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Mudam Luxembourg
Musée d'Art Moderne
Grand-Duc Jean

KATINKA BOCK

SMOG/TOMORROW'S SCULPTURE

27.04.2018 - 02.09.2018

PRESS KIT

Press release

KATINKA BOCK SMOG / TOMORROW'S SCULPTURE

EXHIBITION FROM APRIL 27 TO SEPTEMBER 2, 2018

Curator: Christophe Gallois

Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean presents the most significant exhibition of works by the German sculptor Katinka Bock, an artist featured in the museum's collection. *Smog / Tomorrow's Sculpture*, occupying 900 m² of the first floor of the museum, exhibits about fifty works from 2006 until today as well as some fifty recent pieces. It is her most ambitious project to date, and the first to be devised for several museums.

Since the beginning of the 2000s, Katinka Bock has been developing a sculptural practice intimately linked to questions of space, time and material. Her sculptures and installations are made from material such as clay, stone, wood, copper, bronze and cloth and result from simple gestures, directly legible in the form or on the surface of the work: folding, wrapping, moulding, marking, making an imprint, finding a balance, falling, etc. Often, they involve physical processes such as heat, evaporation, energy flow and the alteration of materials confronted with the external environment.

For the Mudam, the artist has devised several interventions that give rise to a dialogue between the museum and its immediate environment. In advance of the exhibition, copper and fabric elements were installed on the roof of the building, the handles of the entrance door were temporarily replaced and a bronze column was placed in the Alzette – the river which crosses the city of Luxembourg. In the exhibition, the artist makes an opening in one of the walls of the architecture and also diverts the systems which run through the building – electricity on one side, water on the other –, usually hidden from the visitors' view. Involved here is an unveiling of the flows and energies which pass through the architecture, placing them at the heart of the show, and temporarily re-defining the space.

Initiated by three institutions, Kunst Museum Winterthur, Mudam Luxembourg and Institut d'art contemporain Villeurbanne/Rhône-Alpes, *Tomorrow's Sculpture* is accompanied by two publications on Katinka Bock's work (co-editions with Roma Publications). *Intenso*, published before the exhibitions, is an artist's book highlighting her photographic practice, developed on the periphery of her sculptural work. A monograph tracing the three exhibitions will be published in December, 2018 (authors: François Piron, Simone Menegoi; photographs: Johannes Schwartz).

Winner in 2012 of the Prix de la Fondation d'entreprise Ricard and the Dorothea von Stetten Kunstpreis, resident from 2012 to 2013 of the Villa Medici – Académie de France in Rome, Katinka Bock recently presented solo exhibitions in institutions such as the Synagogue in Delme (2008), the MAMCO in Geneva (2013), the Henry Art Gallery in Seattle (2014), the Laboratoires d'Aubervilliers (2015) and the Mercer Union in Toronto (2016). Her exhibition *Radio Piombino* is shown until the 8th July, 2018 at the Common Guild in Glasgow in the framework of Glasgow International.

She was born in 1976 in Frankfurt am Main. She lives and works in Paris.

The exhibitions *Tomorrow's Sculpture* are co-produced by Kunst Museum Winterthur, Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean and Institut d'art contemporain, Villeurbanne/Rhône-Alpes.

FORMS

A major part of the forms created by Katinka Bock are borrowed, either directly or through such processes as casting or making impressions, from the everyday environment: the household space, the workshop/studio, the natural world and the city context. An important work produced early on in her career, *Sol d'incertitude* (2006) is composed of Parisian cobblestones covered with tar. In *Radio* (2017), a small radio set was placed inside a ceramic piece before this latter was fired. At the centre of *Alaska* (2014) is a boat's mast. Katinka Bock's oeuvre has a horizontal and porous relation with reality: "It comes from the life one has, and art always remains in life, it is a contribution to life", she explains. Associated with simple forms – lines, arcs, cylinders, cubes – whose material quality she tests, these elements compose a vocabulary of forms based on which the spaces of the exhibition are filled.



Katinka Bock
Alaska, 2014
Courtesy Fondation Louis Vuitton, Paris
Installation view, Henry Art Gallery,
Seattle, USA
© Photo: RJ Sánchez

SPACE

Often conceived as a response to a given context and space, Katinka Bock's works try to reveal some of the features of the places they occupy. In the exhibition, several specific works stem from this attention given to space. The most meaningful is probably the opening which the artist has made in one of the walls of the architecture, behind which is a technical door opening onto the outside – a way for her of thwarting the “hermeticism” of the exhibition venue (*Aussicht*, 2018). In each of the two galleries, the artist also diverts the systems which run through the building – electricity on one side, water on the other –, usually hidden from the visitors' view. Involved here is an unveiling of the flows and energies which pass through the architecture, placing them at the heart of the show, and temporarily re-defining the space.



Katinka Bock
April, Personne, 2013
Courtesy Galerie Jocelyn Wolff
Exhibition view, *40 Räuber*,
MAMCO, Genève, Suisse
© Photo: Ilmari Kalkkinen /
MAMCO, Geneva, Switzerland

BODY

Katinka Bock's works weave close links with the body, which regularly gives them their measurements and their scale, and also features, in the negative, in the sculptures resulting from gestures which recur in her work, like folding and rolling. At another level, several works, such as *Personne* (2012), *Cinq têtes* (2013), *A and I* (2013) and *_o_o_o (stehende)* (2017), conjure up the human body in its most essential ways: a position, a silhouette, the sketch of a face, whose simplicity calls to mind the earliest human representations. Last of all, as is conveyed by the presence of terms like "population" and "conversation" in her titles, Katinka Bock's sculptures have to do with individual and collective life, and "being together", and trace a community of existence in the exhibition. "When I work, I think a lot about relations between people", she says.



Katinka Bock
A and I, 2013
Courtesy Fondation Louis Vuitton, Paris
© Photo: Martino Margheri -
by permission of Fondazione Palazzo
Strozzi, Firenze

MATERIALS

Made with materials such as clay, stone, wood, copper and bronze, Katinka Bock's sculptures are the outcome of simple gestures which can be directly read in the final form of the work: folding, rolling up, marking, making an imprint, finding a balance, falling, etc. They often involve physical processes like heat, evaporation, and the alteration of materials. Created for the exhibition, the set of bronze sculptures titled *Smog III-VIII* (2017-2018) was, for example, produced by moulding some cacti which were not removed from the mould at the moment of casting: the plants were burnt by the molten metal, creating random rough areas on the surface of the sculptures. When grasped in terms of their physical qualities, the materials become the actual place where meaning appears.



Katinka Bock
Himmel und Meer II, 2018
Courtesy the artist and Galerie Meyer Riegger, Berlin/Karlsruhe
Installation view, *Sonar / Tomorrow's Sculpture*, Kunst Museum, Winterthur, 2017
© Photo: Johannes Schwartz

ALTERATION

Continuing a work like *Sonar* (2017) – a ceramic piece which was plunged into the Baltic Sea for two years –, Katinka Bock imagined, ahead of the exhibition, different interventions by exposing materials to outdoor conditions. For the work *For Your Eyes Only, roof* (2018), widths of fabric and a set of copper plaques were placed for a year on the museum's roof, before being shown in the exhibition. During the same period, a bronze column was placed on the bed of the Alzette, the river that flows through the city of Luxembourg; it is now one of the parts of the work *Population (low culture)* (2018). The handles on the door of the museum, for their part, have been temporarily replaced by rough copper handles, which now bear marks left by visitors (*Aussicht*, 2018).



Katinka Bock
Sonar, 2017
Courtesy the artist and Meyer
Riegger, Berlin/Karlsruhe
© Photo: Oliver Roura

TIME

Katinka Bock's sculptures are hallmarked by a complex time-frame, quite different from the one we traditionally associate with sculpture. "Isn't time Katinka Bock's main material?", asks the art critic Joana Neves. The decisions and processes from which her works result can be read in the work's form and surface, just like the attention she pays to time's action on the materials she uses. Other works, like *Lion Balance* (2018) – whose balance changes as the water evaporates – and *Kalender (klein)* (2011) focus on underscoring the exhibition's time-related dimension. Far from being a culmination, it becomes a space run through by different time-frames. It is these temporal aspects which are conveyed in its own way by the exhibition's title, *Tomorrow's Sculpture*, which evokes an in-between and transitory state, a sculpture in the making.



Katinka Bock
Seelandschaft mit Nebel, 2017
Courtesy Kunst Museum Winterthur
Dauerdepositum des Galerievereins | Freunde des Kunst Museum Winterthur
Exhibition view, *Made in Germany drei*, 2017, Kestner Gesellschaft Kunstverein, Hannover
© Photo: Raimund Zakowski

PHOTOGRAPHS

Katinka Bock's photographs have an important place in the exhibition and are what she calls the "periphery" of her sculptural work: made in her studio, in a household setting, or in the urban or natural space, they show surfaces, fragments, objects, gestures, forms in repose or, conversely, manipulated by the artist, and people who are close to her. Usually caught in mid-air, in the direct extension of the gaze and the body, these images stand out for their simplicity, and their similar nature, which is humble, precarious and elliptical, and for their "silence". They share with Katinka Bock's sculptures the same attention paid to the traces, nuances and time-frames which cross paths in them, and to the possibility of a sense which stems not from the content and meaning, but from the texture.



Katinka Bock
O, 2017
© Katinka Bock

EXHIBITED WORKS

Le Sol d'incertitude, 2006

311 copplestone, granite, sandstone, tar painting
Collection Fonds municipal d'art contemporain, Ville de Paris

Carla, 2016

Steel, ceramic
Collection Erna De Schutter, Belgium

A and I, 2013

Oak, bronze, ceramic
Collection Fondation Louis Vuitton, Paris

Alaska, 2014

Ceramic, wood
Collection Fondation Louis Vuitton, Paris

Sechs Schwestern, 2016

Guitar strings
Private collection, Berlin

_o_o_o (stehende), 2017

Walnut wood
Courtesy Galerie Jocelyn Wolff, Paris

Dead Cactus, 2016

Inkjet print, b & w
Courtesy Galerie Jocelyn Wolff, Paris

Down by the water, 2016

Glazed ceramics, electronic turntable
Courtesy Galerie Jocelyn Wolff, Paris

Einsicht (O), 2016

Ceramic
Courtesy Galerie Jocelyn Wolff, Paris

Metro, 2011

Ceramic
Collection Gilles Fuchs, Paris

Personne, 2012

Bronze
Courtesy Galerie Meyer Riegger, Berlin et Galerie Jocelyn Wolff, Paris

Schwestern, 2010

C-print, b & w
Courtesy Galerie Jocelyn Wolff, Paris

Seelandschaft mit Nebel, 2017

Ceramic, copper, heating system
Dimensions variable
Collection Kunst Museum Winterthur, permanent loan from
Galerieverein – Freunde des Kunst Museum Winterthur

Solo o, 2017

Inkjet print, b & w
Courtesy Galerie Jocelyn Wolff, Paris

Sound System, 2016

Glazed ceramic, metal tube
Courtesy Galerie Jocelyn Wolff, Paris

Three Speakers (black), 2017

Glass, ceramic, steel
Courtesy Galerie Jocelyn Wolff, Paris

Warm Sculpture (relaxed), 2017/2018

Ceramic, electric radiator
Courtesy Galerie Jocelyn Wolff, Paris

Zarba Lonsa, 2015

3 Inkjet prints, b & w
Courtesy Galerie Jocelyn Wolff, Paris

A, 2012

Bronze
Courtesy Meyer Riegger, Berlin / Karlsruhe

Echo, 2012

Steel, fabric, ceramics
Courtesy Meyer Riegger, Berlin / Karlsruhe

For Your Eyes Only (A), 2017

Silver gelatin print, framed
Courtesy Meyer Riegger, Berlin / Karlsruhe

For Your Eyes Only (S), 2017

Silver gelatin print, framed
Courtesy Meyer Riegger, Berlin / Karlsruhe

Horizontal Words, 2011

Ceramic
Courtesy Meyer Riegger, Berlin/Karlsruhe and
Galerie Jocelyn Wolff, Paris

K-Karpfen, 2017

Bronze
Collection Lluisa Sàrries i Zgonc and Peter Freeman, New York

Palermo e Palermo, 2013

Oak, ceramic, steel and glass
Courtesy Meyer Riegger, Berlin / Karlsruhe

Population (erschöpft), 2017

Ceramic, bronze, canvas
Courtesy Meyer Riegger, Berlin / Karlsruhe

Population (suspended), 2017

Ceramic, tubing
Courtesy Meyer Riegger, Berlin / Karlsruhe

Radio, 2017

Ceramic, metal grid, burnt radio
Courtesy Meyer Riegger, Berlin / Karlsruhe

Smog III-IX, 2017-2018

Bronze
Co-production Mudam Luxembourg, Kunst Museum Winterthur
and Institut d'Art Contemporain, Villeurbanne/Rhône-Alpes

Sonar, 2017

Ceramic, barnacles, steel
Courtesy Meyer Riegger, Berlin / Karlsruhe

Stehender, 2017

Wood, ceramic, copper
Collection Kunst Museum Winterthur

Throat (N and S), 2017

2 silver gelatin prints
Courtesy Meyer Riegger, Berlin / Karlsruhe

Balance for books, 2012

Steel, lemons
Courtesy Meyer Riegger, Berlin / Karlsruhe

Cinq têtes, 2012

Ceramics, metallic support
Collection Gilles Fuchs, Paris

April Sculpture (big blue print), 2016

Monotype, block printing color
Courtesy Galerie Greta Meert, Brussels

April Sculpture (big blue), 2016

Ceramic, block printing color
Courtesy Galerie Greta Meert, Brussels

Les Filles (A.E.T), 2016

Oak, ceramic, burned flowers
Courtesy Galerie Greta Meert, Brussels

Liegende (June), 2016

Glass, bronze, resort mattress
Collection Kunst Museum Winterthur

Palermo, 2016

Steel, stone
Courtesy Galerie Greta Meert, Brussels

Lion Balance, 2018

Bronze, ceramic, water, wire, metal structure
Co-production Mudam Luxembourg
Courtesy Meyer Riegger, Berlin / Karlsruhe and Galerie Jocelyn Wolff, Paris

For Your Eyes Only, roof, 2017-2018

Copper (144 elements)
Production Mudam Luxembourg

For Your Eyes Only, roof, 2017-2018

Linen fabric
Production Mudam Luxembourg

Aussicht, 2018

Installation, found glass doors, copper
Production Mudam Luxembourg

Himmel und Meer II, 2018

Ceramic (2 elements)
Production Mudam Luxembourg

Farben dieses Meeres, dreifach (Balance), 2014-2015

Bronze, steel cable, steel, fabric, lemons
Collection Frac Île-de-France

Conversation suspended, 2018

Ceramic, copper tubes
Production Mudam Luxembourg

Chameleon Chameleon, 2018

Ceramics (2 elements)
Courtesy Meyer Riegger, Berlin / Karlsruhe and
Galerie Jocelyn Wolff, Paris

Speakers, 2018

Ceramics
Production Mudam Luxembourg

Thomas, 2016

Ceramic
Courtesy Galerie Jocelyn Wolff, Paris

Population (high culture), 2018

Ceramic, bronze
Production Mudam Luxembourg

Population (low culture), 2018

Ceramics, bronze
Production Mudam Luxembourg

Between arrival and departure, 2017

Bronze
Courtesy Meyer Riegger, Berlin / Karlsruhe and
Galerie Jocelyn Wolff, Paris

Wet Ground, 2008/2018

In collaboration with Guillaume Leblon
Limestone, water
Courtesy Galerie Jocelyn Wolff, Paris

Linien und Geraden, 2014

Bronze
Collection Ball – Drake

PUBLICATIONS



© Katinka Bock

ARTIST'S BOOK « INTENSO »

Conception: Katinka Bock, en collaboration avec Roger Willems
Graphic design: Roger Willems
Publishers: Kunst Museum Winterthur, Mudam Luxembourg,
Institut d'art contemporain Villeurbanne/Rhône-Alpes,
Roma Publications, Amsterdam
ISBN 9789492811134
28€
Available at the Mudam Boutique



© Noa Bock Pathammavong

MONOGRAPH

A monographic publication will be published at the end of the three exhibitions in December 2018.
Authors: François Piron and Simone Menegoi
Photographs: Johannes Schwartz
Graphic design: Roger Willems
Publishers: Kunst Museum Winterthur, Mudam Luxembourg,
Institut d'art contemporain Villeurbanne/Rhône-Alpes,
Roma Publications, Amsterdam

WITHIN THE FRAMEWORK OF THE EXHIBITION

EVENTS



© Photo: Mudam Luxembourg

13.05.2018, 4pm GALLERY TALK With Katinka Bock

Katinka Bock in conversation with Christophe Gallois, curator of the exhibition.
In French. Free of charge, except for the entrance fee. No booking required



© Photo: Sven Becker

20.05, 10.06, 15.07 & 02.09.2018, 2.30pm POETRY READING SERIES: WORDS AS MATERIAL

Luxembourg actor Maximilien Jadin reads a selection of poems and texts in immediate vicinity of Katinka Bock's sculptures. This series of readings explores how Katinka Bock's work resonates with the words of great poets such as George Oppen, William Carlos Williams and contemporary writers.
In English. Free of charge, except for the entrance fee. No booking required

WORKSHOPS



13.05.2018, 10.30am-12.30pm ART FREAK BREAKFAST CLUB : KATINKA BOCK An artist, a book, some illustrations

A book, proposed by an artist or curator, serves as a starting point for an original illustration workshop. Mudam serves breakfast with the workshop. Open to everyone from 13 years old.
LU / DE / FR / EN. Free of charge, except for the entrance fee
Booking: artfreak@mudam.lu; t +352 45 37 85 531



© Photo: Mudam Luxembourg

MUDAMINI WORKSHOP : TOMORROW'S SCULPTURE Around the work of Katinka Bock, with Nicole Huberty 06-10.08.2018, 2-15pm, 6-8 years old

Build a ceramic furnace out of simple materials (wood, paper, earth...), and cook your creations in pottery. No material to bring. Min. 3, max. 12 participants. 8€/session
LU / DE / FR / EN. Booking: mudam.lu/minibooking; t +352 45 37 85 531

TOURS



© Photo: Mudam Luxembourg

REGULAR

LU – Saturday, 11am

DE – Saturday and Sunday, 3pm

FR – Saturday and Sunday, 4pm

EN – Wednesday, 7pm and Sunday, 11am

For individual visitors and small groups (max. 5 people). Duration: 45 min.

Free of charge, except for the entrance fee. No booking required

Information: visites@mudam.lu; t. 453785 531



© Photo: Mudam Luxembourg

18.07 – 14.09.2018, 3-3.45pm

GUIDED TOURS FOR CHILDREN

FR: every Wednesday

LU: every Friday

Guided tours for 6 to 12 years-olds

Free entrance for children. Entrance fee for adults

Booking: mudam.lu/minibooking; t +352 45 37 85 531



© Photo: Mudam Luxembourg

FAMILYTOURS

LU - 19.05.2018, 11-11.45am

LU - 20.05.2018, 2-2.45pm

LU - 01.07.2018, 10.30-11.15am*

DE - 19.05 & 20.05.2018, 3-3.45pm

FR - 19.05 & 20.05.2018, 4-4.45pm

FR - 03.06.2018, 10.30-11.15am*

EN - 20.05.2018, 11.00-11.45am

EN - 17.06.2018, 10.30-11.15am*

Guided tours for families with 6 to 12 years old children

Free entrance for children. Entrance fee for adults

* Booking: mudam.lu/minibooking; t +352 45 37 85 531



Katinka Bock
O, Marseille, 2017
© Katinka Bock

THE THREE PARTNER INSTITUTIONS

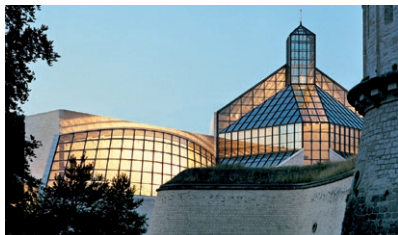
Tomorrow's Sculpture is co-produced by Kunst Museum Winterthur, Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean and Institut d'art contemporain, Villeurbanne/Rhône-Alpes.



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KUNST MUSEUM WINTERTHUR/BEIM STADTHAUS

The Kunstverein Winterthur (Winterthur Art Society) was founded in 1848. 1916 saw the opening of the museum, which continually expands its holdings of paintings, sculptures, drawings and printed graphics. Its collection has its roots in private Winterthur collections that go back to the start of the 20th century. They are the source of the museum's comprehensive selection of French art. In 1973, the museum received the legacy of Clara and Emil Friedrich-Jezler, one of the most important Swiss collections of classic modernist art. After Basel, Zurich and Bern, the museum now possesses the fourth-largest public collection of modernist art in Switzerland.



© Photo: Christian Aschman

MUDAM LUXEMBOURG

Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean opened in 2006 in a purpose-built building designed by the renowned Sino-American architect Ieoh Ming Pei and located in the Park Drai Eechelen, overlooking the historic city of Luxembourg. Through its collection, exhibitions, programmes and partnerships, Mudam Luxembourg aims to advance its mission to present the most relevant art of our times.



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INSTITUT D'ART CONTEMPORAIN VILLEURBANNE/RHÔNE-ALPES

The IAC is an instrument for creation, experimentation, and research in contemporary art. In situ, in 1,200 m2 of dedicated space, it develops exhibitions and encounters, as well as maintaining an art collection (1800 works) of international scope. As an extension of its on-site activities, the IAC sets up numerous ex situ projects both internationally and nationally, as well as throughout the Auvergne-Rhône-Alpes region, on the one hand with exhibitions of its collection, on the other with the promotion of young creation (Rendezvous and Galeries Nomades). The IAC also develops its research activities through the Space Brain Laboratory, which since 2009 has brought together the reflections and experiences of artists, scientists and researchers in a transdisciplinary logic.

TOUR DATES

Kunst Museum Winterthur/Beim Stadthaus: *Sonar / Tomorrow's Sculpture*, 27.01.2018 – 02.04.2018

Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean: *Smog / Tomorrow's Sculpture*, 27.04.2018 – 02.09.2018

Institut d'art contemporain Villeurbanne/Rhône-Alpes: *Radio / Tomorrow's Sculpture*, 04.10.2018 – 13.01.2019

KATINKA BOCK

SMOG / TOMORROW'S SCULPTURE

EXHIBITION FROM APRIL 27 TO SEPTEMBER 2, 2018

Curator: Christophe Gallois

#KATINKABOCK
@MUDAMLUX

PRACTICAL INFORMATION

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Opening hours

Thursday-Monday and public holidays	10am-6pm
Wednesday	10am-9pm (Mudam Café: 10am-11pm)
24.12 & 31.12	10am-3pm
Tuesday & 25.12	Closed

Entrance fee

Adults	8€
Under 26 years old, groups	5€
Mudami card (valid 1 year for 2 persons)	50€
Under 21 years old	free
Students under 26 years old	free
Wednesday, 6-11pm	free

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MUDAM LUXEMBOURG – MUSÉE D'ART MODERNE GRAND-DUC JEAN REMERCIE

All the donors and the sponsors, and particularly



As well as

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