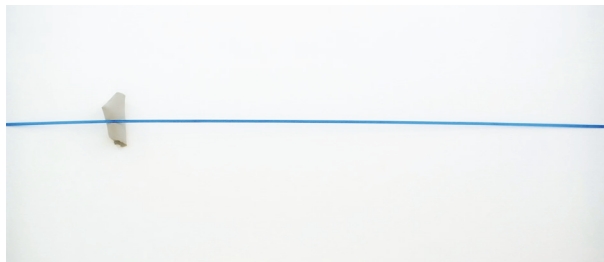


Edition

The editions «**Toxic (Rauschen)**» (2019) of Katinka Bock reference the works presented in the exhibition in multiple ways. The spoon-like shape refers to the work «Toxic (Fountain)». Though the stainless steel teaspoons appear in their usual size, they are also robbed of their functionality by the metal plates occupying and covering the hollow or the handle of the spoons. They are remnants of the copper plates used for «Rauschen» and thus refer as relics to its creation process.

Toxic (Rauschen), 2019

stainless steel, copper
11 + 1 AP
780 €



⑥

The shape of the sculpture ⑥ «**Christina**» (2020) is the result of a technique Katinka Bock uses frequently: She wraps objects in clay slabs, which then are fired in an oven to form ceramics. Thus the **objects are burnt down**, only leaving behind the ceramic shell, that makes **the volume of a past body** visible. A ball found on the street is the basis for the form of «Christina». Bock covers the once loved and emotionally charged object. The fired ceramic, the only remaining relic of the ball, Bock then attached to the wall of the exhibition space with a tension belt. In the same way she imitates the shape of the ball through the gesture of enveloping it, she also traces the **boundaries of the room** through the tension of a strap. The easy-to-release fasteners of the belt suggest the reversibility of the installation.

Programme

guided tour with the curator lea altner

sunday, april 5, 2020, 3 pm

the artist katinka bock in conversation

with hendrik brandt and sabeth buchmann
sunday, 19 april 2020, 3 pm

architecture and art

katinka bock and the anzeiger high-rise
thursday, 14 may 2020, 6:30 pm

Cover: Katinka Bock, Rauschen, 2019, copper, bronze, ceramics. Courtesy the artist; Meyer Riegger Berlin/Karlsruhe, Jocelyn Wolff, Paris, Greta Meert, Brussels. Foto: Pierre Antoine

The exhibition Katinka Bock is kindly supported by



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katinka bock

rauschen

6th march to 17th may 2020

Katinka Bock's exhibition is inhabited by **sculptures** that adopt different postures: they lie, hang, stand or lean on the wall. They display the **mechanical forces** affecting them. The artist also deals with **temporality**. In her exhibition different temporalities are intertwined with each other: Those of the processes and materials from which her works are created, the time of the exhibition itself and the temporal appearance of her sculptures. Some of them give the impression of transience while others can seem like a timeless monument. Her works always reconnect in new and different ways with

the spaces surrounding them. Thereby the artist incorporates various **dimensions of space**: The concrete architectural or geographical space, the historical, social and societal significance of a place. The foundation for Katinka Bock's exhibition practice is the question: «**How can I break through the seclusion of an exhibition space?**» The works in the exhibition thus relate to different times, historical events and places, such as the neighbouring Anzeiger high-rise and its history. Two of Bock's works can be seen outside the exhibition rooms of the Kestner Gesellschaft. The work «Gisant» (2019) is located on the first floor of the Anzeiger high-rise, the installation «Feuille de température (Riccardo)» (2020) is attached to the outside of the «Pizzeria Riccardo», which is located opposite the Kestner Gesellschaft.



goseriede 11 | 30159 hannover | germany
fon +49 511 70120 0 | fax +49 511 70120 20
www.kestnergellschaft.de

Hall III



①

The nine meter long sculpture ① «**Rauschen**» (2019) can be seen in the Oberlichtsaal. Made from the former copper plattes of the dome of the neighbouring Anzeiger high-rise, the sculpture forms the central piece of the exhibition, which examines both the **historicity of the material** and the medium of the newspaper on various levels. The green copper plates, which wrap themselves around the sculpture like an outer skin, come from the domed roof of the Anzeiger high-rise, under which journalism history was written with the founding of the magazines «Der Stern» and «Der Spiegel». The artist has preserved the original condition of the plates; visible traces of birds' claws, bomb splinters and weathering refer to the past. The form is an enlarged reproduction of a small clay sculpture entitled «Wunschkonzert» (Request Concert) and thus refers to an **absent form**. The work is the result of a **recurring experimental practice** in Katinka Bock's work, which consists of wrapping an object in a damp clay slab and burning it, which causes the object to ash inside, but leaves a hollow space. The original sculpture contained a balloon found on the street.

The hollow form of this sculpture, which can hardly be viewed in its entirety due to its monumental size, may evoke different associations from different angles. The texture of the surface is reminiscent of a reptile or a carapace. In the context of the **title** «Rauschen», which adds the dimension of sound to the sculpture, the form may be reminiscent of the house of a sea snail, in which, in contrast to the childlike imagination, one does not hear the sound of sea, but one's own echo. «Rauschen» can also be seen as a reference to the origin of its materials: To the media's noise of the restless news following us daily and the noise of the never-resting offset-printers.

With these references, the artist expands the exhibition space on various levels: the architectural space through the direct reference to the neighbouring building; the time, in which she makes the past visible through the material on the one hand, but also uses it as a shell for a completely new space.



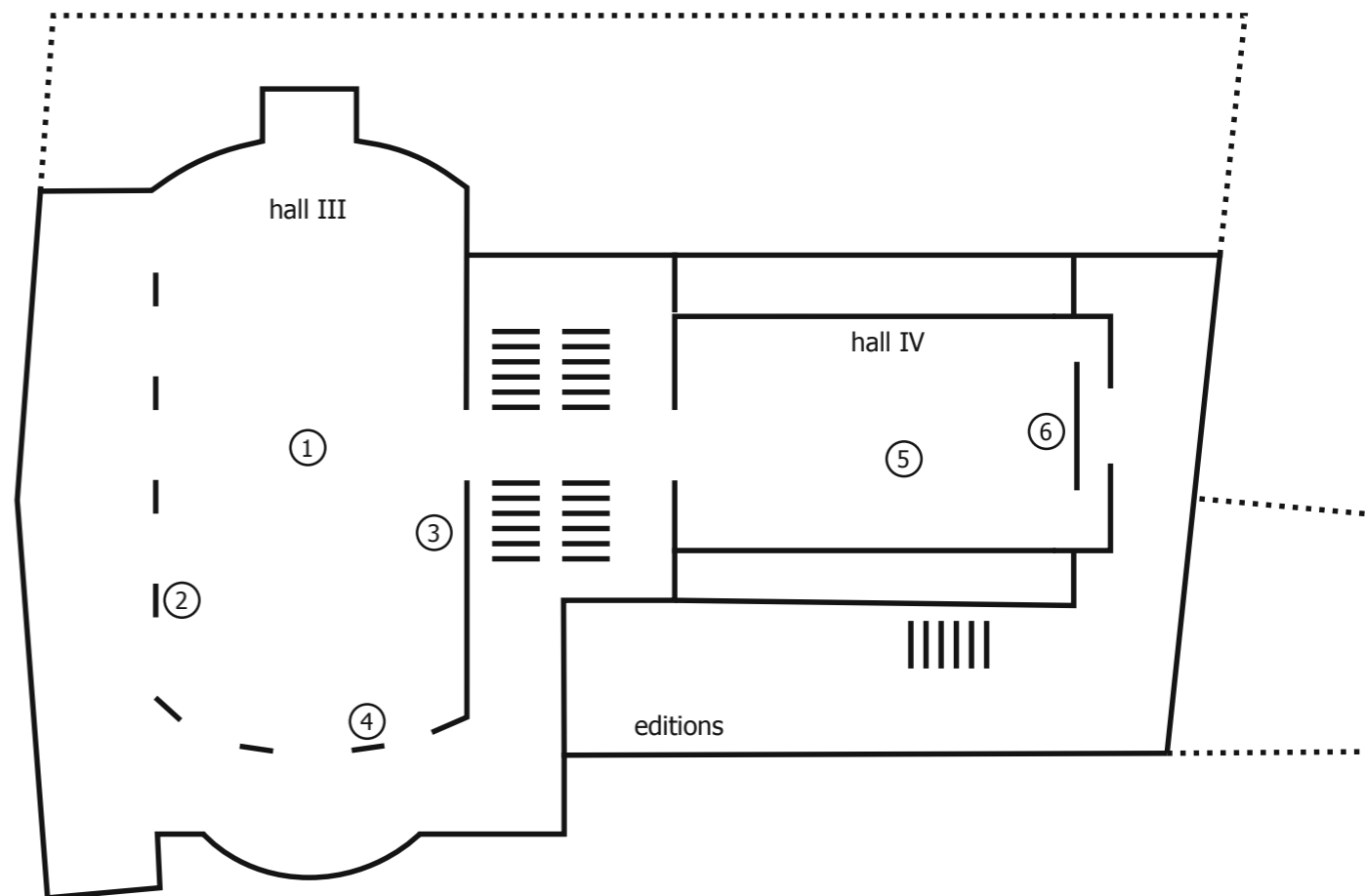
②

The installation ② «**Haltung**» (engl.: posture) consists of a fragile balance between a vase, filled with water, and a wooden counterweight reminiscent of a human foot, the tips of whose toes increasingly approach the ground as the water evaporates. The sculpture implies a **process** that is practically invisible to the viewer in the fleeting moment, but which will change the sculpture in the course of the exhibition. In this way, Bock makes time perceivable for the visitors. The form and title refer to something human, a **bodily or mental position** that is subjected to constant change.



③

The artwork ③ «**Hygiaphone**» (2019) consists of a plexi-glass disc fixed onto a block of oak wood. In the upper corner of the disc, there is a small opening. The sculpture is mounted at the head height of a seated person. According to its etymology, the title means «healthy Voice», but in French, «hygiaphone» refers to a hygienic speech membrane, through which communication takes place via a small opening, for example at public office counters. The membrane separates the contaminated room from the clean room of authority. Bock's «Hygiaphone» has **lost its function as a separation between two rooms**. Viewers can change sides unhindered, there is no differentiation between the rooms.



④

The sculpture ④ «**Toxic (Fountain)**» (2019) is an oversized copper spoon. The everyday object loses its functionality through its monumental enlargement. Standing upright, it gives the impression of a body. Just as in «Rauschen», the traces of weathering can be read off the material, creating a reference to the outside space. The title suggests the ambiguity in the use of the spoon, which can hold both poison and life-giving sources.

Anzeiger high-rise



Bock often works with the concept of exchange, as the meeting of two systems, two perspectives or worlds. The historical **conference table from the Anzeiger high-rise** for example, where editorial conferences for «Der Stern» and «Der Spiegel», among others, have been held since 1929, has been moved into the exhibition space (hall IV). In **exchange**, Bock's work «**Gisant**» (2019) (engl: «lying») moved into the conference room on the first floor of the Anzeiger high-rise, which is open to the visitors of the exhibition. «Gisant» consists of stacked ceramic plates that enclose a cavity. The sculpture lies stretched out on a carpet. The form and position are reminiscent of a resting being, or of the vulnerable bodies in cities, which cover themselves with (newspaper) sheets while sleeping. The viewers are separated from this body by a glass plate and take on a voyeuristic role.

The sculpture on the first floor of the Anzeiger high-rise can be visited daily (Tuesday–Sunday) from 11 am–6 pm.